

THEATRE STUDIES
CLASS: XII
SAMPLE PAPER 2016-17
MARKING SCHEME

Q.No	Expected Answer	Marks	Unit/T ypo
1.	Relaxation/ trust/ discipline/ criticism/freedom	1	3/R
2.	Space/Stage	1	3/H
3.	Type casting	1	3/A
4.	Baratendu Harish Chandra (Hindi), Girish Chandra Ghosh (Bengali), Dwijendra Lal Roy (Bengali), Dina Bandhu Mitra (Bengali, 1829-74), Ranchod bhai Udayram (Gujarati, 1837-1923), M.M. Pillai(Tamil), Balvant Padurang Kirloskar (Marathi, 1843-1885) and Rabindra Nath Tagore. (Any Two)	1	1/R
5.	The National School of Drama	1	1/U
6.	They reflect the time and place in which the character lives, his social standing, his present circumstances and his emotional state.	2	3/U
7.	Theatre Educator. Theatre teacher instructors coach students in the techniques of acting, directing, playwriting, script analysis and the history of theatre. They help them acquire confidence, speaking skills and sense timing. They encourage students in their work, direct rehearsals and guide them in their roles. At the same time, they instruct students in backstage work including set design, production organization, set building, stage lighting and sound, properties, costuming and makeup. (1+1)	2	2/H
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.	2	1/A
9.	The fourth wall is a concept in which actors imagine an imaginary wall between them and audience so that the audience can get an illusion of reality.	2	1/R
10.	Documentation has two phases. Phase one is the documentation of the events and the facts which are to be repeated during the daily rehearsal process. Phase two of documentation deals with the recording of the whole event to preserve memories for the future.	2	2/A
11.	Another essential element that needs to be given due and intelligent consideration is the properties used in the set or by actors. This aspect is generally ignored. Like actors, properties arranged within the set, act continually. It is not merely a piece of furniture or a wall hanging. It has to	3	3/U

	<p>have its character and role understood in the context and interpretation of the play by the director. The properties, whether borrowed or hired or specially constructed, should correspond with the period and atmosphere depicted in the play. The director and the designer must take note of the shape, size, colour and period of the property and also its position within the set. In most of the productions, there is a designated crew to handle properties both for the set, called 'set props' and for the actors, called the 'hand props'.</p>		
12.	<p>Make-up, though regarded as necessary, its vast possibilities for effectiveness is generally under estimated, and thus not much heed or importance is given to make-up by directors and even actors.</p> <p>Directors and actors should also know how stage lighting, with different colours, can affect the make-up. However, it is not always the most complicated make-up which is the most effective but it is the appropriate make-up that brings out the desired effectiveness. It is also important to know that make-up can be learnt only by practice and experience and not by reading books.</p> <p>The costume design helps in establishing the changes in a character, its development and the process of transformation within the play. It will indicate relationships between characters, and help in changing the appearance of an actor for a role in a play. It should also help him/her to feel the character, making it possible for him to get under the skin of that role. Besides all this, costumes have to be aesthetically pleasing, functional and comfortable for an actor to perform during the play.</p>	3	3/EV
13.	<p>Improvisation simulates a scene-like situation. It is a key stage in the Meisner Technique; teaching how to defeat self-consciousness when alone on stage, how to prepare before your entrance, and how to work with the partner in the moment ; enhancing and developing an actor's emotional and intellectual capacity to create / improvise instinctively.</p> <p>Improvisation will teach how to work with your partner in order to live truthfully through imaginative scenarios and it will also introduce you to the method of emotional preparation. This will further develop an actor's emotional range and ability to "live truthfully under imaginative circumstances" which is the benchmark for any Meisner – trained actor.</p> <p>The Meisner Technique is one of the most popular approaches to acting. Learn how to unleash truthful, emotional performances; let go of self-consciousness; expand acting range; build self-awareness; develop the ability to act moment to moment.</p>	3(2+1)	2/H
14.	<p>The ancient Greek theatre influenced modern western theatre in terms of technology, stock characters, structure and plot of the story. Modernist writers borrowed the concept of <i>catharsis</i> from Aristotle's 'Poetics'. Aristotle used the term catharsis to explain the effect of tragedy on audiences. Catharsis means 'purgation and purification'. The scholars have argued about the different use of term catharsis. But most of them agree with 'purgation' and 'purification'. Some scholars argue catharsis as being Intellectual clarification. The scholars draw the modern period in theatre from the late nineteenth century to early twentieth century. Modernism is a conscious practice of art,</p>	3	1/R

	rejecting the traditional ways of practice and innovating new forms. The modern theatre has its own roots with its literature.		
15.	a. Theate Libre b. Andre Antoine c. Realism and Naturalism	3	1/H
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 audiences 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, performer spectator 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>	3	1/A
17.	<p>Research work collaborates and includes two levels of exploration:-</p> <p>1. Gathering Data: To identify concerns and issues derived from curriculum, its plan and practice.</p> <p>2. Reviewing Data: 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.</p>	3	2/R
18.	<p>There are two techniques to arrange the light that is used to illuminate the stage. The first is form reveling light, or shadow producing because when we cast light on an object its shadow is created on stage this is called specific illumination in theatrical technique it is called 'Key Light'.</p> <p>Shadowless Light: This is also known as general illumination. This technique is used to light up those positions of an object that have been shaded due to 'key light'. This illuminates the object completely as no shadows are produced. It is also called 'fill in light'.</p> <p>Properties of Light: Light is electromagnetic radiation (radiant) that has</p>	4(2+2)	3/R

	<p>properties of waves. The electromagnetic spectrum can be divided into several bands based on the wavelength. Visible light represents a narrow group of wavelength between about 380nm (nanometer) and 730nm.</p> <p>Our eyes interpret these wavelengths as different colours. If only a single wavelength or limited range of wavelength is present and other than our eye, they are interpreted as a certain colour. If a single wavelength is present we say that we have mono chromatic light.</p> <p>Absorption: The periphery or the surface of the object may absorb all the rays of light falling on the object so that we see it as black and matte. In other cases of the light rays, constituted of seven colors, are partly absorbed by the surface and the remaining ones are bounced back. Naturally the eye catches those that strike the eye.</p> <p>Reflection: Reflection is when light bounces off an object. If the surface is smooth and shiny, like glass, water or polished metal, the light will reflect at the same angle as it hits the surface. This is called specular reflection.</p>		
19.	<p>Best way to learn about perfection is to work in it/understanding of what is happening in the play and why/understanding the desires and intentions of characters/ knowledge of visual components and elements of theatre/values-good actor must have good stamina, endurance, patience, strength, courage, memory, imagination and confidence/values of director-responsibility, objective to fulfill the intentions of the playwright, planning the total production, determining the dominant theme and ideas, style of the production, final decision maker</p>	4	3/ VB
20.	<p>Modernism is closely associated with the idea of the ‘avant-garde’. Avant-garde are people or works that push the boundaries of what primarily exists in the cultural realm. The concept of ‘avant-garde’ is to oppose the cultural values, thinking and to promote innovative ideas, technology, forms and experiments.</p> <p>The term ‘modernism’ is applied to various developments in all art’s in the late nineteenth and early twentieth century. These developments are happened against realism. The new innovations are emerged in all branches of theatre, including acting, stage design, direction and play writing. Stanislavsky, a Russian director, actor invented a ‘method’ in acting. This is widely accepted around the world. Later, the techniques of ‘method acting’ are become popular through film. In Germany Bertolt Brecht brought new dimensions to theatre. With the collaboration of Erwin Piscator, Brecht brought the concept of ‘alienation effect’ to performances. Brecht primarily rejected the concept of the fourth wall. In which actors were isolated from the audience. The fourth wall is a concept in which actors imagine an imaginary wall between them and audience so that the audience can get an illusion of reality. But Brecht rejected this idea. The ‘epic theatre’ proposes that the play should not cause the spectator to identify emotionally with the characters or action with the performance, but a play should provoke a rational self-reflection and a critical view of the action on stage. The epic theatre brought many new devices like film clippings, cartoons to the stage. The first major modernist movement in the theatre was ‘symbolism’. Edward Gordon Craig introduced symbolic</p>	4	1/U

	<p>scenery to stage design. Adolphe Appia, on the other hand, brought three dimensional sets on stage and created integrity between actors and design.</p> <p>The World War I and World War II had a greater impact on the arts. The war effects were represented in theatre performances. The new ideologies were emerged. In that, Existentialism is important. 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.</p> <p>Antonine Artaud’s works were in the 1960s. 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 in to 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.</p>		
21.	<p>‘Theatrical research’ refers to process of solving theatrical problem in a systematic and scientific manner, so that one can understand, explain, predict and control human behavior. Theatrical research is:</p> <ol style="list-style-type: none"> 1. Highly purposeful. 2. Deals with theatrical problems regarding students and teachers as well. 3. Is precise, objective-oriented, scientific and systematic process of investigation. 4. Attempts to organize data quantitatively and qualitatively, to arrive at statistical inferences. 5. Discovers new facts in new perspective and generates new knowledge. 6. Is based on some philosophical theories. 7. Has an inter-disciplinary approach for solving theatrical problems. <p>Values:</p> <ol style="list-style-type: none"> 1. Discipline & Coordination 2. Fostering Respect for differences 	4	2/EV
22.	<p>Elements of Play: Most successful playwrights follow the theories of playwriting and drama that were established over two thousand years ago by Aristotle. In his work <i>the Poetics</i>, Aristotle outlined the six elements of drama in his critical analysis of the classical Greek tragedy <i>Oedipus Rex</i> written by the Greek playwright Sophocles, in the fifth century B.C. The six elements as they are outlined involve: - Thought/theme/ideas, action/plot, characters, language, music and spectacle.</p> <p>a) Thought/theme/ideas: What the play means as opposed to what happens (the plot). Sometimes the theme is clearly stated in the title. It may be stated through a dialogue by a character acting as the playwright’s voice or it may be the theme is less obvious and emerges only after some study or thought. E.g., the abstract issues and feelings that grow out of the dramatic action.</p> <p>b) Action/plot: The events of a play, the story as opposed to the theme i.e.,</p>	6	3/A

	<p>what happens rather than what it means. The plot must have some sort of unity and clarity by setting up a pattern by which each action initiating the next rather than standing alone without connection to what came before it or what follows. In the plot of a play, characters are involved in a conflict that has a pattern of movement. The action and movement in the play begins from the initial entanglement, through rising action, climax and falling action to resolution.</p> <p>c) Characters: These are the individuals presented in the play that are involved in the pursuing the plot. Each character should have his/her own distinct personality, age, appearance, beliefs, socio-economic background and language.</p> <p>d) Language: Refers to the word choices made by the playwright and the pronunciation of the actors of the language. Language and dialogue delivered by the characters move the plot and action forward, provides exposition and define the distinct characters. A playwright can create his/her own specific style in relationship to language choices he/she use in establishing character and dialogue.</p> <p>e) Music: Music can encompass the rhythm of dialogue and speeches in a play or can also mean the aspects of the melody and music compositions as in a musical theatre. Each theatrical presentation delivers music, rhythm and melody in its own distinctive manner. Music is not a part of every play. But, music can be included to mean all sounds in a production. Music can expand to all sound effects, the actors' voices, songs and instrumental music played as underscore in a play.</p> <p>Music creates patterns and establishes the tempo in the theatre. In the aspects of the musical, the songs are used to push the plot forward and move the story to a higher level of intensity. Composers and lyricists work together with playwrights to strengthen the themes and ideas of the play. Characters' wants and desires can be fortified for the audience through lyrics and music.</p> <p><i>(Student can write any four from the given five)</i></p>		
23.	<p>Realism (Stanislavsky's System) - Method Acting: Sense memory is the base on which the greatest part of the work depends. When the senses are trained to recall the things on stage, as they do in life, only then subsequent work can be done with a complete command of realism. An actor must work on his five senses - touch, taste, to hear, to see and to smell.</p> <p>Stanislavsky's 'System' is a systematic approach to train actors. Areas of study include concentration, voice, physical skills, emotional memory, observation and dramatic analysis.</p> <p>Emotional Memory: Stanislavsky's system also 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</p>	6	2/H

	<p>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>Creating the inner character: 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. 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> <p>Creating the outer Character: The outer character of a role is simply the continuation of inner character creation. The actor must remember that in life the underworld figure does not try to be obvious; he/she does not try to act like a gangster. The reverse is also true of the innocent; he/she does not try to behave as one who is naïve. Too many actors feel that their characters must be made obvious to the audience when, in reality, the reverse is true. How often we leave a performance of 'Othello' and hear the audience remark "Iago certainly looked like a villain". A villain is precisely what Iago should not look like, if he were so obvious, why would Othello not recognize him for what he was? Othello was not a stupid man.</p> <p>Justification: When we are given physical action to follow through on stage, there must be a purpose for even the simplest of tasks, All stage actions, behaviour and 'business's must have a purpose. In life, we do not plan our emotional responses. Therefore, it is equally important to learn the art of forgetting the end results of a character's behaviour, thus allowing the results to happen as they do in life. The simplest stage action must have a purpose designed for its existence. Sitting in a chair on stage must have a purpose, and with this reason will come the originality and simplicity of the act. Stanislavsky built his system of justification around one word 'if'.</p> <p>Sub-text: Thought between the lines which gives an actor strong and correct expressions, sub-text may be of one word or one line or more than that. Stanislavsky wrote several works, including 'An Actor Prepares, Building a Character, Creating a Role' and his autobiography, My life in Art (autobiography)</p>		
24.	<i>(Students have the option to do any ONE playwright from Modern and contemporary Indian Theater and ONE from Modern and Western Theatre)</i>	6	1/A

Bhartendu Harish Chandra

The early development of modern Indian theatre can be traced to the work of Bhartendu Harish Chandra (1850–1885), a theatre actor, director, manager, and playwright based in Varanasi (Banaras), who is also the father of modern Hindi literature as, in his short life of 35 years, he wrote eighteen plays. He always tried to represent India's poverty, sufferings of the people, human need and dependency, cruel exploitation and the middle class confictions through his great writings such as the journalism, several dramas, essays, poetry and short stories. Well-versed in folk theatre styles and oral literary traditions of the region, however his principle influence was the ancient Sanskrit drama, many of which he translated and established a stream of dramaturgy which has run parallel to the development of the Western drama, though he even translated a Shakespearean play. Rooted in the rising tide of Indian nationalism, he is most noted for his politically charged plays like, *Andheri Nagari* (City of Darkness) written in 1881, a clear satire on the British Raj, as it implied that a society, which tolerates a lawless state is doomed to fail, and *Neel Darpan* (Indigo Mirror) on the plight of indigo-plantation workers under the British Raj, which used the Dramatic Performances Act of 1876 to ban many such subversive plays.

Andheri Nagari Chaupat Raja: A boy once seeks the advice of his guru about going to a certain country to seek his living. The guru tells him not to go there by saying one line about that country "*Andheri Nagri Chaupat Raja; TakehSerBhaji, TakehSerKhaja*". He tells the boy that there is a fixed price for spinach and dates and everything. The citizens lack intelligence and it is an undesirable place to live. The young and unwise boy goes away.

In this strange land, one night, four brothers plan a theft and try to breach the wall of the house of a rich family. The thieves bring the wall down, and in the process are killed by the falling bricks. The mother of the thieves is angry and files a lawsuit in the court. In arguing her case before the judge, she claims that her sons were merely following their profession and the wrongly constructed wall caused their death, for which the homeowner is liable. The judge following the strange code of justice asks the homeowner why he should not be sentenced to death for the loss of the thieves' lives. The frightened homeowner uses the defense that, those who constructed the wall are the guilty party and thus the court frees him. The bricklayer is then summoned to the court and he says it is not his fault as he done his job well and the cement must have been of poor quality. The wrath of the judge and his distorted justice then descends on the cement mixer. He is accused of pouring too much water during the mixing. The cement manufacturer admits that it happened, but attributes it to his talk with and greeting of a passing *mullah*. While greeting the mullah, he forgot the mixing ratio of the cement and thus diluted it into a weak cement mixture. The judge calls the *mullah*. The honest man has no excuse and the judge pronounces death by hanging for the convicted *mullah*. The country's legally fixed size noose is brought to hang the guilty offender. Whatever the fault of the *mullah*, he is a god-fearing man who has not

committed any sin. He is quite lean. His neck is thin and his head on the small side. The noose kept slipping off his head and neck. The irritated judge then gives a decision that since the circumference of the noose is unalterable by the national code, the only way for justice to be done, is to hang the first person whom the noose fits.

The newly arrived fat boy, feasting on the cheap dates is watching the show. His stout neck fits the noose. He is to be hanged in the public square the next morning. The desperate disciple boy sent an urgent message to his guru. The guru quickly arrives early morning at the public square and causes uproar by insisting that he be hanged instead of his disciple. The judge was taken aback at this strange demand, and, even the mullah suspected something mystery. They kept asking the guru for the reason and he refused. The judge then threatened him that if he refused he would be beheaded. The guru pleaded that he must be hanged. The guru confessed that on this day of the new moon, anyone who is hanged goes straight to heaven. The judge, then insisted since he is the judge, he has to decide who should be hanged. The judge decides 'he' (judge) be hanged himself. In the meantime, the news reaches the king. He changes the scene and directs that his monkey be hanged. The relieved guru and disciple promptly cross the border of the strange kingdom, vowing never to return. The play was translated in English by S S Misri.

OR

Rabindranath Tagore

At twenty, he wrote his first drama-opera: *Valmiki Pratibha* (The Genius of Valmiki). In it, the sage Valmiki overcomes his sins, is blessed, and compiles the epic 'Ramayana.' Through it, Tagore explores a wide range of dramatic styles and emotions, including usage of revamped *kirtans* and adaptation of traditional English and Irish folk melodies as drinking songs. Another play, 'Dak Ghar' (The Post Office), describes the child, Amal defying his stuffy and puerile confines by ultimately 'fall asleep', hinting at his physical death. A story with borderless appeal—gleaning rave reviews in Europe—Dak Ghar dealt with death as, in Tagore's words, "*spiritual freedom*" from "*the world of hoarded wealth and certified creeds*".

Tagore's other works fuse lyrical flow and emotional rhythm into a tight focus on a core idea, a break from prior Bengali drama. Tagore sought "*the play of feeling and not of action*". In 1890 he released what is regarded as his finest drama: *Visarjan* (Sacrifice). It is an adaptation of *Rajarshi*, an earlier novella of his. "*A forthright denunciation of a meaningless and cruel superstitious rite*", the Bengali originals feature intricate subplots and prolonged monologues that give way to historical events in seventeenth-century Udaipur. The devout Maharaja of Tripura is pitted against the wicked head priest, Raghupati. His latter dramas were more philosophical and allegorical in nature; these include Dak Ghar. Another is Tagore's *Chandalika* (Untouchable Girl), which was modelled on an ancient Buddhist legend describing how Ananda, the Gautama Buddha's disciple, asks a tribal girl for some water to drink.

In *Rakta Karabi* ("Red" or "Blood Oleanders"), a kleptocrat rules over the residents of Yakshapuri. He and his retainers exploit his subjects—who are benumbed by alcohol and numbered like inventory—by forcing them to mine gold for him. The naive maiden-heroine, Nandini, rallies her subject-compatriots to defeat the greed of the realm's upper class—with the morally roused king's belated help. Skirting the "good-vs-evil" trope, the work pits a vital and joyous *lesemajeste* against the monotonous fealty of the king's varletry, giving rise to an allegorical struggle akin to that found in *Animal Farm* or *Gulliver's Travels*. The original, though prized in Bengal, long failed to spawn a 'free and comprehensible' translation, and its archaic and sonorous didacticism failed to attract interest from abroad. *Chitrangada*, *Chandalika*, and 'Shyama' are other key plays that have dance-drama adaptations, are known as *Nritya Natya*.

Dak Ghar: The story is about Amal, an eight year old boy who is terminally ill but confined indoors by the family physician. His only contact with the outside world is through his window. From there he watches village life, engages papers-by in eager conversation from the vantage of his open window and, fascinated by a new post office visible in the distance, gives his toys to some boys so that he may see them playing from his window, and is promised by the flower-seller's daughter, Sudha, that she will bring him some flowers. From the watchman, he learns that the big building with the flag is His Majesty's new Post Office, and, the watchman suggests, the King himself may send Amal a letter. He develops a fancy that he will receive a letter from the King, an obviously allegorical personage; He makes a new world for himself, by his imagination and insatiable curiosity. The village headman hands Amal a blank sheet of paper, which he claims to be a letter from His Majesty. Amal dreams of being a royal postman himself, delivering the King's messages all around. While he awaits a visit from the King, another doctor comes and orders doors and windows to be opened, so that the stars may shine in. As Amal slowly falls asleep, perhaps to die, Sudha keeps her promise, and brings him some flowers. Amal represents the soul that has received the call of the open road. The play is a poignant tribute to the human spirit that gathers hope, even where there seems to be none. It symbolizes the whole human experience of the uncorrupted soul with its yearning and flights of imagination being trapped in the limitations of the body.

OR

Vijay Tendulkar

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.</p> <p>In 1972, Tendulkar wrote the acclaimed play, <i>Ghashiram Kotwal</i>, 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. '<i>Ghashiram Kotwal</i>' remains one of the longest-running plays in the history of Indian theatre.</p> <p>Ghashiram Kotwal: Ghashiram Kotwal 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 <i>lavani</i> dancer. Beginning as gulabi's servant, he graduates to becoming the servant of Nana Phadavnis, 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.</p> <p>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.</p> <p>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.</p> <p>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 '<i>Sakharam Binder</i>'. 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.</p> <p>By providing insight into major social events and political upheavals during</p>		
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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 chalu aahe. – 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. http://en.wikipedia.org/wiki/Mohan_Rakesh - cite note-com-1 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 Aashad) (1958), play a major role in reviving Hindi theatre in 1960s and *AdheAdhure* (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, ShyamanandJalan 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 *Ashad 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, [http://en.wikipedia.org/wiki/Dharamvir Bharati](http://en.wikipedia.org/wiki/Dharamvir_Bharati) - cite note-1 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. *Andha Yug*, 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 “Andha yug”: *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 Ashwat thama, 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

Badal Sarkar: Badal Sarkar (Badal Sircar, 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*, *Basi Khabar*, and *Saari Raat* 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". http://en.wikipedia.org/wiki/Badal_Sarkar - cite_note-9 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 *Ebong*

<p>Indrajit (And Indrajit) in 1963, which was first published and performed in 1965 and catapulted him into instant fame, as it captured "<i>thelonelinessofpost-Independence urban youth with dismaying accuracy</i>". He followed them with plays like <i>Baaki Itihaash</i> (Remaining History) (1965), <i>Pralap</i> (Delirium) (1966), <i>Tringsha Shatabdi</i> (Thirtieth Century) (1966), <i>Pagla Ghoda</i> (Mad Horse) (1967), <i>Shesh Naai</i> (There's No End) (1969), all performed by Sombhu Mitra's Bohurupee group.</p> <p>In 1967, he formed the "Shatabdi" Theatre group, and the first production he directed was <i>EbangIndrajit</i> 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 <i>anganmanch</i> (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.</p> <p>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.</p> <p>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 "<i>Bhoma</i>" is an example of a third theatre play, set as always, in an urban background. Starting with <i>Sagina Mahato</i>, which marked his advent into arena stage, his subsequent plays, <i>Michhil</i> (Juloos), <i>Bhoma</i>, <i>Basi Khobor</i>, <i>Spartacus</i> 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.</p> <p>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 <i>Macbeth</i>. Sarkar was diagnosed with colon cancer in April 2011. He died on 13 May at Kolkata at the age of 85.</p> <p>Badal Sarkar's <i>Evam Indrajit</i> as a play in the Absurdist Tradition</p>		
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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, Sarcar 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

Girish Karnad

Born on May 19, 1938, in Mathern, Maharashtra, Girish Karnad 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, Natak Mandalis 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 brother and ruled over India for about twenty years. In the play he is depicted foolish, kind and cruel, impulsive and farsighted emperor in one breath. His two shifting of his capital from Delhi to Daultabad and change of currency- back him and his subjects homeless. In order to prove himself a just and kind emperor behaves in an unjust way. He kills some of his associates including his step mother they are traitors to him. At the end he is totally shattered as a ruler. The character Aazim, the step mother and the Prayer Scene are the dramatic inventions of 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 'Badh ka Pani' 'Chandan ke Deep' and 'Bandhan Apne-Apne' was awarded by Madhya Pradesh government.