
UNIT 23 *GHASHIRAM KOTWAL*

Structure

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23.0 OBJECTIVES

In this Unit, we shall briefly discuss the growth and development of Indian theatre, especially Marathi theatre so that we can understand *Ghashiram Kotwal* in its proper context. In addition to this, we shall also take up the intellectual, social and political reasons that influenced Indian theatre in the fifties and sixties and gave a certain direction to its subsequent development.

After reading this Unit carefully, you will be able to:

- have a view of the main trends in Indian drama;
- describe the development of Marathi theatre;
- discuss the historical background of the play; and
- outline the life and works of Vijay Tendulkar.

23.1 INTRODUCTION

This is the last Block in your course. In all the previous blocks, we have discussed Western drama which comes from a different culture, a different tradition. You have studied one-act plays and you have read Shakespeare's *Macbeth*, a play in five acts and the three-act plays of Ibsen and Shaw. Here we turn to *Ghashiram Kotwal* which is quite different from all the plays you have read so far. Modern Indian theatre has emerged from a different tradition. It is for this reason that we shall discuss Indian and Marathi theatre to give you the introductory background which you will find useful.

Vijay Tendulkar, the well-known playwright wrote *Ghashiram Kotwal* in Marathi (first published, 1973). It has been translated into different languages – the Hindi translation was done by Vasant Dev (Delhi, 1974). Jayant Karve and an American professor Eleanor Zelliott jointly translated *Ghashiram Kotwal* from the Marathi into English (Calcutta, 1984).

Even though this is a play from our own country, yet we know that India is very large with diverse cultures and languages. It is this diversity that we must keep in mind while approaching the play. Some of us, who belong to different regions, may not be aware of the specific features of Maharashtrian culture. However, we shall

try to highlight these in the course of our discussion over the next few Units. You will find *Ghashiram Kotwal* an interesting play, but before we begin to read it we need to know something about Indian theatre, something about Marathi theatre. We also need to find out who Vijay Tendulkar is and what is the historical background of the period in which the play is set. All these aspects will help us in understanding the play better.

Drama, as we know, is quite different from a novel or a poem. We usually read a novel or a poem when we are alone. But drama is something more than simply words on the page – it is meant to be performed or enacted. The audience is an active participant in the theatrical presentation. So we respond to a play not alone but along with other members of the audience. It is quite another matter that other people will respond in their own specific ways. But then there are some plays which we do not see performed but read them as literature. How will we approach such plays? We must remember that playwrights usually expect their plays to be performed. It is for this reason that they present their themes through dialogue, action, music, song and dance so that the play is visually captivating. When reading a play we have to make full use of our imaginative powers. We must try to see the action and scenes as well as hear the voices of the characters. It is only then that we will be able to experience the play in its multiple dimensions: as ‘literature’ as well as ‘theatre’.

You may face a slight problem trying to relate the English dialogues to traditional Marathi characters of the eighteenth century. As you know, the play was originally written in Marathi and comes to you in translation. We shall discuss this aspect in a later section.

Do go through all the sections and answer the questions given in ‘Check Your Progress’. This will help you to remember what you have read and also give you some practice in expressing yourself in your own words. We do hope you enjoy working through this Unit.

23.2 INDIAN DRAMA

You may have heard that the tradition of Indian drama is very old. It goes back to the Sanskrit drama of ancient India and encompasses contemporary Indian theatre in Hindi, English and the regional languages. Modern Indian drama is influenced not only by classical Sanskrit drama or local folk forms but also by Western theatre, following the establishment of British rule in India.

Sanskrit Drama

Sanskrit drama flourished in ancient India and produced Bharata’s *Natyashastra*, the great treatise on all aspects of drama. Bharata’s book comparable in range and scope to Aristotle’s *Poetics*. In the *Poetics*, Aristotle prioritizes tragedy as a higher art form as opposed to comedy. But in classical Sanskrit drama there cannot be a tragic end. This is because of the Hindu worldview which considers the world a ‘maya’ or an ‘illusion’ and death not a final end, but a release of the soul into higher forms of being – an event to be celebrated rather than lamented. So you will find no tragedies in Sanskrit drama.

People in the West first heard of Kalidasa’s *Shakuntala* (circa 5th century) when Sir William Jones translated it into English in 1789. His excellent translation brought Sanskrit drama to the attention of the Western world. Goethe (1749-1832), the German writer was so impressed that he borrowed the convention of the Prologue from *Shakuntala* and used it in his own play *Faust*. Kalidas, however, was not the only playwright that ancient India produced. In the Hindu period of the first nine centuries, we have three kings Shudraka, Harsha and Visakhadatta who wrote

plays that now form part of our great cultural heritage. Shudraka (circa 4 A.D.) wrote the famous *Mrichkattakam* or *The Little Clay Cart* which features regularly in contemporary drama festivals as *Mitti Ki Gadi*.

The Little Clay Cart is a social play. Vasantsena the beautiful courtesan loves Charudatta a noble Brahmin who is already married. Sansthanaka, the brother-in-law of the king tries to make overtures to the courtesan who repulses him. His wicked schemes to implicate Charudatta in Vasantsena's alleged murder come to nought as Aryaka a shepherd rebel overthrows the king and sets both Charudatta and Vasantsena free to marry and live a happy life.

Visakhadatta wrote the powerful play *Mudraraksasa* (Raksasa captured through the Signet Ring). The play deals with two rival ministers – Chanakya and Raksasa. Chanakya represents intelligence and intrigue whereas Raksasa is a man of noble ideals and integrity. The play gives us an insight into the minds of power-hungry politicians.

Bhasa wrote 134 plays comprising monologues, one-act plays, and six-act dramas. His masterpiece is *Swapana-Vasavadatta* (Vasavadatta Seen in a Dream). The story is about King Udayana who is torn between his love for his wife Vasavadatta and the political necessity of marrying Padmavati, the daughter of a neighbouring king. Harsha's (7th century) best-known play is *Ratnavai*. *Ratnavai* is somewhat similar in plot to *Swapana-Vasavadatta*.

Sanskrit drama was eclipsed with the advent of the Mohammedans in the twelfth and thirteenth centuries. Sanskrit drama, with its ornate language, was addressed to sophisticated courtiers. Moreover, it has many rules and regulations. For instance, according to the conventions adopted by it, there could be no tragic end, no violent or repulsive act that could be depicted on stage, the hero and heroine had both to be charming and noble and that the jester had to be greedy and fat. As opposed to this, folk theatre with its flexible and free form has changed, developed and adjusted itself to the changing social conditions reflecting the lives of the people. But before we examine some of the different types of folk theatre, let us briefly consider some of the basic principles of drama as laid out in the *Natyashastra*.

Natyashastra

In the West, Aristotle's (4th century B.C.) *Poetics* is taken as a basic classic that states the principles of poetry in general, and gives a more detailed account of the epic and tragedy. In India Bharata Muni's *Natyashastra* (circa 200 BC to AD 200) is regarded as a comprehensive book that discusses all aspects of dramaturgy. Not only does it touch upon production and direction, but it also deals with make-up, costumes, jewellery, movements of the eyes, neck, as well as body postures.

This exhaustive study is directed at the playwright, director and actor because these three were considered inseparable in drama. Sanskrit plays began with a ritual of music and dance performed on stage. The *Sutradhara* or stage manager dressed in white came in with two assistants and offered homage to the presiding deity at the centre of the stage by scattering flowers and sprinkling water. This was not only an appeal to the deity for the success of the performance but also helped to create an atmosphere of austerity. Then the *Sutradhara* called the leading actress and opened the play with a prologue that announced the time and place of the action. For example, Balwant Gargi in his book *Theatre in India* (1962) tells us how *Shakuntala* begins:

Sutradhara: Our audience is very discriminating, and we are to offer them a new play, called *Shakuntala*, written by the famous Kalidasa. Every member of the cast must be on his mettle.

Actress: Your arrangements are perfect. Nothing will go wrong.

The Sutradhar not only introduced the play but took one of the chief roles as well. In fact, we shall see the Sutradhar assuming different roles in *Ghashiram Kotwal*. The Sutradhar provides a link between the different episodes in the play. Another stock character in Sanskrit drama is the clown or Vidushaka. Both the Sutradhar and the Vidushaka are found in Folk theatre.

Four kinds of representations

In Sanskrit drama, an actor expresses himself through four kinds of abhinaya.

angika: Representation of action physically by moving hands, fingers, lips, neck and feet.

vacika: Expression through speech, song, intonation to evoke various sentiments in the audience.

aharya: Use of specific costumes and make-up.

sattvika: This is the most important of the four representations. The actor must feel the role and the emotion that he is to convey. This emotion is the bhava which has to be expressed to convey the **rasa** (taste or flavour) to the spectator. **Rasa** literally means 'taste' or 'flavour' and is an important concept in Hindu drama.

What are the character types in Hindu drama?

Some characters are sublime like the epic heroes Rama and Krishna. Others are impetuous like demons and fierce characters. Soldiers and kings usually fall under the category of gay and cheerful characters while subdued characters are the ministers and merchants. The Sutradhar not only introduced the play but took one of the chief roles as well. The clown, a stock character, was called the Vidushaka. This comic figure spoke in Prakrit (the local dialect) while the other characters spoke in Sanskrit. Did women act in plays? The Sutradhar's wife, the Nati, helped her husband in looking after the production and also acted. Actresses were not regarded highly in society.

TYPES OF DRAMA

There are 10 types of drama categorized but the two important ones are **nataka** and **prakarana**. The themes of **nataka** or heroic drama are taken from history or mythology and feature gods, kings or heroes. **Prakarana** or social drama deals with the common man. *The Little Clay Cart* that deals with a courtesan and a Brahmin belongs to this category. But whatever the types of play, there are no tragedies in ancient drama. The hero cannot die or be defeated. This is quite different from the Western view where great tragedies were considered a more elevated genre than comedy.

Time of the performance

The time of the performance was determined by the theme of the play. If virtue was the theme, the play was performed in the morning, while a story of strength and energy was usually enacted in the afternoon. Plays of erotic sentiments were performed in the first part of the night whereas one of pathos in the fourth part of the night. Performances usually lasted four or five hours.

Many great dramas have been produced in ancient India covering a wide range of subjects. According to Kalidasa 'Drama provides satisfaction in one place to a group of people whose taste may differ a great deal.'

Folk theatre is usually based on mythological tales – of Rama, Sita, Radha, Krishna and other popular episodes from the great Hindu epics – *Ramayana* and *Mahabharata*. The performances usually take place in the open air and the specific feature of folk drama is improvisation. Improvised stage, improvised dialogues often refer to something of topical interest. There is extensive use of song, dance and music including a great deal of slapstick humour. The emphasis is on audience participation and interaction with the performers and the performance is conducted in an informal manner.

Let us look at some of the popular regional forms of folk theatre.

Nautanki is an operatic drama popular in Rajasthan and even Gujarat and Maharashtra. The hero is usually a character from history, a lover or warrior, and the story is based on old ballads. The language used is the local dialect – music is folk melodies. The stock character is the buffoon and there is usually a stage manager, the **Ranga**. This is a very informal kind of performance and there is a free intermingling of the actors with the audience.

Jatra is peculiar to Bengal and this again is operatic in form. Initially, Jatra dealt with incidents in the life of Krishna but gradually, as improvisations began to take place, it became more secular and offered comment on contemporary life. The action is stylized and vivid and the chorus which is an integral part of it interrupts the action and sings.

Bhavai is popular throughout Gujarat and parts of Western India. It is a series of playlets which deal with medieval tales of chivalry. Bhavai actors must be experts in dance, music and mime. The make-up is exaggerated making use of soot and red and white pigments in oil. Bhavai usually starts late in the evening and lasts all night.

Tamasha is similar to bhavai in many ways. It is popular in Maharashtra and you will see elements of it in *Ghashiram Kotwal*. These plays are based on love stories and tales of chivalry presented through dance and music. These are basically musical plays but prose dialogues are also used to make social and political comment. These are performed by roving troupes – men and women – and the sound of their drum attracts large crowds to the venue of the performance. It is interesting to note that while women do act in a 'tamasha', they are not usually allowed to witness it because of the abusive language that is used freely.

Terukoothu is a street drama popular in Tamil Nadu. Peasants and their women perform it in the fields and village streets after the harvest is over. Usually mythological plays are performed. Song, dance and prose are all mixed together. The costumes are splendid and the make-up is of sandal and rice paste with colours extracted from herbs and leaves.

Yakshagana from Karnataka is also performed in the open air. These performances with songs and prose-dialogues are by man only. The Bhagavathar or the singer introduces the characters as they come dancing on to the stage. These are usually based on mythological tales.

Kuchipudi is a dance drama from Andhra. These dance dramas are usually based on episodes from the life of Krishna. The performances usually take place at night in an open-air stage. Speech, dances, songs, mime and music all form part of this performance.

Ramlila, popular in Uttar Pradesh and all over India, is a pageant play based on the life of Rama, and take 14 days to stage. The songs linking the various events in the plot are rich in narration and description. The actors wear splendid costumes and lavish make-up. The stage is arranged for multiple settings. The Kathakar sings of

coming events helping the movement of the plot and heightening the emotional impact. Masks, effigies and fireworks are often incorporated in the play.

Krishnalila: The stories of Radha and Krishna are popular all over India and performed across the length and breadth of the country, even though the real home of **Krishnalila** is Vrindaban and Mathura in U.P. The role of Krishna is played by a young boy before his voice bleaks. The boy is raised in a religious atmosphere and made to believe that he is Krishna himself. This creates the necessary conditions for the boy to act out his role with sincerity and conviction, moving the audience to tears and ecstasy. The audience begin to chant the hymns with the chorus and this audience participation is a specific feature of these religious dramas.

Folk theatre still has a base in religious mythology but has moved towards a more secular orientation. It represents the cultural life of the community – its songs, dances, beliefs, customs and dresses. The bare stage makes for innovation and improvisation and contributes to the vitality of the form. It also leads to directness of action and therefore a close actor-audience participation.

Let us now look more specifically at Marathi theatre. But before we do that, let us first answer the following questions.

Check Your Progress 1

- 1) Outline the functions of a Sutradhara in a Sanskrit play in your own words. (50-60 words).

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- 2) Name and define the four kinds of *Abhinaya* as described in the *Natyashastra*.

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- 3) What are the popular folk theatres in Bengal, Uttar Pradesh, Maharashtra? Give brief description. (50-60 words each)

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23.3 MARATHI THEATRE

Marathi theatre is now about 150 years old if we take as its starting point Vishnudas Bhave's play *Sitaswayamvar* (1843). He used grotesque masks made from wood and papier mache to make his gods look superhuman. Bhave worked in the theatre for 60 years and when he died in 1901, he left behind 50 plays, among them *Ramayana* and *Mahabharatha*. In 1885 the Indian National Congress began its struggle for independence. The nationalist sentiment was expressed in plays based on historical and mythological themes. *Keechakavadha* (1906) by Khadilkar is one such play. This incident from *Mahabharata* tells of how Keechaka, the brother-in-law of king Virata, steals into Draupadi's room in the dead of night only to find Bhima, one of the Pandavas waiting for him. Bhima kills Keechaka and when the faces are revealed it is Lokamanya Tilak, the national leader, as Bhima, who kills

Keechaka who is recognizable as Lord Curzon. Another favourite by the same author is *Bhau Bandaki* that describes palace intrigues when Anandibai, very much in the manner of Lady Macbeth, causes the Peshwa to be murdered. Anandibai often features in several folk tales in Maharashtra.

Gadhari's (1885-1919) *Akach Pyala* (Only One Glass) is the best known among his six plays. It is the story of the life of a drunkard and sermonizes on abstinence from wine and women. This play leans heavily on melodrama. Under the influence of Ibsen and Shaw, a touch of realism was added to Marathi theatre with the plays by Mama Varerkar. *Satte Che Gulam* (Slaves of Power) has a political message of social reform and Gandhi's philosophy. In *Sonya Cha Kalas*. (The Pinnacle of Gold) we have the son of a mill-owner taking up the cause of the workers. Warkerkar's *Bhoomi Kanya Sita* (Sita, Daughter of the Earth), highlights the cause of Indian women by projecting Sita's revolt against some of Rama's values – she cannot condone some of his battles or denial of the privileges of reading the Vedas to lower-caste people. Another play with feminist overtones is P.L. Deshpande's 3-Act *Sunder Mee Honar* (I Shall Be The Beautiful) which depicts the struggle of a crippled woman-poet who regains her strength, beauty and love of life.

According to Balwant Gargi, 'It is in the boisterous comedies that the true Marathi acting and theatre are reflected. These comedies, which also deal with social problems, have mass appeal (Theatre in India p. 129). Tendulkar, tends to agree with Gargi that 'Marathi theatre-goers don't have the concept of 'identification'. They don't want to identify with characters in plays, or see a representation of their own lives. They prefer to see a romanticized version of life, to escape into fantasy. They don't see the things they are looking for in my plays.' (Interview with Priya Adarkar, *Enact* 49-50, Jan-Feb 1971).

In the last two decades Marathi playwrights such as Sai Paranjpe, Mahesh Elkunchwar, C.T. Khandekar and Vijay Tendulkar have made significant contributions to the development of Indian theatre by experimenting with new forms. Let us now briefly look at some of the trends in modern Indian theatre.

23.4 MODERN INDIAN THEATRE

The production of Mohan Rakesh's "Aashad ka ek Din" by the Anamika Mandali gave a new direction to Hindi drama. Even though Dharamvir Bharati's "Andha Yug", an important landmark in Hindi theatre, was published in 1955, yet it was produced much later. And the establishment of the National School of Drama in New Delhi gave an added impetus to the development of theatre in India. The Shri Ram Cultural Centre, New Delhi, organizes National Drama Festivals which feature plays in Urdu, Sanskrit, Kannada, Marathi and Bangla. National and state level awards for drama also provide the necessary encouragement and patronage for the art. Rajendra Paul's *Enact* and Nemichandra Jain's *Natrang* are journals that have provided the forum for the most recent and up-to-date information on theatre. *Enact* however, is no longer printed.

Translation of plays from English, German, Sanskrit, French, Russian and regional languages into Hindi have also enriched the field of Indian theatre. The theatre goer can see the plays of Moliere, Brecht, Ibsen, Shakespeare, Kalidasa, to name a few, in the language that they understand. Similarly Indian plays have been translated into various foreign languages. For example Peter Brooks presented the *Mahabharata* in French in the South of France with an international cast. The importance of translation in drama is clear from the fact that you will read *Ghashiram Kotwal* in English. If it was not for the translation, you would have to read it in the original Marathi. How many of us can claim to know the language?

There are various trends in modern Indian theatre. There is the theatre in English which caters to a select audience and produces adaptations of the Western masters Brecht, Becket, Shaw, Ibsen, to name a few. The theatre in English also takes up light comedies or musicals that have been successfully produced in the West. Another trend is to revive classical Sanskrit plays, not as adaptations but by reconstructing medieval stage sets and approximating to the spirit of the original. The use of folk forms for providing a commentary on the current social and political situation is also popular. You will be able to appreciate this when you read *Ghashiram Kotwal* because you will see how Tendulkar has used the 'Tamasha' form to expose the socio-political ills in contemporary society. Yet another trend in modern theatre is the engagement with problems of inequity and the anguish and disillusionment of modern life. Rather than providing escapist fare by projecting a romantic or comic attitude to life, most contemporary playwrights display concern and commitment. This means that they wish to highlight the place of the individual in a society that is becoming increasingly hostile to individual aspirations. The sham and humbug of political institutions is also exposed. Some of these concerns you will find reflected in Tendulkar's *Ghashiram Kotwal*.

23.5 VIJAY TENDULKAR: LIFE AND WORKS

Born in Bombay on 7th Jan., 1928, Vijay Tendulkar started as an apprentice in a bookshop, read proofs and managed a printing press and later took up journalism as a profession. He was assistant editor of Marathi dailies such as *Navbharat*, *Maratha* and *Loksatta*. At 11, when Tendulkar was still at school he wrote his first play. As he says in an interview with Priya Adarkar (*Enact* 49, 50, Jan 1971), 'It had a mythological theme, and some of us at school performed it.... My childhood writing was unimportant in itself. But because of it, when I eventually started writing seriously, I wrote with great ease. I had acquired a certain 'colloquial sense.' His first full-length play *Grihastha* only came in 1955. A versatile writer, Tendulkar has written plays, short stories, features, translations of drama and novels as well as television serials in Hindi and screenplays for films in Marathi and Hindi. He has received many awards for his plays. In 1969 he received the Kamladevi Chattopadhyaya Play of the Year Award for *Shantata! Court Chalu Ahe!* Which Girish Karnad, another distinguished playwright has described as 'the best play written in the last thousand years'. He was also given the Sangeet Natak Akademi Award for playwriting in 1970. He received the Kalidas Samman for 1991 instituted by the Bharat Bhavan Trust, Bhopal. On this occasion he called for cultural freedom saying: 'Culture needs to be nourished by patronage. It must not be overwhelmed or stifled by the state. In case this happens the sole motive of the patronage to culture will be self-defeating and suspect.'

Shantata! Court Chalu Ahe is a satire against male-dominated society in which a woman can neither get a sympathetic response nor win over a man to give legitimacy to her child. Translated into English by Priya Adarkar, this version was first put up by the Muslim Theatre, Madras, in March 1971. The play was also broadcast in English by the BBC.

Sakharam Binder has also been translated into Gujarati, Hindi and English and is one of Tendulkar's popular plays. It is about Sakharam, a womanizer who uses women and then discards them. He drinks heavily, abuses them and inflicts all kinds of violence on them until he meets his match in the bold and rebellious Champa.

His most controversial play is perhaps *Kanyadan*. The daughter of a socialist politician marries a young dalit poet with the approval and encouragement of her father. But what seems a politically sound match turns into a nightmare as the dalit beats his wife mercilessly even when she is pregnant. The play has been seen by many as anti-dalit just as *Ghashiram Kotwal* is considered anti-Brahman. We shall discuss this aspect in later Units.

Tendulkar's plays alongwith Girish Karnad's have changed the face of Indian theatre by demolishing the 3-act play and creating exciting new moulds. For developing this flexible as well as carefully crafted form, he took up folk forms, modes of recitation and story-telling specific to his region. He has managed to bridge the gulf between traditional and modern theatre by creating a vibrant new theatrical form, an example of which is the play in your course *Ghashiram Kotwal*.

Selected Works

DRAMAS

- ASHI PAKHARE YETI. Pune: Nilkanth Prakashan, 1970.
 GHASHIRAM KOTWAL. Pune: Nilkanth Prakashan, 1973.
 GIDHADE. Pune: Nilkanth Prakashan, 1971.
 KAMALA. Pune: Nilkanth Prakashan, 1982.
 KANYADAN. Pune: Nilkanth Prakashan, 1983.
 SAKHARAM BINDER. Pune: Nilkanth Prakashan, 1972.
 SHANTATA! COURT CHALU AHE, Bombay: Mauj Prakashan Griha, 1968.
 SHRIMANT. Bombay: Anand Pai 'Meghaduti', 1955.

ONE-ACT PLAYS

- AJAGAR ANI GANDHARVA. Bombay: Mauj Prakashan Griha, 1966.
 CHITRAGUPTA AHO CHITRAGUPT. Bombay: Ramkrishna Book Depot, 1958.
 THIEF POLICE. Bombay: Ramakrishna Book Depot, 1970.

SHORT STORIES

- DWANDWA. Bombay: B.L. Pathak Prakashan, 1961.
 KACHPATRE. Bombay: Nav-Lekhan, 1958.
 PHULAPAKHARU. Pune: Nav Maharashtra Prakashan, 1970.

SCREENPLAYS/DIALOGUES

MARATHI

- GHASHIRAM KOTWAL (1976); SHANTATA! COURT CHALU AHE (1972);
 UMBARTHA (1981).

TRANSLATIONS (DRAMA)

- ADHE ADHURE. (Translation of Mohan Rakesh's *Adhe Adhure*). Bombay: Popular Prakashan, 1971.
 TUGHLAK (Translation of Girish Karnad's *Tughlak*), Pune: Nilkantha Prakashan, 1971.
 VASANACHAKRA (Translation of Tennessee William's *A Streetcar Named Desire*). Bombay: Popular Prakashan, 1966.

NOVELS

- KATHA EKA VYATHECHI (Translation of Henry James's *Daisy Miller*). Bombay: Nav-Lekhan.
 PREMPATRE (Translation of Henry James's *The Aspern Papers*). Bombay: Nav-Lekhan.

TELEVISION SERIAL

SWAYAM SIDDHA (HINDI), 1987.

Check Your Progress 2

Read the following questions and answer the questions in the space that follows:

- 1) Name five Marathi playwrights mentioning at least one play by each.

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- 2) Has Tendulkar only written plays? If not what other forms of writing is Tendulkar also famous for?

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- 3) Name five plays written by Tendulkar.

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23.6 LET US SUM UP

In this Unit we have discussed certain topics that will be helpful in approaching the text of the play. We have given you:

- a brief introduction to Indian theatre which includes both ancient Sanskrit plays as well as folk theatre.
- an idea of the concepts of theatre in Bharata Muni's *Natyashastra*, an ancient Sanskrit text that takes into account all aspects of drama from costume to make-up to performance.
- an outline of the developments in Marathi theatre since its inception about 150 years ago.
- an introduction to the life and works of Vijay Tendulkar.

In the next Unit we shall read the text. After we have given you brief guidelines on how to read a play, we shall discuss the text.

23.7 SUGGESTED READINGS

If you would like to read more about Indian theatre you may consult:

Mulk Raj Anand, *The Indian Theatre* (London: Dennis Dobson)

Balwant Gargi, *Theatre in India* (NY: Theatre Arts Books, 1962)

Prabhakar Machwe, *Four Decades of Indian Literature* (New Delhi, Chetana Publications, 1976)

Ghashiram Kotwal

These are only suggested as additional reading and are in no way compulsory. If you would like to buy your own copy of *Ghashiram Kotwal* and if it is not available in bookshops, you could write to Seagull Books, 36 Circus Avenue, Calcutta-700017.

23.8 ANSWERS TO EXERCISES

Check Your Progress 1

For all answers refer to 23.2.

Check Your Progress 2

For your answers refer to 23.3 and 23.4.