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चिंगारी

TUGHLAQ

23rd-27th march, 1984



CHINGARI

Delhi is a fast-growing capital. Every year, new localities are born. It is interesting to note that in each locality a cinema hall immediately rises. Theatre activities, on the other hand, are concentrated around Mandi House. Delhi offers but a very feeble image of a country rich in theatrical tradition.

It is to answer to this need, as much as to project a different form of theatre, that the members of CHINGARI have come together under this name. The magic of the theatre is inexhaustible, and its forms are infinite. If our theatre seeks to be different, it does not mean that it rejects other forms of creation for, as Peter Brook says, "Imagination has no form."

The members of CHINGARI are aware that theatre is a way of life and that it is a public service. We shall not be lacking in energy in attempting to attain our objectives. Only time can tell whether or not we are on the right path.

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FOUNDER MEMBERS

- PRADEEP BHATIA**
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- RAMAN CHAWLA**
Travel agent
- SOHRAB HANDA**
Student
- SWATI HARKAWAT**
Student
- RAJAT KAPOOR**
Manager-Arcee Press
- MANOJ KAUL**
Traffic Assistant
Indian Airlines
- IKHLAQUE KHAN**
Student
- K. MADAVANE**
Assistant Professor-JNU
- MADHURIE MUKHEJEE**
Professor,
Alliance Francaise
- ZARINA MULLA**
Interpreter
Translator
- KUMAR RAMAYYA**
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- SYLVIA JAYANTI RAMAYYA**
Computer Programmer
- B.K. SHARMA**
Senior Commercial
Engineer-B.H.E.L.
- ANU SINGH**
Assistant Tourist Counsellor
Delhi Tourism
Development Corporation



THE DIRECTOR

Born in Pondicherry in 1946, K. Madavane completed his M. Phil from J.N.U. in 1976. He is currently an Assistant Professor at the Centre of French Studies, J.N.U.

In 1973, he made his debut in "Le Médecin Malgré Lui". Thereafter, he worked under Guy Retore (Théâtre de l'Est) and Antoine Vitez (Palais Chaillot) in Paris, where he lived for three years.

After his return to India, Madavane has directed many plays by Ionesco, Beckett, Genet, Molière and others, in various institutions like J.N.U., Lady Shriram College, Indraprastha College, and Alliance Française. He is also the co-founder of South Delhi's first théâtre : Le théâtre de poche.

"Madh", as he is fondly called, has a different vision of theatre. To him, the human body is as important a means of expression as the voice. Firmly rooted in this conviction, he strives to achieve through body movement a graphic, visually comprehensive representation of the magic and the mysteries of theatre. He exploits the intuitive power of the audience to transform a mundane situation into a dream-like vision.

Madavane believes that "Tughlaq", far from being the portrait of an individual, is an aggregation of the vices of our generation in their fullest expression.



CAST

ANNOUNCERS	Anand Prakash Reman Chawla
TUGHLAQ	Manoj Kaul
AAZAM	Sohrab Handa
AZIZ	Rajat Kapoor
STEP MOTHER	Jabi Khan
NAJIB	Pradeep Bhatia
BARANI	Bhopinder Sharma
IMAM-UD-DIN	Mohd. Zubair
SHIHAB-UD-DIN	Kumar Ramayya
RATAN SINGH	Anand Prakash
AMIRS	Mohd. Zubair Lal Abhay Kumar Chandrasekhar Herish Raghavan
SHAMS-UD-DIN	Sandip Chowdry
HINDU WOMAN	Sylvia Ramayya
GHIYAS-UD-DIN	Raman Chawla
SOLDIERS	Sandip Chowdry Mohd. Zubair Somasundaram Rajesh Kumar Sunil Kumar Bansal Vikram Bakshi
CROWD	Anand, Anu, Singh Archana, Chandrasekhar Herish, Kumar Lal Abhay Kumar Mohd. Zubair Pradeep Rajesh Kumar Sandip Somasundaram Sunil Kumar Bansal Swati Sylvia, Vikram, Vivek and many others



PRODUCTION
TEAM

PRODUCTION ASSISTANTS	Sylvia Ramayya Rajat Kapoor
COSTUMES & PROPS	Anu Singh Sohrab Handa
SET	Anand Prakash Swati Harkawat
MUSIC	Kumar Ramayya
PUBLICITY	Bhopinder K. Sharma Rajat Kapoor
SOUVENIR	Raman Chawla Chandrasekhar
MAKE-UP	Pradeep Bhatia
LIGHTS	Suresh



INTERPRETATION

History is full of instances where entire masses of people, voluntarily or otherwise moved from one place to another, covering enormous distances, overcoming insurmountable obstacles, suffering untold misery. The Exodus, the partition of India, the Bangladesh war and, more recently, the plight of the palestinian people, are but a few examples of such movements in history.

"TUGHLAQ", by Girish Karnad, deals with one such mass displacement: the exodus of the wretched subjects of Tughlaq from Delhi to Daulatabad and again, five years later, from Daulatabad back to Delhi; a movement that is as futile as it is ridiculous.

History makes Tughlaq out to be a much-misunderstood ruler, whose far-sighted measures boomeranged because his people were not ready for them. Karnad's Tughlaq seemingly conforms to this idea, but interpreting him unidimensionally would detract from the timeless appeal of the play.

Tughlaq's dream is to found an everlasting empire, fashioned after his vision, in order to transform humanity which, to him, is like "cattle", even though he hopes to "make men out of some of them" and create from them a superior race. Blinded by this vision, he isolates himself from his people, even as he securely wraps himself up in his cocoon. Setting out to build a palace fortified against the ravages of time, he cuts a ridiculous figure, struggling to express the comforts of his palace from a mere scaffolding.



His intolerance and rigidity, coupled with his maniacal desire to transform the world, without first understanding it, lead to a self-imposed solitary confinement. This only reinforces the vertical and unilateral relationship between him and his people. The real tragedy of Tughlaq, and thereby of his subjects, is that he believes he is the sole arbiter of truth.

Would it be too far-fetched to say that Tughlaq has confused a skeletal scaffolding with the glorious palace of his dreams?

Whatever he may do to shut himself off, he cannot be deaf to the plaintive wails of his people. The common people, for all that befalls them, have their moments in the play. There are riots everywhere, and discontent, long brewing, spills over and permeates every part of the Sultanate.

Who are these people, prisoners of a system that is as inflexible as it is transient, bound by iron shackles that are as solid as they are hollow? Silently countering the forces of a capricious fate, that is as unstable as a scaffolding, they eat, breathe, weep, live and die in the shadow of a destiny that eludes them.

The play demonstrates the chilling fact that in all of us there is a streak of Tughlaq, as much as of those mute masses whom he so ruthlessly manipulates. Every one of us has, at some time or the other, felt an overpowering desire to shape the world and humanity according to our ideas. More often than not, however, we end up among those nameless, faceless people, trudging eternally from Delhi to Daulatabad and back.



AAZAM : The character who is overlooked

Our interpretation of "Tughlaq" is inspired essentially by Karnad's own translation into English. This is more concise than the Hindi script. The latter has, however, enabled us to incorporate the scenes involving the people, whose misery is present throughout the play, even though there are no scenes specially devoted to them.

In the course of our quest to crystallize our interpretation, we came to discover a character of seemingly secondary importance : Aazam. Who is he ? How old is he ? From where does he come ? Is he merely a literary device of Karnad's, designed to help us understand Aziz better, just as in Moliere's plays, where a valet invariably is the foil of the master ? Is his death really necessary ? Could not Karnad have found some other way to highlight the inevitable confrontation between Tughlaq and Aziz ? Is Aazam's death of any symbolic value ?

It is interesting to note that Aazam, despite his admiration for Aziz, does not entirely agree with the latter's ideas and methods. Simple-minded, lively and full of zest, and always ready for a laugh, he is a thief more by disposition than by profession. However, he is large-hearted, and is genuinely touched by the growing, articulate and even aggressive misery of the people. Would it not be too simple to say that it was fear which forced him to leave the palace and which, finally, led him to death ? Why did he leave the palace on two separate occasions ? Was it to seek that misery in which the people "like mad dogs are screaming, burning houses and killing." ? He returns to the palace, shaken, and with a gut perception of the imminent disaster.

Aazam's strength lies in his innocence and spontaneity. In the last two scenes his disillusionment is no less intense than that of Barani. The protagonists of the two major forces in the play are finally brought face to face : Aziz and Tughlaq on the one hand, and Barani and Aazam on the other. If we see in this juxtaposition the two shades of these characters, their nuances emerge and help to explain the play better.

"If Daulatabad fort ever falls, it will crumble from the inside," says the old soldier. It crumbles, as far as we are concerned, within ourselves, like the hallowed ideals of a youth of nineteen. For the few who are cynical and pragmatic throughout their lives, Daulatabad is the concrete symbol of what they are living for. To some, it is the shattering of a dream, to others disillusionment, and, for the vast majority, death.



THE AUTHOR

GIRISH KARNAD, playwright, actor and director,
was born in Matheran, Maharashtra, in 1938

His plays in Kannada include "Yayati", "Tughlaq", "Hayavadana", "Anjumallige" and "Hittina Hunge". "Yayati", which was his first play, earned him the State award in 1961, and also paved the way for a revolutionary change in Kannada theatre. With "Tughlaq", Karnad's importance as a playwright was recognised nation-wide, and his subsequent plays have further enriched his reputation.

Karnad, like Bertolt Brecht, feels that the plays with which he has communicated best were those that were not obviously related to contemporary themes. Communication was most effective when the audience was transported into the past, away from the scene. Such is the case with "Tughlaq".

To Karnad, the very idea of centering a play or a film around what he calls a "fashionable theme" is repugnant. He believes that setting a play in history does not detract from the ability of the audience to focus on the contemporaneity of the issues it raises. Thus the spectator feels, "This is my problem." By merely choosing a present-day theme, says Karnad, the playwright cannot induce a contemporary sensibility in his audience.

Karnad's talents have also been applied to the cinema, with gratifying results. As a script writer, actor and director, he has carved a permanent niche in Indian cinema.

Karnad, who lives in Dharwad, Karnataka, is currently working on the film "Utsav".



THE EXODUS: What the historians say

In 1327, to be safe from the incursions of the Mongols, Tughlaq decided to transfer his capital from Delhi to Devagiri, which he re-christened Daulatabad. When the citizens of Delhi demurred, the Sultan had them moved by force from their dwellings. According to Barani, "There was not even a cat or a dog in the deserted streets of the old capital." Many of the exiles died in the course of a journey that covered more than a thousand kilometres. A few years later, the Sultan accepted his mistake, and transferred his capital back to Delhi. Few of his subjects, however, survived this second exodus, and Delhi became a half-deserted city."

Alain Danielou's... "Histoire de l'Inde".

Muhammad bin Tughlaq, described by the Moorish traveller Ibn Batuta as 'a man who above all others is fond of making presents and shedding blood', had acceded by one of the more singular devices of an age rich in assassinations. To welcome his father, Ghiyas-ud-din, returning from a victorious campaign, he had erected a splendid pavilion, secretly and successfully designed by his engineer to collapse fatally upon the Sultan at the first tread of his elephant. Bizarre stories are also related of Muhammad's transference, not only of his court and government but of the entire population of Delhi to Deogiri, renamed Daulatabad, seven hundred miles to the south and thus convenient for his Deccan conquests. But if the Deccan could not be governed from Delhi, neither could Hindustan from Daulatabad, and the whole operation had eventually to be reversed.

Francis Watson, "A Concise History of India"

Barani tells us that the other Project of Sultan Muhammad, the carrying out of which brought destruction to the capital city and misfortune to the upper classes, as well as decline of the select and distinguished people.

was that the Sultan took it into his head to rename Deogiri, Daulatabad. He desired to make it his capital. All the



ACKNOWLEDGEMENTS

dwellers, with their families and dependants, wives and children, male and female servants, were forced to leave. Many people, who had been living in their homes for years, and had been attached to their forefathers' houses for generations, perished on the long journey. All around Deogir, the infidel land of old, there sprang up on all sides the graveyards of the Muselmans. Although the Sultan made liberal gifts, both at the time of their setting out for Deogir and on their arrival, the people were unable to endure the hardships of the journey, and perished in "this land of infidels." Out of so many emigrants only a few ever returned. From that day the city of Delhi, which had hitherto been "the envy of the cities of the world," was destroyed. By these enormous changes and alterations great injury was done to the empire.

"Agha Mahdi Husain The Rise and Fall of Muhammad Bin Tughlaq"

Having decided the measure, Muhammad ordered to transfer of the capital and also the people of Delhi, men, women, and children, to Daulatabad with all their belongings. The people would not like to leave Delhi which had been endeared to them by long association; but Muhammad was bent upon taking all the inhabitants with him. Ibn Battuta tells us that he caused a search to be made and a blind man and a cripple were found in the city, unwilling to leave. It is said that the cripple was put to death, while the blind man was ordered to be dragged to Daulatabad with the result that only one of his legs reached the new capital. These stories are nothing more than bazar gossip....

The Sultan made commendable arrangements for the comfort of the people during their journey from Delhi to Daulatabad. It is said, temporary huts were set up along the seven hundred mile road and free food and drink were supplied. Shady trees were also said to have been planted; but these could have hardly afforded any shelter to the travellers, for they could not have grown up in such a short time. The people suffered tremendously from fatigue, privation and mental agony. Many of them died on the way and many after reaching their destination. The scheme was a complete failure.

A. L. Srivastava, The Sultanate of Delhi

"TUGHLAQ?" Aren't you too ambitious?"

This was the question that people asked us most often, when they heard we were going to produce it. The question was not entirely out of place, for there were innumerable obstacles. If we have been able to surmount them, it was in great measure owing to the sympathy and encouragement we received from several quarters.

We owe a special debt of gratitude to M/s Pure Drinks (P) Ltd, manufacturers of Campa Cola, for sponsoring the publicity. Particular mention must be made of Mrs Achala Mohan, who was very warm and understanding, and always accessible.

Thanks are also due to Mr Arun Anand, who took a great deal of interest in our production. His spontaneous enthusiasm inspired us to greater efforts.

To all those who have advertised in our brochure, we are deeply in debt, particularly because they have placed faith in the first production of a new group.

We take this opportunity to record our gratitude to the Director, staff, students and student bodies of IIT Delhi, as well as to Mr Shehani.

Mr & Mrs Darshan Singh and Navroop gave us invaluable assistance with the music for this production; as did Mrs. Neera Handa of M/s Stitch Witch, Mrs. Sukirta Chopra of M/s Stitch & Style with the costumes. The set was erected with the help of M/s Ansal Properties and Industries.

Special thanks to Sh. Ved Dhingra and Sh. M. K. Raina of Prayog.

This play has been in preparation for the last eight months. And every time some problem arose we were certain to find one or several helping hands. Can we possibly list them all? Their assistance is all the more valuable, for it was silent. Those who are actively involved in theatre would understand the importance of this assistance. The entire CHINGARI group expresses its sincere gratitude to these innumerable benefactors.



TUGHLAQ

History is full of instances - where entire masses of people, voluntarily or otherwise, moved from one place to another. TUGHLAQ, by Girish Karnad, deals with one such mass displacement.

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GIRISH KARNAD was born in Matheran, Maharashtra, in 1938. His first play, "Yayati" written in 1961, paved the way for a revolutionary change in Kannada theatre. Karnad won the State Award for "Yayati". With "Tughlaq" Karnad's importance as a playwright was recognised nation-wide. Subsequent plays of Karnad - "Hayavadana", "Anjumallige" and "Hittina Hunga" have further enriched his reputation. Karnad's talents have also been applied to the cinema, with gratifying results. As a script-writer, actor and director, Karnad has, since 1970, carved a permanent niche for himself in Indian cinema. Karnad is currently working on "Utsav". He lives in Dharwad Karnataka.

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PRESENTS
TUGHLAQ

(IN HINDUSTANI)

Written by GIRISH KARNAD

Directed by K. MADAVANE

VENUE

Shri Ram Centre
Mandi House

TIME

6-30 P.M.

DATE

24th March, 1984

Rs. 3

SEAT NO.

R 18





CAST

ANNOUNCERS	ANAND PRAKASH RAMAN CHAWLA
TUGHLAQ	MANOJ KAUL
AZAM	SOHRAB HANDA
AZIZ	RAJAT KAPOOR
STEP MOTHER	JABI KHAN
NAJIB	PRADEEP BHATIA
BARANI	BHOPINDER SHARMA
IMAM-UD-DIN	MOHD. ZUBAIR
SHIHAB-UD-DIN	KUMAR RAMAYYA
RATAN SINGH	ANAND PRAKASH
AMIRS	CHANDRASEKHAR, HARISH RAGHAVAN, LAL ABHAY KUMAR, MOHD. ZUBAIR
SHAMS-UD-DIN	SANDIP CHOWDRY
HINDU WOMAN	SYLVIA RAMAYYA
GHIYAS-UD-DIN	RAMAN CHAWLA
CROWD	ANAND, ANU, ARCHNA, CHANDRASEKHAR, HARISH, KUMAR, LAL ABHAY KUMAR PRADEEP, RAJESH, SANDIP, SOMA, SWATI, SYLVIA, VIKRAM, VIVEK, ZUBAIR

PRODUCTION UNIT

PRODUCTION ASSISTANTS	SYLVIA RAMAYYA RAJAT KAPOOR
COSTUMES & PROPS	ANU SINGH SOHRAB HANDA
SET	ANAND PRAKASH
MUSIC	SWATI HARKAVAT KUMAR RAMAYYA
PUBLICITY	BHOPINDER SHARMA RAJAT KAPOOR
SOUVENIR	RAMAN CHAWLA CHANDRASEKHAR
MAKE UP	PRADEEP BHATIA
LIGHTS	SURESH

DIRECTOR

K. MADAVANE is an assistant professor in the centre of French Studies, JNU. He teaches Modern French theatre and French civilization. He spent three years in Paris under French Government scholarship. During his sojourn in Paris he was connected with many French dramatic troupes. He is a co-founder of the Theatre de Poche (Pocket Theatre). He has acted in and directed many plays on different stages of Delhi like, Theatre de Poche, Shri Ram Centre, LSR and IP College. His main productions are :-

Macbett and The Lesson	by Ionesco
The Maids and Deathwatch	by Genet
Sassafras	by Obaldia

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