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DRAMA IN INDIA

A Promise of Greatness in an Age of Doubt

DRAMA has a very ancient tradition in India, going back to about 2,000 years. The recently discovered Sita-banga cave in Central

Kamaladevi Chattopadhyay

India is thought to contain one of the earliest theatres. Drama gave the structural pattern to Indian philosophy and aesthetics, rather than provide entertainment or pose vexatious problems to the audience. The ancient theatre offered a wide and rich range of dramas, social, mythological, allegorical monologues, farces, dance-dramas, operas. They aimed at expressing themes and ideas through symbolism and established conventionalism as contrasted with present day realism, offering continuous stimulus to the imagination. These could roughly be classed into the folk and the classical. The former largely developed and continue to survive around festivals, shrines and temples from which grew the hereditary artists.

The more outstanding of the folk theatres are still alive though in an attenuated form. The Jatra of Bengal, the Bhagvatam of the South, the Bhavai of Gujerat, Rashila of Saurashtra, the Nautanki of the North are perhaps some of the better known of these folk styles. They are important because while the classical Indian stage which attained a very high standard and refinement has all but disappeared, the folk form still continues not only to occupy a definite place in the cultural life of the country today but even acts as an inspiration in the current revival of the theatre and is being absorbed in the new dramatic forms that are being forged in this theatre renaissance, all

by

of which bears eloquent testimony to its vitality.

The end of the last and the beginning of this century saw the powerful impact of a new force from the West, aggressive and pervasive on rather a settled society, leading to an upsurge of intellectual ferment and the consequent burgeoning of new Indian cultural patterns. The first to take shape was literature and new forms of expression such as novels, short stories and the modern drama grew swiftly. It is difficult and unreal to speak yet of the Indian drama and theatre. Each language has developed its own course with its own characteristics. The *Indian* drama is still in the making but is evolving with speed. In tracing the current trends, however, one has to describe each language theatre.

The Bengali Theatre

The earliest to react to the new influences from outside was perhaps the Bengali theatre which came under the direct influence of the English theatre established in Calcutta. The early modern drama in Bengali dates back to 1852, beginning with translations of Sanskrit and English and later original works like those of Ram Narayan Tarakratna, Dinabayadhu Mitra, Michael Madhusudan Dutt, etc. But the professional theatre began around 1872, following the rise of noted actors like Girish Chandra Ghose, Amarendra Dutt, Raj Krisna Ray, etc.

By early twentieth century, the impact of political factors grew and the presentation of dramas like *Sirajudaula*, *Mir Kassim*, *Chhatrapati Sivaji* drew



natraj



Natraj

dramatic activity and youth welfare

Inder Dass

From whatever point of view we may look at it, dramatic activity recommends itself as the healthiest and most useful activity in which Youth can engage themselves. Organised and planned on proper lines it can serve as an ideal instrument for bringing about Asian Regeneration. Its promotion, therefore, deserves to receive topmost priority at the hands of all those interested in youth welfare Activities in Asia.

As everyone knows, the word 'Drama' is the transliteration of a Greek word which means "a thing done."

Dramatic Activity and Development of youth.

Drama has always provided a very strong and an irresistible appeal for youth all over the world. It provides them with all that their youthful nature craves for namely mimicry, masquerading, make-up, make-believe, fun, play and above all action. Drama involves lot of action. From the time the curtain goes up to the last scene, Action predominates the stage. All those who contribute to the presentation of a play whether they are actors, carpenters, electricians, wardrobe managers, tailors and even coolies, share a common purpose—the art of creation.

The lighting man has turned the dark, and sombre night into something ecstatic and beautiful

a—moon with myriads of stars hanging in the sky. Life is created on the stage and hence they all feel the joy and unalloyed pleasure that creation alone can give.

While rehearsing and staging Dramas, youth is constantly improving mental and physical growth, developing self control, creating something beautiful for others to behold.

Leisure and Drama

Drama provides an excellent past-time for utilising leisure. Youth is full of enthusiasm and abounding with energy and vigour. It is very essential that a suitable outlet be provided for these spare energies in healthy and beneficial manner.

Lack of physical and mental occupation may direct this surplus energy into wrong and dubious channels,

It provides recreation and entertainment making the life fuller, sweeter and more enjoyable.

Amongst the more significant virtues of dramatic activity, the foremost is that there is nothing like it for an all round development of personality. All other activities—say sports and games in which youth can engage themselves is lop-sided in this sense. They develop only one faculty or the other. Dramatic activity, however, develops and cultivates all the faculties physical, mental, emotional, sensual and aesthetic. Not only does it offer food for the senses, but it also provides food for thought. Not only does it stimulate the intellect, but it stimulates the imagination as well.

Drama and youth education

Youth is very impressionable. At the school and college stage, the young are in their formative period. The majority of the students will fail to understand Shakespeare through the medium of



क्यों जी ?

- आपने होली की उपाधियां दी ?
हाँ जी !
- आप इसके ठेकेदार हैं ।
हाँ जी !
- आपने बहुत से नाम छोड़ दिये ?
हाँ जी !
- उनमें से अधिकांश महत्वपूर्ण थे ?
इसीलिए तो छोड़ दिया ।
- यानि जो लिये गये वह 'महत्वपूर्ण' नहीं थे ?
यह आप 'उपाधि' पढ़कर जानिये ।

रंगकर्मियों में रोष

केया चक्रवर्ती की मौत ?

कलकत्ता रंगमंच की प्रमुख अभिनेत्री केया चक्रवर्ती की फिल्म शूटिंग के दौरान हुई मृत्यु पर शोक प्रकट करते हुए प्रमुख रंगकर्मियों ने इस सम्पूर्ण कांड की जांच की मांग की है । कलाकारों की सम्पूर्ण सुरक्षा की मांग करते हुए नगर के निर्देशक-कलाकार श्यामानन्द जालान, अजितेश बंधोपाध्याय, उत्पलदत्त, सोमित्रा चटर्जी, वसंत चौधरी, मृणाल सेन, व सत्यजीत रे ने इस दुर्घटना के पीछे किसी षडयंत्र की शंका प्रकट की है ।

परिषद द्वारा कर्नल गुप्ते सम्मानित

दिल्ली साहित्य कला परिषद ने १९७६-७७ वर्ष के लिये नाटक पर उल्लेखनीय कार्य के लिये कर्नल एच.वी.गुप्ते को ११०० रु का पुरस्कार प्रदान किया है । एकांकी लेखन पर कितिक अवस्थी, लक्ष्मीनारायण भारद्वाज और चन्द्रशेखर वैष्णवी को भी पुरस्कार दिया गया । इस अवसर पर वर्ष के सर्वोत्तम नाटक रमाशंकर निशेष कृत 'आदमखोर' का मंचन भी हुआ ।

राजधानी में १६ वां विश्व रंगमंच दिवस सम्पन्न

दिल्ली नाट्य संघ ने नई दिल्ली में १६ वां 'विश्व रंगमंच दिवस' समारोह आयोजित किया । इस अवसर पर दिल्ली साहित्य कला परिषद के पुरस्कृत नाटक 'आदमखोर' का प्रदर्शन व कठपुतली नाट्य पर श्रीशान्ति कालड़ा का व्याख्यान हुआ । अन्तर्राष्ट्रीय नाट्य संस्थान के अध्यक्ष श्री रदू वेलीगन द्वारा रंगकर्मियों को दिया गया अन्तर्राष्ट्रीय संदेश श्रीमती सुषमा सेठ ने पढ़कर सुनाया । समारोह का आरम्भ करते हुए संघ के अध्यक्ष श्री रेवती शरण शर्मा ने रंगकर्मियों का आवाहन किया और कहा 'यह दिन नाटक वालों का एक त्यौहार है, हमें इसे मिलजुल कर मनाना चाहिए और रंगमंच के प्रति अपने योगदान की समीक्षा करनी चाहिए ।' समारोह के महत्व को देखते हुए प्रेक्षकों की कमी खटकने वाली थी । यह बात दीगर है कि कुछ तथाकथित बड़े नाम वाले रंगकर्मी इस तरह के त्यौहार पर इकट्ठा होना अपनी तोहीन समझते हैं या आयोजकों की पहुँच वहाँ तक नहीं थी ?

16th World Theatre Day : International Message

"It is well known : the theatre gave human dignity its first testimony, a testimony which in its struggle against violence and oppression, in its endeavour to comprehend and warn, can be prescribed by no one.

It is well known: the theatre, first among all other arts, recognised and voiced matters of conscience, understood where they came from, what drove them; and through protest and suffering affirmed reason, brought equilibrium to the world.

It is well known: the theatre taught man to face himself honestly, with infinite scrutiny; to confront his guilt and assume responsibility for himself; it taught him to consider and rise to what he could be rather than bow to limitations he'd been led to accept. It taught him equality through emotion, and how one man alone is an entire universe.

I think of the report, the resonance, the awful tense expectation before the curtain rises, an expectation which literally wills the spectacle to take off. I think of those everyday incidents—a whisper, a shadow, a glance—which seem minor to us but which, on stage, take on an overwhelming dimension, become charged with dramatic significance.

In a single question are gathered intelligence, sensibility, the spirit. When it is asked its truth is recognised, and the barriers dividing spectator from spectator, audience from stage, fall. A sense of solidarity takes its place; a fragile web is spun to unite men and their nations. In that question we know that we are more bound by our common dangers and aspirations than divided by our differences—the answer to one nation's problems can be the answer to the world's. In that single question we recognise we belong in a world to whom is given the responsibility to co-operate. In that single question we recognise we must no longer allow ourselves to be manipulated, possessed, trampled upon. We understand, we participate, we act. We are ourselves, fully ourselves Today, as it was thousand years ago.

And it is a privilege. A privilege the theatre shares with other languages of art, languages of intuition able to articulate and quicken those insights which are the bearers of progress, the builders of bridges. A privilege enabling people to open themselves one to another and share dreams of a just and better world.

The responsibility is awesome: and as theatre-workers as men we are part of the vanguard. That is why they wait, actor and public, tense and expectant, for that curtain to rise, that question to be asked."

Radu Beligana, President ITI, Paris

भोपाल में सत्यदेव दुबे प्रसंग

मध्य प्रदेश कला परिषद् द्वारा 'सत्यदेव दुबे प्रसंग' का आयोजन (१६-२२ मार्च १९७७) । श्री सत्यदेव दुबे द्वारा अपनी रंगदृष्टि पर श्रोताओं से बातचीत और रंगकर्मियों, नाट्य समीक्षकों द्वारा समकालीन रंगदृश्य और सत्यदेव दुबे के रंगमंच पर एक परिसंवाद । सत्यदेव दुबे के चार नाटकों का समारोह ।

□ अच्छा एक बार और : लेखक—मोहित चटर्जी । भूमिकाएँ—अमरीश पुरी, यज्ञा मट्ट, सुनील शानभाग, उत्कर्ष मजुमदार ।

□ अरे मायावी सरोवर : लेखक—डॉ० शंकर शेष । निर्देशक—सत्यदेव दुबे (दोनों नाटक) भूमिकाएँ—सुनीला प्रधान, मोहन भण्डारी, नीना जोशी, जयश्री सुवर्णा, हरीश पटेल, सुनील शानभाग, उत्कर्ष मजुमदार, श्याम ।

□ सारी रात : लेखक—बादल सरकार, निर्देशक—अमरीश पुरी, निर्माता—सत्यदेव दुबे, भूमिकाएँ—अमरीश पुरी, सुनीला प्रधान, गजानन बंगेरा ।

□ आधे-अधूरे : ले०—मोहन राकेश, नि०—सत्यदेव दुबे । भूमिकाएँ—अमरीश पुरी, सुनीला प्रधान, संजय दामले, रत्ना पाठक, यज्ञा मट्ट ।

इसके अतिरिक्त गोष्ठियों का आयोजन जिसमें समकालीन हिन्दी रंगकर्म : सत्यदेव दुबे के संदर्भ से । विजय तेंदुलकर, नेमिचंद्र जैन, बंसी कौल, कविता नागपाल, विष्णु चिंचालकर और शंकर शेष द्वारा परिसंवाद । □ शशिकांत

ग्वालियर

● 'कला मन्दिर' द्वारा पांचवी नाट्य कृति 'खामोश ! अदालत जारी है' का मंचन । लेखक विजय तेंदुलकर । अनुवाद—सरोजनी वर्मा । कलाकार—विजय माडक, अनन्त सबनीस, आनन्द पुस्तकें, उदय शहाणी, राबिन डेविड, विजय दलवी, अर्जुना पाटनकर, शिल्प वारपांडे । निर्देशक—निर्मला देशमानकर ।

● बम्बई : इंडियन नेशनल थियेटर द्वारा बादल सरकार के बहुचर्चित नाटक 'दोस्त इतिहास' कि हिन्दी प्रस्तुति । निर्देशक—दिनेश ठाकुर ।



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मुखपृष्ठ

सतीश खानविलकर

छाया

राजदत्त, निळू दामले

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अक्षर प्रतिरूप प्रा. लि.
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सतीश साळी, निळकंठ पवार, मिलिंद बेडेकर,
महादेव धुरी, प्रदीप नरवणे,
राम मोरे, अशोक भरळ, मंगेश बाणे,
विलास खवळे, सतीश खानविलकर.

पत्रव्यवहार

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'संकल्प' या हौशी नाट्यसंस्थेचं प्रकाशन

या अंकात व्यक्त झालेल्या मतांशी
संपादक सहमत असतीलच असं नाही.





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