Contents

Acknowledgements i-ii

Chapter 1

Introduction 1-66

1.1 Drama in India: Historical Background 5-12

1.2 Critical Studies of Contemporary Indian Drama: A Survey 12-16

1.3 The Problematic of Subjectivity 16-66

1.3.1 Explorations in Western Theory 16-57

1.3.2 Explorations in Indian Philosophical Tradition 58-66

Chapter 2

Situating the Subject: Cultural Matrices of Subjectivity in Vijay Tendulkar 67-117

2.1 Vijay Tendulkar: Life and Work 68-72

2.2 Beyond the Myth of the Free Subject: Silence! The Court is in Session 72-87

2.3 The Psycho-Sexual Dimension of Subjectivity: Sakharam Binder 87-101

2.4 Caste and Subjectivity: Kanyadaan 101-117
Chapter 3

From Myth, Folklore and History to Modernity:

Subjectivity as a Locus of Conflicts in Girish Karnad 118-168

3.1 Girish Karnad: Life and Work 119-122

3.2 History and/as Contemporary Subjectivity I: Tughlaq 122-131

3.3 History and/as Contemporary Subjectivity II: Dreams of Tipu Sultan 131-135

3.4 Myth and Subjectivity: Hayavadana 135-143

3.5 Myth, Folklore and Subjectivity: Nagamandala 144-155

3.6 Between Cultural Stereotypes and Modernity: Wedding Album 155-168

Chapter 4

Subjectivities En/gendered:

Genders and Sexualities in Mahesh Dattani’s Plays 169-208

4.1 Mahesh Dattani: Life and Work 170-172

4.2 Disclosing the Unseen of Subjectivities: Bravely Fought the Queen 172-181

4.3 Interrogating the Norms of Heterosexuality: A Muggy Night in Mumbai 181-193

4.4 Scarred and Silenced Subjectivities: Thirty Days in September 193-208
Conclusion 209-215
Notes 216-216
Select Bibliography 217-228