
UNIT 26 DRAMATIC TECHNIQUES

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26.0 OBJECTIVES

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

- outline Tendulkar's use of language and style;
- discuss the different dramatic techniques used by Tendulkar;
- outline the special theatrical effects projected by the human wall;
- explain how song and dance taken from Indian folk forms create a special blend of the old and new in this play.

26.1 INTRODUCTION

This is the last Unit in your Block and it also happens to be the last one of the course. You have read one-act plays, three-act plays as well as longer plays like Shakespeare's 5-act *Julius Caesar*. *Ghashiram Kotwal* is not divided into the conventional demarcations of act and scene. Nor is it as long as *Julius Caesar*. But it has two parts separated by an interval. The scenes change smoothly, orchestrated and directed by the subtle commentary of the Sutradhar and the configuration of the human wall that arranges and re-arranges itself on stage. As such there is no need for a curtain that is usually required in a conventional performance. While reading the play, you must have noticed the innovative techniques used by Tendulkar. It would seem that the director's task is easy for the variations and dramatic effects seem to be inbuilt.

So far, we have given you a brief introduction to Indian theatre in general and Marathi theatre in particular in the first unit. We also read about the life and works of Tendulkar. Then we discussed the background of the play, i.e. the historical situation and the people on whom it is based as well as the central theme of power and how it is constructed in a society interested in maintaining the status quo. By this we mean the hierarchies of class, caste and gender by which some dominate and oppress others. In this Unit, we shall take up questions relating to form – i.e. techniques by which the playwright effectively communicates his vision. In short, *how* and *by* which methods the theme is expressed.

First we shall discuss the use of language and style, and the other dramatic techniques by which Tendulkar achieves his ends.

Please complete the exercises we have prepared for you. Remember that in literature there can be more than one interpretation. As such you may come up with a fresh response to the play which may be different from ours. Please read the play as well the discussion **carefully** and **critically** so that you are able to decide for yourself whether you agree/disagree with the points being made and whether you have alternative readings to propose.

26.2 LANGUAGE AND STYLE

We are often told: 'Style is the man himself'. And every literary piece carries the particular stamp of the specific idiom of the writer. For example, we can say that the style of one playwright is different from the style of another. For example, the style of Shakespeare is different from that of Shaw. But in a play the writer is speaking through the person of the different characters. And so the style has to vary according to the personality of the character. In fact an educated person speaks differently from an uneducated one. In short, each person has his/her/own style of speaking. And the success of a playwright lies in the extent to which he/she can script the dialogues to suit the personality of the character.

In *Ghashiram Kotwal* we have a range of characters from the powerful Nana to a member of the chorus. How far has Tendulkar succeeded in giving us a variety of dialogues to suit his characters? But before we do that, let us consider the fact that what we have before us is a play in translation.

The Play in Translation

Translation does not simply mean rewriting the Marathi text into English. It also means translating the cultural context of eighteenth century Poona into an English version. There is no doubt that Jayant Karve and Eleanor Zelliot have succeeded in rendering the translation as faithful to the spirit of the original as possible. While translating drama, the translator often adapts the play according to the demands and expectations of the audience in the target language. It is not possible to translate literally and some degree of adaptation is required in literary texts. As Eleanor Zelliot, the translator has said that Tendulkar's play demands and inspires a great deal of creativity, gives the example of a Marathi abuse which translates literally as 'O you worthless one'. As this sounded somewhat weak, the translators felt that an original substitute with the necessary punch would be 'you shape piece of shit!'.

Most serious theatre is enacted in Hindi itself and in Delhi, theatre groups usually perform the works of world famous dramatists like Brecht and Beckett in Hindi translation. English theatre usually confines itself to Western plays written in English or in translation. However, urban theatre groups are increasingly taking up the production of English translations of various plays written in Hindi or the regional languages. For example, the theatre groups of Bombay took up the production of Girish Karnad's *Tughlaq*. English translations ensure that the play reaches out across different linguistic barriers to different parts of our own vast country. In addition, a foreign readership can also have access to it. Do we ourselves not read the plays by the great Greek dramatists in translation? The play begins with a hymn to Ganapati and Saraswati and the translators have tried to keep to the rhythm of the original: 'Ganapati dances the Ganapati dance. We the Poona Brahmans bow and prance' (p.2). The rhyming adds to the musical quality. Culture specific words as 'Bhatji buwa', 'sindur', 'lavani', 'kirtan' are retained as in the original. Instead of translating them, notes explaining these are given at the beginning of the text. The flavour of the idiom of the original is retained as in the abuse 'May you itch without cause' and 'I would have you riding backward on a donkey with **sindur** all over

your head'. The arrogant Nana refers to himself in the plural as 'we'. For example, he tells the servant 'We'll have you killed'. He promises Gauri 'But our devotion is – only to this graceful image...' This reference to oneself in the plural is a convention among the royalty in India as well as in the West. For example, Queen Victoria was often known to say 'We are not amused'.

You will have noticed that the dialogues are short and crisp. No long speeches but quick exchanges often laced with wit. The 'tamasha' convention of using abusive language is also used here. It is only the Sutradhar who has slightly longer dialogues. The Nana in a moderately long soliloquy reveals his evil intentions to use Ghashiram to serve his own infamous purpose. There is the use of colloquial language and a feel for the spoken word. When asked by Priya Adarkar about his craft of writing, Tendulkar said: 'But this is a question of my playing with various styles and levels rather than of conscious planning. I am in fact at ease in many styles of language' (Enact 49, 50 Jan-Feb 1971 ed. Rajinder Paul).

This irony and play with words is also evident in the following exchange:

Nana: Bastard. You've got me in a narrow pass.

Ghashiram: Yes, the narrow pass of my only daughter.

Wit and irony is also evident in the following:

There are several other examples of the use of pun in the play. Can you recognize the pun in:

There's only one Nana
The rest are na-na-na-na. (p. 21)

The element of slapstick comedy is clear in one of the early exchange between the Sutradhar and the Brahman:

Sutradhar: Ho Ho Ho Bhatji Buwa!
Wait now, wait now. Hold your horses! Must you go?
Brahman: Forces? Whose forces? Foreign? English?
Sutradhar: Not forces! Hold your horses!
Brahman: So I'm stopped. What do you have to say?
Sutradhar: Where is your honour going so late at night?
Brahman: Nowhere, nowhere. It's all right.
Sutradhar: Where is nowhere?
Brahman: Just near somewhere.
Sutradhar: Somewhere is near where?
Brahman: Go away. Don't wait. Its getting late. (p. 3)

This kind of exchange continues until the Brahman unwittingly reveals his destination. Note the use of pun and irony in this passage. The rhyming dialogues add a rhythmic quality and establish the light mood that this scene creates.

The Sutradhar's dialogues are full of tongue-in-cheek irony.

'The Brahmans have lost themselves in the cemetery, in kirtan; the Brahman women are sentenced to solitary confinement' (p. 8). We are shown a Brahman woman embracing her lover while the husband is away in Bavannakhani. Also consider his comment:

The thief is a simple thief.

The police are official thieves? (p. 16)

Sutradhar: Yes, this is the brutish city.

Stranger (not understanding): What, the British city?

Notice the pun on the word 'brutish' which is misunderstood as 'British'. In the eighteenth century, the British were a tangible presence in India and to use 'brutish' and 'British' exchangeably may offer a subtle comment on the nature of Empire.

In fact, there is another reference to the British in the play. You will recall that when Ghashiram is beaten up by Gulabi's thugs and the necklace given to him by Nana forcibly taken away from him we are told that a 'palanquin of a white man comes on the stage..... In front a Brahman with ash on his forehead shouts. 'The Sahib is coming. Get aside' (p. 12). Then the Brahman says – 'Get aside, you dog. Can't you see the Sahib is coming?..... (Turns to the Sahib). The natives of this country have lost all their manners nowadays, sir, I swear, no one has any self-respect or pride. Come on sir. Now you'll get to see the ceremony of the giving of royal gifts to the Brahmans, from the inside. I'll sneak you in. Only three silver rupees, sir'.

What is the significance of this scene? Is it introduced purely for spectacle value? It might seem so at first. But if we catch the underlying irony, we understand that the real function of the scene is to:

- a) prove the sycophantic character of the Brahman;
- b) expose his lack of manners which he confirms by abusing the humiliated Ghashiram and;
- c) his hypocrisy: while he blames others for the lack of self-respect and pride, he himself has none as he tries to wheedle and coax money out of the Sahib.

The presence of a white Sahib observing the execution of Ghashiram also urges us to analyse the phenomenon of his rise and fall more objectively.

But in addition to the dialogue, gestures and silence can sometimes speak more than a thousand words. Tendulkar makes effective use of mime – especially in the ordeal scene: 'Brahman yells. Mime of placing the ball forcibly in his hands. Brahman yells. Mime of the ball falling off (p. 35). This indicates the convention of not showing violent action on stage. And even though this is a very violent play, the audience would not be shocked whereas in the American production where the violence was depicted realistically, the effect was one of deep shock.

As we said in the first Unit of this Block, reading plays is a challenge. Not only does the reader have to visualize all the scenes but he/she has also to listen to the voices with all the modulations of tone and inflexion to catch the nuance of what is intended within a particular context. For example, if we say 'How wonderful!' to a person who tells us that she has stood first in a competitive exam our tone will be full of delight, wonder and appreciation. But if we respond in the same way to a person who has just failed an examination, it is clear that we mean to be sarcastic. Thus, it is important to relate the speech to the context and understand the significance of the meaning intended. For example, the sarcasm implicit in the Sutradhar's tone is evident in the following exchange:

Brahman: Oy. Oy. You son of a bitch. Don't you have eyes and ears?

Sutradhar: I'm sorry, O priestly Brahman.

Brahman: Don't you have any manners?

Sutradhar: I'm so sorry, O lordly Brahman.

Brahman: Don't you have any brains.

Sutradhar: I'm very sorry. O **honoured** Brahman (p. 4).

The abusive language, as you know, is part of the Tamasha convention that Tendulkar makes use of.

In this play we have poetic dialogues as well as prose exchanges alternating with the narration of the Sutradhar. In addition there are songs and humming, silence and mime. All these variations help to create a complex and rich dramatic piece.

26.3 DRAMATIC TECHNIQUES

The first question that we so often ask about a novel or play or poem is "What is it about? This leads us to think about the theme of the play. We can also ask ourselves 'Does it have a message or function? Like all art, a play is usually not meant to objectively enquire after truth. It may aim 'to instruct by pleasing'. (*Studying Drama: An Intro*. Malcolm Kelsall, London: Edward Arnold, 1988, p. 57). As such it makes the audience angry or moves them to tears or to laughter and sometimes to think. Talking about the function of theatre the famous playwright Mohan Rakesh has said:

'To my mind the function of theatre today is not just to entertain, nor just to reveal certain ironies and contradictions of man's mind and behaviour nor just to philosophise or sermonize over certain socio-political issues. For me the major function of theatre today is to help man to know and discover himself in relation to his environment'. ('Changing Role of Words in Theatre', in an interview with M. Maharishi *Enact* 73-74 Jan-Feb. 1973). Thus a play has several dimensions and effects. How does the playwright achieve his/her effects? This is done by using the various techniques of his/her craft. Visual delight is contributed by the scenery, lighting, colours, costumes as well as special effects. In addition to all this, we have quick racy dialogues, often ironical and witty. Then there are songs, music and dances that add another dimension to the play. All these are part of the playwright's craft. Let us examine some of these techniques.

26.3.1 Music and Dance

Folk theatre, as we have seen, makes use of song, dance and music. No other major playwright before Tendulkar had made such extensive and innovative use of folk theatre. In addition to the songs and music, Dr. Jabbar Patel also made use of humming so that we have what Vasant Rao Deshpande, a classical singer and composer himself, calls 'the first sangeet natak in the real sense of the term'. (in Pushpa Bhawe, '*Contemporary Indian Theatre: Interviews with Playwrights and Directors*' (New Delhi: Sangeet Natak Akademi, 1989, p. 47).

Ghashiram Kotwal begins with a devotional song and Ganapati, Saraswati and Lakshmi come in dancing. This immediately establishes a link with Dashavatar (a form of folk theatre) which begins with these three deities. This opening ritual also has links with classical Sanskrit drama and likewise has a certain function, this is, to arouse the interest of the audience, instill a feeling of seriousness in them and to arrest their attention. Here we do not have music for its own sake. According to Pushpa Bhawe, 'The music and the dance numbers are not embellishments to the narrative... The changing musical notes express the changing mood'. (*Contemporary Indian Theatre* – p. 46). In a lecture, the music director of the successful Marathi production Bhaskar Chandavarkar has said that the music in the beginning of the

play was used innocuously in the Shri Ganaraya song. But after the Intermission, when Ghashiram has become the Kotwal, the music for the same song becomes much more revolutionary. Let us look at some of the functions performed by the use of music, song and dance. We note that

- the use of traditional songs and dances effectively sets the background of the decadence of the Peshwas' Poona of the eighteenth century;
- the strategic placement of songs and music help to provide dramatic relief after an unusually tense situation;
- music and dance sometimes serve to reinforce the tense atmosphere, as Satish Alekar assistant director to Dr. Jabbar Patel said, 'After the ordeal by fire the tempo tended to slow down a little. But with the introduction of the 'Malhari' song, the tense atmosphere created by the sequence was reinforced'. (Ghashiram Kotwal: A Production Casebook, *Ghashiram Kotwal*, xiv, xv);
- the lavani highlights the sensuous, passionate element but at the same time provides a comment on the social corruption;
- the juxtaposition of the **lavani** or love song with the **abhang**a or devotional song serves to bring out the contradiction in social values and norms;
- the musical form helps to 'deglamourize' history – history has an element of grandeur, distance, formality, which gets reduced by the introduction of song and dance, visible in the great Nana who struck terror in the hearts of many but is made to look ridiculous in the play.

We have also seen that at a deeper level, *Ghashiram Kotwal* is a serious play, a satire on the hollowness of society. Do you think the music weakens the thrust of the satire? Tendulkar himself admits: 'The criticism has a point... the form had a certain inevitability'. Are we to agree with Tendulkar? Trust the tale and not the teller, we are often told. And as we know, the play has been considered extremely disturbing. In this play we have seen that laughter can be as much an element of subversion and change as anger. The grotesque figure of the Nana dancing effeminately demystified the power he represents and thereby shows the hollowness of what he represents so that we are made aware of the fact that the possibility of change exists. The form and content subvert logical and authoritarian structures. We have seen in the play how folk forms with the abusiveness represent irrepressible vitality and freedom, and as we can see in *Ghashiram* it very subtly subverts the hierarchy of caste in the following exchange:

Brahman: Oy. Oy. You son of a bitch. Don't you have eyes and ears?

Sutradhar: I'm sorry, O priestly Brahman.

Brahman: Don't you have any manners?

Sutradhar: I'm so sorry, O lordly Brahman.

Brahman: Don't you have any brains?

Sutradhar: I'm very sorry, O honoured Brahman.

Brahman: You bumped me, you son of a bastard.

Sutradhar: I touch your feet, O Brahman.

Brahman: 'Oh you monkey! Is this the Peshvai or the Mughal Kingdom?
Bumps a holy Brahman'.

Sutradhar: But not a Brahman's wife! (p. 4).

You can note the sarcasm and insult intended in this exchange. Thus laughter can be seen as a political mode.

As we have also seen, music and dance have not been used for its own sake. The songs sung or hummed by the chorus establish the appropriate mood and comment on the action. What we have here is a blend of folk forms with mainstream urban drama which has created a unique landmark in the history of Indian theatre.

26.3.2 The Human Wall

We have already discussed the character of the Sutradhar in 25.3.1. Let us now briefly look at the function of the Human wall which is seen as ‘the basic structure of the play’. The play opens with the members of the human wall walking up to the stage from the hall. The twelve men dressed as brahmans form the human wall which can be used in diverse ways.

- Producer Rajinder Nath used this wall to form ‘kaleidoscopic patterns’. Reviewing the play, Rajinder Paul tells us:

“From an aesthetically clothed backdrop, he [Rajinder Nath] rhythmically removes one Brahman like a brick to make a cut-out window, from behind which emerges a female figure on the look-out for a noble catch”.

- The human wall is an innovation and takes the place of a curtain in a conventional stage. Here the stage is stark and empty without any props and when the members turn their backs, to the audience, the wall ceases to exist. As there is no conventional demarcation of the play into acts and scenes, the human wall helps in the transition from one scene to another.
- The wall serves as a chorus in the play. As you know the chorus is a convention found and used very effectively in ancient Greek drama also. It was usually a group of village elders, dressed in masks, who gave an account of the event that had happened either offstage or a long time ago. In Greek drama, the chorus moved from left to right and back again. In *Ghashiram Kotwal* the ‘Chorus’ of twelve men comprising the human wall sway in unison. Not only do they sing and dance establishing a link with folk theatre, but they also comment on the action of the play.

The Brahmans make a curtain with backs towards the audience. The curtain sings and sways:

Ram Shiva Hari....

The Street of Bavannakhani, became for a
while

The garden of Krishna. (p. 6).

The song exposes the debauchery of the Brahmans who in the name of God Krishna, in this case, wish to justify their erotic dancing with the courtesan.

- The human wall is also a binding factor that holds the different scenes together. The plot has several episodes which make it different from naturalistic plays in which one scene follows necessarily from another. Instead of artificially engineered exits and entrances, the play then assumes a semblance of continuity and motion. What cannot be represented realistically is projected through mime and the stage is never empty.
- The human wall also takes on individual roles. At times it is transformed into a group sitting in Gulabi’s hall; at others, they sneak off stealthily as individuals, in a hurry to get to Bavannakhani. At another the Brahmans form a human

god house round Ganapati, and when the Nana chases a girl, the human wall becomes a garden. Throughout the play you will notice the human wall assuming new and visually stimulating configurations. And finally at Ghashiram's execution, the human wall becomes the fierce mob of angry Brahmans shouting with sadistic glee.

The human wall is also a symbol of secrecy that conceals the various faces of human beings: their hypocrisy, double standards and tendencies to violence and oppression. This is amply demonstrated in the course of the play.

Thus we have seen that along with its tremendous potential as spectacle, the human wall performs several functions controlling and enhancing the flow of the story. In addition, the use of the human wall makes it as easy to put up the play on a conventional stage or in any open space in a village.

26.3.3 The Use of Folk Forms

We have seen that Tendulkar has made extensive use of folk forms in *Ghashiram Kotwal*. Because of this the play is visually exciting. What effect does the play have? Folk theatre invites audience participation and in this play we have the Sutradhar and Ghashiram addressing the audience directly. According to Jabbar Patel, this is different from the effect that Brecht, the German playwright intended to create. But before we examine whether this is true, let us understand what Brecht had to say.

According to Brecht 'Modern theatre is epic theatre'. (quoted in John Willett, *The Theatre of Bertolt Brecht* (Lond) Eyre Methuen, 1981, p. 170). He further lists nineteen points of difference between dramatic and epic form of theatre in No. 2 of the new volumes in notes to *Mahagonny*, of which five are listed below:

Dramatic form of theatre	Epic form of theatre
• Implicates the spectator in a stage situation	turns the spectator into an observer arouses
• wears down his power of action	
• the human being is taken for granted	the human being is an object of enquiry
• he is unalterable	he is alterable and able to alter.
• eyes on the finish	eyes on the course.

The aim of this Epic form of theatre for Brecht was 'to develop the means of entertainment into an object of instruction, and to change certain institutions from places of amusement into organs of public communication'. (p. 170). What Brecht tried to achieve through his plays was a feeling of alienation in the audience rather than identification or empathy with the characters. He achieved this by stressing the artificial nature of the stage but also demanded of his audience a critical appraisal of the social causes and results of their action. In order to achieve this 'alienation effect' Brecht punctuated the action with songs, montage, (the juxtaposition of seemingly unrelated images) captions (for example, a character could well carry a placard saying 'cousin' to indicate his/her status), verse, projections etc. These are meant to jolt the audience out of empathy so that he/she is distanced and begins to look at the situation in a new light. Brecht's objective is political – to make the audience unmask the contradictions of society and so help open up the possibilities for change.

From your reading of *Ghashiram Kotwal* do you think Tendulkar had any intention of creating Epic Theatre on Brechtian lines? According to Dr. Jabbar Patel, as

Ghashiram speaks directly to the audience, the effect achieved is the opposite of that usually created by Brecht. (Preface – Hindi translation of *Ghashiram Kotwal*. Vasant Dev).

In any case, this is a difficult question because the effect of a play is highly variable and different audiences respond to it in different ways. In fact the same production can have a new effect every time it is staged. Even Brecht's own productions sometimes failed to create the alienation effect.

However, the setting of the play in eighteenth century Poona helps to create a sense of distance. Characters in period costume produce the effect that the people portrayed are removed from us in time and space. Moreover, Nana depicted in the play is quite different from the revered Nana of history. This grotesque dancing character reinforces the fact that the spectator is watching a play rather than witnessing reality. Tendulkar has used the folk form which is predominantly interactive and ensures active audience participation. But here the folk form is used in mainstream theatre and the use of songs and dances further creates a sense of distance from the action.

In the first reading of the play, it seems that the personality clash between Nana and Ghashiram is the main theme. Nana promotes Ghashiram and when his protégé becomes a maniacal monster as is evident in the climactic ordeal-by-fire scene, the Nana decides that the time is ripe for destroying the creation that is now of no more use to him. But on a more careful reading, we realize it is the social system that throws up such aberrations that is being probed. So while the song, dance and visual configurations of the human wall provide for sheer entertainment, the juxtaposition of dialogue, verse, hymn, love song, dance, narration and mime make us probe beyond surface appearances to understand the subtle and complex social processes that dehumanize individuals. And unless the system is changed, such a situation will continue. The end of the play with its revellery may project the false illusion that all is now well with the world on one level but on another it is clear that this is a mere façade and the real danger continues to thrive. So, for such a complex play which operates on many different levels, it may not be suitable to pin down the effect to either 'empathy' or 'alienation'. It seems that the play veers between the two. And you will agree that the dominant impact is one of shock at the violence and cruelty depicted. Can it also be related to Antonin Artaud's 'The Theatre of Cruelty'?

What do we mean by the Theatre of Cruelty? According to Artaud, 'The Theatre of Cruelty has been created in order to restore to the theatre a passionate and convulsive conception of life, and it is in this sense of violent rigour and extreme condensation of scenic elements that the cruelty on which it is based must be understood'. ('Second Manifesto' *The Theory of the Modern Stage*. Eric Beaulieu ed. Harmondsworth: Penguin 1983, p. 66). Such a theatre must create a dynamic language of expressions that will arouse general attention. This would include the visual language of movements, attitudes, gestures, music, dance and mime. This language of theatre must transgress the usual limits of art and speech so that what results is 'a kind of total creation in which man must reassume his place between dream and events'. (p. 58). What are the themes of this Theatre of Cruelty? According to Artaud the subject and themes that will be chosen would correspond to the 'agitation and unrest characteristic of our epoch'. (p. 66). If you look at the play in the light of such observations you will find that there are certain similarities between what Artaud proposed and what Tendulkar achieved.

As we have seen, *Ghashiram Kotwal* admits of several interpretations. Literature, as we know, contains a plurality of discourses, and it is this that allows us to read a text in different ways. It is not simply a case of taking up a particular aspect of what is in the text. Reading is an active process in which all aspects of our own personality also come into play. For example, a person reading this play twenty

years from now will look at it differently from the way we do now. Also a person from another culture will have a perspective that is not the same as ours. As reading and interpreting is a highly variable and subjective phenomenon, we should try to look at a text from different angles. For example, if there is a picture on the wall, you will find that it looks different if you stand on a table/stool/floor. Similarly there are different angles of looking at a literary text. This is something that we would like to encourage and would request you to inculcate. Let us now do the following exercise.

Check Your Progress 1

- i) Outline the role of the human wall giving examples from the text.

.....

- ii) Tendulkar has made use of song, dance, music, mime, dialogue and narration in the play. Illustrate the extent to which these elements contribute to the total effect of the play.

.....

- iii) Write a short note on the language and style of the play.

.....

26.4 LET US SUM UP

In this Unit we have discussed:

- the language and style of the play, keeping in mind the fact that it has been translated from Marathi into English. The play works more by visuals rather than by words and it is here that we notice the effective use of folk forms by Tendulkar;
- song and dance are integral to the action of the play and not just superadded to provide entertainment alone. Rather than subverting the satirical thrust of the play, song and dance serve to make it more effective by overturning accepted norms in terms of theatrical forms;
- the human wall is an innovative-device that not only dissolves into visuals and exciting configurations but also serves to control the flow of the story;
- the effect produced by the play can be seen as neither of 'empathy' as in the dramatic form of theatre nor one of 'alienation' as in the Epic form of Theatre but also akin to the Theatre of Cruelty so that the audience can understand the social processes that lead to violence and cruelty, a malaise that Tendulkar studied as a research project and effectively depicted in artistic form in his plays.

26.5 SUGGESTED READINGS

For an introduction to modern theatre and drama, you could look at: Eric Bentley (ed) – *The Theory of the Modern Stage* (Harmondsworth: Penguin, 1983)

Siegfriedn Melchinger, *The Concise Encyclopedia of Modern Drama* (New York: Horizon Press, 1964)

Venna Noble Dass, *Modern Indian Drama in English Translation* (Hyderabad, 1988).

26.6 ANSWERS TO EXERCISES

Check Your Progress 1

- i) To answer this question, you will need to go back to 26.3.2. In addition, you will have to go through the text and mark the examples. Then you will write down the answer in your own words.
- ii) This answer requires some thinking on your part. You will have to consult the text as well as the discussion in 26.2, and 26.3.2, 26.3.3. Remember that originality in interpretation will be appreciated.
- iii) Look at the discussion in Section 26.2, select suitable examples from the text and write down your answer in your own words.