

**THEATRE STUDIES XII**  
**SAMPLE PAPER 2015-16**

Q.No.	QUESTIONS& EXPECTED ANSWERS	Marks
1.	What are the two visual components of a play?	1
2.	Name any two distinct ways in which a director selects an actor on the basis of skills required for a specific role?	1
3.	Which part of the play production gives the first impression to the audience after the light is flashed?	1
4.	Name the writer who coined the term 'catharsis'.	1
5.	State the objective behind setting up the SangeetNatakAkademi.	1
6.	'Make up has vast possibilities for effectiveness'. In the light of the above statement explain how make up can help in the projection of a character.	2
7.	Vikas is recently selected for a task by a theatre company where he has to serve as a researcher, advisor, writer, editor for a production and review and selection of scripts. Identify and explain the role played by Vikas.	2
8.	Recently a school organized a programme where they enacted creative curriculum based topics through theatre making it interesting, engaging and educative. The objectives of which branch of NSD have been achieved by this school? How it encourages students to become independent learners?	2
9.	What is 'Theatre of Cruelty'? Who developed this form of theatre?	2
10.	Identify and explain the two levels of exploration in research work.	2
11.	Explain the importance of accessories as a necessary appendage to the costume.	3
12.	How do lighting and costume add expressiveness and value to the stage craft?	3
13.	Which technique subjects an actor to a process of rigorous artistic self-analysis and reflection with a complete command of realism? How can actors 'experience the past' during performance?	3(2+1)
14.	How does Existentialism explain the existence of human beings? Name two important writers of the 'Theatre of Absurd'?	3
15.	Puja is one of those people who pushes the boundaries of what primarily exists in	3

	the cultural realm. a. Identify the concept. b. Name the term that is applied to this term. c. Name one writer who invented a new technique in acting.	
16.	Indian Theatre expands the boundaries of what is usually regarded as “theatre” in order to explore the multiple dimensions of theatrical performance. After Independence, in 1947, in their efforts to create an ‘Indian’ theatre that was different from the Westernized, colonial theatre, Indian theatre practitioners began returning to their ‘roots’ in classical dance, religious ritual, martial arts, popular entertainment and aesthetic theory. With reference to ‘Theatre in roots’ explain the Indian Drama Scene after independence to link theatre to the cultural roots of the country.	3
17.	What is meant by media? How does media play a role in theatre?	3
18.	Write a short note on any two of the given options: a. Realistic lighting b. Compositional lighting c. Psychological lighting.	4(2+2)
19.	What are the different types of sets that a set designer can design using his/her imagination and innovation based on form, style, interpretation, space and theme of the play? Elucidate.	4
20.	Given insight into the contribution of any one of the leading contemporary theatre gurus who have proved themselves to be one of the most innovative directors of their times.	4
21.	Discuss the theatrical concepts popularized by Lee Strasberg and Stella Adler .	4
22.	“Playwriting and creating drama for each playwright is distinctively different, Plays can develop out of any combination of starting points and patterns.” How does a playwright justify this statement?	6
23.	Which system of theatrical techniques “make the familiar strange in order to provoke a socio-critical audience response. How effectively one can use this technique to make the spectator adopt an attitude of inquiry and criticism in his/her approach to the incident. Elucidate.	6
24.	Write in detail about the life and works of one Indian Playwright of post-independence era who made a difference in the modern and contemporary scene with his/her remarkable spate of plays.	6

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Q.No.	QUESTIONS& EXPECTED ANSWERS	Marks
Ans.1	Setting and properties.	
Ans.2	a. Type Casting b. Anti Type Casting c. Casting by ability (Any Two)	
Ans.3	Set/ Set design.	
Ans.4	Aristotle.	
Ans.5	Preservation and promotion of India's diverse culture expressed through different genres.	
Ans.6	a. Make up is generally used to correct the actor's personal skin tone and to make him or her look little more attractive on stage. b. Stage lighting, with different colours, can affect the make-up.The appropriate make-up that brings out the desired effectiveness.	
Ans.7	a. Literary Manager/ Resident Dramaturge b. ALiterary Manager serves as a researcher, advisor, writer and editor for a production. Some of the more common tasks performed by a dramaturge are analysis of the text or story, research into prior productions and historical context, preparing notes for the director, advising the director and cast and writing the audience guide to the play. A literary manager (resident dramaturge) has ongoing duties with the theatre company, including review and selection of scripts. (0.5+1.5)	
Ans.8	The 'Theatre-In-Education Company' (Sanskar Rang Toli) was established in October 16, 1989, and is one of the most important theatre education resource centres in the country. It consists of a group of actor-teachers working with and performing for children. The major focus of the TIE Company is to perform creative, curriculum-based and participatory plays in schools, specially designed and prepared for student of different age groups. The major thrust of the plays is to create an atmosphere that encourages student to raise questions, take decisions and make choices with an awareness of themselves within the larger social context.	
Ans.9	Artaud believed that the theatre should represent reality and its effect should reach the audience as much as possible. His work 'The Theatre and Its Double' were largely discussed.Artaud formulated his ideas into a manifesto and named it the 'Theatre of Cruelty'. His focus is to give a sensorial experience to the audience with a combination of design and performance skills.	
Ans.10	Research work collaborates and includes two levels of exploration:- <b>1. Gathering Data:</b> To identify concerns and issues derived from curriculum, its plan and practice. <b>2. Reviewing Data:</b> The review of data findings with collaborators helps them to reflect on the material from their interviews and workshops, to extrapolate the principles underpinning the project guidelines.	
Ans.11	Accessories are another necessary appendage to the costumes. There could be gloves or a legal paper, a handkerchief or a purse. Costume designer must carefully make note of these items because if forgotten or not made to the form and style or period, these accessories can	

	become troublesome. Wigs and foot wear must also to be taken into account. And if there are period shoes, the problem becomes more serious; not so much with women foot-wear as their costumes are generally long and can cover their feet, but men's foot-wear becomes an issue to be solved intelligently.
Ans.12	<p>Even before the advent of electricity, light became an integral part of the play when theatre moved indoors. No technique since the beginning of the theatre has added so much of expressiveness to stage-craft than Lights. Thoughts, inner tensions etc. can be easily accentuated with creative lighting. The light must focus attention on the characters rather than on the set, except, perhaps in the beginning of the play. Also, different acting areas must be intensified or toned down in relation to their importance at a given time or specific situation.</p> <p>Costume Designing is one of the most important departments of theatre production. Along with the script, setting, actors and music, the clothing and various costumes worn in a play have a very important role to fulfill. They can make the characters interesting and believable, sad or funny, good or evil, and they can greatly influence-sometimes at a subconscious level-how the audience sees the characters that wear them. They reflect the time and place in which the character lives, his social standing, his present circumstances and his emotional state.</p>
Ans.13	<p>Stanislavsky's technique focused on the development of artistic truth on stage by teaching actors to "experience the past" during performance. Actors were instructed to use their own memories in order to express emotion. Stanislavsky soon observed that some of the actors using or abusing this technique were given to hysteria. He began to search for reliable means to access emotion, eventually emphasizing the actor's use of imagination and belief in the given circumstances of the text rather than his/her private and often painful memories.</p> <p><b>Creating the inner character:</b>The actor can begin by a simple and direct character analysis using the awareness of his own instrument to accumulate information about the character which must then be regarded as fact. The actor's own relationship to the inner character he/she is portraying must be subjective only in how he/she will play the knowledge he/she has found, not what he will play as the character.</p> <p>Ask yourself honestly:Who am I? What are my particular likes and dislikes? Do I have a hobby? Am I religious? What is my background? etc.</p>
Ans.14	Existentialism explains the existence of human beings. The actual life of the human being is governed by the "true essence". Human beings, through their consciousness, create their own values and meaning to their life. Samuel Beckett and Eugene Ionesco are the important writers in the 'Theatre of Absurd'. 'Waiting for Godot' is one of the well-known plays in the Absurd Theatre.
Ans.15	<ul style="list-style-type: none"> <li>a. Avante-garde</li> <li>b. Modernism</li> <li>c. Stanislavsky, Bertolt Brecht</li> </ul>
Ans.16	<p>After Independence, in 1947, in their efforts to create an 'Indian' theatre that was different from the Westernized, colonial theatre, Indian theatre practitioners began returning to their 'roots' in classical dance, religious ritual, martial arts, popular entertainment and aesthetic theory. The Theatre of Roots - as this movement was known - was the first conscious effort at creating a body of work for urban audience combining modern European theatre with traditional Indian performance while maintaining its distinction from both.</p> <p>By addressing the politics of aesthetics and by challenging the visual practices,</p>

	<p>performerspectator relationships, dramaturgical structures and aesthetic goals of colonial performance, the movement offered a strategy for reassessing colonial ideology and culture, and for articulating and defining a newly emerging 'India'. The theatre of Roots presents an in-depth analysis of this movement: its innovations, theories, goals, accomplishments, problems and legacies.</p> <p>Indian Theatre expands the boundaries of what is usually regarded as "theatre" in order to explore the multiple dimensions of theatrical performance. From rural festivals to contemporary urban theatre, from dramatic rituals and devotional performances to dance-dramas and classical Sanskrit plays, this era is a vivid introduction to the colourful and often surprising world of Indian performance. Besides mapping the vast range of performance traditions, the book presents representative genres, including well-known forms such as Kathakali and Ramleela and little-known performances such as "tamasha", explains the historical background of the theatre form and interprets its dramatic literature, probes its ritual or religious significance, and, where relevant, explores its social and political implications.</p>
Ans.17	<p>The media is an important source of information through its news segments, entertainment and allows for exchange of our ideas, suggestions and views for related matters. Media refers to links such as mass media, broadcast media, print media and the web media.</p> <p>Role of media: The media increases public awareness, collects views, information and attitudes towards certain current issues.</p> <p>The media is the most powerful tool of communication in the emerging world and increases awareness. It manifests itself via television, radio, books, magazines and newspapers. Through them we collect some knowledge and information in some way or the other. Without the media, societies would be isolated, from the rest of the world.</p>
Ans.18	<p><b>Realistic lightning (plausible effect):</b> If the audience does not perceive any reality in a scene it can safely be said that the lightning was illogical. The audience accepts reality as it is closer to human experiences. This is why if an impression of reality needs to be established in a realistic type play, the lightning should appear to be coming from such a source which is logical and naturally feasible, unless desired otherwise. Today, due to sensitive lightning equipments, it is possible to achieve this. For example, by throwing a beam of light from a spot with a blue colored filter for a dark night, blue-green for moon-light, orange for sunset, with a cut out of bars from a window with the use of color media and help of dimmers. The intensity of light can be controlled resulting in greater flexibility and realistic effects.</p> <p><b>Compositional lightning:</b> Selective visibility in this concept is one selected area, where the action takes place, is emphasized upon while the other areas are illuminated to lesser degree. Skillful lightning draws and holds the attention of the audience to that specific area and object that needs to be highlighted the lighting should assist in the proper balancing of the stage picture. It is imperative to achieve a convincing balance between the lighted darkened areas or perhaps the intermixture of dimly lit area. The lighting is usually modified according to the genre of the play and style of presentation of the play. Many times, the attention of the audience needs to be drawn towards certain objects on stage-bookshelves, paintings, sculptures etc that is when lighting is used to emphasize the object while keeping other objects and actors in dim or dark areas. All these properties, when emphasized upon, show the family background, social economic constitution and much more.</p>

	<p><b>Psychological lighting:</b> The lighting plays an important role in establishing the mood of a play. It has been proved through different experiments with stage lightning that light darkness and color values have their own characters and psychological values which establish the mood and spirit of the play. Generally light signifies joy, happiness and life, darkness symbolizes mystery and death. Blue cyclorama gives the effect of a cool atmosphere and red gives a feeling of anger and violence. It is an old formula that light should bright for a comedy and dim for tragedy.</p>
Ans.19	<p>A designer designs a set using his/her imagination and innovation based on form, style interpretation theatre space and theme of the play. In the play, there is a locale of graveyard so all the characters sit and talk at different levels. The designer create a set using the middle cut bamboos in different pieces and uses them in different line shapes by crossing each other at the end of different levels. Designer concept means giving different elevations to the levels. All this exercise shows the conflict in symbolic suggestions. On the basis of these points, a designer can design different types of sets.</p> <ol style="list-style-type: none"> <li><b>1. Realistic Set:</b> In this type of set, audience sees the actual space of action they are facing. Designer creates a type of set which gives the actual locale but designer must know this that it should be under the norms of aesthetics because one cannot show all the objects as they are in the nature. There are some limitations of the theatre. In this type, a designer usesthe imagination and puts the objects from nature and alters them to be used for the required set.</li> <li><b>2. Naturalistic Set:</b> A naturalistic set designer cannot use symbols or take liberties to alter natural objects for his/her use. In naturalistic set whatever is seen in nature,is seen on the stage.</li> <li><b>3. Expressionistic Set:</b> There is no relationship between the expressionistic set and the objects of the environment. It is the mental expression of the main thought of folk theatre or the expression of a character’s feeling. This kind of setting expresses emotions or thoughts.</li> <li><b>4. Symbolic Set:</b> A designer uses the different types of symbols to communicate the message, interpretation and feeling of the play. In this design he/she uses innovative ideas to show the objects of nature by symbols. He/she cannot depict the natural objects. There is no relationship between the symbolism with the actual objects. The designer ensures the success of the play by the use of symbols in the set design.</li> </ol>
Ans.20	<p>As the Director (1962–77) of the National School of Drama in New Delhi, Alkazi catalyzed its emergence as India’s premier theatre training institute. He introduced cutting-edge training methods, academic rigour, technical discipline, and international standards in an attempt to professionalize the already-vibrant Indian theatrical scene.</p> <p>His fundamental contribution was to devise a methodology of theatre training which has continued after him, and to create a body of actors and directors which transformed the notion of theatre at the grassroot level. It would be no exaggeration that the concept of a professional director was unknown in most parts of India untilAlkazi's students began to return home in the '60s, carrying with them a new sense of expertise and dedication. Alkazi’s stands as a flagbearer of the theatrical tradition from the 1950s through the 1970s Alkazi directed more than 50 plays, including works by celebrated Indian playwrights such as Mahesh Elkunchwar and GirishKarnad and several adaptations of Shakespeare. Among Alkazi’s critically acclaimed directorial ventures are DharamvirBharati’sAndhaYug(published 1953; The Blind Age), Samuel Beckett’s Waiting</p>

for Godot (1952), Mohan Rakesh's *Ashadhkaek din* (1958; *One Day in Ashadha*), and Karnad's *Tughlaq* (1964), the last of which is generally considered to be Alkazi's finest.

OR

Habib Tanvir is a pioneer in Urdu, Hindi theatre, he is most known for his work with Chhattisgarhi tribals, at the Naya Theatre, a theatre company he founded in 1959 in Bhopal, and went on to include indigenous performance forms such as Nacha, to create not only a new theatrical language, but also milestones such as *Charandas Chor*, *Gaonka Naam Sasural*, *Mor Naam Damaad* and *Kamdeoka Apna Basant Rituka Sapna*.

In 1955, Habib moved to England, he trained acting at the Royal Academy of Dramatic Arts (RADA) and in direction at the Bristol Old Vic Theatre School (1956). For the next two years, he travelled through Europe, watching various theatre activities. One of the highlights of this period, was his eight-month stay in Berlin in 1956, during which he got to see several plays of Bertolt Brecht, produced by Berliner Ensemble, just a few months after Brecht's death. This proved to be lasting influence on him, as in the coming years, he was also used local idioms in his plays, to express trans-cultural tales and ideologies. This over the years, gave rise to a 'theatre of roots', which was marked by an utter simplicity in style, presentation and technique, yet remaining eloquent and powerfully experiential.

For him true "theatre of the people" existed in the villages, which he strived to bring to the urban people, employing both folk performers as actors, alongside urban actors.

In 1954, he worked with Qudsiya Zaidi's Hindustani Theatre in Delhi, and also worked with the Children's Theatre, and authored a number of plays. Later in the same year, he produced his first significant play '*Agra Bazar*', based on the works and times of the plebian 18th-century Urdu poet, Nazir Akbarabadi, an older poet in the generation of Mirza Ghalib. In this play, he used local residents and folk artist from Okhla village in Delhi and students of Jamia Millia Islamia, creating a palette never seen before in Indian theatre, a play not staged in a confined space, rather a bazaar, a marketplace. This experience with untrained actors, and folk artist later blossomed with his work with the folk artists of Chhattisgarh.

Habib took to directing full-time in 1958. He produced, *Mittiki Gaadi* post-London play, based on Shudraka's Sanskrit work, *Mrichakatika*, It became his first important production in Chhattisgarh. This was the result of the work he was doing since his return, with six folk actors from Chhattisgarh. This led to the foundation of '*Naya Theatre*' a theatre company he founded in 1959.

In his exploratory phase, 1970–73, he broke free from one more theatre restrictions. He no longer made the folk artistes with whom he had been performing all his plays speak Hindi, and instead switched to Chhattisgarhi, a local language, they were more accustomed to. Later, he even started experimenting with 'Pandavani', a folk singing style from the region and temple rituals, making his plays stand out amidst the backdrop of plays which were still using traditional theatre techniques like blocking movements or fixing lights on paper. Soon spontaneity and improvisation became the hallmark of the new style, where the folk artistes were allowed greater freedom of expression.

A further evolution was seen in 1972 with his next venture with Chhattisgarhi Nach style, a play titled '*Gaonka Naam Sasural, Mor Naam Damaad*', based on a comic folk tale.

He continued to experiment with the form of his new theatre in the 1960s and 70s. He moved away gradually from scripted and standardised plays towards improvised theatre that allowed more freedom for unschooled folk artists. In 1975, he wrote and directed *Charandas Chor*, the story of a thief who is also a man of his word. Tanvir is best known for

this play, a marvellous example of his layered, humanistic vision of the "common man", which immediately created a whole new idiom in modern India theatre; whose highlight was Nach - a chorus that provided commentary through song. The play won him an award at the Edinburgh festival in 1982.

He also had a genius for framing the universal impulse in every story within the hopes and fears of the local context. And so *The Good Woman of Scheswan* became *Shajapur Ka Shantibai* and Shakespeare's songs in *A Midsummer Night's Dream* metamorphosed into folk melodies in *Kamdeo Ka Apna, Basant Ritu Ka Sapna*.

His Chhatisgarhi folk troupe, surprised again, with his rendition of Asghar Wajahat's '*Jisne Lahore Nahin Dekhya*' in 1992. Then in 1993 came, *Kamdeo Ka Apna Basant Ritu Ka Sapna*, Tanvir's Hindi adaptation of Shakespeare's "*A Midsummer Night's Dream*". In 1995, he was invited to the United States by the Chicago Actors Ensemble, where he wrote his only English language play, *The Broken Bridge*. In 2002, he directed, '*Zahareeli Hawa*', a translation of 'Bhopal' by the Canadian-Indian playwright Rahul Varma, based on the Bhopal gas tragedy. During his illustrious career he brought works from all genres to stage, from ancient Sanskrit works by Sudrak, Bhasa, Visakhadatta and Bhavabhuti; to European classics by Shakespeare, Molière and Goldoni; modern masters, Brecht, Garcia, Lorca, Gorky, and Oscar Wilde, Tagore, Asghar Wajahat, Shankar Shesh, Safdar Hashmi, Rahul Varma, stories by Premchand, Stefan Zweig and Vijaydan Detha, apart from an array of Chhattisgarhi folk tales.

OR

Ratan Thiyam was born on 20 January 1948 is an Indian playwright and theatre director, and the winner of the Sangeet Natak Akademi Award in 1987, one of leading figures of the "Theatre of Roots" movement which started in 1970s. Ratan Thiyam is known for writing and staging plays that use ancient Indian theatre traditions and forms in a contemporary context. A former painter, and proficient in direction, design, script

His works profess a deep concern for social welfare and spiritual yearnings in the midst of the political chaos in the modern world. His plays infuse rationalised and multifaceted analysis of myriad perspectives. Using ingenious theatrical stagecraft, his plays are tinged with literary beauty and meaning. Most of Ratan Thiyam's plays are thematically Indianised and are profound plays with universal appeal. Renowned for its disciplined performance practice, spectacular aural and visual aesthetic, and strong thematic explorations, Thiyam's work has placed him in the company of such figures as Suzuki, Brook, and Grotowski.

His works are strongly influenced by *Natya Sastra*, an Indian theatre style propounded by Bharata during the second century B.C., as also ancient Greek drama, and the Noh theatre of Japan. His approach to theatre has been shaped by years of study under the tutelage of several major exponents of the traditional Manipuri performing arts. Thiyam is also known for his use of traditional martial arts, of Thang-Ta in his plays, such as in *Urubhangam* (Broken Thigh), of Sanskrit playwright Bhasa itself based on an episode from the epic, the Mahabharata, which along with *Chakravyuh* (Amry Formation) is considered one of his finest works. In 1986, he adapted Bertolt Brecht's *Antigone* as *Lengshonnei*, a comment on the personal behaviour of politicians, failing to handle political situation in the state. *Uttar Priyadarshi* (The Final Beatitude), an adaptation of Hindi verse play by playwright and poet Agyeya in 1996, based on a story of redemption of King Ashoka, a man's struggle against his own inner dark side and a plea for peace, knowing its impact on future generation. His play *Andha Yug* (The Blind Age), known for creating an intense and intimate experience, around the epochal theme. His major plays include *Ritusamharam*: The work seeks solace and sanity amidst chaos and violence of today's world.



OR

K.N.Panikkar

KavalamNarayanaPanikker born on 28 April 1928, is an Indian playwright, theatre director and poet. He has written over 26 Malayalam plays, many adapted from classical Sanskrit drama and Shakespeare, Panikkar is the Founding Director of Sopanam. His theatre is in constant dialogue with folk and classical traditions of Indian theatre as described in Bharat Muni's NatyaShastra reflecting contemporary social problems and moral values of the present day society. Most significant part of his theatre idiom is the culmination of living traditions, rituals and practicing art forms with modern sensibilities, which establishes him as the seminal theatre personality of our country.

His plays include Sakshi (1964), Avanavankadamba (1975), Ottayan (1988), Karimkutty(1983), Koyma (1986), Arani(1989), TheyyaTheyyam (1990), and *Poranadi* (1995). He has directed his own plays as well as the plays of Bhasa (MadhyamaVyayogam, *Urubhangam*, and Karnabharam) and Kalidasa (Shakuntalam and Vikramorvasiyam). His awards include the prestigious KalidasSamman Award for Theatre (1996), the National Award from the SangeetNatakAkademi for Theatre Direction (1983), the Kerala State SahityaAkademi Award for the best Malayalam Playwright (1974), the Critic Circle of India Award for Theatre Direction (1982 and 1984), and a Ford Foundation Fellowship. His productions have been presented in Greece, Japan, Austria, the United States, and the former Soviet Union.

OR

B. V.Karant

BabukodiVenkataramanaKarant was born on 19 September 1928, a renowned theatre personality from India. Throughout his life he was director, actor and musician of modern Indian theatre both in Kannada as well as Hindi, and one of the pioneers of Kannada and Hindi new wave cinema. Karant's passion for theatre started at an early age. His first tryst with theatre was when he was in standard III — he acted in NannaGopala, a play directed by P.K. Narayana.

He was an alumnus of the National School of Drama (1962) and later, its director. He has directed a number of successful plays and award winning Kannada movies. The Government of India honoured him with the Padma Shri.

Karant directed over a hundred plays, more than half of which were in Kannada with Hindi close behind. He also directed plays in English, Telugu, Malayalam, Punjabi, Urdu, Sanskrit and Gujarati. *Hayavadana* (by GirishKarnad), *KattaleBelaku*, *HuchuKudure*, *EvamIndrajit*, *Oedipus*, *Sankranti*, *Jokumara Swami*, *SattavaraNeralu*, *HuttavaBadidare* and *GokulaNirgamana* are some of his most popular plays in Kannada. Of the forty or so plays he directed in Hindi, 'Macbeth' (using the traditional Yakshagana dance drama form), 'KingLear,' *Chandrasasa*, *Hayavadana*, *GhasiramKotwal*, *MrichhaKatika*, *Mudra Rakshasa*, and *MalavikagniMitra* are some of the more popular ones. Karant also reveled in directing children and directed several children plays like *Panjara Shale*, *NeeliKudure*, *Heddayana*, *Alilu*'Ramayana' and 'The Grateful Man'.

In 1974, Karant started BeNaKa a repertory in Bangalore. Benaka was an acronym for BengalooruNagaraKalavidaru. Benaka stages several popular plays like *Hayavadana* all across Karnataka and even overseas. At Benaka, Karant also took a special interest in children's theatre and directed several plays with children. This group has been taken care of by PremaKarant, Karant's late wife and a noted theatre personality in her own right.

Karant was largely responsible for starting the New Theatre Movement in Madhya Pradesh. As director of the NSD, at the invitation of the Bharat Bhavan in Bhopal, he organised a training-cum-production camp in 1973. In the 1980s, he returned to set up the Rangmandal repertory in Bharat Bhavan. This was to be the first-ever repertory in the state and he became the main creative spirit behind the now legendary Bharat Bhavan.

Rangmandal, for the first time, folk professionals were used for training contemporary actors, and the repertory also included folk performers among its members. Apart from Hindi, plays were also produced in dialects such as Bundelkhandi, Malavi and Chhatisgarhi which created huge ticket-buying audiences for the Rangmandira

With the integration of Alarippu and National school of Drama-New Delhi, Karant had contributed three great plays in Telugu. Collaborated with Surabhi theatre of Andhra Pradesh, Karant conducted three workshops respectively 'Bhishma' in 1996, *Chandipriya* in 1997 and 'BasthidevathaYadamma'. His dedication led him to spend his time during the workshops in corner villages of Andhra Pradesh to bring up the dramas.

OR

**BhanuBharti**

One of the most eminent personalities in the theatre world of India today is BhanuBharti, born in Ajmer, Rajasthan in 1947. He is a renowned Indian theatre director and playwright, and the founder-director of AAJ Rangmanta Theatre Group. He graduated from the National School of Drama in 1973, bagging the Best all Round Student and the Best Director awards. Later, he studied at the traditional theatre of Japan, University of Tokyo. He is known for his theatre productions and choreographies with tribal and folk artistes, including *PashuGayatri* by K.N. Panikkar, *Kaal Katha* and *Amar Beej* all based on GAVRI, rituals of the Bhil tribe of Mewar region Rajasthan.

He has over fifty productions to his credit. His major works are: Chandrama Singh UrfChamku, *RasGandharva*, *AzarKaKhwab*, and *Yamgatha*. His productions like *PashuGayatri*, *Kai Katha*, and *Amar Beej* are based on his study of the performances and rituals of the Bheel tribe.

BhanuBharti headed the Drama Department of Rajasthan University, Jaipur, from its inception in 1976 till 1978. He has also taught dramatic literature, scenic design, and acting in many renowned institutions, including NSD. He has served as the Director of the Shri Ram Centre for Performing Arts, Delhi, and headed BharatiyaLok Kala Mandal, Udaipur and worked with Bhil tribesmen of the Gogunda belt near Udaipur. He was also the Chairman of Rajasthan SangeetNatakAkademi and the Rajasthan SahityaAkademi.

An artist who is perceptive enough to reveal inner psychological world of characters and the inherent philosophic and mythical undercurrents of drama, BhanuBharti had directed a number of plays to provide his view point on many relevant social issues and worked with both rural and urban breed of actors and thus, gave Indian Theatre a new meaning altogether. BhanuBharti is now viewed as one of the most innovative directors of his time.

Bhanu has directed more than 70 plays in his theatrical career spanning nearly 40 years. Apart from his deep grounding in various aspects of Indian traditional and contemporary theatre, he joined University of Tokyo to study traditional theatre of Japan. He spent time studying the life and ritualistic art of the Bheel tribe of Mewar region of Rajasthan. In spite of his exposure and exploration and experimentation with theatre traditions of India, Japan and ritualistic theatre of tribals, he has not made any conscious attempt to transplant these diverse forms into his art. He has internalised these forms and styles, from Japanese theatre

	<p>and assimilated elements like the use of space, the rhythm of performers and the use of silences.</p> <p>During his stay with tribals, he produced K.N. Panikkar's '<i>PashuGayatri</i>,' a Malayalam play, with tribal performers. <i>PashuGayatri</i> was hailed as an imaginative theatrical piece which is truly Indian in sensibility and content as well as form. After <i>PashuGayatri</i> Bhanu has remained in the national focus with his productions like <i>ChandramaSinghurfChamku Das</i>, <i>Yamgatha</i> and <i>Aks-Tamasha</i>. His three productions - <i>PashuGayatri</i>, <i>Kaal Katha</i> and <i>Amar Beej</i> - are based on rituals of the Bheel tribe.</p> <p>For his work in experimental theatre he has drawn from various forms and styles of dramatic presentation. This genre of his plays stands testimony to both his capacity for innovation and his skill as a director. He remains unfettered by influences, and bound to no one style, for no style can be complete in itself. So while critics would love to label him, he has escaped their trap. But there is consistency in his thematic content and conviction, in the powerful portrayal of women. In seeking an understanding between urban and rural sensibilities in the creative passion necessary for renewal and discovery in theatre. At A.A.J. Rangmandal, there is a continuous soaking in of the traditional and the ritualistic expressions of the Bheel tribe of the Mewar region of Rajasthan. In addition, its creative dialogue between contemporary and traditional theatre has led Aaj to develop a performance space with a spectacular juxtaposition of urban and tribal actors in productions that have gained repute both in national and international theatre.</p> <p>OR</p> <p>D. R. Ankur</p> <p>Dr. Devendra Raj Ankur, this man of several acts has been a teacher, director, a critic, a playwright and an actor par-excellence. Having created a completely new genre of Modern Indian Theatre called <i>KahaaniKaRangmanch</i>, he has penned over 400 stories and novels in all Indian languages. He feels that there is nothing in this world better than the thrill of performing live. A recipient of the SangeetNatakAkademi Award in 2003, his depth of knowledge and breadth of vision is simply immense.</p> <p>His basic aim was to put the literary text across on stage. He took up stories, novels and autobiographies which are not written in dramatic text and while putting them on text, he did not use a script. The original text became the script. He started this work in 1975 with the Repertory Company of NSD. His first work was called 'Three Texts in Solitude' by NirmalVarma. It is called <i>TeenEkrant</i> in Hindi. This was a new form of theatre where you don't have to adapt. If a text not written for stage, presents a theatrical experience within the structure of its own text without being adapted or transformed into a dramatic adaptation, you get <i>KahaaniKaRangmanch</i>. It's been 40 years since he started this form of theatre. He has done 400 stories and novels in all the Indian languages.</p> <p>Adapting novels or literature into plays has always been a regular feature all over the world. But Devendra Raj Ankur has always believed in presenting literature as it is on stage, without adapting it in a conventional play form. He has also been successful in his unique style.</p>
Ans.21	<p><b>Lee Strasberg</b> was an American actor, director, and acting teacher. He is considered as the "Father of method acting in America". He trained several generations of theatre and cinema's most illustrious talents.</p> <p>He gained reputation with the Theatre Guild of New York and helped form the Group Theatre in New York in 1931. There he created a technique which was known as "the method" or "method acting". His teaching style owed much to the Russian Director, Stanislavsky, whose book 'An Actor Prepares' dealt with the psychology of interpretation</p>

in acting.

His teaching philosophy includes *improvisation and effective memory*. *By using these techniques, the actor can express the appropriate emotions demanded of the character.* Strasberg expected great discipline as well as great depth of psychological insight from actors.

He felt that In life, the stimuli to which we respond are always real. The actor must constantly respond to stimuli that are imaginary, and yet this must happen not only just as it happens in life, but actually more fully and more expressively. Although the actor can do things in life quite easily, when he/she has to do the same thing on stage under fictitious conditions, he/she has difficulty because he is not equipped as a human being merely to act at imitating life. He/she must somehow be able to convince himself/herself of the right aspect of what he is doing in order to do things fully on stage.

Strasberg said that an actor, when preparing for a role, should delve not only into the character's life in the play, but also, more importantly, into the character's life before the curtain rises. In rehearsal, the character's prehistory, perhaps going back to childhood, is discussed and even acted out. The play becomes the climax of the character's existence.

In 1947, Elia Kazan, Robert Lewis and Cheryl Crawford, who are also members of the Group Theatre, started the Dark Actors Studio as a non-profit workshop for professional and aspiring actors to concentrate on their craft away from the pressures of the commercial theatre. Strasberg assumed leadership of the Studio in 1951 as its artistic director. As a teacher and acting theorist, he revolutionized the American actor.

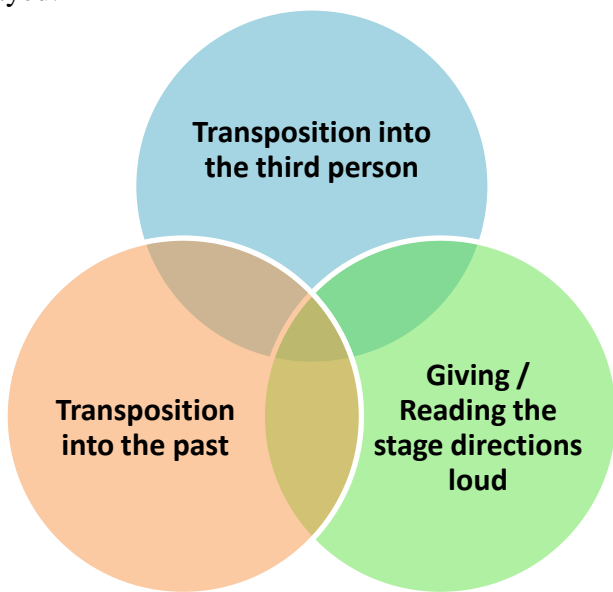
**Stella Adler** was an American actor and an acclaimed acting teacher, who founded the Stella Adler Studio of Acting in New York City (1949) and the Stella Adler Academy of Acting in Los Angeles (1985) She grew up acting alongside her parents, often playing roles of boys and girls. Her work schedule allowed little time for schooling, but when possible, she studied at public schools and New York University. She made her London debut, at the age of 18, as Naomi in the play *Elisa Ben Avia* with her father's company, in which she appeared for a year before returning to New York. According to Adler, "*The ultimate aim of the training is to create an actor who can be responsible for his artistic development and achievement.*"

She made her English language debut on Broadway in 1922, as the Butterfly in the play 'The World We Live In' and also spent a season in the vaudeville circuit. In 1922-1923, the renowned Russian actor-director Konstantin Stanislavsky made his only US tour with his Moscow Art Theatre. Adler and many others saw these performances; this had a powerful and lasting impact on her career, as well as the 20<sup>th</sup> century American Theatre. Adler joined the American Laboratory Theatre in 1925; there, she was introduced to Stanislavsky's theories.

In 1934, Adler went to Paris with Harold Clurman and studied intensively with Stanislavsky for five weeks.

During this period, she

	<p>learnt that Stanislavsky had revised his theories, emphasizing that the actor should create by imagination rather than memory. Upon her return, she broke away from Strasberg on the fundamental aspects of Method Acting.</p> <p>Stella Adler Studio was established in 1941. She also taught at the new school, and the Yale School of Drama, for many years. Adler led the undergraduate drama department at New York University, and became one of America's leading acting teachers. Stella Adler was much more than a teacher. Through her work, she imparted the most valuable kind of information – how to discover the nature of the actor's emotional mechanics and therefore those of others. In her words, "<i>My ability to bring out the student's talent is somewhere deep inside me, and I must do whatever I need to pull it out.</i>"</p>
Ans.22	<p>The following list in a progressive order, but the order can change depending on each playwright's characteristic style and preferences for writing.</p> <ol style="list-style-type: none"> <li>1. Coming up with thought/theme/ideas to be expressed through the work.</li> <li>2. Determining the genre and style of the work</li> <li>3. Outlining basic action of the work and creating a plot.</li> <li>4. Establishing the structure of the play and overall framework</li> <li>5. The development of characters presented in the work.</li> <li>6. The creation of dialogue and the language of the characters.</li> <li>7. Creating music: - This can involve the rhythm of the language or actual music composition and the lyrics of the songs.</li> <li>8. Establishing spectacle: - The visual and environmental elements of the work.</li> <li>9. Research of subject matter and relevant issues presented in the play.</li> </ol>
Ans.23	<p><b>The Alienation Technique Effect ( A Effect )</b> The aim of this technique, known as the alienation effect, was to make the spectator adopt an attitude of inquiry and criticism in his/her approach to the incident.</p> <p>The alienation effect was Brecht's principle of using innovative theatrical techniques to "make the familiar strange" in order to provoke a social-critical audience response.</p> <p>The first condition for the A-Effect's application to this end is that stage and auditorium must serve a space for expressing emotions i.e. everything 'magical'. No 'hypnotic tensions' should be set up. This ruled out any attempt to make the stage convey the flavor of a particular place (a room at evening, a road in the autumn) or to create an atmosphere by relaxing the tempo of the conversation. The audience should not be 'worked up' by a display of temperament or 'swept away' by acting with tautened muscles; in short, no attempt was made to put it in a trance and give it the illusion of watching an ordinary unrehearsed event.</p> <p>The first condition for that achievement of the A-Effect is that the actor must invest what he has to show with a definite gesture. It is of course necessary to drop the assumption that there is a fourth wall cutting the audience off from the stage and the consequent illusion that the stage action is taking place in reality and without an audience. That being so, it is possible for the actor, in principle, to address the audience directly.</p> <p>An A-Effect is the exact opposite of that which aims at empathy. The actor applying it is bound not to try to bring about the empathy in operation.</p> <p>The actor does not allow himself/herself to become completely transformed on the stage into the character he/she is portraying. The actor is not 'Lear', 'Harpagon', 'Schweik'; he/she shows them.</p> <p>Once the idea of total transformation is abandoned, the actor speaks his/her part not as if he/she were improvising it, but like a quotation. In absence of total transformation in the</p>

	<p>acting, three aids may help to alienate the actions and remarks of the characters being portrayed:</p>  <p>Using the third person and the past tense allows the actor to adopt the right attitude of detachment. Giving / reading the stage directions, a loud in the third person results in a clash between two different tones of voice, alienating the second of them, the text proper. This style of acting is further alienated by taking place on the stage after having already been outlined and announced in words. Transposing it into the past, gives the speaker a standpoint from which he/she can look back at his/her sentence. The sentence too is thereby alienated without the speaker adopting an unreal point of view; unlike the spectator, he/she has read the play right through and is better placed to judge the sentence in accordance with the ending, with its consequences, than the former, who knows less and is more of a stranger to the sentence.</p> <p>This composite process leads to an alienation of the text in the rehearsals which generally persists in the performance too. As for the emotions, the experimental use of the A-Effect in the Epic Theatre's German productions indicated that this way of acting too can stimulate them, though possibly a different class of emotion is involved from those of the orthodox theatre. A critical attitude on the audience's part is a thoroughly artistic one.</p> <p>The main advantage of the Epic theatre with its A-effect, intended purely to show the world in such a way that it becomes manageable, is precisely its quality of being natural and earthly</p> <p>Brecht's theatre was a theatre of the common people. He wanted his spectator to develop an attitude of inquiry, a scientific attitude which can alter the spectators' state of affairs and prepare him/her for a better future.</p>
Ans.24	<p><i>(Students have the option to do any ONE playwright from Modern and contemporary Indian Theater and ONE from Modern and Western Theatre)</i></p> <p><b>Vijay Tendulkar</b></p> <p>Vijay Tendulkar was born on 6 January 1928 in Kolhapur, Maharashtra, where his father held a clerical job and ran a small publishing business. The literary environment at home prompted young Vijay to take up writing. He wrote his first story at age 6 . He grew up watching western plays and felt inspired to write plays himself. At age 11, he wrote, directed, and acted in his first play. At age 14, he participated in the 1942 Indian freedom movement, leaving his studies.</p>

The latter alienated him from his family and friends. Writing then became his outlet, though most of his early writings were of a personal nature, and not intended for publication. In 1972, Tendulkar wrote the acclaimed play, *GhashiramKotwal*, which dealt with political violence. The play is a political satire created as a musical drama set in 18th century Pune. It combined traditional Marathi folk music and drama with contemporary theatre techniques, creating a new paradigm for Marathi theatre. The play demonstrates Tendulkar's deep study of group psychology. '*Ghashiram Kotwal*' remains one of the longest-running plays in the history of Indian theatre.

**Ghashiram Kotwal:** GhashiramKotwal a play by Tendulkar showcased the corruption in the society during the Peshwa regime. His character of Ghashiram is a depiction of the working class in Pune and how the Brahmin supremacy prevalent then lead to the oppression of the lower classes. Tendulkar has subtly shown what power does to men and how they become inhuman and greedy just to achieve it. The play has a historic context. The story begins with Ghashiram, a Kanauji coming to the city of Pune to try his luck and gain some money from the then rich city. His first appearance is in Bavankhanni, Pune, where he is dancing as a foil to Gulabi, a *lavanidancer*. Beginning as gulabi's servant, he graduates to becoming the servant of Nana Phadavis, the antagonist who is the Chancellor of the Peshwa. Initially, Ghashiram is portrayed as an obedient servant to Nana but as time goes by, due to the ill treatment he gets from Nana, he becomes power hungry. He goes to the extent of sacrificing his teen daughter, Lalitagouri, to the old Nana only to secure the respectable post of the Kotwal.

Ghashiram who is oppressed initially now becomes the oppressor as power evokes a need for the dominance in him. Tendulkar portrays the evils in the society during the Peshwa rule, corruption, power structure and the ignorance of the masses.

All in all, Ghashiram Kotwal is a timeless piece of writing. The issues that are primarily dealt with in the play still remain the same even after so many years. Women still continue to be the ruled ones and the caste conflict has now become the class conflict, where the rich dominate the poor and the cycle continues. It highlights the harsh reality that even when times change, human nature remains the same. Greed for money was, is and will always a part of human nature.

In 2004, he wrote a single-act play, 'His Fifth Woman' his first play in the English language as a sequel to his earlier exploration of the plight of women in '*Sakharam Binder*'. In his writing career spanning more than five decades, Tendulkar has written 27 full-length plays and 25 one-act plays. Several of his plays have proven to be Marathi theatre classics. His plays have been translated and performed in many Indian languages.

By providing insight into major social events and political upheavals during his adult life, Tendulkar became one of the strongest radical political voices in Maharashtra in recent times. While contemporary writers were cautiously exploring the limits of social realism, he jumped into the cauldron of political radicalism and courageously exposed political hegemony of the powerful and the hypocrisies in the Indian social mindset. His powerful expression of human angst has resulted in his simultaneously receiving wide public acclaim and high censure from the orthodox and the politically powerful. Many of Tendulkar's plays derived inspiration from real-life incidents or social upheavals.

**PLAY - Silence! The Court is in Session. (*Shantata! Court chaluhae. – Marathi*)**

The play has since been translated into 16 languages in India and abroad. The BBC showed its English version, filmed by Satyadev Dubey. Actor-director, Om Shivpuri, directed the Hindi translation of the play as *Khamosh! Adaalat Jaari Hai*. The play had his wife Sudha Shivpuri in the lead role and is considered an important production in the theatre history of India.

**OR**

**Mohan Rakesh:** Mohan Rakesh was born as Madan Mohan Guglani on January 8, 1925 in Amritsar, Punjab. His father, a lawyer, died when he was sixteen. He did his M.A. in English and Hindi from Punjab University, Lahore.

He started his career as a teacher, and he taught in two colleges and a school, edited a short story magazine before deciding to write full-time. His play, *Ashadh Ka Ek Din* (One Day in Ashadh) (1958), play a major role in reviving Hindi theatre in 1960s and *Adhe Adhure* (The Incomplete Ones or Halfway House 1959) are highly regarded. His debut play *Ashadh Ka Ek Din* was first performed by a Kolkata-based Hindi theatre group *Anamika*, under director, Shyamanand Jalan (1960) and subsequently by Ebrahim Alkazi at National School of Drama, Delhi in 1962, which established Mohan Rakesh as the first modern Hindi playwright. His plays continue to be performed and receive acclaim worldwide.

"Leheron Ke Raj Hans" (The Swans of the Waves), the most noted play of Mohan Rakesh, an ancient Buddhist tale on the renunciation of the Buddha, and its after effects on his close family. His struggle over different versions of the play lasted for nearly 20 years, before creating his masterpiece. Prominent Indian directors Om Shivpuri, Shyamanand Jalan, Arvind Gaur and Ram Gopal Bajaj directed this play.

Mohan Rakesh's three plays *Ashadh Ka Ek Din*, *Laharon Ke Rajhans* and *Adhe Adhure* are famous; they were a rage in the world of theatre. His plays were the first choice of the directors of that time.

**Play – Adhe Adhure:**

Mohan Rakesh's *Adhe Adhure* is probably one of the most significant plays to have been written in the Hindi language. Its appearance on the theatre scene in 1968 not only caused a minor sensation, but also gave rise to a new trend in playwriting.

The play is about a five-member family caught in the vicious net of destitution. Unable to come to terms with the situation, they become tearing, ranting sub-humans almost living off each other's misery.

While the treatment of the situation is dramatically powerful, it is the searing language, the use of poignant silences pierced by verbal whip-lashes that is Rakesh's creative contribution. The play has been enacted in many languages besides Hindi. But so overpowering has been the form, that no director has ever attempted a reinterpretation of the content for fear of sacrilege. *Adhe Adhure* are a tragic comedy on the life of middle class people.

**OR**

**Dharmveer Bharati**

Dr. Dharamvir Bharati was born in Allahabad on 25 December 1926 was a renowned Hindi poet, author, playwright and a social thinker of India. He did his MA in Hindi from Allahabad University in 1946 and won the Chintamani Ghosh Award for securing the highest marks in Hindi.

He was the Chief-Editor of the popular Hindi weekly magazine *Dharmayug*, from 1960 till



his death in 1997. Dr. Dharamvir Bharati made a deep impact on Hindi literature and is considered as one of the most renowned Hindi poets and writers of India.

Bharati was awarded the Padma Shree for literature in 1972 by the Government of India. His novel *Gunaho Ka Devta* became a classic. *Bharati's Suraj ka Satwan Ghoda* is considered a unique experiment in story-telling. *AndhaYug*, a play set in the time immediately after the Mahabharata war, is another classic that is enacted very often by drama groups. He was awarded the Sangeet Natak Akademi Award in playwriting (Hindi) in 1988

**Play in Poetry “Andhayug”:** *Andha Yug* (The Age of Blindness): Poetic play, structured on the events in the Mahabharata, *Andha Yug* focuses on the last day of the Mahabharata war. It is a powerful metaphorical theatrical work, performed by Ebrahim Alkazi, M.K. Raina, Ratan Thiyam, Arvind Gaur, Ram Gopal Bajaj, Mohan Maharishi, Bhanu Bharti and many other Indian theatre directors.

*Andha Yug*, the play begins on the eighteenth and last day of the Great Mahabharata War, which devastated the kingdom of the Kauravas, the feuding cousins of the Pandavas. Their capital, the once magnificent city of Hastinapur lay burning, in ruins, the battlefield of Kurukshetra was strewn with corpses, and skies filled with vultures and death lament. Fatalities were on both sides as the cousins killed each other. The survivors were left grieving and enraged as they continued to blame each other for the destruction even divine will, yet no one was willing to view it as a consequence of their own moral choices.

Just the Ashwatthama, son of guru Dronacharya, in one last act of revenge against the Pandavas, releases the ultimate weapon of destruction, the Brahmastra, which promises to annihilate the world, yet no one comes forward to condemn it. Ethics and humanity have been the first casualties of the war. Krishna, who acted to mediate between the cousins prior to war, remains the moral centre of the play. Even in his failure he presents options that are both ethical and just and reminds that the higher or sacred way is always accessible to human beings even in the worst of times. The play ends with the death of Krishna.

*Andha Yug* highlights the perils of self-enchancement in his anti-war allegory. It explores human capacity for moral action, reconciliation, and goodness in times of atrocity and reveals what happens when individuals succumb to the cruelty and cynicism of a blind, dispirited age. When a ruler, epitomized by a blind Dhritarashtra, both physically and also by his ambition for his son Duryodhana, along with an equally blinded society, fail to recognise its own shadow side and that of their loved ones. It also elaborates on the consequences, when a society fails to step out of the cycle of revenge and instead chooses a redemptive path, which is always available even in worst of scenarios, as shown by Krishna's presence amidst the mindlessness of fellow human beings. It was only when they collectively reject the voice of wisdom that denigration of war step upon them, leading to a large scale bloodshed, hinting at the perils that await a society that turns away from its wisdom and instead succumbs to the logic of the moment that can be easily swayed by emotions. Bharati uses the war of Mahabharat to make an anti-war statement but also raises questions regarding moral uprightness in the wake of Partition-related atrocities, loss of faith and national identity. Some directors have even used it to bring out contemporary issues like the role of diplomacy in the present world.

**OR**

**BadalSarkar:** Badal Sarkar (BadalSircar, born in 1925) is an influential Indian dramatist and theatre director, most known for his anti-establishment plays during the Naxalite movement in the 1970s. He has written more than fifty plays of which *Ebong*

Indrajit, *BasiKhabar*, and *SaariRaata* are well known literary pieces, a pioneering figure in street theatre as well as in experimental and contemporary Bengali theatre with his egalitarian "Third Theatre", he remains one of the most translated Indian playwrights. While working as a town planner in India, England and Nigeria, he entered theatre as an actor, took up direction, but soon started writing plays, starting with comedies. BadalSarkar did experiments with theatrical environments such as stage, costumes and presentation and established a new generation of theatre called the "Third Theatre". In Third Theatre approach, he created a direct communication with the audience and emphasized on Expressionist acting along with realism. He started his acting career in 1951, when he acted in his own play, *Bara Trishna*, performed by Chakra, a theatre group.

Eventually still employed in Nigeria, he wrote his landmark play *EbangIndrajit* (And Indrajit) in 1963, which was first published and performed in 1965 and catapulted him into instant fame, as it captured "the loneliness of post-Independence urban youth with dismaying accuracy". He followed them with plays like *BaakiItihaash* (Remaining History) (1965), *Pralap* (Delirium) (1966), *TringshaShatabdi* (Thirtieth Century) (1966), *PaglaGhoda* (Mad Horse) (1967), *SheshNaai* (There's No End) (1969), all performed by SombhuMitra's Bohurupee group.

In 1967, he formed the "Shatabdi" Theatre group, and the first production he directed was *EbangIndrajit* in 1967, a play about three people - Amal, Bimal, Kamal and a loner Indrajit. In the next five years of its existence, the troupe performed several of his plays and had a profound impact on contemporary theatre, especially after 1969 when it started performing plays both indoors and outdoors amidst people, and evolved the *anganmanch* (courtyard stage) and inspired by the direct communication techniques of Jatra rural theatre form, to eventually become his "Third Theatre", a protest against prevalent commercial theatre establishment. Often performed in "found" spaces rather than rented theatre halls, without elaborate lighting, costumes or make-up, where the audience was no longer passive, rather participatory. It added a new realism to contemporary dramaturgy, retaining thematic sophistication of socially committed theatre all the while, and thus started a new wave of experimental theatre in India. In 1976, his group Shatabdi, started performing at Surendranath Park (Curzon Park), Kolkata on weekends. These open-air and free performances led to his troupes travelling to nearby villages on other weekends, where it used minimal props and improvised dialogues to involve the audience further into the performance.

Though he continued to hold his job till 1975, as a playwright, he rose to prominence in the 1970s and was one of the leading figures in the revival of street theatre in Bengal. He revolutionized Bengali theatre with his wrath-ridden, anti-establishment plays during the Naxalite Movement.

His plays reflected the atrocities that prevailed in the society, the decayed hierarchical system and were socially enlightening. He is a proponent of the "Third theatre" movement that stood ideologically against the state. The Third Theatre involved street plays, with actors being attired no differently than the audience. Also the formal binding of the proscenium theatre was given up. Sarkar's "*Bhoma*" is an example of a third theatre play, set as always, in an urban background. Starting with *SaginaMahato*, which marked his advent into arena stage, his subsequent plays, *Michhil* (Juloos), *Bhoma*, *BasiKhobor*, *Spartacus* based on Howard Fast's historical novel by the same name, were performed in parks, street corners and remote villages with the audience sitting all around.

Sarkar directed his last play in 2003, and after that his movements were restricted after a road accident, but even after eight years, in 2011, he continued performing at play readings

and writing new works like adapting William Shakespeare's *Macbeth*. Sarkar was diagnosed with colon cancer in April 2011. He died on 13 May at Kolkata at the age of 85.

### **BadalSarcars *EvamIndrajit* as a play in the Absurdist Tradition**

It is a typical absurd play such as Ionesco's *Amedee* or Beckett's "*Waiting for Godot*" in that it exemplifies the hollowness and futility of a pseudo-modern existence. The play keeps on echoing that "*our existence is a pointless particle of dust*". Therefore the play is unconsciously coloured with Sartrean Existentialism. The theme is evolved through the dreams, despair and disillusionment of the protagonist Indrajit.

The theme of identity crisis is echoed by the very title "*And Indrajit*". He is .... "*And Indrajit*", a part of the whole. "He" is described in terms of society, and not in terms of his own existence. He prefers to be called Amal, Kamal or Vimal, and conforms to the dictates of society or the doctrines of tradition. His identity is yet again questioned by his teachers by a mere roll number and He can therefore easily pose as Amal and answer his roll-call.

Therefore, the play is in the absurdist tradition in that, we do not comprehend anything significant, meaningful and traditional in it. Neither does it possess a logical or coherent plot. The inadequacy of language echoes the lack of meaningful human associations. The language verges on word-play and is playful at times. The dialogue becomes purposefully elliptical. Like Pirandello, Sarcars utilizes meta-theatrical techniques of writing a play within the play, and discovering the apt hero for the play. In *Rhinoceros*, Berenger remains the only human on Earth who hasn't turned into a rhinoceros and refrains from conforming like Indrajit. There is no realism, and the play rather portrays a psychological realism, where external conflict reveals internal chaos. There is no concrete characterization. The various characters around appear to be the projection of the protagonist himself.

**OR**

### **GirishKarnad**

Born on May 19, 1938, in Mathern, Maharastra, GirishKarnad has become one of India's brightest stars, earning international praise as a playwright, poet, actor, director, critic, and translator. His initial schooling was in Marathi. In Sirsi, Karnataka, he was exposed to travelling theatre groups, NatakMandalis as his parents were deeply interested in their plays. As a youth, Karnad was an ardent admirer of Yakshagana and the theatre in his village. His family moved to Dharwar in Karnataka when he was 14 years old, where he grew up with his two sisters and niece.

After working with the Oxford University Press, Chennai for seven years (1963–70), he resigned and began writing full-time. Karnad is known as a playwright. His plays, written in Kannada, have been translated into English and some Indian languages.

His first play, *Yahati* (1961) chronicled the adventures of mythical characters from the Mahabharata, was an instant success and was immediately translated and staged in several other Indian languages. His best loved play, however, came three years later. By the time *Tughlaq*, a compelling allegory on the Nehruvian era, was performed by the National School of Drama, Karnad had established himself as one of the most promising playwrights in the country. He soon gave up his post at the Oxford University Press, deciding to focus all of his energies on play.

For four decades, Karnad has continued to compose memorable plays, often using history and mythology to tackle contemporary themes.

### **Hayavadana**

*Hayavadana* is a 1971 play which drew thematic influences from Thomas Mann's 1940

novella 'The Transposed Heads.' Karnad has skillfully adapted the thematic plot to the Indian context, using the eleventh-century book of Indian legends, the Kathasaritsagara. The play seeks to question – *where does the 'self' sit*: In the mind or in the body? Hayavadana, a man with a horse's head, is trying to seek 'completeness' by fully emerging as a man. He is the offspring of a Celestial Being and a Princess, who seem to loathe his appearance. Hayavadana thereby becomes symbolic of a fragmented identity, which is very relevant today. Karnad explores existentialism by intensifying the motif of incompleteness by a broken tusk and a cracked belly – whichever way you look at him he is the embodiment of imperfection, of in-completion.

By setting an Indian myth or folk tale or even an incident from the Mahabharat or Ramayana in a very contemporary and light manner through traditional Indian Theatre forms, Karnad has made literature easily accessible. He has blended issues such as love and identity with folk culture and his imagination. He provides us with a glimpse of the past as well as its relevance in the understanding of the contemporary world.

### **TUGLAQ**

This play presents the story of a monarch who came to throne by murdering his father and brother and ruled over India for about twenty years. In the play he is depicted as a wise and foolish, kind and cruel, impulsive and farsighted emperor in one breath. His two major decisions – shifting of his capital from Delhi to Daultabad and change of currency – backfire and render him and his subjects homeless. In order to prove himself a just and kind emperor sometimes he behaves in an unjust way. He kills some of his associates including his step mother thinking they are traitors to him. At the end he is totally shattered as a ruler. The characters like Azi Aazim, the step mother and the Prayer Scene are the dramatic inventions of the playwright designed to match his purpose.

**OR**

### **Dr. Shankar Shesh**

Dr. Shankar Shesh was born on 2nd of October 1933 in Bilaspur(M.P.).He completed his B.A(Hons.) in 1956 and Ph.D in 1960 from Nagpur University.He completed M.A. with 1st division in 1976 from Mumbai University.He worked on many posts in his life. He was the Investigation Officer in (AadimJatiAnusandhan Kendra, M.P.) and also worked as a chief officer in Rajbhasha Department of State Bank of India from 1974 to till his death. His Article 'BadhkaPani' 'Chandanke Deep' and 'BandhanApne-Apne' was awarded by Madhya Pradesh government.