

Lecture 7

Ghashiram Kotwal

Good morning, welcome back to today's session, where we will be discussing another very important play by Vijay Tendulkar called Ghashiram Kotwal. Right? Or the constable Gashib, Ghashiram Kotwal and in this very brief introduction and historical overview of the play, the theatre critic show make Dhondopant apart they, describes the historical the reception the performance and reception of the play. It was first performed in 1972. Right? At the bharatanatyam mandhir in Pune and Ghashiram Kotwal won several awards in b1972-73, at Maharashtra state drama competition, but after 19

performances this play was banned, primarily on two counts, the first reason was that the play was objected to be anti Brahmin, and the second reason was that the main character of the play Nana Fadnavis, was conceived by the play write? As conceived by the play write was not historically correct. Now, what is the play about? the play itself is, about a man called ghashiram, who then becomes the Kotwal or the constable of Pune and the entire play is set in Pune and play focuses on Nana Phadnavis who is the cult, the cult hero of the play and he is himself the deputy of the Peshwa, he is the Chancellor, of the you know of the Peshwa in Pune, in the 17th century .Right? So, it's so when people actually watch the play, many of them criticized the play for not having a historically accurate representation of the Nana and the play itself even though it's said you know much earlier historical period of the Maratha Empire and also the Brahminical hegemony that ruled over Pune and that supported was the major source of support for the Nana, and the Maratha Empire.

It's, it's still the play still has as a certain contemporary relevance; it still bears relevance to contemporary, the corruption of contemporary politics. So, if you look at the play ,there it is a very if I provide you with a very broad overview of the play, the play itself has to do with a man named *Ghashiram*, who comes migrates to Pune in search of work and he's himself claims to be a Brahmin from Panaj, but the Brahmins of Pune are not refused to accept him as part of them, because they, they, they have, they believe in the purity of the Pune, Puneanian Brahmins, province and every other Brahman is seemed to be subordinate and ,and foreign and he comes there in search of work and he accidentally meets the Nana ,when the Nana you know falls, accidentally trips and falls and when he helps Nana, up the Nana is very pleased and he gives Ghashiram Kotwal on a pearl necklace, and the other Brahmins of Pune resent Ghashiram for this recognition and they tried to fight over the necklace and then they end up humiliating and beating Ghashiram up, for which he decides to take revenge and he is made the Kotwal of Pune by Nana, but then he does not end up being a very righteous ruler Right? He actually ends up in ill-treating, mistreating the people of Pune. He imposes a police state, kind of complete totalitarian regime where everyone is controlled, even their thoughts are controlled they have absolutely no freedom, whatsoever. So, the and so and of course the play ends with Ghashiram being beaten up and killed ,for his tyranny it's the entire play really is about the corruption the holiness of political power and the corruption exhibited, by this man who ends up becoming astronomical as the powers that he, initially began to oppose. The plane some sense also is about the blurring of ethical boundaries, that towards the end there is really no difference between the perpetrator of violence and the victim, right means in this case Ghashiram. Right?

So, the play itself has a very large cast and this is primarily, because the play drew a lot from certain folk traditions of drama and so, like you know many of the other play writes of his time like Girish Karnad, Tendulkar also drew a lot from local folk traditions and this can be seen in the dance and song, sequences and performances in the play, where you have a large number of characters ,who play Brahmin men, who also very often form a wall in the play, there's a wall to play they be and very often the wall you know ,functions as a boundary or a partition on stage ,but there are times when the actors the that compose the wall step out of there, their position as a wall and they end up performing or character or commenting on the action in the play. So, it's very interesting to see how you know, in this particular play Tendulkar draws a lot from folk traditions and uses people as both props, as well as characters. So, the play itself draws a lot from several folk traditions, including the Kela, the Dasha avatar, the Thamasha, the Gondhal, the Bharuth, the Bhagya Murali and so on. Right? So, and then you also got a very important character, who is the Sutra? I mean this is of course a very interesting traditional character refined in folk drama, the Sutradhar or the narrator who very often interposes in the Proceedings of the play; to keep the audience abreast of what is happening, it's so, very often the actors, switch parts with perfect timing. Now this includes the actors who form the wall, this very

often also encloses Sutradhar himself who is either a narrator or a character in the play. Right? So, he called he, the so, Sutradhar or the narrator strings together ,as the name Sutradhar implies, he strings together the action of the play, he steps in and out of character, he keeps the play together.

There's a touch of opera this is showing up on the Border's quote, I'm sorry, this is actually a production note to the play, where he says that, 'a touch of opera with worse music and prose, fusing into one another in a strange compelling alchemy, the ballet blending with traditional folk dances, sets the mood and tempo of the decadent and body era'. Right? So, a lot of the play in fact has to be watched rather than just read if you watch the play especially if you, if you went online and you there are a couple of productions of ghashiram kotwal on YouTube, where you can actually see you can, you can visualize and imagine the ways in which these characters, have dressed up the way they perform, the way they, they form the wall or they form props on one hand and on the other also, assume characters who come and comment on the action of the play, and this can be seen especially in the opening of the play ,where which, which again opens - which is a which opens as an invocation to the Lord Ganesha. Right? So, here's the first quote beginning with act one, where there are 12 men standing in a line singing. Right? And Ganapathy himself comes in, and all the men were standing on stage say, they're swaying to and 4 and they say Ganapathy dances, the Ganapati dance. Brahmins of pune and bow and trance pious promise, keep on dancing; only Ganapati keep on dancing. Now let the drum beat ,now let the drum beat heaven, hell and earth complete, heaven, hell and earth complete, Saraswathi Devi, goddess of wisdom, after which saraswati ends up, entering she and she enters dancing, in both Ganapati and saraswati dance ,goddess of wisdom, wife of the great ,one Shri Ganesha, image of good luck ,even the mountains bow to your name ,please Saraswati, goddess of music, come Lakshmi Devi ,wife of the great one, bow to the good court, both of you dance ,then Lakshmi comes in and dances with the two, Shri Ganaraya, now you must bless us all, that we ask for successful display, blessed image moray, Ganapati bappa Moray ,blessed image, Ganapati bappa. So, this is repeated the tempo increases it ends with Moray, then Ganapathi, Lakshmi, Saraswathi they go offstage. Right? So, this is how it begins, it begins as a very traditional invocation to these three gods, wishing for the success of their performance.

Then you have the Sutradhar and he asks the 12 men who formed the wall to actually introduce themselves and he asked them these are all Brahmins from Pune, who are you? and one man says I'm a lunatic scholar, another one says I'm a vydhia, doctor, a third one says an addition, a fourth one an astrologer, a fifth one a linguist ,a sixth one and baron. So, you can notice that and they all become from different regions of the country Sringary, Tanjore , Rameshwaram, Kumbakonam, Banaras, and so, on .and but, but they said we come from everywhere but we are still all Pune people. So, the Brahmins of Pune claimed to form a very distinct identity of their own. Right? And they believe in their own purity and the power, the fact that they all occupy very important positions in court. So, this is where it this is how it begins. Right? And you have a conversation between one of the Brahmins and Sutradhar, and so Sutradhar, a very clever man ,who actually manages to weasel out some information from the Brahmins and he realises that they're all going to this place called the [Bavanakanni](#) or the [Bavanakanni](#) is a you know, an area where courtesans and girls dance and sing, and probably also an allusion brothels of Pune ,the red-light district and although, the Brahmins have been sworn to secrecy then unable to actually avoid or evade the Sutradhar, clever cunning machinations and they end up confessing to the with they're actually going to see women dance, at the and [Bavanakanni](#). Right? And that of course is a complete, I don't need because, it goes against their own purity, their own ritual purity and, and superiority. So, the Brahmin of course is tricked, into confessing where he's going and this is also a way of telling the audience of exposing the irony the corruption of the Brahmins to the audience, there's also going to be a dance. Right? And there's going

to be good there's going to be a love any performance an erotic love song, which is going to be performed. So, the entire function of the Sutradhar. Right? and as long as this conversation is happening between the narrator and the Brahmins ,you also have songs and being performed in the background and so, this is what the Sutradhar's has to say he says that night comes, pune Brahmins go to Bhuvana kanni ,they go to Havana Connie mean they go to the cemetery ,they go to the kirtan, they go to the temple, as they have done every day, the Brahmins go to [Bavanakanni](#). Ram Shiva Hari, Mukunda Murari, Radha Krishna Hari, the street of Bhavana became for a while the garden of Krishna. Right?

So, be the Mathura, of Krishna becomes a metaphor for the Bhavanakanni that has been thronged by Brahmins who have come to watch women perform lava knees erotic dance performances for them and that again exposes the irony, the corruption of these Brahmins the hypocrisy of these Brahmins, who claim to be extremely pure and so, we are at the same time indulge in these erotic performances. Again there's a refrain, the Sutradhar are constantly refrain certain repeat certain lines in order to expose the irony and corruption of these Brahmins, the Brahmins go to Bavanakanni and the Brahmin wives stay at home they stay at home or they stay at home, they wait they cannot sleep. Do you know what's happening in Bavanakanni in the house of Gulabi, Gulabi the courtesan? So, that's a context that's a repeated refrain throughout the, the initial phase of Act one, where the Sutradhar actually exposes the Brahmins for being lustful and ignoring the wives who stay at home, they're all infatuated besotted by Gulabi the courtesan, the Brahmins have lost themselves in Bavanakanni and the Brahmin women are at home, they stay at home, oh yes. They stay at home, the Brahmins have lost themselves in the cemetery in kirtan, the Brahmin women are sentenced to Solitary Confinement. Even the Nana himself is besotted by Gulabi. Gulabi is a very famous courtesan whose beauty seduces all these men and it's the midst of his dance performance that, Ghashiram meets the Nana, who has come to watch Gulabi perform? And as the Nana's trips and falls Ghashiram helps him for which he is rewarded with a pearl necklace and this creates resentment among the other Brahmains of Pune, he says in that altercation between Ghashiram and the other Brahmins, the first soldier says, 'hey who are you?' Ghashiram, 'I'm Ghashiram Sovaldas from Kanaj', second soldier, 'go on move aside, why are you here? Ghashiram, they are honouring garments there's a feast, first soldier,' what does it have to do with you'? Ghashiram, 'I'm a Brahmin too', second soldier, 'you are Brahmin, where is your shaven head?

Where is your holy thread? Where is your pious look?' First soldier, 'where is the holy book, recite the hierarchy of cast, tell us when did you last fast'. Second soldier looks like a thief', first soldier, 'looks like a scoundrel'. Ghashiram, 'no I am a Brahmin, from Kanoj, new to Pune, coming back from the ceremony', a Brahmin pacts the pocket of a shirt and suddenly yells thief, thief my pockets been picked my prize money is gone ,it's gone, I'm lost I am dead and drowned hubbub on the stage, Ghashiram is beaten. Ghashiram is falsely accused, by one of the Brahmins for stealing. Right? Soldiers dragged Ghashiram fighting off the stage, Ghashiram yells. 'Let me see Nana Sahib, take me to Nana Sahib', the Sahib comes the festivals watches. The Brahmin complains to the Nana, saying that, 'he has Ghashiram stolen his prize money' and then finally the actual thief is discovered and the Sahib says, 'the thief was someone else, I saw it, he was behind you at the ceremony and ran away with the money poor fellow, how well? Take this'. I'm sorry, this is not, the this is actually the English side, not an unexciting there's also an Englishman a British officer in the act, who discovers the real thief and frees Ghashiram from the accusation. Ghashiram declares the, his intention for moving to Pune he says, fortune came to find my fortune wife, came too and my dear daughter because, of them God stopped the slaughter but I am not a thief, the shudar says, maybe you are ,maybe or not ,in this place it matters not a jot, in this damned spot we are in the same pot, I am a thief ,you're a thief, lie

down easy, save yourself grief the beds of stone, rest easy, don't morn, the bloody body, rests well on gold stone, I speak from experience. So, what the narrator is actually saying here, is a fact that this is a place which is structured by corruption, everyone is potentially guilty of something, but no one is absolutely innocent, nobody is an absolute victim even if they are they're absolutely engaged ,embroiled in some kind of conspiracy. Right? So, no one is absolutely free of corruption everyone, anyone can be potentially guilty. So, he says again, 'I'm a thief, you're a thief, I would only hope is the mercy of the police, your theft is their bribe, if their mercy ends and we end, so, we bend. So, there's no justice in Pune. Right?

Everyone is at the mercy of the police, if you can actually win the police's favour then you are scot-free, you're left scot-free, otherwise you are a thief Right? You suffer', Ghashiram says. But I didn't steal, I swear to God I didn't, I'm not a thief, I'm from Kenosha, I'm a Brahmin, I've been here two weeks ,I came here to find my fortune and lost my reputation .how did it happen? What will happen to my wife to my daughter? What will they say? When they hear of this? It's Ghashiram, I was helpless when he's being accused of theft, then this generator says, 'friend the thief is dependent on the police. If not they'll soften your bones, sometimes they break your bones, sometimes they crack your bones, sometimes you lose your life ,the thief earns, what he feels. It is easy income for the police. It's a partnership, the thief is a simple thief, they'll fish the police are official thieves. So, the police official thieves because, they are always looking for bribes ,if a thief wants to live, to the police he's got to give, you need protection money and on top of that their mercy might end any time all Right? So, you're always at the mercy of the police ,you never know when they're most evil end and you will actually be branded as a thief or behind jail and so, will you, you'll get kicks and blows ,you will see the cell ,no one will know your address baba, that's how the play will end one day ? no one will be, no one will remember you baba, what's the use ?

One petty thief less in a world of big thieves. So, little servant and go to the feet of God. So, the point is that everyone can be potentially, potentially accused of theft of scum having committed some crime in this state of Pune for as long as you have the fear of the police, you will be free of blame, but the moment you lose their favour you will be accused of theft and this so, he suggests that Ghashiram actually seek the favour of God. Right? But it's not like as a religion or faith in God, actually frees these people from corruption. Even religion, itself is a corrupt institution as we should presently see. So, the soldiers and the Brahmins together humiliate Ghashiram they want them to get out of, of Pune, but Ghashiram is determined to seek revenge so, he says but I'll come back, I'll come back to Pune and show my strength, it will cost you, your good days are gone. I am a Kannauj Brahmin what has become, a shudar, a criminal ,are useless animal, there is no one to stop me now, to mock me, to make me, bend to cheat me now I'm a devil, you have made me an animal, I'll be a devil inside, I'll come back like a boar, and I'll stay as a devil, I'll make pigs of all of you, I'll make this pune a kingdom of pigs ,then I'll beat ghashiram again, the son of some others once more so Ghashiram does not actually end up sustained an innocent victim he actually decides to take revenge and he realizes that this humiliation has made him very bitter and vengeful and so he actually becomes worse than the people who have abused and humiliated him. Then there's a long performance of the Aباung and Laavani and it's interesting because Aباung is a religious genre of folk singing and music and Keerthan as opposed to `Laavani which is an erotic song and dance performance. So, you see the two being just apposed in this act, and it's at this abaung performance where they're worshipping Ganesha that, the Nana discovers a young girl who is Ghashiram Kotwal's daughter, Right? and her, name is Gauri, and she's a young girl who's worshipping the God but Nana is completely overtaken by lust for this girl and he tries to seduce her and when he makes sexual advances on the girl, the girl tries to escape from him and he ends up actually grabbing the servant, the male servant instead. Right?

So, the this very encounter in fact when the girl says, accuses him, of actually trying to seduce her, in the in front of the Lord Ganesha, the Nana mockingly says ,that writing of holiness, that holy Ganapathi, the maker of good? look, he has two wives, one on this side one ,on that side if you sit on our lap, he won't say anything see, you again look at the mockery, the way he mocks at religion, religion itself seems to fail to compel everyone. Right? So, it's it kind of suggests that that even the idol of Ganesha is a miracle, it does not command any faith ,but it only seems to be a mere witness to this scene of violation. The girl says, you're like my father now, now only in age but our devotion is only it was only to, only to this graceful image don't lose any more time, youth will not come again ,the bloom will not last, my dear you like a daughter to us someone else's I'm afraid the girl says it. So, he tries to seduce the girl, but he actually ends up you know, grabbing the male servant, when the girl runs away like a frightened deer. So, Nana in blind lust, grabs the servant at the door so, this itself suggests the impotence of this man who in his who was completely blinded by his lust he can't even recognize, he can't even distinguish a girl from his male servant, but the Nana is determined on getting Gauri because, he's completely besotted and charmed by her beauty and then he realizes that he is that she is Ghashiram daughter, in Ghashiram later on says, now he's in my hands and Ghashiram is very, very upset when he sees Nana trying to seduce his daughter and nun already has several wives and Ghashiram suddenly cries out saying now he's in my hands oh my daughter the Beast oh you people look I've given my beloved daughter into the jaws that wolf, look, look at this father. So, this is when Ghashiram very upset but he cannot do anything about it, but he has a pact with Nana, where he exchanges his daughter for the, for becoming the Kotwal of Pune.

So, even a Gauri becomes a mere scapegoat, a mere victim for Ghashiram's own political interests, 'look at my, look at his father' so, he's obviously regrets the fact that he has given his daughter to this man for his lust, putting the child of his heart up for sale look at my innocent daughter a whore that old override bastard ,look at him eating her like a peach spit on me stone me look, look but I will not quit, I'll make this Pune, a kingdom of pigs. Right? So, he regrets the fact that he has given his daughter in exchange for his own political interest, for his own desire for revenge. Ghashiram, agrees to give his daughter only for a night, and then he realizes he tells Nana that he will take his daughter back and get her married, to redeem her sexual stigma, but in exchange for becoming the Kotwal of Pune. Right? To which the Nana agrees. The Nana towards the end of act 1, says something very significant, significant which again bears relevance to the hollowness of political power, the fact we entire play is really about, how the people. Right? The people are unable to recognize the true source of power. Right? It's all about the deputation of power, the entire place about what it means to deputed and delegate power to somebody else, but it's not like as though the people who have been deputed power, with power, are actually possess power. Right? So, he says not the Nana says towards the end, when he agrees to make the cash from the Kotwal, he says 'go Ghashia old bastard, we made you, we made you Kotwal, raise hell if you wish, but you don't know the ways of this Nana'. This time there are two bullets in this gun, with the first one will fell your luscious daughter, but with the second we will make the city of Pune dance, Kashia child you know for now I have put you in Pune is back, why as a countercheck to all those conspirators, you'll not be able to join them they'll never trust you even if you do, so, the Nana actually wants to use Ghashiram Kotwal to keep the other powerful Ghashiram of pune at bay because, he knows that Kara will never be entirely accepted by the Brahmins of Pune because he's an outsider he's a foreigner that they will not trust. So, the gosh mom is only foil, he's only a veil for the Nana who is himself a deputation of the Chatrapathi, the ruler of Pune, you will not be able to join them they'll never trust you even if you do because, it was stranger you're an outsider we just raised a dog at of at our door to the position of the Kotwal. We are your sole support, oh you're a bastard kasha your manner would be more arrogant than that of the chichbhavan Brahmins, you'll

manage the deference nicely, you create a Kot a half, no worry about that you will you will have what will happen is that our misdeeds will be credited to your account, we do it our Kotwal pays for it, the opportunity comes in the shape of Ghashiram and that luscious peach is at hand to be devoured by Nana.

Excellent yes kasha be caught one there's none of blesses you. Right? What's the interesting significant line in Nana's dialogue is that when he says what will happen is that our misdeeds will be credited to your account? Right? So, you will be responsible for the misdeeds that we are committing you are just a puppet in the hands of the Nana. Right? You don't wield any real power you think you do but you're just a puppet to which I pull the strings. Right? So, you're just a deputation of my own power so, but nobody in the play is actually able to identify the real source of power they're only actually contending with these deputations of power Right? even though even in Ghashiram himself believes that he is the most powerful in the play but he's not because, towards the end even he is stripped of power even he's betrayed by the Nana, his daughter also was killed, she never comes back and he isn't himself killed by the other Brahmins and the soldiers of the Nana towards the end of Act two and in the beginning of Act one you see you look at how Ghashiram has actually converted the entire state of pune into a police state where no one has the freedom to do anything, everyone is being persecuted for the smallest act of this Right? So the narrator him again intervenes here to describe to the audience or the piteous massive merciless state of pune and Ghashiram Kotwal, tyrannical rule. So, here used to get how ashram again has reinstated certain rules that for example prevent someone from eating with a lower-caste person that becomes a crime. Right?

Someone who commits adultery is punished, and someone who consumes alcohol or liquor, is again being punished Right? So, the sutala says, Ghashiram Kotwal says to kill a pig, to do an abortion, to be a pimp, to commit a misty misdemeanour, to steal, to live with once divorced wife, to remarry if one's husband is alive, to hide ones cast, to use counterfeit coins, to commit suicide without a permit is a sin, a good woman may not prostitute herself, a Brahmin may not sing without a permit. Right? So, it's completely you know all of Ghashiram's rules and regulations completely forbid all these things to be a pimp, to create any kind of social and moral misdemeanour. Right? you can't even commit suicide without a permit, everyone stares at home people are actually even scared to occupy the streets of the of the town, because they're scared that they may be punished the prostitute lane in prostitution has been banned the prostitutes Lane was desolate the chasing a woman women was haunted pimps turn into beggars counterfeit coins were worthless So, all forms of corruption. Right? Are completely banned which also includes prostitutions, also includes counterfeit, coins this includes divorce, you know divorces includes adultery, this includes you know hiding one's cast, it's a proper regulation of a police state. So, several instances in the beginning of fact do where you have Ghashiram going to every house and trying to find out if, if anybody's responsible of any crime. So, he very often prosecutes interrogate men who may have committed adultery or who may have tried to divorce their wives, who probably consume alcohol, who visit prostitutes, there very often he also asks for proof of marriage he is not sure if a man and woman were actually cohabiting or living together or actually married.

So, he wants proof of marriage and the commentator the, the narrator often comments on the source of Ghashiram power. Behind Ghashiram Kotwal is Nana's power. If you lay a hand on Ghashiram, Nana will smash you; if you don't then Ghashiram will get you anyway. So, this is what he says, in the Ghashiram himself says. If anyone has seemed to seen throwing power anyone powder anyone but his wife bind his hands, morality must be protected take away the Brahmins who are having too good a time just little fun without any vulgarity is all right keep a sharp, you're out keep a sharp eye, out demand permits, they have permits for everything, moral permits, you need to have a moral sanction

for anything that you do. The Ghashiram is very proud when he has managed to quash the Brahminical power of Pune, he says I've got the Kotwale and I've got Pune straightened out, all these hard proud Brahmins are softest cotton now, no one dares to look Ghashiram straight in the eye. Now once I find a fitting husband for my darling daughter that piece of my heart named a Lalitha Gauri and get her married then everything would be the way I wanted.

I'll make stew show of the wedding that no one's tongue will dare utter one bad word about my daughter, and if some tongue start wagging it's easy to cut it off now first I look for a bridegroom. It's easy to find a bridegroom when, one has money, jewels and respect and my daughter's beautiful one-in-a-million. Right? So, he decides to get his daughter married. But then he discovers from the narrator that the Nana's getting married and he wonders, if the woman that he getting married to is actually Gauri but Gauri is nowhere to be found. He realizes that Gauri is actually missing and later we discover that she's actually been killed. The commentator, the Sutradhar, narrator says, 'my Nana's wedding the bride's a young one, my Nana's wedding a tender blossoming bride, a slender willowy bride, as a shy lily-white bride, a just this year ripened bride, my Nana's weddings', we all imagined that it might be Gauri but it's not. The guests arrived, the pavilion Rises the jewels are brought with all due ceremony the trumpets sound, my Nana's wedding just ripe this year my Nana's wedding let's go to the wedding, let's go to the wedding, let's go to the wedding Sakkubai, Shalubai, Kallubai, Saibai let's go to the wedding the Peshwa's Chief Minister still young enough to marry his moustache has turned gray but not all his teeth are gone not all of them are gone he's got six wives look that's not enough she's got a new one, she needs a companion so, Sakkubai, Shalubai, Kallubai, Saibai, let's go to the wedding. So this is the common refrain of the narrator just before the Nana's wedding, to another young girl and Ghashiram is desperate he wants know what happened his daughter and so, he goes and asks Nana, Nana what happened to his daughter and then the Nana is absolutely indifferent, she, he says, 'she might be although initially startled and scared to see Ghashiram but then he's very indifferent and he says she might be she might be anywhere I haven't seen her, I was busy with the wedding', so he's absolutely indifferent and then Ghashiram realizes that she has been murdered and the Nana says she, she, she went to Chandra the Midwife. Right?

And she always an impression that perhaps the daughter has been impregnate by the Nana. So, he goes to Chandra and Chandra does not know what happened to Gauri and realizes that Nana is the one who is responsible for Gauri's and but even at this point when Ghashiram is, is remorseful and he laments the loss of his daughter, he's unable to actually resist Nana's power. Nana says are you mad you fool Ghashia's child these hands have never killed even an insect, in these hands only the flute of Lord Krishna which made the Gopies forget hunger and thirst and he should think before you accuse the Peshwa's chief minister. Are you thinking clearly, Ghashia? To whom do you speak with such insubordination the Peshwa's Chief Minister stands before you. Right? So, caution was unable to resist is unable to actually argue or fight with Nana because realizes that the Nana is the deputy of the Peshwa. And what's interesting is the peshwa to actually never appears in the play he remains this absolutely anonymous but all pervasive source of power, which is only embodied in the form of the Nana, Nana says, So, when Ghashia actually laments his daughter's loss he says, 'oh now, what's this Nana Sahib, Nana said?', let's forget what's happened all merges into the Ganga, thou shalt not grieve over what is gone, the Vedas have said that, after all in Ghashia will be live forever we to everyone of us will leave, Ghashia this body is earth, just dirt, you cannot rely upon it what comes goes four handfuls of ash remains in it is a misapprehension to think that she was here, it was illusion the body will burn, it is misapprehension to think that she is no longer here death is without meaning kasha life too is without meaning it's interesting that the play right has given Nana are such philosophical lines about the impermanence of the body, that death has no meaning whatsoever no one is anyone's

daughter and this is true because, in the state of Pune, in the state of irredeemable corruption, no one belongs to anyone there is no justice, there are no ethics, no one is anyone's father, in the end only one self belongs to one self life is a dance of 4 days charm, so, one is forced to be selfish, one has to be ruthless in this play of power there is no space for bones there's no space for belonging there's no place for intimacy and love that's enough and the Chief Minister, you are the Kotwal, these are our duties, so go, go - and you go do you go to your duty, this is a given trust given to you, Ghashiram the responsibility of all Pune is yours alone. Ghashiram we're very pleased with you go, go to your work, we also go and so, on and this makes the Kotwal all the more ruthless he goes around beating and killing people of Pune. Right?

And there's no remorse whatsoever. And this is when towards the end of the play the Ghashiram himself is, is in some sense he beaten up and, and killed by the other people of Pune. Towards the end of the play Ghashiram says, that he has his position as Kotwal has been cancelled by the Nana. Right? At the request of the Brahmins and he then Nana is also ordered for the Ghashiram's execution and towards the end Ghashiram says, 'hit me, beat me, beat me some more, hit me why stuff stays so far away? Come on you cowards, still scared? I Spit on you, beat me, come on beat me, come on, come on stone me cowards, pig shit, come on and beat me, I dare you hit me, look one of my hands is tied and you're scared, come on beat me, crush me, the mob yells, Ghashiram Sovaldas, Ghashiram Sovaldas, I dance on your chest but I wasted the life of my little daughter, I should be punished for my death, for the death of my daughter, beat me, beat me, hit me, cut off my hands and feet, cut my skull, come on, come on look I'm here, oh that's very good, good, very good. Then Nana says ladies and gentlemen citizens of Pune a threat the great city of Pune has been ended today a disease has been controlled', Right? So after Ghashiram has been killed beaten up and killed by the mob, he says a disease has been controlled, the demon Ghashiram caught, one who played on the forces met his death, everything has happened according to the wishes of the gods, the most of the Gods is always with us, let the corpse of sinful in Ghashiram rot, let the wolves and dogs have it, let the worms have it, whoever attempts to take away this corpse will be punished, whoever mourns for him will be hanged. So in this public execution of Ghashiram becomes a warning to anybody else who wishes to actually transgress the, the power or challenge the power of the Nana in the Peshwa.

All living relatives of Ghashiram Sovaldas be found bound and expelled from the city, so the city does not tolerate any kind of transgression any kind of challenge to the rule of the state. We will order we, were order from this day on forward, not a word, not a stone relating to the sinner shall survive. We have commanded that they be festivities for three days to mark this happy occasion. It actually ends on and dance with and invocation with two Ganapati. So you look at you also see how religion in some sense is not in some sense a actual ritual force but an abstraction of all rather than a material force it some sense it reinforces the caste dominance of Pune the Brahminical dominance of Pune and the way people of belonging to other casts are humiliated and divided in their opposition to the Brahminical force and as to end with quotation by Suming bandpande, he says that 'like ceremony both religious and secular the deceptions of deputation we talked about, how the deputation of power is deceptive? We don't really know the real source of power, everyone only wears a mask of power, like ceremony both religions, religious and secular, the deceptions of deputation constitute. Yet another divisive power, the real power uses the masks of deputation, to mediate the exercise of power to hide from the victims, the real face of power. So that all resistance is effectively deflected intermediate democratic institutions or the paraphernalia of bureaucracy too often regarded as repositories of at least executive power are more often than not masks or mediations that veil the actual exercise of power and hide the perpetrator from the eyes the victim Right? so you don't really know that the real perpetrator of this power and violence.

Even as Ghashiram fool that hears things with the Kotwale will mean power his hands Nana knows Kotwale, what will happen is that our misdeeds will be credited to your account so it's not like as the ashram itself possesses absolute power but he himself is just a veil for the Nana's real power. He's just a derivation a secondary derivative of the Nana's power. What is also important is that in the process of trying to kill Ghashiram Right? Stoning Ghashiram unto death, it's also important to realize that this is not the end of people like Ghashiram Right? Because there will always be people who will try and rebel and transgress, there will always be new Ghashirams that emerge. New people who are greedy for power and are corrupted by it and by the end it becomes clear that no one is actually innocent of corruption; anyone who actually acquires power becomes corrupt and becomes more tyrannical than the people they oppose Right? so in some sense this play is a very contemporary commentary and then on the corrupting effects and impact of power of certain institutional forms of power like the core - like the police or like religion like the priesthood Right? So, so it's, it's very clear that that that this display in the in the world will display no one is is redeemed or redeemable because it's a ruthless pursuit of power and everyone becomes a mere deputation of power Right? And assumed or believed that can actually possess power but no one does Right? it's, it's, it's a structure it's a complete structure of power, where no one everyone believes in they possess power but they just moon deputies of power and, and everyone is deceived into thinking that they actually possess power. So it's it's and so anyone who is a victim of this structural problem of power corruption becomes more tyrannical than the structure that they are pose so they actually draw from the structure that itself and they end up becoming more tyrannical than the structure itself. So they'd if they forget to realize that they're actually a product of the very structure of the very forces that they oppose. Thank you