

Lecture – 27
Introduction to Modern Indian Drama

You welcome to the concluding section class of this course, on the introduction to modern Indian drama. Let me now, summarize what we have done. So, far in the past few classes. We began with the earliest histories of Indian theatre which equated Indian theatre, with Sanskrit theatre while dismissing the multilingual nature of Indian theatre. Be it Sanskrit and others and non sanskritic forms of theatre, and performance. The colonial historiography of Indian theatre followed the Western chronological categories of ancient, medieval and modern theatre. Where Sanskrit theatre lasted from Two hundred BCE to thousand CEE the Common data. To the present and modern theatre, from the late 18th century to the present. Such theatre was modelled on Bharata's Natya Shastra. The ancient texts in dramaturgy, which provided a lot of information on theoretical and practical aspects of theatre. One of the earliest suspect plays were translated and studied by Orientalist missionaries and scholars, was Kalidasa's *Abhijnana Shakuntalam*. Which was translated by, William Jones and published in, Calcutta in 1789. Which is actually a multilingual play, with lines in Sanskrit. Short is any Maharashtrian *Magadhi*. But these other languages, the non sanskritic languages, were forgotten in the process of translation. The other important, Sanskrit play to inspire, a lot of early Orientalist Indian theatre, was *Shudraka mrcchakatika* or the little clay cart, which are again comprised, of many of the languages, that were lost in translation. There were many other folk performative traditions of theatre in pre-colonial India. We were worth here to overlap with dance and music. But many of these traditions were dismissed or overlooked by colonial scholars as crude and low forms of performance art. Colonial era theatre drew on Western conventions of theatre in terms of lighting and scenography while shunning local forms of theatre are screwed. But it was also, turned back to pre-modern sanskritic models of theatre. Which came to be revalued as classical, because of nationalist aspirations. There was an attempt to build an Indian nation, that was both traditional and modern through returned to Hindu boronic traditions. The establishment of in *Dollarshhem* and in mid nine 18th century enabled the possibility of this return to Sanskrit theatre, because the interest, that European scholars had an understanding India's vast. Even the only pre-independence histories of Indian theatre, by Indian thinkers and Terrations of theatre were responsible for equating Sanskrit theatre, with Indian theatre, and it enough it was only a legacy of the lasting importance of Sanskrit theatre on Indian theatre. Under the rule of the East India Company, the early playhouses that was set up in were and Calcutta in 1775 in gal it was the Calcutta theatre. by Charing a theatre in 1819 and the Sanskritic theatre in 1839 which are patronized by colonial officials. The colonial idea of theatre was understood, as an enclosed space with a raised proscenium stage. Before rows of seats it made theatre or spectacles particularly watched, by the audience who, were at the same or a higher level than the stage. Colonial Theatre was an elite cultural art form was patronized frequented by the colonial Western and Indian elite. Particularly the parties of Bombay, who sponsored the early theatre companies. It was only the late 19th century that theatres

spread as a form of mass entertainment in Calcutta, Bombay Madras, to schools and colleges theatre. Then became a commercial ticketed event and there was a new distinction between an actor manager and the director. The main the main importation of the proscenium theatre, did not modernize Indian theatre. Indian theatre in the 1770s was still in an elite form of entertainment. It was limited to small British populations in the three presidents' cities of Madras, Bombay and Calcutta. The early plays were staged in the late decades of the 18th century addressed social issues like polygamy, child marriage, opium addiction, faith sanctioned violence, the plight of Indian women and so on. *Binabandhu Mitra* is important play *needle in urban* was a polemical attack on the exploitative British indigo planters, which has banned later seditious and precipitated the passing of the dramatic performances act in 1876 to curb seditious and patriotic tendencies. theatre scholar are in the all, Rabindranath Tagore, was the pivotal figure in modern Indian drama, in terms of his imaginative square stage craft, modelled after hearts with aesthetics, that attempted to transform Western theatrical modes of domestic realism and picturesque entertainment. His plays were controversial for the time as a dealt with female sexuality, the Orthodox of Orthodox ins of Hinduism, untouchability, anticipated environmental concerns, and so on. He was also, responsible for, introducing women to the stage, that which included women from even respectable families at the time, when male actors impersonated women. The beginnings of bought Nene in theatre country can be traced back to Parsee theatre. Parsee theatre was a dominant form of entertainment in urban India from the 1860s 92 1930s. Early colonial era theatre companies were owned by elite Parsee many of whom were wealthy bankers, traders and philanthropists. The term parson theatre is itself a conflicting one as the actors who join these companies are Muslims, Hindus, Anglo-Indian bank, that they choose. Their place were also, multilingual and perform largely in Gujarati, Marathi, Urdu and English. These plays were again designed along Western notions of stage craft, like backdrop scenery, and when divided into acts and scenes. There are many important parties, who were part of the Indian elite in Bombay who invited to attend the English language Bombay theatre, also, known as theatre of the green. Later on an appeal was made by various notable slide the jump shot GD boy Jagannath chakra set in frame G forced you to found the ground-floor theatre. Which is located in the fort area of the native town, to cater to the needs for non-Indian language in in place. Until 1853 all performances in grandeur theatre were in English. Between 1865 and 1890 English was side-lined, and the rivalry was between Gujarati and kudu place. Grant room was really later supplemented by enlarge was just gaiety and novelty near Victoria railway terminus. Established theatre companies like Elphinstone even Victorian Alfred left behind the roots in amateur theatre and became more profitable for their Parsee owners. Shakespeare's plays were also, adapted, there was an attempt by Pars writers and intellectuals to build a history of their own Gujarati, and they trace back to which they traced back to filth or see the ancient games of the Parsees. They performed deals in *Shanamaha Rustam Sohrab* and so on, which equated the Parsee theatre, to the mythical history of the Persian homeland was also, the presence the so called Hindu theatre in Bombay, which is driven by the notion of theatre for the Hindu people propagated by

William Jones and HH Wilson's translations from Sanskrit drama. These plays were adopted regional folk styles. Many of the Urdu many of the Parsee players were initially written in Gujarati script. They were all written in Urdu script. As, all the was favoured because of its traditions of poetry and music and Song. The most important Urdu play that set off a new tradition of playwriting Urdu was Indor Sabha by Agha Hassan Amanitin 1853. Although Hindu women were forbidden from acting on stage. The male impersonators played women and Anglo-Indian induced actresses on stage. The performance of femininity on stage was a visual construction of Because respectability on stage had contained her sexuality and created a new interior oddity identifying the ideal woman with a capacity to suffer. Parsee theatrical companies travelled far to salon Calcutta, Rangoon, Peshawar, and Sindh, writers, actors, company managers, musicians etcetera belong to mix of caste class and religious backgrounds. Female impersonation continued into the 20th century there are few records the actors lives, with the exception of then on Parsee actors like Jessica Sunderland, Balle Centerville. The female impersonator a verted the potential slander and criticism directed to a transvestite. It thinly cloaked an aggressive heterosexual masculinity and by performing the wrong woman the female in person. It was rendered harmless and wealthy of sympathy, and therefore there's only reinforce the belief, that men could do gender, better than women. Perpetuating the control, that men had over the theatre system, and the public control over the female body and its representation. The Anglo Indian women and the Jewish women who began acting in Parsee theatre adopting Hindu names would signify an act of subordinating the Anglo Indian actress. The female and the feminine embodiment of the West to the Indian male gears. the actresses were casting the image of the hurry or pain fairy a familiar indo-islamic trope. Indian modern theatre drew from folk traditions like yakshagana tamasha raasleela Nortonkim Hawaiian Col. Many of the force we dependence dramatis like abhi premier and bouncer car Girish Karnad widget and Wilker down to four conditions as, what they thought was the essence of Indian theatre. The aim was to establish the importance of the actor. As, opposed to the urban play wright, and a common involvement and ritualistic action, of rural Societies. Three of the most significant three independence playwrights were a part in the Harish Chandra Jaishankar prasad obinata Goreall shunned commercial theatres antithetical to their aesthetics in a book on Harish Chandra theatre scholar bastard Anya shows the impact a German playwright bertolt brecht breaks dimetric form and techniques had on Harish Chandra and other contemporary in later playwrights. Harish Chandra was inspired by Sanskrit theatre and wish to read recite and recast suspect theatre and a modernist idiom. Even as they drew from popular forms. Some of Harish Chandra historical plays offered a Hindu origin of history that perceived Muslims are they as invaders. Harish Chandra general idea Shankar Prasad was constrained by the fact, that there were no major metropolis, like Calcutta, or Bombay in the Hindi, Urdu belt of North India, where theatre could be patronized and institutionalized by the nationalist elite. In our discussion of visit and dual because plays in the silence the court is in session the first way we discussed. The play describes a patriarchal enslavement of woman within the space of a court and Mock Trial. The court symbolises the space of patriarchy

where Miss. Minari is trapped twice. What begins as a mock trial, can no longer be distinguished from the actual play within the play by the end. Minari betrays her own crime of bearing an illegitimate child outside marriage and falling in love with a married man named professor Domlee. Who never appears on stage, despite the fact that he's also responsible? Miss Minari's songs and poems just her own sense of isolation and loneliness. she's accused of being sexually promiscuous and a fan of being a disreputable character, by the other characters in the play. The male characters the play include Sukhatme and puncture, who wish to have a relationship with a bold woman like her. But end up distancing themselves, from her. Because she cannot she does not conform to the ideal of a chased woman or wife. She's charged with infanticide. Even before his crime has been determined she's condemned to be punished, and shame because she has desecrated the institution of marriage, and motherhood. her monologue is largely are hardly a defence against her charges. It is more a conversation with herself for the significance of life and her own desire to live to be a reputed schoolteacher. she occasionally ridicules other characters who are all struggling and insecure actors. She's progressively silenced, when the voices is upped by other characters. Including Mrs. Kashikar. whose also, a participant and beneficiary, of patriarchy. Even though she's often humiliated and silenced by her own husband. Even someone who's initially attending in an innocent villager and watcher gets involved in conspiratorially, the conspiratorial machinations, of patriarchy to trap and victimize, a one for unconventional life. Towards the end we also, discovered that Minari has a very ambiguous relationship to her own body, which is a vehicle for movement and freedom, and vitality. But has also, been condemned to be stigmatized by the others. In a friend story you have an unconventional man named Babu who narrates the story of his friendship, with Sumitra the place which is between past and present as Babu steps in and out of his character, as annotated as the narrator and the character in the play. Babu is a sensitive, and gentle man who secretly in love with Sumitra. But withdraws when he learns, she's a lesbian. His roommate Pand is infatuated with Sumitra, when he sees her playing a man in a play, he organized the college, where they study. Sumitra is obsessed with namaa young woman she acts in the play with but all she also, has a boyfriend name Dalvi, who's a conventional and aggressive macho man. Dalvi resents and he violently hates Sumitra for being lesbian, and there's a violent altercation between them when he discovers her. But nama in Babu's room, when Sumitra takes advantage of Babu's friendship, and forges his handwriting a signature writer and love letter to nama, and one Dalvi, Dalvi assaults Babu. Sumitra shows no remorse for what she has gotten Babu into Babu remains a gentle and caring, friend who tries to convince Sumitra to give up her obsession, for nama. But Sumitra has a narcissistic character. Who does not show her vulnerability to anyone and needs no more to validate herself? She remains an isolated character, who tries to end her life twice in the play, when her family rejects her and she discovers she's a lesbian. In Christ Ram court while the play takes the form of a choral Song, and dance performance, that that depicts the holiness of political power. The play is a political satire, said in the 18th century and describes the court life of Nana Phadnav is one of the prominent minister,

ministers, of the Peshwa of Pune. He first performed me in 1972. Kashram is a Brahman from Carnage, who's humiliated and beaten up by the Pune Brahmins. Who've been in the Nana's favour. He's made court well of Pune in exchange for his daughter Gowri who satisfied Nana's lust. Kashram takes his revenge by turning Pune into a moral police state, where no one has any freedom to do anything, that his permission. In his attempt to fight the powers of Brahmanism. He becomes more tyrannical than the forces he opposes. In Kanya Dhan, Kanya Dhan describes a marriage in Jyothi. The daughter of upper caste guardian couple. North Indian Dalit and savour, a feminist activist and Arun Atalya young the Dalit poet, and writer, who belongs to a family of manual scavengers. The marriage is initially intended by the father and daughter to be an experiment to transcend and dismantle caste differences. Sava and her son Jaya Prakash, against a marriage because of Arun's unrefined violent ways. He beats Jyothi whenever he's drunk and because he's unemployed. There's a clear social class difference between Jyothi and Arun, which by the end of the play has not been transcended. Towards the end of the play Jyothi unable to leave her husband, she identifies herself as the wife of a scavenger, as a wife of a Dalit man. She also, has forced to question and challenge her father's and Gandhian liberalism on which she was brought up, and her father not himself a straightens up questioning and challenging his own liberalism. Because he realizes that unlike his daughter. He does not have to have the experience of living with Dalit and being able to experience the Dalit person's outrage at social injustice. In Girish Karnad, who wrote us plays both in Kannada and English and whose plays also, translated by other important directors, and playwrights like Ibrahim al-Ghazi TV current Alec Padamsee Saturday through B and so on. So, unlike a lot of his other fellow playwrights, Baul Sarkar, Vijay Tendulkar, Mohan Rakesh. He also, used a lot of Puranic and mythic material into his own place. Two o'clock was first performed in Kannada in 1965, and then in various other languages including Urdu, Marathi, English, Bengali in Gujarati. It closely follows a historical life of, Muhammad bin Tughluq, who saw Dharam Delhi. Who was known to be an intelligent and acute ruler? But ultimately a failure as an idealistic administrator. There are many sites of Tughluq character. He initially wants to be post secular humanists. Who wants to ensure Hindu Muslim unity? By, lifting the jizya tax and is levied upon non-Muslims and shifting the capital from Delhi to Deradhabath. A Hindu majoritarian City. The move ends in a nightmare of starvation illness death and disease for the people. Aziz a lonely Muslim washer man is the one who, benefits from from and sub boards Tughluq attempts to create a utopian state. Where there are no social differences. Tughluq closely resembles the Sheikh Imam of Dean, who's the staunchest critic and Reza and it is resemblance such as the uneasy intimacy between religion and politics. The Sheikh is finally killed in the battle between Sultan and an old milk he is governor from Agra. the Sultan's governor who seeks to avenge himself against Sultan for being transferred from Agra to the Deccan. But the real devil of Tughluq is Aziz, who manages to subvert every one of his plans to create a secular and wealthy State. Aziz impersonates the Brahmin Krishna Prasad who's Lance is Sultan seasons and returns, and on whom the tax is lifted, and has promised an official position in the court. Aziz pious a

Brahmins land in a back dated contract, and takes advantage of the subsidies, that the court gives to farmers. He Rob's the poor people as a relocating from Delhi to the Deradhabath. He counterfeits a call the copper currency, that that this whole town decides to produce as Imperial currency, and he also, got murders and disguises himself as chaos on Dean the pathetic caliph, that the Sultan invites to bless and purify his own his new capital. Finally, the Sultan is so, impressed by Aziz's cleverness an ambition, to want more, than he possesses a quality. He seasoned in himself confers him as either, a position in court. Tughluq character has resonances with the post-colonial situation in India, where one sees the secular humanism of Gandhi, the idealism of Nehru, and the brutal I thought in authoritarianism of someone like in Indira Gandhi, or more easily Sikh, Hindu and Muslim fundamentalist all rolled into the fakir figure of Tughluq. In dreams of the Tip Sultan a plays about, how history official histories written and what counts is official history. The play frames the life and dreams of Tip Sultan with the conversation between Collen Mackenzie a colonial scholar, and the court restaurant who send a leaky money, while Mackenzie once produced an objective history of Tip Sultan and is devoid of emotion, the court historian kid money was close to Sultan. Who was close the Sultan and uses his personal memories, to write his history of the Sultan's life for the British who betrayed him? For him the book of James was Boston and sacred. But for Mackenzie it is just another native authentic source, to analyse the Sultan as a strategic ruler. The Sultan's dreams a literary, and religious allusions to the absolute power, and victory over the British and of his father Hyder Ali. Who breeds him for sending his sons as hostages, to Lord Cornwallis? His power was a function of his ability to seek and sustain alliances, with the French who were known for the superior military warfare the Ottoman Empire China and so on. Even though the official histories portray him, as an intolerant Islamic ruler, who imposed Islam as, the official religion of his kingdom. There are many accounts of his life, that suggest that he was an ambitious figure he was an ambiguous figure. On the one hand he was known for his generous grants, given to various Hindu religious institutions, especially the Shin Gary mud land grants from Brahmins and for protecting religious minorities in his kingdom. But on the other hand, he may have used Islam to forcibly convert those who resisted his power. He also, lifted the jizya tax from non-Muslims and have had people at like Buddha nya. Because, Hindu Prime Minister as his trusted aide. Tip Sultan anticipates the might and threat to the British post the various Indian princely states, and he realizes that the British, who want to divide them to impose a supreme rule. Unlike his father, who was more keen to modernize their warfare technology, and a centralized Sovereign Authority. Tip Sultan gave equally importance to trade and commerce. Tip Sultan admires unity and spirit of the young British Soldiers and claims to have learned how to fight was from the British. He realizes the basis for the power of European colonial mortal, of Sovereignty, especially the British had to do with the firm control of trade and commerce. They poo imports silk worms, and eggs from China to find his own silk industry. He's abreast with the recent technological innovations, in Europe and wishes to retrain his own artisans and workers, to draw from European technology. He's finally betrayed by his own officers, who are bribed to enable

the entry of Cornwallis and his forces with the support of the Marathas. He there are four conditions at Lord Cornwallis places before him. Which included her in the territory that belonged to the Marathas, and paying six crores of rupees as, war indemnity. While the other princely states are richly rewarded, when Godwin India gains independence. The Warriors are reinstated by the British in Mysore. While Tip Sultan's descendants are exiled to Calcutta, where they lead impoverished lives. In Hayavadana which is a rendition of the tale of transposed heads. If offering the car a solid cigar and is closely related to Thomas one's own version of the tyrannous novel transposed heads. The play describes the dominance of the mind over the body, in the main plot of the play which is a love affair between Padmini the daughter of a merchant, and two men dev Dutta a talented Brahmin, and his close friend Kapila the strong and athletic son of a blacksmith. the outer frame of the plays about Hayavadana the hybrid sign of a mortal woman, and a stallion. He has the head of a horse. But the body of a man and Long's be completely transformed into a horse. The plays about the human desire for completion and perfection, which is symbolized through Hayavadana's desire to have the body and mind of the horse, and but many who longs an ideal man who was the perfect combination of a sensitive and aesthetic mind, and an athletic body. Even Ganesha to whom they initially invocatory versus dedicated, has the head of an elephant and a body for man. He is the boat guard who removes obstacles and ensures the completion of a task, and yet seems incomplete with his broken tusk. Hayavadana finally loses his human voice as he turns into a horse with Carly's blessings. But before he loses his voice, he's condemned to sing the national anthem, where his voice already seems to have been suppressed. He stands for the hybridity of the post-colonial subject, who's divided between Low Colonial legacies of thought, and being a nationalist father. So, as you are already familiar with the story. The plot of the play. But when he first desires and marries Dave data because, he's in Brahman and because, he has a fine poetic mind, and later on when the other that discovers - shall I see that Putney desires Kapila. Kapila he goes to the temple, to offer his his his head and his arms to the goddess, and which and so, he ends up killing himself. When Kapila discovers his friend dead, and fears he'll be accused of desiring his friend's wife Padmini. Here he kills himself to bug me. then accidentally it seems exchanges the heads. When Carly brings the men back to life, they have each of those heads and Padmini chooses the man with that his head, and kapinas body. But over the years the mind dominates the dominates the body. Dev Dutta loses his athletic physique, while Kapila has grown strong and sturdy. The question of who is the father, to but the nice son also, becomes a good debate between the mind and the body. Finally, of course the men Padmini is unable to suppress her desire, for Kapila the two men have a duel because, they aren't able to live with each other's parts, and they end up killing each other. Each of his heads, while Padmini commits at the for both of them. Thus, undermining the equation of wifely chastity, which is at the in the fire and the rain which is again the more denied a petition of the story where you have acre from the vanaparvatham the Mahabharat. in the Mahabharat you have agreed the son of the sage Bharadwaja. Acquires knowledge of the Vedas, after years of penance, and uses his knowledge to molest the daughter-in-law of these age Rabia, who merely,

whom he resents Rabia creates a Brahma Raksha's. Ademon and a spirit in the form of his daughter-in-law, to kill Niaga Cree and after niagacree death, Bharadwaj of course is right here. That he will die, at the hands of his own Son. But ever So, who mistakes his father who was wearing deer skin for a deer fatally shoots with an arrow. But I was who falsely accuses our Vasu of Beatrice patricide. For which of us, who has to perform penitentiary rights. All of us who prays to Sun, God when he's granted a boon asks that you have a creeper Bharadwaja and tribe here be brought back to life. In Kaunas adaptation of the tale Yavakri ma Chaka Rabia's daughter-in-law have an affair, that begins both before and continues after her marriage to forever. So, forever so, abandoned her after a year of sexual gratification, to preside over the fire sacrifice. In his absence she meets the Yavakri who was not overcome his desire after years of penance, and a meeting re kindles in love and desire for each other. When dry he ascends the Brahma Raksha's to kill Yavakri. Yavakri initially unfazed as a magical water and as jug has the power to immobilize the demon. But Vishakha empties a jug desperate to save him, and then treats him to rush it to his father's hermitage, which is the only place where he would be safe from the Raksha's. But before he can enter the hermitage, is intercepted by undergone. The blind children man who raised him but his ironically unable to recognize his footsteps. Yeah, Yavakri is impaled by the Raksha's. Forever so, who kills his father intentionally of hatred and finally chooses death, to expiate his patricide in the end. When when all of us who destroys a sacrificial altar in a frenzy of revenge. There's a parallel story the love between our was so, neat delay a tribal woman. All of us who's on the verge of getting married to her, and his honour and is willing to renounce his caste community for her love. But on the day of his marriage he gets late as he has to perform, the funeral rites for Yavakri. Mithilai is married to a tribal man from her community. airavas who has to perform his father's funeral rites and, do penance for his brother's act of killing their father. When Airavas who falsely accuses him of battery side, he is beaten up, and exiled by the other Brahmins. But he's rescued by Mithilai who chooses him over her husband. Although airavas who seeks revenge Nithilai prevents him from fathering violence out of us who acts in a play, for which he loses his gossip unit. That elutes the fatal drives alias between rivra airavas and Yavakri. Aiwars wears a mask and plays Rudra. Brahmas Son of the demoness. The actor manager plays Indra, and warns Airawas so, that the mask could come to life and control him. In the inner play inverse jealous of Vishwa Roopa, who's Brahma Son with a mortal woman, for his virtue and wise reputation. Mithra always accompanies Vishwa Roopa to protect from him from Indra's plans to kill him. But Indira tricks him and kills him, while he's pouring oblations in the sacrificial fire. Whatever so, reacts the scene as also, desecrate sacrificial area, along with the tribes, completely possessed by the demonic spirit of the mask. Mithilai managed to take the mask off. But she's soon killed by a husband and brother who have been waiting for her to make an appearance. The Brhama Raksha's pleads to all of us who asked him to request the gods to free him from the bondage of life and death. Which all of us it does and the course of sacrificing little a and his happiness without. Indira's pleased with the content with the performance and tells him either Rabia Bairava's and yavakri can be brought back to

life, or Mithilai. Airavas who chooses the former and Mithilai becomes a scapegoat, for the redemption of the Brahmin community and Vishaka's chastised for her transgression. So, while Brahmins are equated with ambition and greed for power, and violence, sudras are equated with those who are kind and compassionate and form the basis for the collective community, perhaps freed of cast. In broken images it takes the form of a man o between Manjula, and a virtual on-screen image. The play focuses on the politics of choosing to write and publish in English. as opposed to original binoculars like Canada. while Manjula is an established Canada writer who teaches English. No college her disabled sister sister Malini is an English writer. Whose novel Manjula, love plagiarizes and publishes under her own name. Manjula openly confesses to the interrogations of the image. Which is symptom of a repressed unconscious. That she's not ashamed of writing and publishing in English which has won her fame and money there's a distinction between the image, reveals Manjula unconscious desire for fame and power. the way Manjula presents herself as, someone, who's innocent, and the transformation in our perception of her through the images into interrogations of, Manjula. Manjula represents insecurity of non-English language writers, and leaderships were threatened by the growing power and popularity and wealth of English language books. Manjula remembers feeling neglected by her parents, who focused all the attention on a sister who led a life of disability. She's also, jealous and suspicious of Malini intellectual relationship with her husband Pramod. The image finally declares, it is Malini and says Manjula was decimated the moment she read Malini novel. The play is also, about that intermediated relationship between the author the text and the reader Manjula identifies herself, with one with one of the cousins in the auto biographical novel. Where she sees herself reflected as a shallow and petty woman. The day the text takes on the life of the author, and gains meaning through the figure of the trader who is not a biographical figure. But a signified just like the author and is incorporated into the text. The relationship between languages author and Text is mediated by power. In Mahesh Elkins were again born 1939 born a Telugu Brahmin family, migrated to Vidarbha district in Maharashtra. Where he completed his education in Nagpur Naga through University. He experimented a lot with expressionist and absurdist theatre, and theatre for him had to do with realizing the multiple possibilities of the experience of life itself. He challenged the hierarchy between art and radiology between individual and Social or collective pain and suffering. So, emphasis on poetry in the jest should refer to off the body to connote emotions. In Garbo portrays the alienation and isolation of urban life in Bombay, from the perspective of three male characters from Nagpur. Srimonth is a wealthy businessman, in took a professor, and plans in and adolescent. They're all struggling and and experiences, the the salinity of their lives. Garbo is a sex machine for Sri month, an exalted mother figure offer pansy earnings are in an inexhaustible aesthetic ideal for in took. All the men's seek redemption and hope through the imagination of Garbo, on whom they project their frustrations and fantasies. The user desires to transcend themselves. But their private fantasies of Garbo, is undermined by her bitter comebacks, and self-contempt as a be great actress, who has a sexual affairs with many men. Each of these men

see the collective salvation, and Garbo's baby and they later discover was aborted by her during a shoot. They are initially hopeful the baby will inherit their name. But they later dissolve and realize they are condemned to remain in their world of filth and sterility. Srimonth has revealed to be a masculine insecure man, who needs Garbo to validate his masculinity, and a sexual prowess, while he actually wants pansy with, whom he has a sexual affair. In to confesses he's a poet who lacks originality and needed Garbo, as his muse would inspire artistic creativity. But now, that she cannot become a mother. Again, they welcome her as, a part of their sterile world. The body seems to be the only reality, and the sexual act the only way of potentially attaining identity and recognition and relief from a sterile world. But even the body ends up becoming a lie. Srimonth stabs Garbo in the end, the blood is real But Garbo's no more, they realize, that Garbo they knew was merely an embodiment of the fantasies, of redemption and transcendence. She's barely given the opportunity to speak, or resist a construction offer. The old stone mansion is set in the old decrepit mansion, Deshpande is and landed Brahmin family is losing its status and power to newly instituted land reforms. The growth of Bombay's a metropolis, that promises jobs enables many other cast groups from the village, particularly the cooks who work for them to Deshpande is migrate to Bombay in search of jobs. Other lower caste groups brew liquor or work in newly set up restaurants, in the village. The play was inspired by Anton Chekhov's play the Cherry Orchard. Then describe social economic transformations in early twentieth century Russia, with the abolition of serfdom the decline of the aristocracy and the rise in the main clause. The orchard, that belongs a landlord that has to be auction and sold a newly freed serf and his chopped off at the end of the play as the family moves out. In the old stone mansion, the tractor is a symbol of the hollow prestige of the Deshpande family, something, that is no longer an economic investment in a village, with small land holdings and hardly in any electricity. Bhaskar the eldest son refuses to accept and there are no longer that they are no longer as, rich as, they were they are indebted to the way attitude to the vegetable seller who has now, started his own business and wants to buy that orchard. If they can't repay their debts. Baskar wants to have an extravagant funeral for his father and asked to lead for money. Power over the household is transferred from the dog from the mother-in-law to wahini, Bhaskar's wife and eldest daughter-in-law. But Sudhir and his wife Anthony struggle to make ends meet in Bombay, an expensive city where one has to work all the time to repay loans and mortgages, and just survive in an inner rented apartment. The rest of the family assumes he needs a comfortable life and cannot imagine urban debt. The family periods Anjali for con Canasta Brahmin origins her fair-skinned education. Her son Abhay supposed to be a good student and a sportsman are biased contrasted to Parag Bhaskar son who's a drug drunk away stream and drug addict. The patriarchs daughter brother who wanted to study further and leave the house. But her father never let up. Different generations of characters symbolise historical change the patriarchs mother has lost her memory, and still thinks a mother her son is alive. The patriarchs middle i.e. has her share of the house sold by Baskar to raise money to repay their debts. The Deshpande is only left with an ancestral jewellery, which is symbol of the family familial reputation. Baskar's daughter

Anju's expose and drawn to the urban world. So, the radio and her English tutor with whom she has an affair elopes, taking the jewellery with her. But the tutor deceives her and steals a jewellery and so, did a ends up bringing around you back in a taxi to preserve the family's reputation. This ruins Prabha's only hope of seeking herself, that you will gain escape in the house. Parag has let down by his uncle Sudhir he hopes to people he hopes to go to Mumbai with him. So, that he may have access to a more exciting and free urban life. The play ends with the backyard and Orchard being more down. As it is being sold to save the family from bankruptcy. Chandu is the only son, who circus happiness to take care of his mother and sister. In desire in the rocks, the play is a story of incest, and the sterility of life, the play has two major characters came a continent Lalita, who were brother and sister and five unnamed women from the village. The play like Garbo depicts himself as a sight for a drama between the oppressive norms, of society and the transgressive impulses of art of art and her hotacism fled challenges these norms. This battle is embodied in the body of the moon in this case Lolita, which results in the disillusionment of the man and the dualization of the woman. Lolita has spent on a life trapped in a wooden mansion. She was her father's adoptive daughter, who was a band who aband one other in the mansion. she belongs to a line age that is believed to have been cursed with those natural surviving heirs. Every child is stillborn which is why the other side. the Lalita adoptive father abandons her in the mansion to pursue his own education. She is re united with her much older brother 20 years later, after he left the mansion to pursue his career as an artist. Hemakanth initially emotionally detached artist who's willing to isolate himself for the sake of art. a Lalita is the embodiment of the of his unconscious desire his creativity. He uses her to assume different posture and expressions of his ideal embodiment of love and desire. She loves him account. But he's unable to return her love. She accuses him of being a fake artist But he believes she does not understand art. There's no there's an authoritarian nature to him a cons unconscious world of art neuroticism, and Lolita is willing to surrender herself to own and possess him account, and the transformation in Hemakanth occurs, when his statues of Lolita are destroyed by the villagers. Lolita who claims to be a creator like Hemakanth gives, birth to a dead baby, which confirms her fear that she has sinned by loving her own brother, for which she continues to live in sin. By turning to prostitution to survive. She has no access to her own ancestral property, which is managed by trustees. When lit Lolita sings to a baby the child of one of the women in the village, they scold her an outcast her, for being unlucky and sinful presence. Both Loretta and Hemakanth realize, that they are both sterile creators. Hemakanth stone and beaten on by the villages, while Lalita turns to prostitution. They realized the falsity of the body, and even as they surrender to each other in love and intimacy. They won't destroy it in a mansion where they lived. In Sonata the play depicts the subtle power dynamics between three women. All in their 40s in friends from school. Two of them Aruna and Dolan have been living together for 17 years. Indolence lavish flat in a skyscraper and Bombay. The place double Dolan and Aruna used mother's Affairs and lifestyle, and the lonely type his neighbour to boost their own sense of superiority and privileged. Intimacy and animosity or two mutually

reinforcing forces that characterize their relationships. They do not approve of Subatra's promiscuity and her relationship with a violent jungle. For Subhadra how friends are a temporary Source of relief from her violent and intimate relationship with the man. She's a journalist who has just lost her job. After Subatra exes exits the secret desires and animosity between animosity between Dollan and Aruna is revealed. Aruna discipline Sanskrit professor, who also, writes sentimental stories for a women's magazine. She was also, emotionally distant and not open touching and being touched by others. Dolan as a banker who self-indulgent, and restless Leah searches for attention and intimacy. If Subhadra's insecurities are concealed by, her obsession with attractive men, Dolan is obsessed with her own Bengali culture. Robin ashram heat and food and Aruna, has intellectual pretensions in terms of a career, as a prestigious and well travel scholar and writer. Dolan resents the fact, that our owner wrote a story of a woman who leads a reckless life, and as a thinly veiled illusion too Dolan. She thinks Aruna, has betrayed her. Later Dolan reveals a in present desire for Aruna, and her betrayal. When she had an intimate encounter with her ex-husband Avinash. Aruna willing to let go of the past and restores her friendship with Dolan. In Maya Thanithe first important playwright to write all his plays in English.

He came from a Gujarati Cindy family who was born and raised in Bangalore and initially worked as an accountant and then dedicate his life to theatre, and writing plays. He was inspired, by the work of Alok Padamsee. He began writing his plays the 1980's. All of which were concerned with exposing hypocrisy of social institutions of family religion gender and sexuality. In final solutions the play has to do with the problem of communalism, Ramnik and his daughter Smita, are liberal Hindus, who give shelter to Javed and Bobby. Who are apparently being charged by a bloodthirsty Hindu Baath. A parallel intersecting narrative is the play of Hardika a Romney's mother who from the memories of a youth, as Dhaksha would also, resent the Muslims for killing her father during partition. She has not she has still not lost her prejudice. She has a friend named Zarin through him, she is secretly and through through through her she secretly guest gets to listen to her favourite female playback singers. She wanted to be a singer herself. But her Orthodox family forbidden. Romney care Smitha finds the limits of, then of the liberalism tested by Aruna's orthodoxy and Javed violent intolerance of Hindus. They are to negotiate with to similar ends in the spectrum of religious tolerance. Unlike Bobby who refuses to identify with this community and is ashamed to be a part of it. Javed is initially are bellious and violent Muslim, who wants to avenge the persecution of his community, by Hindus he confesses later that he was not paid by Hindu right-wing parties. But volunteered to play place cow carcasses in the house of a Hinduman, to trigger the rights. He is later ashamed of what he did. He identifies with Romney ex-wife Aruna, who was an Orthodox in the woman who observes rituals of purity and pollution. She does not want to share her food, or space with people of other carcinogens. Javed identifies with Aruna as their mirror as they mirror each of those intolerance. he says he is no different from the bloodthirsty Hindu mom, that is allegedly pursuing him by the end of the play the characters undergo a transformation. Javed forces Romney to realise is only only being a Hindu, can afford to

give, that he being Hindu can afford to given protection, only he can afford to be liberal. Javed realizes, he has lived a meaningless life of violence. Javed compels Romney, to realize his liberalism. by is also, better to realize his liberalism is also, being tested. When Bobby's holds our Idol of Krishna in his hand, Aruna's Orthodox is also, being tested, and she realizes that there are many probably many different ways to God and Hardiks Daksha learns from Dominic that her in-laws responsible, burnings errands for the shop during partition. In bravely fought the Queen the play exposes the hypocrisy of family, and a normative role of the family in regulating gender and sexuality. The family comprises bar her Sons Jithin And Nithin in their wives were also, sister's doll in Alta and lay and and Shridhar. Who works and who works at Nithin and Jithin advertised advertising form, and his wife Lalita? The only daughter of Daksha and on his brother Praful. Do not appear on stage. Darlene Alka seemed to be trapped in miserable and violent marriages. Lolita has been asked by her husband to organize a masked ball to feature a model for a new line of female and nightwear and innerwear called Revati. There's a mix-up in the dates as Darlene Alka supposed to visit the caboose, with the husband on that very day. But the visitors cancel, and Lolita ends up spending time in Dalian Alka. Lolita is witness to the hidden animosities and desires that threatened fragment may be family, a common motif in the place a bonsai plant, that Lolita likes to make. A symbol of the trapped and stunted and sterile lives of the women in the plain. Dalene also wearing a facemask in the beginning of the play to suggest the artifice of her life. The brothers Nithin and Jithin and their mother and wives live in twin houses and Koramangala, Bangalore. They are wealthy, but we discover later on that their advertising form is on the verge of bankruptcy. They take Darlene's brothers, brother preful's help who offer them 10 lakhs as an interest-free loan.

The resent preful and looked down on him because he apparently tricked Nitin into mining Alka. Alka is seems to be an alcoholic past, which is why her mother-in-law bar does not approve of Nithin's marriage to her. Bar who is losing her memory and is confined to her bed constantly calls for the only and profile. From her memories, we learn that she also had a wild violent marriage and she had asked, she had had to ask her father for money to raise her sons. Jithin is violent like his father, one Nithin is gentle like his mother. As Lalita darling Alka she drinks they lose inhibitions and all the secrets are revealed. Darlene for instance is having an illicit affair with Kanaya, they act their cook. Who later ends up being a pure fantasy for her desire for love? Alka's unhappy in her marriage and daughter is answer for always being the more of the two sisters. But appearance different from reality. We discovered Jithin is a violet and unscrupulous man works who exploits Shridhar. We also realized that here ordered Shridhar wants to find him a section a success court who will fulfil his pleasures. He also wants to sell their ancestral home to redeem their debts. He wants Nithin to order Alka to leave the house, because of her alcoholism and her alleged affair with another man to win bars approval. Nithin discovers from bar that the house has been willed to Daksha. Preful her trusting as bar things he was the only one who loved Daksha.

We will discover that Jithin had hit dolly when she was pregnant and she had an accident, which was all true in Daksha's disability. Daksha studies in a special school in Ooty, and it is a sure guilt that compels Jithin and the rest of the family to take care of Daksha. We also learnt Preful Nithin's lover and that he had gotten Alka married to him to continue their affair. You will the auto rickshaw driver whose auto was drive driving over by Jithin's car, is Nithin's illicit lover. Darlene decides to leave her husband by the end of the plane.

In dance like a man and the play questions in equation within gender and performance. Rathna and Jairaj Parik a dancers in the 60s. They have a daughter Lata, who's also not coming dancer, who wants their permission to get married to Vishwa's, the son of a sweet, sweet store owner, provided he allows her to continue dancing after marriage. Through a series of flashbacks, we discovered a Jairaj's father Amrit Lal disapproved of his passion for dancing and berates him for growing his hair long. He thinks dancing is meant for women. Although, Amrit Lal was a freedom fighter, who fought against dowry and child marriage, he regrets consent into Jairaj's marriage to a woman from a day of the Sikh community. Ratna and Jairaj's guru would visit Amrit Lal's home to teach them dancing, where Amrit Lal tries to stop them from dancing, they go to Rathna's uncle's home, but return when the uncle makes sexual advances to Ratna. Ratna insists on learning dance from own devdas woman much against her father-in-law, who bribes the devdas do not teach Ratna.

Amrit Lal tries to use Ratna to prevent Jairaj from Dancing. But, later is forced to relent he allows Ratna to dance Jairaj feels insecure, because Ratna's greater success as a dancer. He feels eclipsed by her and reluctant to dance with her. He asked his face stiff competition as a male dancer; he becomes a regular drinker to lighten his sense of insecurity. Ratna blames him for not accepting invitations to dance and for not working hard enough on his own dance. We discover later that they had a son named Shankar who died in his sleep as on one of Ratna's performance nights. Because, a Nanny, the Nanny had fled him, had fed him with an overdose of opium. Jairaj tries to make that not feel guilty for being a negligent mother. Ratna wants Lata to become a famous dancer and get selected in the foreign dancer festival in Canada, for which she willing to compromise on her own principles. She's unable to find a rhythm player to replace theirs who had an accident for Lata's performance. She has no choice, but to ask Seshadri a lecherous man who's having an affair with Chandrakala, another dancer who's on the selection committee. Ratna has to flatter and win the favour of the various patrons of the performance competition. Later Jairaj and Vishwa have an argument on Lata's performance and got rave reviews in the papers. Vishwa is uncomfortable with some of her worldly erotic performances, the Jairaj advanced performed herself, himself before the army.

By the end of the play there's a vision of Jairaj and Ratna rise into heaven having learned from their own past mistakes and Lata becoming a rising star, who has a now has a child of her own. In battle Sarkar finally are born in 1925 in a Christian family in Calcutta, studied in a Bengali medium school in Scotus George college it's school. He read Bengali players in his youth, and he started to become

an engineer, he later got a diploma in dumb planning in London, where he washed many important European and American plays.

His work took him to Nigeria, where he wrote some of his best plays. Known for his play a bong Indhirajit Sarkar wrote initially wrote comedies and place that had to do with the alienation of the middle-class individual. His earlier plays were staged on the proscenium stage, he later abandoned the proscenium theatre, because he felt restricted by the stage makeup lighting backdrop etc., He formed something called third theatre, which is free of what was necessary for proscenium theatre all the conventions engaged in free and direct communication with the audience in an intimate setting and was free to watch. The audience could if they wish to donate money. This theatre moved from the proscenium to the under munch the theatre all around where the audience sat around the room or quoted and the actor interacted with the audience, through the mook the munch or open area and the street. He believed the function of the theatre was to bring about social and political transformation.

In procession the play uses the idea of Calcutta, the city of processions to describe the apparent success of many political and religious processions in the city that are supposed to unite people. The play was a first play sarkar to be performed in an open area. There are six anonymous characters who assume different voices in the play. He describes his suffering and exploitation of the anonymous rural peasantry and farmers. Khokhar the machine boy in the play, becomes an allegory of the deprived and the Martian West. The old man is an older version of Khokhar's in search of him nothing much has changed over the generations as people are in search of their own sense of self. There are many issues covered in. The play from cast violence poverty the nuclear bomb and starvation. the play ends no not of hope at the possibility of finally finding a procession, that would truly unite people irrespective of their differences in Burma Burma like Khokhar's is an allegory of the nameless exploited and suffering rural peasan try there are six anonymous characters, who assume different voices. The common refrain refrain is the blood of the pleasantry and farmers, who have so, asked the soil they cultivate with their own blood. There's an ironic contrast within voices that praise the glorious history of the nation, and as unity and technological advancements and the plight of the peasantry. The state has money to spend on roads and bridge strains. But there's no water for cultivation the farmer is caught in a vicious cycle of poverty, and debt. Bank loans cannot be had without any asset. so, securities with that money there can be no capital no diesel pumps to pump water. The play covers the problems of seasonal employment for Some farmers, who don't have enough water to cultivate in the dry season and work as hired laborers in for big farmers. The stark differences. Between urban youth, whose spire to get admitted to prestigious educational institutions and go abroad to the cost of all those tax money. The lasting casualties of nuclear power and, that on the atom bomb and the impact radioactivity has and generations of deformed children and on the environment. Even if it's being used for peaceful purposes here's another issue handled in the play be logical and human habitat Sundarban is threatened by the demands of open expansionism and cultivation and Wildlife red crocodile and

tigers that have been preying on indigenous communities. Even the official language of conservation does not ensure the sustainable survival, and livelihood of the communities and wildlife. The play ends on a note of hope, that there is the wall, that if there was an equal access and distribution of resources, they would be greater harmony, and not inequality. One has to clear the poisonous trees of individualism and private property and greed for, that to happen. In the last play we discussed steel news the play describes the colonial suppression of the Santoni revolt, against the colonial state and the victim hood at the hands of police violence. The nationalist Hindu elite who both legitimize and opposed His relish rule were strange from the tribal and denied them their autonomy. The intimate relationship with nature was upset by the incursions of colonial modernity. There's also a matter cessation of Sun tiny society as the first agricultural lists settlers. A repeated phrase in the play is dumb a deco that part of boggle poor and Bihar were the Santa Lee's for second. When their life of insularity was interrupted by British colonialism. They were exploited by moneylenders and then who had a very powerful connection, with the land holding cost. There's a dead man in the play who symbolizes the invisible ice Anthony, in the face of state and police persecution in some indirect exploitation. There's also the spread of state and socially responsive Hindus, and the threatens to wipe out the local beliefs and customs of the sun tallies. The play recounts a story of Santa Lee's being reduced to slaves and bonded laborers through the ruthless tyranny of the British and the landlord's is exposed the play closes with the Antoni revolt their determination to oppose the forces, that reduced them to their plight to their own strategic warfare. Although they were defeated and killed, they refuse to surrender. So, this ends our overview of this course and thank you all for listening thank you!