

## Charandas Chor Play English Text

This is not a story of death. It is a story of life. The luminous life of Safdar Hashmi, extraordinary in all its ordinariness.

The book is a detailed and wonderful study on the Offbeat cinema in India. The author through the title says that the offbeat genre, more than the mainstream, truly reflects the conscience of the Indian people.

Anjum Katyal's work is the first comprehensive study on the life and contribution of Habib Tanvir to Indian theatre history. A playwright, director, actor, journalist and critic, Tanvir is perhaps best known for the play Charandas Chor. However, his real significance in the history of post-Independence Indian theatre is that he signposted an important path for the development of modern theatre. His productions with Naya Theatre using Chhattisgarhi folk actors established how one could do modern theatre integrated with age-old-yet equally contemporary-folk culture on a basis of equality. Habib Tanvir: Towards an Inclusive Theatre explores various important aspects of Tanvir’s theatre philosophy and practice as he experimented with both content and form. Starting with his early life and work, Katyal charts his professional trajectory from Agra Bazaar to Gaon Ka Naam Sasural, when he was searching for his true form, to Charandas Chor, which portrayed the eventual maturing of his style, and beyond, to cover his entire oeuvre.

This Encyclopedic Volume Is The First Of Its Kind In Any Language Covering All Of Indian Theatre. Lavishly Illustrated, With Some Rare Photographs From Archival Collections.

Towards an Inclusive Theatre

Redirecting the Modern Indian Stage

Drama, Theory, and Urban Performance in India Since 1947

Begum Barve

Twist in the Folktale

Grounds for Play

These lively, humorous plays use witty, tongue-in-cheek comedy to communicate social ideas and messages with a contemporary relevance. In *Beyond the Land of Hattamala*, Kena and Becha, two likeable thieves, jump into a river to escape being caught and get washed up on the shores of a never-never land where buying and selling are alien concepts since everyone works unitedly and everything belongs to the entire community, to be used and consumed as needed. Several hilarious misadventures follow as the pair adjusts to the situation. In *Scandal in Fairyland* a streetmart newspaper boy vends the Daily Fairy Green which carries fresh news of the heroic prince Thunderbolt who is a champion at beheading ogres which threaten kingdoms. As the action unfolds we discover wheels within wheels, double-dealing and behind-the-scenes fixing. It all however ends happily in true fairytale fashion.

In an unusually irreverent text that plays with the traditional Marathi musical mode of the mourning keertan and the theme of death, Satish Alekar s *The Dread Departure* tells the story of a dead man who will be cremated the way he wants to be and no other way. He lives on as a dead man till he stinks and his son battles with the civic authorities to honour his father s last wishes, while his widow gets enamoured of a ghostly lover, the third man from the left of the pall bearers. The play has a rich dose of black humour, pure fun, and the sense of a community coming to terms with death.

A towering figure in twentieth-century theater in India, Habib Tanvir was an actor, director, and playwright, working in Hindi and Urdu. He founded the Naya Theater in 1959, through which he created remarkable works drawing on the history and traditions of the tribal folk of Chhattisgarh. This book brings together four plays, all translated into English for the first time. Agra Bazar (1954), set in the early nineteenth century amid the bustle of a colorful street market in the iconic North Indian city, is woven together by the wonderfully human voice of the poet Nazir, and examines some of important cultural and socioeconomic issues of the period, such as the declining influence of the Urdu language and the growing power of English in colonial India. Charandas Chor (1975), Tanvir’s most famous work, is the story of a typical folk hero who robs the rich much in the style of Robin Hood and evades the law until he comes up against one wall he cannot scale--his own commitment to the truth. ?In Bahadur Kalarin (1978), Tanvir reinvents an nearly forgotten Chattisgarh folk tale about a mother-son relationship in which he finds echoes of Oedipus, while in *The Living Tale of Hirma* (1985) he dramatizes a historical event in which a headstrong ruler of an Indian tribe clashes with a population who want to replace the tribal way of life with newfound ideals of democracy, leading to disastrous results. Enriched by introductory texts and an intensive interview with Tanvir that covers the milestones of his illustrious career, the book will be the perfect introduction to Tanvir’s work for English-language theater fans and scholars.

Based on the life of Nazir Akbarabadi, 1740-1830, Urdu poet.

The Oxford Companion to Indian Theatre

Encyclopaedia of Indian Theatre

Towards a Theatre of Conscience

A Dictionary, Hindūstāni and English

And Other Short Stories

Seagull Theatre Quarterly

In *Gender and Genre in the Folklore of Middle India*, Joyce Burkhalter Flueckiger analyzes six representative Indian folklore genres from a single regional repertoire to show the influence of their intertextual relations on the composition and interpretation of a emphasis on women's rituals, she looks at the relationship between the framework and organization of indigenous genres and the reception of folklore performance. The regional repertoire under examination presents a strikingly female-centered world. Female active, articulate, and frequently challenge or defy expectations of gender. Men also confound traditional gender roles. Flueckiger includes the translations of two full performance texts of narratives sung by female and male storytellers respectively.

"Let a thousand verses bloom. Anthems of Resistance is about the iconoclastic tradition of poetry nurtured by Ali Sardar Jafri, Faiz Ahmad Faiz, Javed Akhtar, Fehmidia Riyaz and all those who have been part of the progressive writers' movement in the Indian subcontinent. This book is a history of the Progressive Writers' Association, its period of ascendancy, its crucial role in the struggle for independence, and its unflagging spirit of resistance against injustice. In the process, the book highlights various aspects of the PWA's aesthetics and politics: the romance with modernity, its engagement with feminism, its relationship to Hindi cinema and film lyrics, and the vision of a radically new world which its members articulated with passion. Part history, part literary analysis, part poetic translation, and part utopianism, this book is truly a unique resource. This is a lucidly written account of a glorious chapter in the history of Indian literature. The powerful verses of the PWA poets are wonderfully translated and, along with the highly accessible transliteration, offer the general reader an opportunity to appreciate the writings that helped shape a nation. Anthems of Resistance is truly an inspiring and pleasurable read." - Professor Mushirul Hasan, Vice Chancellor, Jamia Millia Islamia, New Delhi "Such a gift from the Brothers Mir! Lyrical and thoughtful, this is a progressive Urdu poetry belongs on all our shelves, and in all our hearts. It is a companion worthy of the poetry itself. A singular achievement." - Professor Vijay Prashad, Director of International Studies, Trinity College, Connecticut, US "Like the many poets of the past, these poets write with passion and conviction ... Their book makes for a joyous and exhilarating read." -Professor C.M. Naim, Professor Emeritus, University of Chicago

Written during the final stages of the Indian Independence movement, between the gloom and angst of the interwar period and at the cusp of the beginning of modern India, Bhuwaneshwar's short stories both capture the melancholy of the time and ask why it is so. They are and amoral world. These stories are truly an event in the history of modern Hindi literature--his work marks a complete break from the neo-romanticism and mysticism of his predecessors and contemporaries and establishes him as the definitive founder of a new Indian literature. His stories are populated with lonely characters from all walks of life: doctors, students, nomadic communities, acrobats, single mothers, soldiers returning from war, neglected children, and more. They are people living on the margins, introspecting their own anxieties and uncertainties in an uncertain world set in places as far apart as hill stations, anonymous Indian villages, highways, railway compartments, and small towns in France. This new collection includes all of Bhuwaneshwar's twelve published short stories, none of which have been translated. Cinematic and peerless, these tales combine images, sketches, sounds, fragments, dialogues, and frame-narrative techniques of Indian folktales, ultimately creating a montage of modern Indian psyche not found in any other work of Hindi literature. Nearly a century old, these stories read like they were written in modern day, dealing with questions and anxieties that continue to haunt and reappear, much like his iconic wolves, in the twenty-first century.

Politics in Indian theatre.

Kamaka, Silence! The Court is in Session, Sakharam Binder, The Vultures, Encounter in Umbugland, Ghashiram Kotwal, A Friend's Story

Selected Stories

Theatres of Independence

A Stage Play (Penguin Petit)

Two Plays

Rudali

*Theatres of Independence* is the first comprehensive study of drama, theatre, and urban performance in post-independence India. Combining theatre history with theoretical analysis and literary interpretation, Aparna Dharwadker examines the unprecedented conditions for writing and performance that the experience of new nationhood created in a dozen major Indian languages and offers detailed discussions of the major plays, playwrights, directors, dramatic genres, and theories of drama that have made the contemporary Indian stage a vital part of postcolonial and world theatre.The first part of Dharwadker's study deals with the new dramatic canon that emerged after 1950 and the variety of ways in which plays are written, produced, translated, circulated, and received in a multi-lingual national culture. The second part traces the formation of significant postcolonial dramatic genres from their origins in myth, history, folk narrative, sociopolitical experience, and the intertextual connections between Indian, European, British, and American drama. The book's ten appendixes collect extensive documentation of the work of leading playwrights and directors, as well as a record of the contemporary multilingual performance histories of major Indian, Western, and non-Western plays from all periods and genres. Treating drama and theatre as strategically interrelated activities, the study makes post-independence Indian theatre visible as a multifaceted critical subject to scholars of modern drama, comparative theatre, theatre history, and the new national and postcolonial literatures.

This book is a collection of plays by one of India's best-known playwrights, and offers for the first time his best known plays published previously by OUP, together in a single volume. The Introduction is by Samik Bandhopadhyia, and the plays included are Kamala, Silence! The Court is in Session, Sakharam Binder, The Vultures, Encounter in Umbugland, Kanyadaan, A Friend's Story and Ghashiram Kotwal.

This book examines Shyam Benegal's films and alternative image(s) of India in his cinema, and traces the trajectory of changing aesthetics of his cinema in the post-liberalisation era. The book engages with the challenges faced by India as a nation-state in post-colonial times. Looking at hybrid and complex narratives of films like Manthan, Junoon, Kal Yug, Charandas Chor, Sooraj Ka Satvaan Ghoda, Zubeidaa and Well Done Abba , among others, it analyses how these stories and characters, adapted and derived from mythology, folk-tales, historical events and novels, are rooted in the socio-political contexts of modern India. The author explores diverse themes in Benegal's cinema such as the loss of home and identity, women's sexuality, and the status of dalits and Muslims in India. He also focuses on how the filmmaker expertly weaves history with myth, culture, and contemporary politics and discusses the debate around the interpretive value of film adaptations, adaptation of history and the representations of marginalised communities and liminal spaces. The book will be useful for students and researchers of film studies, cultural studies, and the humanities. It will also interest readers of Indian cinema and the social and cultural history of India.

Rudali is a powerful short story written by Mahasweta Devi. Revolving around the life of Sanichari, a poor lowcaste village woman, it is an acdily ironic tale of exploitation and struggle, and above all, of survival. In 1992 it was adapted into a play by Usha Ganguli, a leading theatre director of Calcutta, and instantly became one of the most acclaimed productions of its time. In both incarnations of Rudali, it has been a woman who has wrought and rewrought this text which revolves around the life of a woman; and each version of Rudali can be read as an important feminist text for contemporary India. Both the short story and the play, are included in this volume, along with an introductory essay that studies how and why the versions are different and what the changes signify, leading to an analysis of how the metamorphosis of Rudali allows us to address the simultaneity and asymmetry of feminist positions in this country today. Anjum Katyal, who has translated and introduced the texts in this volume, is a writer and an editor based in Calcutta. Mahasweta Devi is one of India s foremost writers. Her powerful fiction has won her recognition in the form of the Sahitya Akademi (1979), Jnanpith (1996) and Ramon Magsaysay (1996) awards, the title of Officier del Ordre Des Arts Et Des Lettres (2003) and the Nonino Prize (2005) amongst several other literary honours. She was also awarded the Padmasree in 1986, for her activist work among dispossessed tribal communities.

Collected Plays in Translation

India Today International

Tradition, Continuity and Change

Hayavadana

The Dread Departure

**India’s Shakespeare: Translation, Interpretation and Performance** is ideal for English literature, performance, translation studies. This collection of essays examines the diverse aspects of Shakespeare's interaction with India, since two hundred years ago when the British first introduced him here. While the study of Shakespeare was an imperial imposition, the performance of Shakespeare was not. Shakespeare, translated and adapted on the commercial stage during the late nineteenth century was widely successful; and remains to this day, the most published and performed western author in India. The important role Shakespeare has played in allowing cultures to speak with each other forms the center of this volume with contributions examining presence of Shakespeare in both colonial and post-colonial India. The essays discuss the several contexts in which Shakespeare was read, taught, translated, performed, and absorbed into the cultural fabric of India. The introduction details the history of this induction, its shifts and developments and its corresponding critical discourse in India and the west. This collection of essays, emerging from first hand experience, is presented from a variety of critical positions, performative, textual, historicist, feminist and post-colonialist, as befits the range of the subject.

For centuries, Rajasthan has been a gold mine of oral traditions and histories with Padma Shri Vijaydan Detha being one of the foremost storytellers of all time. Timeless Tales from Marwar gives a new lease of life to his folk tales. It is a hand-picked compilation from the much-celebrated Batan ri Puhlwari--‘Garden of Tales’--a fourteen-volume collection written over a span of nearly fifty years. Retold in Detha's magical narrative style complete with imagery, this selection offers some of the oldest and most popular fables from the Thar Desert region. Discover tales of handsome rajkanwars, evil witches, exploitative thakars, miserly seths, clever insects, benevolent snakes and more. Vishesh Kothari's vivid English translation introduces one of the most venerated figures in Rajasthani folk culture to a wider audience.

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. 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'. Theatre of Roots presents an in-depth analysis of this movement: its innovations, theories, goals, accomplishments, problems and legacies.

In this unusual Marathi play the playwright weaves a complex narrative with just four characters Begum Barve, a small-time female impersonator who has spent his life playing bit roles in the professional Marathi theatre of the early twentieth century, his exploitative employer Shyamrao, and two clerks, Jawdekar and Bawdekar. Trapped between sensuous longings and the sordid reality of their humdrum existence, they seek redemption in make-believe. Layers of space and time interweave and overlap in this powerfully haunting play as dreams take shape only to turn into nightmares. Begum Barve in the original Marathi was directed by the playwright himself; it has also been performed in Hindi and Gujarati adaptations.This new edition supplements the text with a critical essay and a note on the songs by Urmila Bhirdikar, translator, critic, musicologist, vocalist and Reader, Department of English, Pune University; an interview with the playwright by Dr Shubhada Shelke, scholar and commentator on Marathi theatre, and a note by Amal Allana wo directed the play in Hindi. Satish Alekar is Professor and Head, Lalit Kala Kendra, Pune University, and Vice-Chairman, National School of Drama, Nw Delhi. Shanta Gokhale, the translator is also a critic, playwright and author of Playwright at the Centre: Marathi Drama from 1843 to the Present (Seagull Books, Calcutta, 2000).

Chouboli and Other Stories

Beyond the Land of Hattamala and Scandal in Fairyland

Shyam Benegal's India

Memoirs

Badal Sircar

Kirwant

The Daughter Was Too Young And Innocent To Understand Either Her Adolescence Or Her Destiny. Having Been Brought Up As A Son For Years, She Now Considered Herself A Man . . . She Believed That She Would Grow A Moustache When She Got Married.&Rsquo; Folktales Are The Collective Memories Of People, Handed Down From One Generation To Another. But Often, This Process Of Handing Down Stops The Evolution Of These Folktales. Vijai Dan Detha, One Of India&Rsquo;S Most Iconic And Iconoclastic Writers, Not Only Puts These Mostly Oral Stories Into Words, He Also Weaves Contemporary Issues Into Them And Gives Them Renewed Relevance. His Stories Speak Of Alternative Ways Of Life And, Sometimes, They Speak Out For The Most Common Victims Of Feudal Societies&Mdash;Women. In &Lsquo;A New Life&Rsquo;, Two Women, Teeja And Beeja, Are Married To Each Other To Satisfy The Whim Of An Unbending Father. They Realize The Mistake That They Have Been Inadvertently Forced Into, But They Also Understand That This Is The Ideal Union For Them And, With The Help Of The Ghost Chieftain, Build A New Life For Themselves. In &Lsquo;The Crow&Rsquo;S Way&Rsquo;: The Selfishness Of A Husband, In-Laws And Other Benefactors Convinces A Young Wife That The Only True Human Relationship Is The One Between A Prostitute And Her Customer. &Lsquo;Discretion&Rsquo;: Is The Story Of A She-Jackal Who Is More Virtuous Than Sita But Unwittingly Cheats On Her Husband With The Sun And The Moon. The Stories In New Life, Many Of Them Path-Breaking In Indian Writing. Are Refreshingly Free Of Stereotypes. Detha&Rsquo;S Deep Understanding Of Human Relationships And His Matter-Of-Fact Engagement With Unconventional Themes Makes This An Unforgettable Collection.&Nbsp;

'A playwright of world stature'—Mario Relich, Wasafiri Tara and Chandan have always been close. They were, after all, born as conjoined twins. But a horrific revelation drives a wedge between the siblings, plunging Chandan into a cycle of guilt and blame from which he cannot escape. One of Mahesh Dattani's most popular works, Tara was also one of the first Indian plays in English to highlight the dangers of gender discrimination, and the insidious ways in which it operates in our society. 'At last we have a playwright who gives sixty million English-speaking Indians an identity'—Alyque Padamsee 'Powerful and disturbing'—The New York Times The nautanki performances of northern India entertain their audiences with often ribald and profane stories. Rooted in the peasant society of pre-modern India, this theater vibrates with lively dancing, pulsating drumbeats, and full-throated singing. In *Grounds for Play*, Kathryn Hansen draws on field research to describe the different elements of nautanki performance: music, dance, poetry, popular story lines, and written texts. She traces the social history of the form and explores the play of meanings within nautanki narratives, focusing on the ways important social issues such as political authority, community identity, and gender differences are represented in these narratives. Unlike other styles of Indian theater, the nautanki does not draw on the pan-Indian religious epics such as the Ramayana or the Mahabharata for its subjects. Indeed, their storylines tend to center on the vicissitudes of stranded heroines in the throes of melodramatic romance. Whereas nautanki performers were once much in demand, live performances now are rare and nautanki increasingly reaches its audiences through electronic media—records, cassettes, films, television. In spite of this change, the theater form still functions as an effective conduit in the cultural flow that connects urban centers and the hinterland in an ongoing process of exchange.

As the man who brought the popular and the demotic into modern Indian theatre, Habib Tanvir is one of Asia's most important and gifted theatre directors. In this memoir, touching on both the private and the public aspects of his life with startling candour, he takes us on a journey from his childhood in Raipur to the Bombay film world of the 1940s and thence to the Indian Theatre People's Association, offering an invaluable window into twentieth-century India. Whether he is describing his family members, friends or actors, Habib Tanvir is superbly observant and sharply insightful, capturing both the quotidian and the quirky in his distinct style and delightful voice. Written with great warmth and humour, these memoirs provide a memorable portrait of an extraordinary man.

Collected Plays

INDIAN DRAMA IN ENGLISH

Anthems of Resistance: A Celebration of Progressive Urdu Poetry

Encyclopaedia of Indian Theatre: Bhasa

Gender and Genre in the Folklore of Middle India

Agra Bazaar

Contains The Translated Playscript, An Introduction To Habib Tanvir'S Theatre, And A Long Interview Covering The Milestones In His Career.

The first full-length study of Badal Sircar, who brought theatre to the streets and to the masses in India! Badal Sircar (1925-2011) is one of the most important and influential figures in the history of post-independence Indian theatre. As a playwright, he contributed seminal texts which have inspired the country's leading directors and continue to be produced by younger groups. In terms of form, he was responsible for Third (later called Free) Theatre, an urban theatre which was alternative, non-proscenium, mobile and very physical. As a theorist and philosopher of Indian theatre, he opened up the discourse to include concerns with democratic human interaction and a search for a more just and equitable society. As a teacher and mentor, he traveled widely across the country holding workshops which had a deep impact on hundreds of theatre workers, including some major directors. This book is a full-length, detailed study of Badal Sircar's life and work, with its three distinct phases: the playwriting for the proscenium stage, with path-breaking texts like Evam Indrajit, Pagla Ghoda and Baki Itihas; the departure to non-proscenium physical theatre focused on the actor, with its social critique and commitment to conscientisation; and the dissemination phase of extensive workshops and mentoring.

In Chandrasekhar Kambar's timeless classic The Bringer of Rain: Rishyashringya, a village afflicted with a deadly famine eagerly awaits the arrival of the chieftain's son, whose homecoming promises the return of rain. As the death toll rises, age-old secrets are unravelled and mythical forces step out of hiding. Will the sky relent? Power and bloodshed run hand in hand in Kambar's latest, Mahmoud Gawan. Set in the fifteenth-century Bahamani Sultanate, it follows Gawan's rise to fame during a time of intense civil strife when empires routinely rose and fell. Alluring and sublime, Two Plays is a must-read for anyone hoping to dip their toes into the rich waters of Kannada folklore and theatre.

Charandas ChorAnd Other Plays

Towards a Revolutionary Theatre

Conscience of The Race

Puffin Classics: Timeless Tales from Marwar

New Life

Charandas Chor

The Nautanki Theatre of North India

*Each of the playwrights in this collection takes a folktale and turns it into a contemporary experimental play, intervening in the traditional material and reshaping conventions from an urban perspective. Although the folk and rural element remain embedded in the body of the narratives, it is interesting to note the shifts and intersections which occur in the process of rendering folklore as a present-day performative text. Jokumaraswami by leading Kannada playwright and poet Chandrasekhar Kambar is a vibrant, earthy play which creatively reworks the folk myth of a phallic god of fertility into a powerfully contemporary anti-feudal message. Pebet is a folktale about a mother bird fighting to protect her children from a predatory cat politicized by H. Kanhailal, who transforms this familiar story into a struggle against the political and cultural colonization of Manipur. Charandas Chor by veteran playwright/director Habib Tanvir, performed by Naya Theatre s Chattisgarhi folk artists, is a contemporary Indian classic depicting the irrepressible folk hero and honest thief , Charandas, a*

*Robin Hood figure who charms his way into everyone s heart.*

*Impudent and irresistible, Charandas is a thief with a difference. Having vowed never to lie, he manages to keep his word while robbing the rich blind. A typical folk hero, street-smart and savvy, he runs rings around the forces of law and order till he comes up against one wall he cannot scale his own commitment to the truth. And the unexpected twist at the end of this heartwarming comedy lifts the play onto another plane. This play by veteran playwright/director Habib Tanvir, performed by Naya Theatre s Chattisgarhi folk artists, is a contemporary Indian classic. When it was first staged in 1975, it made a tremendous impact. Folk actors on the contemporary stage, vibrant and self-confident, speaking their own dialect and performing their own material, albeit under the guiding hand of a master director, was a novel experiment in Indian theatre. Moreover, it was an experiment that worked, and that opened up a new direction in theatre practice. Twenty years later, Charandas Chor is still popular. It has been performed all over India, and at many forums and festivals abroad, winning the top award at the prestigious Edinburgh Fringe Festival in 1982. This volume contains, along with the translated playscript, an introduction to Habib Tanvir s work in theatre by theatre scholar and critic Javed Malick and a long interview with the playwright/director in which he discusses the milestones in his long career. Anjum Katyal, the translator, is an editor and writer who lives and works in Calcutta.*

*Mahesh Dattani is the first Indian-playwright writing in English to be awarded the Sahitya Akademi award. His plays bring Indian drama into the present day in their themes "sexuality, religious tension and gender issues" while still focussing on human relationships and personal and moral choices which are the classic concerns of world drama.*

*Kaustav Chakraborty (PhD) is Assistant Professor, Department of English, Southfield (formerly Loreto) College, Darjeeling, West Bengal. He has authored one book and also edited a volume of critical essays. Dr. Chakraborty has contributed many articles in reputed national journals and anthologies. This edited volume on Indian Drama in English, including Indian plays in English translation, with contributions from experts specializing on the different playwrights, covers the works of major dramatists who have given a distinctive shape to this enormous mass of creative material. This comprehensive and well-researched text, in its second edition, continues to explore the major Indian playwrights in English. It encompasses works like Rabindranath Tagore's Red Oleanders; Vijay Tendulkar's Silence! The Court is in Session, Kanyadaan, The Vultures, and Kamala; Girish Karnad's Hayavadana, Tughlaq, Naga Mandala, and The Fire and the Rain; Mahasweta Devi's The Mother of 1084; Mahesh Dattani's Final Solutions, Tara, Dance Like a Man, and Bravely Fought the Queen; Habib Tanvir's Charandas Chor; Indira Parthasarathy's Auranzeb; and Badal Sircar's Evam Indrajit. The book focuses on different aspects of their plays and shows how the Indian Drama in English, while maintaining its relation with the tradition, has made bold innovations and fruitful experiments in terms of both thematic and technical excellence. New to This Edition The new edition incorporates two new essays on very popular plays of all times—one, Manipuri dramatist Ratan Thiyam's Chakravayuh, and the second, Maharashtrian playwright, Mahesh Elkunchwar's Desire in the Rocks. The essays added give a panoramic view of the plays in succinct style and simple language. The book is intended for the undergraduate and postgraduate students of English literature. Besides, it will also be valuable for those who wish to delve deeper into the plays covered and analyzed in the text.*

*From Fiction to Performance*

*India's Shakespeare: Translation, Interpretation and Performance*

*Alternative Images*

*And Other Plays*

*Halla Bol*

*Habib Tanvir*

Premanand Gajvee tells the story of a little-known sect of brahmans known as kirwants whose religious duty is to perform the last rites at cremations. Marginalized by the entire community in general, and the brahmans in particular, kirwants are treated like polluting outcastes. Based on personal experience that occurred as recently as the 1980s, this play, which deals savagely with a subject carefully kept under wraps, is a severe indictment of an inhuman social system. Kirwant created a sensation in Marathi theatre scene when it was first produced. One of the greatest actors of our theatre, Sreeram Lagoo, taking up the cudgels for a relatively unknown playwright, offered to perform the lead role of the kirwant Siddheshwarshastri. The text is supplemented with a preface by the playwright and a director s note by Shreeram Lagoo. Award-winning playwright, Premanand Gajvee is one of the younger playwrights writing in Marathi today. Several of his plays have been included as texts in undergraduate and postgraduate literature courses in various universities of Maharashtra. M. D. Hatkanangalekar, who has translated and introduced this play, is a leading literary critic and translator, who has taught English at Willingdon College, Sangli.

Tara

Past One O'clock

Indian Theatre

Theatre of Roots

Wolves