

GIRISH KARNAD'S

TUGHLAQ

AN 'ASMITA' PRODUCTION

**BASED ON TRANSLATED VERSIONS OF :
SUREKHA SIKRI • K.K. NAYYAR & B.V. KARANTH**

DIRECTED BY ARVIND GAUR

ON APRIL 26, 27, 28 AT 6.30 P.M.

APRIL 30th, MAY 1 & 2 AT 7 P.M.

AT SRIRAM CENTRE SAFDAR HASHMI MARG, MANDI HOUSE



TUGHLAQ AS UNDERSTOOD BY US

"Tughlaq" written originally in Kannada by eminent playwright, director and actor Girish Karnad in 60's has been a challenge to enact on stage for many a theatre persons right since its origination. It has been translated in different languages and so far been now it has been variously handled and interpreted by likes of Omshivpuri, Ibrahim Alkazi, Shyamanand Jalan, Satya Dev Dubey, Prasanna and Dinesh Thakur among a few others stalwarts of theatre.

Among others, Ibrahim Alkazi more notably gave "Tughlaq" a very grand historical scale, full of glitter of old traditions and customs, by staging it for the first time in the premises of Delhi's Old Fort for NSD repertory. Since then this drama has become a dream to stage for many an enterprising directors who otherwise could not do it only because of lack of resources to stage it on the same grand scale which has become a standard with which Girish's Tughlaq is being identified and visualised by most of the theatre workers and goes alike.

Our idea is to break this myth. For what we visualise about the various characters and situations within the play is their contemporaneity, which otherwise have been put up by the dramatist

in a historical backdrop may be as an entertainment value or for drawing comparisons between the socio, economic and political conditions of a period as old as eight hundred years and of our modern times or for both. Our emphasis is on highlighting this contemporary touch in the play.

It is the story of man's forceful degeneration brought down by the people, narrow in vision and having their vested interest who failed to read an essentially human being, dreamer on practical and realistic grounds, secularist, prudent and intellectually sound powerful ruler; a ruler who thought much ahead of his times, a quality which made him think more and more untiringly the around development betterment of his people and empire till he is ultimately forced to change his track.

The plot highlights the clash between power, politics and religion in which neither side gains but a third party has been left with an opportunity to exploit the situations. This party has neither any morals nor any vision of life. This party is through and through materialistic coupled with degenerated values. This party represents a true picture of our opportunist modern times.

This play is the saga of a man who ul-

timately got confused with his own vision of life while fighting various deterrents, losing his sensitivity, high morals and humanity.

The drama begins with the declaration of Qazi's verdict penalising Sultan Mohammed-Bin-Tughlaq for usurping the land of a Brahmin, followed by his declarations of shifting his capital from Delhi to Daulatabad as it is in the centre of his large empire and also safe from foreign attacks. Protests are made against this decision by Amirs and Umraus; religious leader Sheikh Imamuddin challenges Tughlaq's secular outlook and progressive approach. His friend Amir-e-Awadh, Ain-e-Mulq revolts against him. Shahabuddin another loyal becomes a party in a plot to kill him and in turn is killed by Tughlaq; his real mother hates him; his stepmother gets killed Najeeb, a trusted wazir of Tughlaq and Tughlaq in a bit of shock orders her death sentence. It may be co-incidence that his father and brother were killed while performing Namaz; plot to kill him was also executed when he was performing Namaz. Although in both the incidents he was also instrumental to some extent but these incidents shook his faith in God and he is psychologically forced by himself to ban Namaz in his Kingdom. But ironically after five long years when he intends to restart the Namaz with the blessings of

Khalifa's grandson Mohammad Ghiyasuddin Abbasi, it is found that real Ghiyasuddin was killed by this impersonator Aziz who had earlier also cheated Tughlaq as a real opportunist, taking advantage of his benign schemes first in the disguise of a Brahmin, then as a royal servant and finally as Khalifa's impersonator. This policy of secularism his experience with copper coins; relief in land taxing and change of capital; all are failed. He stands a betrayed man when historian Barni, his close courtier also leaves him alone in utter disgust.

Tughlaq stands as a broken man who was earlier full of optimism. His secular character, even while his staunch belief in his religion, his progressive outlook and desire to serve people and his respect for various thinkers and philosophers like - Aristotle and Plato who belonged to a different religious order and his extreme sense of appreciation of others' view points and traditions of other ruling countries for instance China, all make him a perfect model for our leaders of modern times.

This play, choosing incidents from Mohammad-Bin-Tughlaq's life, sketches a drama full of human sentiments, clash of human values, social relations and politics.



ON STAGE

<i>DHINDORCHI</i>	DEEPAK SETHI
<i>TUGUQAQ</i>	JAIMINI KUMAR
<i>AAZAM</i>	G.S. BEDI
<i>AZIZ</i>	RAMESH NAIDU
<i>STEP MOTHER</i>	VIBHA CHAUDHARY "SAIF"
<i>NAJIB</i>	ANURAG CHAUHAN
<i>BARNI</i>	GAJRAJ NAGAR
<i>SHEKH IMAMUDDIN</i>	RAJEEV SHARMA
<i>SHAHABUDDIN</i>	PRAKASH SAAGAR
<i>SARDAR RATAN SINGH</i>	RAJENDRA BHAMRA
<i>SHEKH SHAMSUDDIN</i>	GOHAR ALAM
<i>GAYASUDDIN</i>	SUDHIR BENDE
<i>NAQIB</i>	PRAKASH KUMAR
<i>AMIR-I</i>	VIBHASH SHARMA
<i>AMIR-II</i>	YOGESHWAR DAYAL SHARMA
<i>AMIR-III</i>	MUKESH SHARMA
<i>AMIR-IV</i>	DEEPAK KUMAR
<i>AMIR-V</i>	DEEPAK SETHI
<i>SAYAD</i>	SAILENDRA CHAUHAN
<i>OLD SOLDIER</i>	NARENDRA SAXENA
<i>YOUNG SOLDIER</i>	DEEPAK KUMAR
<i>SOLDIER-I</i>	PARVEZ KHAN
<i>SOLDIER-II</i>	PRAKASH KUMAR
<i>KARIM</i>	YOGESHWAR/PARVEZ KHAN
<i>DARBAN</i>	PRAKASH KUMAR
<i>HINDU SOLDIERS</i>	(I) PARVEZ KHAN (II) MUKESH KUMAR (III) SUDHIR BENDE (IV) PRINCE KUMAR
<i>OLD LADY</i>	NALIN SRIVASTAVA
<i>CROUD</i>	MEENU SOHAN LAL, MEENAKSHI SOHANLAL, AJAY CHAUHAN, KRISHNA, RAKESH, SUNIL ARORA, PRINCE, DEEPAK SETHI, VIBHASH SHARMA, ANURAG, PRAKASH, GAWTHAR, SUDHIR BHINDE, PRAKASH KUMAR, YOGESHWAR DAYAL, MUKESH SHARMA, DEEPAK KUMAR, MUKESH KUMAR, SHAILENDER CHAUHAN, NARENDRA SAXENA, PARVEJ KHAN, GULFAM.

OFF STAGE

<i>COSTUME</i>	D.D. BATTUJI
<i>COSTUME ASSISTANCE</i>	VIBHASH SHARMA, MUKESH SHARMA, DEEPAK, YOGESHWAR SHARMA
<i>SET EXECUTION</i>	MANOJ KANOJIA
<i>ASSISTANT</i>	VIBHASH SHARMA, DEEPAK, RAJEEV NISHANA, MUKESH KUMAR, PRINCE KUMAR
<i>MAKE-UP</i>	G.S. BEDI, DEEPAK SETHI, SAILENDRA CHAUHAN
<i>F.O.H.</i>	SUNIL ARORA, RAMITA JAIN, NALINI SRIVASTAVA
<i>STILLS</i>	THYAGARAJAN
<i>POSTER</i>	RAMESH NAIDU
<i>LIGHT</i>	TRIBHUWAN
<i>PROPERTY</i>	PRAKASH SAAGAR
<i>STAGE MANAGER</i>	ANURAG CHAUHAN
<i>PRODUCTION CONTROLLER</i>	GAJRAJ NAGAR
<i>MUSIC</i>	SANGEETA GAUR
<i>DIRECTORIAL ASSISTANCE</i>	RAJEEV SHARMA
<i>TRANSLATORS</i>	SUREKHA SIKRI, K.K. NAYYAR & B.V. KARANTH
<i>WRITERS</i>	GIRISH KARNAD
<i>DIRECTOR</i>	ARVIND GAUR

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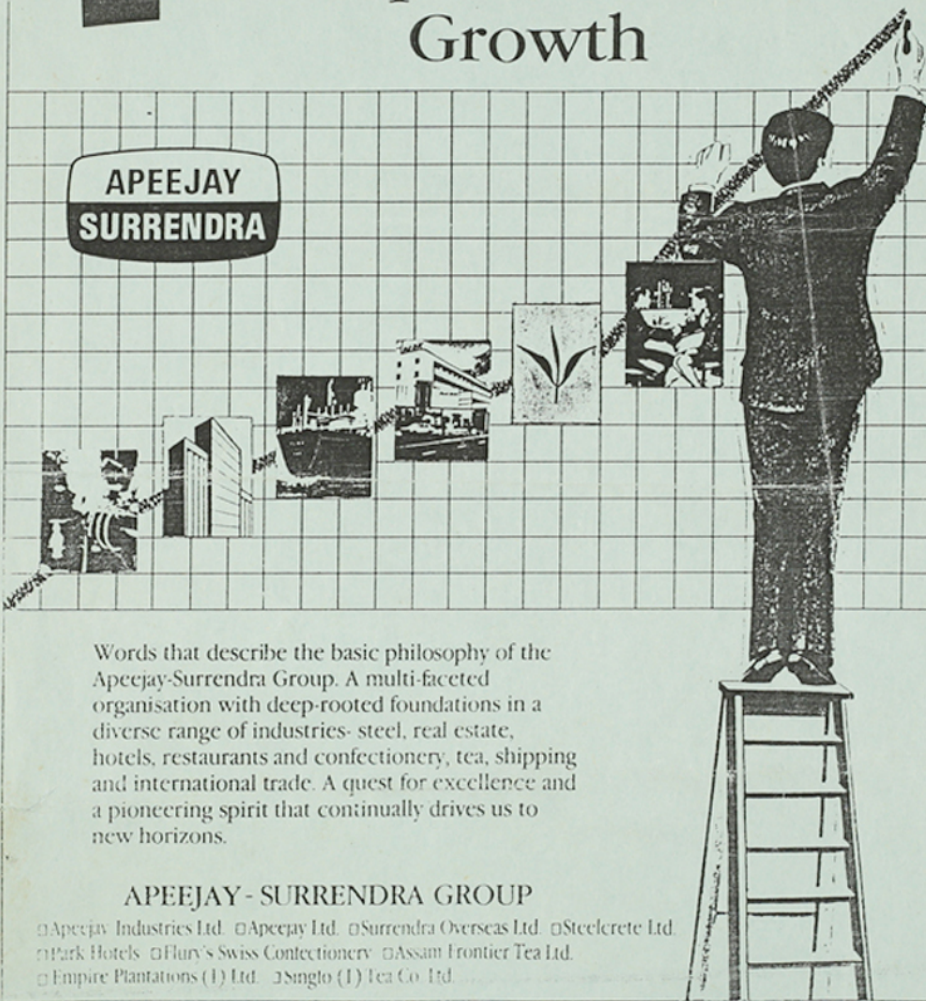
Innovation



Enterprise

Growth

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