

"Those who were to be killed, were killed and those who were to be tortured were tortured and those who were to be beaten were beaten:...
--- May God Save Us From The Calamity."

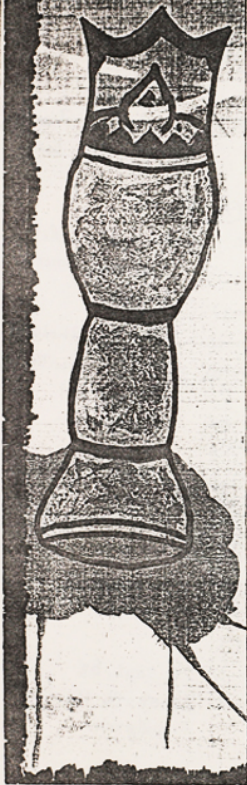
ABOUT THE SCENE

The scene work in the performance is excerpts from fifth and sixth act from the play "Tughluq", written by Girish Karnad, translated by Baba Kaurath. With certain editing and modifications the scene work is prepared.

The sequence includes the conspiracy by Amirs and Shahbuddin to assassinate Tughluq. How Amirs frame Shahbuddin to join them in their vicious act. And how Tughluq & Najib surprise them, while they attack sultan during Namaz.

They chose to attack sultan during Namaz as due to "shahi farmaan" no muslim can keep weapons with them during Namaz, so sultan will be vulnerable at the moment. They choose Shahbuddin, since he is the person who can help them smuggle weapons into the palace.

Tughluq (1290-1351 A.D.) became sultan in 1325 A.D. Historically this scene happens somewhere in 1329 A.D. It is the year in which sultan passed two of his judgements (mentioned in the scene too) which later became the cause of downfall of Delhi Sultanate.



Tughluq

~ A man of opposites

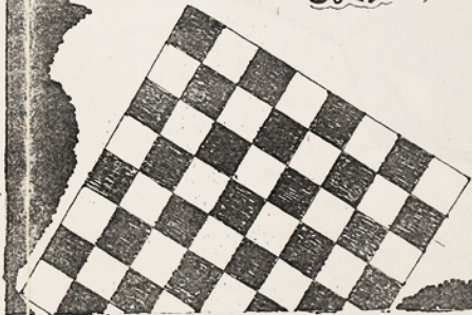
(Scene work from "Tughlak", by Girish Karnad)

Presented by

YOUNG THEATER ARTISTS,

PHASE-II WORKSHOP,

SNA.



DIRECTOR'S WORD

I selected this play, as unlike many others I don't believe Tughluq to be a lunatic or a monster. He indeed was a mixture of opposites, for his many good qualities of head & heart seem to be quite incompletely matched with certain traits of vices in his character such as revolting cruelty, frivolous caprice, and an inordinate belief in his own acquired visions. He might have had good ideas, but he had not the capacity to execute them. This was best exemplified in his ambitious projects like change of capitals, issue of token currency, foreign expeditions and the appointment of new

classes of officials. All these indicate a want of judgement which is undoubtedly a great defect in the character of a ruler, and it is difficult to avoid the conclusion that his character and policy largely contributed to the decline of the Delhi Sultanate.

His faith in the existence of God, in the prophet and his viceregent, the rightful Islam has to be acknowledged. Rightly called "the warrior in the cause of

God." But history calls him a 'Kafir', since he did not show equal respect for muslim divines. He supported rationalists (ahl-i-ma'arif) against the traditionalists (ahl-i-maqalat).

Sultan had audacity to employ and treat the "ulema" and saints like ordinary men and was the cause for a blasphemy. As a matter of fact the high class officials, 'ulemas', judges, (qazis), preachers, (khatibs), jurists (faqirs) & saints (mashaykhs), a body of people who had hitherto enjoyed sanctity, were the ringleaders of the muslim rebellions against the sultan. Tughluq put them ruthlessly to death - a practice which horrified the rank and file of the muslims. It was not his irrelegiousness but a result of his caprice and egoism.

He inflicted chastisement on mere suspicion or presumption of the rebellious and treacherous designs of the people, and punished the most trifling act of contumacy with death; he quoted "This I will do until I die, or until the people will act honestly and give up rebellion and contumacy."

The sultan used to punish all wrong things whether big or small and he would spare neither the man of learning (ahl-ul-'ilm) and probity (salah), nor those of high descent (sharaf).

ON-STAGE

Tughluq - Harnek
Najib - Shaludab
Barri - Kantaprasad
Shalubuddin - Manoj
Amir 1 - Ashu
Amir 2 - Vinay
Sainik - Santosh, Preetam, Rupesh, Ananddeep

OFF-STAGE

Music - Rupesh, Lalit, Surinder, Gaurav
Voice (Namaz) - Javed
Costumes - Harnek, Shaludab
Make-up - Deepti, Surinder, Anshuman
Light and set design - Anshuman
Stage manager - Shaludab, Vinay
Conceived & Directed by - Anshuman

PERFORMANCE

Time:
Date: 22 Sept. 63
Venue: Sanskriti Kendra, Anandgram

