

Jokumaraswami

These lively, humorous plays use witty, tongue-in-cheek comedy to communicate social ideas and messages with a contemporary relevance. In Beyond the Land of Hattamala, Kena and Becha, two likeable thieves, jump into a river to escape being caught and get washed up on the shores of a never-never land where buying and selling are alien concepts since everyone works unitedly and everything belongs to the entire community, to be used and consumed as needed. Several hilarious misadventures follow as the pair adjusts to the situation. In Scandal in Fairyland a streetsmart newspaper boy vends the Daily Fairy Green which carries fresh news of the heroic prince Thunderbolt who is a champion at beheading ogres which threaten kingdoms. As the action unfolds we discover wheels within wheels, double-dealing and behind-the-scenes fixing. It all however ends happily in true fairytale fashion. Presents A Clever Witty Comedy By Hindi Playwright Mrinal Pande Which Is A Folktale Standing On Its Heed, Rich In Ironic Content As It Holds Up To Satirical Comment The Relationship Between The Privileged And The Poor.

'...It looks like the rhythm of Shivapura life is upset. Even the seasons don't keep time. The river looks wasted. The waves no longer run with a youthful vigour. The rocks under water are like bones jutting out of an old face.' In Shivapura, the villagers worship their gods and nature, and cultivate the crops that their forebears have been growing since time immemorial. Sweet water flows in the Chalimele river, the trees bear delicious fruit, and the cattle and other animals are part of the household. But Baramegowda, the landowner and headman, replaces traditional crops with sugarcane, a cash crop, and encourages the excessive use of chemical pesticides, amassing great wealth. He also enlists the aid of a foreign institution to build a private English-medium school and college on land where the village pond, Mallimadu, is. And life in Shivapura changes inexplicably--its waters turn to poison and its fruits and vegetables become tasteless. Deformed births among cattle and humans are reported and farmers, unable to repay their loans, commit suicide. When Chambasa, Baramegowda's estranged nephew, and Namahshivaya, the village priest, discover that the foreign institution has been dumping chemical waste into Mallimadu, they inform Baramegowda, and faced with the destruction his greed has wrought, he appeals to them to save the village. But events take a different course after Chambasa's wife is raped by men connected to the institution, and he is arrested for killing the rapists. And it will be years before

Shivapura can heal itself. In his new novel, Jnanpith-award winner Chandrasekhar Kambar weaves a mesmerizing tapestry of myth, history and legend to reveal the plight of farmers in the age of industry and capital. An epic narrative by one of the biggest names in Kannada literature, originally published in Kannada as Shivana Dangura, Shiva's Drum is a memorable fable of our times.

Samba Shiva, a Farce

Political Plays

Postcolonial Literature

Twist in the Folktale

Drama, Theory, and Urban Performance in India Since 1947

A Play in Sixteen Scences

Makarand Sathe has established himself as a playwright to be reckoned with on the Marathi stage, with a unique brand of wit and humour that distinguishes his plays from those of other writers. In Mr Sapatnekar s Child, a couple cannot have a child; there is tension between them as the husband encourages the wife to resort to artificial insemination, and yet is torn by internal insecurities at the thought of it; the wife resists initially, knowing that her husband is unsure about his own feelings. Sathe injects this potentially melodramatic narrative with large doses of fantastical elements like invisible clowns who are messengers of god, and who reveal themselves to human beings at their own discretion and lighthearted dialogic exchanges. In Four Billion Forgetfuls Sathe plays freely with time and space, tossing them up and down with the delight of a child playing with a ball. The play, which sweeps freely between 1985 and 3985 (B.C.? A.D.?), when human beings have started using time as currency, is a clever exposé of the unscrupulous corporate world. Makarand Sathe (b. 1957) has been writing for the Marathi stage for a decade now, and his plays have been produced by leading theatre groups in Maharashtra. He has received the prestigious Natyadarpan award for playwrighting.

Ranging from ancient Greek tragedies to the latest developments in London, Paris, New York, and around the globe, The Oxford Companion to Theatre and Performance provides an all-embracing approach that encompasses drama and musical, opera and film, dance and radio, and non-dramatic performances including circuses, carnivals, and parades. Based on the celebrated two-volume Oxford Encyclopedia of Theatre and Performance, this compact, affordable Companion features more than 2,000 up-to-date entries, covering styles and movements, buildings, organizations, regions, and traditions--with a particularly strong focus on biographies of actors, playwrights, directors, designers, and critics. Editor Dennis Kennedy has significantly updated the timeline of historical and cultural events in the world of theatre and performance, and he has added an appendix of useful weblinks, which are supported and accessible through

a companion website. Finally, the book includes many new entries that cover the people and companies who have come into prominence since the publication of the Encyclopedia.

Surveys traditional and contemporary Asian theatre through hundreds of alphabetically arranged entries written by more than 90 expert contributors.

The Oxford Companion to Indian Theatre

Interviews with Playwrights and Directors

The Omniscient Poet of Karnataka

Singarevva and the Palace

Encyclopaedia of Indian Theatre: South Indian theatre

Pebet & Memoirs of Africa

The plays in this volume draw on myth to communicate situations which are both contemporary and universal. In *The Right to Rule*, the characters, images and languages are characteristic of myth being non-realistic and non-representational while in *The Domain of the Sun*, in a reworking of the story of Ramayana, the playwright dramatizes the ancient myth of the victory of light and wisdom over the tyranny of darkness, ignorance and evil. Ravan represents the forces of repression, Rama as Suryavanshi embodies the life-giving power of the Sun, and Sita is the earth, in danger of being robbed of its fertility by the prolonged reign of darkness which is eventually terminated by the Sun's triumph. Kavalam Narayana Panikkar utilises several performance traditions of his native Kerala to evolve his distinctive theatre, including Mohiniattam, Kathakali, Padayani or folk dance and Koodiyattam. The result is a rich audiovisual spectacle in which music, song, dance, mime, verse and the spoken word are choreographed into a dynamic unity. K. N. Panikkar is one of India's most active and acclaimed playwright-directors.

In 1983 he was honoured by the Sangeet Natak Akademi for his contribution to Indian theatre.

Contains *The Translated Playscript, An Introduction To Habib Tanvir's Theatre, And A Long Interview Covering The Milestones In His Career.*

Post-Colonial Drama is the first full-length study to address the ways in which performance has been instrumental in resisting the continuing effects of imperialism. It brings to bear the latest theoretical approaches from post-colonial and performance studies to a range of plays from Australia, Africa, Canada, New Zealand, the Caribbean and other former colonial regions.

Some of the major topics discussed in *Post-Colonial Drama* include: * the interactions of post-colonial and performance theories * the post-colonial re-stagings of language and history * the specific enactments of ritual and carnival * the theatrical citations of the post-colonial body

Post-Colonial Drama combines a rich intersection of theoretical approaches with close attention to a wide range of performance texts.

Quarterly Journal

The Oxford Companion to Theatre and Performance

Rupkatha Journal on Interdisciplinary Studies in Humanities, Volume V, Number 2, 2013

An Introduction

Encyclopedia of Asian Theatre: O-Z

The Shadow of the Tiger and Other Plays

Each of the playwrights in this collection takes a folktale and turns it into a contemporary experimental play, intervening in the traditional material and reshaping conventions from an urban perspective. Although the folk and rural element remain embedded in the body of the narratives, it is interesting to note the shifts and intersections which occur in the process of rendering folklore as a present-day performative text.

Jokumaraswami by leading Kannada playwright and poet Chandrasekhar Kambar is a vibrant, earthy play which creatively reworks the folk myth of a phallic god of fertility into a powerfully contemporary anti-feudal message. Pebet is a folktale about a mother bird fighting to protect her children from a predatory cat politicized by H. Kanhailal, who transforms this familiar story into a struggle against the political and cultural colonization of Manipur. Charandas Chor by veteran playwright/director Habib Tanvir, performed by Naya Theatre's Chattisgarhi folk artists, is a contemporary Indian classic depicting the irrepressible folk hero and honest thief, Charandas, a Robin Hood figure who charms his way into everyone's heart.

This Book Is A Pioneering And Timely Intervention In The Critical Scene Today. It Poses A Challenge To The Dominant, Market-Driven, Globalising, And Totalising Intellectual And Cultural Trends Of Our Times Which Threaten To Marginalize And Subdue Our Native Ways Of Life. The Fifteen Essays Included Here Introduce And Define The Concept, Analyse Its Classical, Medieval, And Colonial Background, Trace Its Evolution Into The Contemporary Critical Field, Debate Its Strengths And Weaknesses, And, Finally, Attempt To Put It Into Practice By Applying It To Contemporary Literary Works. The Work Is An Attempt To Show That There Are Alternative Possibilities Of Facing Up To Our Present Cultural Crises.

Theatres of Independence is the first comprehensive study of drama, theatre, and urban performance in post-independence India. Combining theatre history with theoretical analysis and literary interpretation, Aparna Dharwadker examines the unprecedented conditions for writing and performance that the experience of new

nationhood created in a dozen major Indian languages and offers detailed discussions of the major plays, playwrights, directors, dramatic genres, and theories of drama that have made the contemporary Indian stage a vital part of postcolonial and world theatre. The first part of Dharwadker's study deals with the new dramatic canon that emerged after 1950 and the variety of ways in which plays are written, produced, translated, circulated, and received in a multi-lingual national culture. The second part traces the formation of significant postcolonial dramatic genres from their origins in myth, history, folk narrative, sociopolitical experience, and the intertextual connections between Indian, European, British, and American drama. The book's ten appendixes collect extensive documentation of the work of leading playwrights and directors, as well as a record of the contemporary multilingual performance histories of major Indian, Western, and non-Western plays from all periods and genres. Treating drama and theatre as strategically interrelated activities, the study makes post-independence Indian theatre visible as a multifaceted critical subject to scholars of modern drama, comparative theatre, theatre history, and the new national and postcolonial literatures.

Theatres of India

Indian Horizons

Past One O'clock

Theatres of Independence

Karnataka State Gazetteer

Performance Studies

Chandrasekhar Kambar is a leading poet, novelist, folklorist and dramatist writing in Kannada. I belong geographically to a village, and sociologically to what was considered to be an oppressed, uneducated class. I am, therefore, a folk person simply because I honestly cannot be anything else. His plays rework his folk heritage from a contemporary perspective, blending folk performance forms, myths, legends, and ritual beliefs. The result is a colourful tapestry of music, dance, song, farce and narration which nevertheless delivers hardhitting blows at the feudal social system which still exists in rural India today. The three plays in this volume illustrate the broad range of Kambar's playwriting. The Shadow of the Tiger is a symbolic and philosophic work concerned with illusion and reality, and contesting forms of truth. Tukra's Dream centers on a poor villager who survives precariously on the very edges of rural society. In Alibaba and the Forty Thieves, the wellknown tale becomes an enjoyable spoof as well as a comment on greed. Celebrated as a poet in his home state of Karnataka, Kambar's work is imbued with a poetic sensibility, laced with earthy humour.

In this edition of Rupkatha we have the privilege of incorporating an introductory essay by Richard Schechner, in which he

once again valorizes the anthropological foundations of performance studies and goes on to refer towards the infallible necessity of observing behaviour as a kind of transbiological agency and of tracing its effects in theatre and other kinds of representations. Schechner belongs to a tradition of performance scholars who believed in a kind of large, scientific ontology for the arts, a tendency which is evident when he quotes a New York University scholar. Perhaps the objective vision of a performance continuum is instructive for the future, as it creates an immediate stance, of both engaging as well as transcending the flow of experience in our lives which are organized and controlled by means of mimetically emerging actions. The performer acquires, in Schechner's scheme, as a liminal activist, so wonderfully described by anthropologist Victor Turner, and analysed in the scientism of Geertz' observations of culture as an influential medium in which the arts and performances get endowed with signification. It may be however also worthwhile to consider the very specific nature of the origins of performances and the need to abandon rather than yield to more global discourses of theatre: indeed the Western academics of performance studies may lead to universality and conformity of perspective in the face of actual cultural and discursive practices. This aspect of de-institutional learning of genres has been taken up in a couple of essays in this edition thus making the debate on performance studies in academic institutions more challenging and interesting to say the least. In this context it should be fitting to assume once again, that theatrical imitation, and the representations of other audio-visual or digital media shall survive and find their fulfilment only when there is organic cultural breeding –and that the assumptions of contemporary ethnography could lend no support in our true appreciation of the spirit of cultural beliefs and the arts in particular. Perhaps there is a need of re-structuring the academic components of cultural studies, one which might gain more energy and impetus of expression from inclusion of people who have no prior training in academic discourse but whose creative life stand out as exemplary precepts for communal harmony. In no case could it be truer than in that of performance arts, including the songs, dances, theatres, and poetry of the common non-writing people.

Two Plays

Shiva's Drum

Theory, Practice, Politics

Nativism

& Four Billion Forgetfuls

Indian Theatre Theory, 1850 to the Present

Sangeet Natak

The urban theatre which emerged under Anglo-European and local influences in colonial metropolises such as Calcutta and Bombay around the mid-nineteenth century marked the beginning of the ' modern period ' in Indian theatre, distinct from classical, postclassical, and more proximate

precolonial traditions. A Poetics of Modernity offers a unique selection of original, theoretically significant writings on theatre by playwrights, directors, actors, designers, activists, and policy – makers, to explore the full range of discursive positions that make these urban practitioners ‘ modern ’ . The source-texts represent nine languages, including English, and about one-third of them have been translated into English for the first time; the volume thus retrieves a multilingual archive that so far had remained scattered in print and manuscript sources around the country. A comprehensive introduction by Dharwadker argues for historically precise definitions of theatrical modernity, outlines some of its constitutive features, and connects it to the foundational theoretical principles of urban theatre practice in modern India.

This Encyclopedic Volume Is The First Of Its Kind In Any Language Covering All Of Indian Theatre. Lavishly Illustrated, With Some Rare Photographs From Archival Collections.

Vibrant, Earthy Play Creatively Uses The Local Folk Theatre Form Of Bayalaata, Blending Worship, Music, Dance, Song, Narration, Sex, Death And Religion To Convey A Powerfully Contemporary Anti-Feudal Messages.

Beyond the Land of Hattamala and Scandal in Fairyland

Post-Colonial Drama

That which Ram Hath Ordained, Or the Tale of Manna Seth

A Man in Dark Times

Muffled Voices

Seagull Theatre Quarterly

G. P. Deshpande is a Marxist scholar, an academic, and a widely produced and translated playwright. Every one of his plays has been put on stage by major directors. His plays have a reputation for being dense in ideas, discussion and debate. This cycle of three plays A Man in Dark Times, Past One O Clock, A Passage to Darkness deals with the impact on human beings, and their relationships, of the collapse of the Communist ideal, and the vacuum left by the loss of belief. The volume contains, in addition to the playscripts, a long interview with the playwright, and introductory essays by both the author and theatre critic Samik Bandyopadhyay.

A successful septugenarian writer sets out to dictate his autobiography to a quizzical young scholar; but it remains unwritten, as he comes up against a whole area of incomprehension peopled by the women in his life, a rival writer and an illegitimate. Different versions of the truth clash as he comes to confront an ego that he had never really known.

The troubled reign of a fourteenth-century sultan of Delhi helps dramatize the crisis of secular nationhood in post-Independence India. A twelfth century folktale about ‘ transposed heads ’ offers a path-breaking model for a quintessentially ‘ Indian ’ theatre in postcolonial times. The folktale about a woman with a snake lover explores gender relations within marriage. Individual human sexuality meets the historical debate on violence in Indian culture. The plays in this volume span roughly the first half of the career of Girish Karnad, one of India ’ s pre-eminent playwrights. The three-volume set of Karnad ’ s Collected Plays brings together English versions of his important works. Each volume contains an extensive introduction by theatre scholar Aparna Bhargava Dharwadker, Professor of English and Interdisciplinary Theatre Studies, University of Wisconsin-Madison. The introductions trace the literary and theatrical evolution of Karnad ’ s work over six decades and position it in the larger context of modern Indian drama. In addition, they comment on Karnad ’ s place as author and translator in a multilingual

performance culture and the relation of his playwriting to his work in the popular media. Each of these volumes serves as a collector's item, making Karnad's works accessible to theatre lovers worldwide.

Essays in Criticism

Sarvajna

Rasa: Theatre and cinema

Books India

The Right to Rule (Kalyana); And, The Domain of the Sun (Suryasthana)

Surveys the many regional literatures of 20th century India.

In Chandrasekhar Kambar's timeless classic The Bringer of Rain: Rishyashringya, a village afflicted with a deadly famine eagerly awaits the arrival of the chieftain's son, whose homecoming promises the return of rain. As the death toll rises, age-old secrets are unravelled and mythical forces step out of hiding. Will the sky relent? Power and bloodshed run hand in hand in Kambar's latest, Mahmoud Gawan. Set in the fifteenth-century Bahamani Sultanate, it follows Gawan's rise to fame during a time of intense civil strife when empires routinely rose and fell. Alluring and sublime, Two Plays is a must-read for anyone hoping to dip their toes into the rich waters of Kannada folklore and theatre.

A Marxist intellectual, facing an inquiry, stands by his commitment, even as the forces ranged against him rake up a past that is a long and painful story of humiliation, betrayal and failure. In this widely performed play, the public and the private, the ideological and the emotional interpenetrate to make this exposure/self-discovery of a highly-sensitive individual a piece of intellectual history so characteristic of its author, the Marathi playwright G. P. Deshpande, a leading Marxist intellectual himself and Professor of Chinese Studies at the Jawaharlal Nehru University, New Delhi.

A Concise Companion

Contemporary Indian Theatre

Volume 1

Women in Modern Indian Theatre

Siri Sampige

Autobiography

Theatres of India is a comprehensive and accessible guide to theatre in India. The volume includes twenty-three detailed entries on the regional theatres of India, as well as a selection of India-specific theatre entries that span both rural and urban

modes of Indian performance traditions over 2000 years.

Contributed articles.

Religious philosophy of Sarvajna, fl. 1600, Vira aivite leader and poet.

The Theatre of Kanhailal

Mr. Sapatnekar's Child

Handbook of Twentieth-century Literatures of India

Collected Plays (OIP)

A Poetics of Modernity

Two Plays

The Author Documents For The First Time Productims Of Kanhailal Pebet And Memoirs Of Africa . What Emerged Finally Was A Short History Of His Theatre In Which The 2 Performance Texts Served As A Concrete Examples Of The Larger Political, Ethnic, And Cultural Drives In His Work.