CHAPTER-V

COMPARATIVE STUDY: SHAKERNER'S THEATRE TO MODERN INDIAN THEATRE
Different Atmosphere

The age in which Shakespeare wrote was the age of renaissance. It was renaissance influence which makes the age of Shakespeare wonderfully fertile, productive and splendid the period ranks as one of the greatest in the world's literature. There was a spirit of translations. By 1579, many of the great works of ancient and modern times had been translated into English almost all of them by 1603, the end of Elizabeth's reign. Shakespeare's plots are all borrowed from classical and foreign sources and allusions to classical mythology and love are frequent in his plays. Music is a passion with his characters and many of the rich as Portia, Theseus, and the "DUKE OF ILLYRIS" orison etc. have their own musicians. The English drama was nourished and inspired by the tales of love, pleasure, trust, violence and bloodshed of such Italian master as Boccicio, Cinthio, Bandello etc. It was an age of pomp show and glitter. Money was spent lavishly on rich clothes and jewels. The queen liked to be surrounded by graceful men of handsome appearance. One of her courtiers, in WalterRaleigh is reported to have spent $ 6600 on his shoes.
alone. Much attention was paid to boldly perfection and money exercises as

, shooting, swimming, riding etc. The love of the gardeus of field sports, like hunting, hamking, ochery and falconry, all bear witness to the materialism of the age and the Elizabethan zest of life. It was an age especially favorable to the growth of drama. People enjoyment and to satisfy this need, first came the novelettes and then the theories much in their productions. Travelling was a great passion of the times, bold adventures travelled to distant lands and on their return excited the imagination of the people by letting, them of the sights they had seen, treasures, they got and strange people they had met Shakespeare's play are full of references to such travellers' tales. Othello for instance, tells Desdemona of,

Centerswest and deserts Rough Quarries, rocks and hills whose idle heads touch heaven and of the Cannibals that one other eat.

The Anthropophagy and men whose heads, Do grow beneath their shoulders
It was the age of great diversity. It was the age of wisdom. The age of foolishness, the age of light and darkness, the age of hope as well as despair the condition of likes mere fast changing but much barbarity and backwardness of the Middle Ages. Still persisted. It was the age of disorder, violence a tavern-brutal. Criminal when apprehended were frequently hanged. The brutality of the age is also seen in such brutal sports as bear baiting and cook fighting which were special favour of the people & to which there are constant reference in the works of shahakespeare. It was an age of ignorance & superstition. Despite, the advance of science &learning, the majority of the people still believed in which craft and charges and owes of all sorts. Frequent appearance of the supernatural in the works of Shakespeare is a concession to the popular faith. We have the ghosts in Julius Caesar and Hamlet, witches in Macbeth and fairies in Midsummer Niht's Dream and "The Tempest".²

**Post Independence Atmosphere**

Women are working equal to men and they have to face many problems. Their family bonds are breaking. The development of media cinema has made young generation carefree and indisplained. They
ignore their old parents India is facing the problem of unemployment and so everybody wants to go abroad. Young generation is addicted to drugs. All these problems find their exposures in modern dramas. Almost all modern dramas deal with one or the other problems of today. If we take the post-independence era into account, the political parties have concentrated more on vote bank and have felt the need for a principled approach of social reform. As a consequence, perhaps, a new class of hooligans has sprouted in every locality. Common people like are afraid of these man. They are terribly enthusiastic about collecting force donation to celebrate religious festivals, but indifferent towards maintaining discipline in their areas or doing something constructive”.

We are aware of fiscal devaluation and the fact that at the same time, people irrespective of class have a lot of cash in their possession. We only have to look around us to know that this money has been easily available at least for the past 15 years. We also realize with a heavy heart that most of it has not been honestly earned. We all knew this, we don’t feel as drawn towards introspected writing, the number of people able to reach that level of appreciation is lesser day by day is a point of
discussion in every home. We also talk about insulting behavior rampant on the street and elsewhere, the worsening of deicides, adultery, the ugly side of social relationships and perfected tests. Different brands use all kinds of suggestive pictures to advertise their products even modeling has earned respectability. Families sit together before T.V sets and enjoy absence song and dance sequences for commercial Hindi films and celebrate Tagor’s birth anniversary, visit book fairs and perform various such cultural rites all uttering lies: all this has come to be considered as the accusable norm nothing to be outraged about”

The lure of black money is irresistible today. Even since one’s childhood, one would hear about policemen accepting bribes. Lots of plays would have one such character. But it is no longer too extraordinary to deserve highlighting and bribes are not the parte of the police alone. Donations are a must for school and college admissions. Commission in side to get contracts and treating clerical staff to free cups of tea to get work alone in a pending file and under the table deals for employment are the order of the day. These evils have
seeped into every level of society to such a great extent that no one is even hesitant to discuss them. Bribing a doctor’s attendant to get an appointment, bribing a TTE to reserve a berth in a train, bribing the concerned authority to get a hospital bed have all become lateral topics of discussion.

The continuous changes in society after world war II have shown that social structure is stable and that people are not able to accept any social structure. So all these trends are finding expression in post era drama.

**SHAKESPEAR’S STAGE AND POST INDEPENDENCE STAGE:**

*INDEPENDENCE STAGE:* The Greece where theatre originated adopted theatre in round, The Roman people adopted Amphitheatre with the passage of time, it shifted to thrust stage where audience used to sit on three sides of the stage.

**THRUST STAGE**

Medieval audiences gathered on three sides of the pageant was one and platform stages to watch passion plays and research
indicates that Globe Theatre also had a thrust stage. The thrust stage was rediscovered by directors who wanted to move the action of the play out of what they felt were the artificial and limiting confines of the proscenium stage. Whatever the real's sons the mid-twentieth century saw the birth of a la a large number of thrust stage theatres in the United States?

The stage of the thrust theatre projects into, and is surrounded on three sides by, the audience, so fall flats, drops, and vertical masking cannot be used where they would interfere with the spectators view of stage. But on the fourth, or upstage, side of the stage, drops and flats can be placed to help visually describe the play’s location. Although entrance frequently made through openings in the upstage wall, the house is also used for this purpose.

The Lighting grid in a thrust theatre is usually suspended over the end stage and auditorium space, so instruments can be hung wherever necessary effectively light the playing area. Lighting grids vary in complexity from des that hide the lighting instruments from the
spectators view to simple pipe from which the lights are hung in full view.

ARENA STAGE

The arena stage is another step in the development of an in actor-audience theatre. The audience surrounds the stage, and is much closer to the action of the play than in either the proscenium or thrust theatres.

The scenery used on an arena stage is extremely minimal. Because the audience surrounds the stage, designing for the arena theatre provides a challenge to all the designers. Anything used on an arena
stage—sets, costumes, makeup, props—must be carefully selected to clearly specify the period, mood, and feeling of the play. Additionally, everything must be well constructed in detail.

As in the thrust stage theatre, the space above the arena stage has a lighting grid rather than a fly loft. The lighting grid frequently covers not only the stage but the auditorium as well.

Shakespeare founded globe theatre. Globe had seven areas demarcated for acting: viya-forestage, middle stage, soar stage, balcony, galleries and terrace and traps. Globe was open to sky except stage. Proscenium theatre was next to globe theatre when British's came to India. They staged their plays on proscenium stage. It influenced Indian theatre till 1960, proscenium was the most popular type of stage. But after 1960 a new generation of the play Wright directions, actors and actresses have appeared on the scene who have given a new shape to the stage, helping it to acquire the identity of modern Indian theatre. This has been made possible by a floristic experimentation with the various
prevailing trends in theatre in different parts of country- classical and folk and rational and western and commercial and amateur.

**BADAL SIRCAR’S THIRD THEATRE**

Badal sircar’s new concept of theatre:-

A theoretical problem which had excused Badal sircar’s mind for quilt sometime during his experiments with a variety of technical devices in the 1960s in like Ebong Indrajit, baki itihas or Tringhsa Shatabdi, was how to bridge over the distance between the play and its audience, the performers and the spectators. This urge was further accentual by the increasing infusion of political ideas in his plays. It grew out of the realization that theatre should be only reflect human condition, but should also Endeavour is make the audience aspire to change the present condition .it was necessary therefore to take the theatre to the people at large –in –villagers, city, slums, factories, college, lawns, office, canteens, public park etc. This was not possible through the proscenium stage sircar, through his group shatabdi which was established in 1967, therefore began to evolve a flexible, portable
and inexpensive theatre from the 1970s onwards, variously known as third theatre or the Free theatre or angan mancha in Bengali. The political and cultural development of that period lift their mark on badal Sircar’s concept of the third theatre one must however add in this connection that from his writings on this concept in 1971, it appears that he was more driven by the need to reach an audience directly, and thus more concerned with the technical devices of the theatre-in-the round in order that gain that objectives. It was only later that sircar, in his wiling on drama came out more expletively on the political ménages that he wanted to convey through third theatre. In an article in a Delhi theatre magazine in 1981, he avoid on behalf of his theatre group shatabdi, we believe that theatre should not only reflect human conditions, but should also Endeavour to change the present condition to something better. Hence, we write, select or prepare only such plays that fulfill the above purposes. Still later, in an introduction to a selection of his third theatre plays, he was more forthright when orating.-----in this theatre ,the content is the main thing. The form comes later. we do not produce any
But even before coming out executively in his article about his political objectives, Badal sircar in his plays for the third theatre had already begun to strike the political note in 1972, he adapted toward fast’s famous novel on the slave rebellion in ancient Rome, Spar locus for his Angan mancha it ends with all the orders rising together in a rhythmic gestures that symbolizes Spartacus their hero who had become a martyr. They speak the voice of Spartacus, asserting that he will always be whenever people struggle till they achieve liberally and that he will come back, reborn among millions of people, significantly, sircar introduced a lot of physical action in this play in the form of a variety of body movement violent gestures to express the oppressive nature of the Roman slave-owners, contortions of the body to convey the pain of the torture suffered the slaves, Sudan acrobatic movements by the slaves to assert their defense of their owners. Their stress on the body was to become a major ingredient in sircar’s concept of the third theatre. Where
he tried to use physical gesture and movement as far as possible, to supplement dialogues and supplant conventional stage sets and props.

In some of these plays of the third theatre, Sircar often employs fantasy, allegory and traditional folk forms to point a revolutionary moral. A table is occasionally used to underpin the main theme
BASEMENT THEATRE:-

It may now be difficult to determine whether back in the late 1970s it was the palpable interest in theatre among the non-professional common people that led to the creation of the small theatre in the basement of Shri Ram Centre or it was the setting up of the theatre that gave a fillip to the proliferation of small, amateur theatre groups in Delhi in the coming decades. But what is certain that the history of the two, Shri Ram Basement theatre and a kind of theatre movement in Delhi, have been intricately connected in the last quarter of a century. After generating and living through a staggering volume of theatre productions through the 1980s and the 1990s, Basement theatre Theatre closed in 2000. During this period, it had helped bring into brief periods, groups invading serious amateurs college students, language theatre artist; people who otherwise may not have considered doing theatre simply because they did not have the means to hire and auditorium, Basement Auditorium was the small, rare and affordable Space that suited just about amateur theatre experimentation and creativity suited the pockets of nonprofit groups and did not weigh them down with the compulsion of felling up hundreds of
seats. Though that too happened audiences came and grew enabling of "Jaat Hi Poocho Sadhuki' in two years."\textsuperscript{14}

In January 1977, the Basement saw its first production, Brechtian Miroor's Galileo, director by Amitabh Desgupta. The Second Production in the basement space was Natyakal's Mukhobandho, an anti emergency play, in February 1997. For both Productions light had to be hired from outside. There were other problems such as the echo in the hall; which the directors solved by innovation means such as hanging straw mats on the walls and keeping large pitcher filled with water to absorb. The resonance both the plays were successful production with very enthusiastic audience response which encouraged Rajinder Nath to call air an archiled and turns the basement space into a Basement theatre.

Desgupta's play in the bare basement space was an invent that clearly marked beginning. Dr. Kusum kumar in saptahik Hindustan had this to say:' Brechtian Mirror may have used the space due to its limited resources but the results were quite good. The play, presented in front of a small audience, created and informal environment. There was no divide between the audiences, space and the acting arena and all that production required
was as simple lighting involving a few bulbs, some chatais covering the wall and a few stage properties: the same review talks of theatre experimentations in Delhi in the Spite of the absence of a regular theater tradition here and suggests that Delhi could be considered a theatre workshop".  

Udhwastra Dharamshala directed by Rajinder Nath in May 1977 and from then on nearly all the productions of Abhiyan were in basement. This frill, raw and versatile space lent itself to a variety of settings and the performance arena could be flexible, in the Centre of the room with the audience in the round, or on a raised stage at one side, or thrust in the middle with audience on both the sides. A large round pillar, almost in the middle been creativity used as part of the set. A stair case leads into the basement and can be viewed from several areas within the room. The seating for the audience was not separately demarcated. Steel chairs and cushions were provided and these could be arranged anywhere depends on the production. The comfortable seating capacity was about 60-70 people but at times a much larger number had been accommodated as in Natyakal's.
Nitai Dasher Banga, when nearly 180 people watched the play at one time. But on the other hand, even with a much smaller number than 60, the show would go on without the actors feeling demoralized."\textsuperscript{16}

Among, the most significant contributions of Basements Auditorium was that it helped revise, for the Delhi audience, proscenium auditoria to means a stage and a hall. Basement did not rigidly divide the acting and the audience arenas and did not put the audience completely in the dark. The closeness and sometimes the overlap between the two arenas mad the theatre here a little lest illusionistic. It allowed the possibility of the action being watched from many perspectives and of moving action in the around the audience. It was more proletarian, allowed greater directness and encouraged more experimentation. The spirit of experimentation with the space was very strong with some groups. As a free, pliable arena, unstructured in its distribution of acting and audience areas. It became an elastic medium in the hands of the director, lending it to creative structuring."\textsuperscript{17}

Natyakal was one of the groups that experimented radically with the basement space in its early days. Their second play here, Adyopanta
Nakisha, was consciously experimentation its use of space. A square raised dias was constructed in from of the pillar. Different acting styles were used in different scenes- naturalistic, Jatra, Pantomime and street theatre. It depicted the history of civilization from the Marxist perspectives. The most productive part of these experimental, according to Dalip Basu, a leading member of the group, was the creative tension between the theatre style and the space where it was being done, the basement, but where it is not supported to be done, in the sense, in the sense that the natural space of street theatre is the street and for naturalistic play the proscenium stage. While the basement can transform itself into a semblance of any of these locations. It is also leaves scope for a certain amount of self-reflexivity in the use of these spaces."

KARNATH AND HIS TOTAL THEATRE:-

The most important element in karnath's theatre is music karnath lived music breathed music; it was life itself from him. He was brought up with music ringing in his ears: the devotional and folk music that he listened to in his home,, carnativ music that he learnt at the gubbis, Hindustani classical music taught by Pt. Omkarnath Thakur and Ghazal
and Quwali and western music all were central to his life. The vast knowledge and experiences he gained in the field of music brought his to the conclusion that it was synonymous with language. He thought soundtrack was as important to theatre as the visual track was to a film. He did not distinguish music from sound and the word. He seemed to have looked for possibilities in music while selecting a play for producing. This, perhaps is the reason for dominance of music in his works, which includes children's plays as well as dramas like hayavadana, jokumaraswamy, sattavar Neralu, Andheri Nagrari, Barnam Bnan, Skandaygupa and Gokul Nirgamana."

It should be underlined that karnath used folk element not only of Karnataka, but of other states 600 in his theatre. He synthesized the folk style and music traditions of north and south in such a creative manner that it has come to be regarded as karanth's unique contribution to the contemporary Indian theatre. Karnath had a magic touch. Musical instruments came alive at the mere touch of his fingers. He could convert mundane things like a table, a chair, a plate, a round water pot, a spoon, a mug or a pair of wooden clippers into musical instruments. He transformed
music for theatre, which acquired a new dimension when he created and conducted it."²⁰

His creative and meaningful use of elements of folk theatre is equally important. The scripts of the plays like Hayavadana, Ghosiram Kotwal, Jokumaraswamy and Andher nagari demanded folk elements to be used while producing them. But a director of Karanthe's caliber used these elements while working on plays by Jai Shankar Prasad kalidasa and even Shakespeare. There was debate around karanth's immensely popular production of Sattawar Neralu. The original had no songs. It had hopped at the box office earlier. The most important and controversial aspect of karanth's production was number of songs by Purandaradasa added to it and setting them to folk and modern tunes instead of classical ones. Even a modern thinker like Girish karnad thought karanth had attacked religions of blind faith, orthodoxy rituals and distortions, frustration and contradictions in the Brahmans."²¹

Karanth always looked for a suitable place for his presentations. Perhaps his penchant for a suitable place took him in1972 to Bangalore's kalakshetra, which was closed for repairs. Where he presented these of his
productions: Oedipus, Jokumaraswamy and Samkranti. He used the rear courtyard the kalakshetra for the first staging the second and the back of the theatre for the last."^22

A fine example of use of large space by karanth can best be understood in his design for Chandragupta performed at Banaras in December 1972. He had freed Prasad from proscenium and curtains. He devised a multi-tier stage so as to make sets attractive, large and meaningful and to provide swift movements and carve out enough space for on the open stage. These pillars not only represented the golden era that the Maruyan Empire was, but also worked as strong images for artistic ruins. Instead of getting bogged down with the ticklish problem as to who was the lead character, Chanakya or Chandragupta, Karanth presented the public of Aryanvrat in the lead. He look his cue from the Sin-Indo and Indo- Pak conflict underlined the people's power and nationalism, which, in turn, made the play more contemporary and meaningfull."^23

With his production of Andher Nagari, which he did with the first year students in the first year as the NSD Director, Karanth left on interlude mark on his audiences? He transformed a neglected corner of the
Bahawalpur house into the Arena Theatre. HE had erected galleries on three sides of the wall of the building, along with which he had raised a platform to work as stage, hung a white curtain with scene of Andher Nagri embroidered on it with thick black thread, and to serve as the cyclorama. In front of this curtain was placed a rectangular strip and beneath it was the roundish main stage. They were lit with lamps till the rear end. Simultaneously there arose the sounds of drums and manjiras and the invocation song. About 35 actors robed in yellow and saffron sheets, which place a lamp each on the pillars in the gallery while they continued their dance and song in the style of deva tonal recital mixed with slogan shouting. Thus they established a society, which is corrupt, devoid of values, whimsical and lacking in sense of justice. Then they sat on the round edge of the stage. Main characters removed there sheets and began a 'stage-play' in the center of the stage. Karanth has extended his acting area till the far end of the gallery. The play came to be regarded as an important landmark in the Indian theatre's artistic approach and an achievement of the director in all aspects- ritualistic atmosphere, songs, dance and music, extensive use of folk theatre traditions, unique movements of the
Yakshgana by the king's character, interesting gestures, use of yellow and saffron colors, drama, language, form, style of presentation and the combined effect achieved through all this."

Andher Nagri is an evergreen, flexible play and full of immense possibilities. It has been experimented with innumerable times and given different interpretation; yet it is a real challenge to stage it another time and effectively too. Karanth did just that with this play. The Janata party had upstaged congress after the emergency, when karanth presented it. He did not change script even an iota. What he did was that he repeated the first image of the opening scene with the Mahant ascending the throne of the king thereby interpreted the present day politics and conveyed the public that unless the very base- the character and value of the polity were changed- no amount of replacing people, class or party is going to alter the situation.

Two presentations by the National School of Drama Repertory, are remarkable examples of how personality, personal preferences, tradition and training of the director affected the style of a play. E. Alkazi had presented Andha Yug in a non-Indian (greek) setting at Firoze Shah
Kotla and then at Talkatora ruins and had he presented a non-Indian play, Macbeth in pure Indian folk style and form under the adopted title, Barnam Ban. Though both plays are written for the proscenium, they were presented in open air space."

Characters are well footed on solid ground and there are many a tense situation in the Play which could not have matched the dance oriented Yakshagana. Therefore, a Question cropped up whether it was 'Macbeth in Yaksha gana or Yakshagana in Macbeth'. Actually karanth tried to translate Shakespeare into his own theatre languages. This was an original idea of his."27

**NUKKARD PLAY:-**

In the development of contemporary Indian theatre, the popularity of Nukkard Natak plays an important role. Today, people have no time to go to Natyashala or theatre to enjoy any performance as life is very hectic and tedious now a days so this sort of dramas itself goes to the audience to convey its message. Any place where there are a lot of people either road street lanes or by lane, this type of play finds ample opportunity to perform there. Jaidev, Tanya writes in this context, " Nukkard Plays are primarily
stage free dramas" The whole outlook, style, syntax, idioms, and
eaesthetician at once changes as soon as the play leaves its conventional
stage and comes on the road. This sort of play gives up all the artificial
paraphernalia namely light- stage and set and breaks the conventional
illusion and only needs the basic necessity that is the actors and only
human beings either in the shape of actors or audiences. Though these
plays, the actors make the audience to peep through themselves as well as
through their environment. Generally, the subject matter of these plays
arises due to some current problems or show some general social evils and
the aims of these plays is to create social awareness in the common man
against exploration, injustice and cruelty and it is generally performed in
the specific dialect of that area where it is performed. This sort of theatre is
the result of the IPTA movement But after independence, it was mostly
performed in the eighth decade in the form of shattered in 1974 in the form
of an agitation of student. The peasant movement in 1967 also effected our
thought.

The present form of Nukkard Natak bears a strong impact of our folk
tradition and B Grotovsky Bracket and directly Badal Sircar. Badal
Sircar's play "jalovs" (Procession) played an important role in popularizing these plays. Safdar Dyal Sexsena play "Goat", Shanker Shesh's play "Poster", Shardh Joshi's play "Ek the Gadha" (Once there was a Donkey) Andho ka Hathi" etc. plays have been successfully played in open air theatre Janam Natya organization has played an important role in popularizing Nukkard plays. The political, social and cultural downfall is successfully shown in the age of privatization, liberalization and globalization through these Nukkard plays.”

CHILDREN THEATRE:-

Children theatres are the pillars of society on which our future stands. They have an enormous power to know something new and to do something new to utilizes this energy and to give the right direction of this creative and constructive energy, theatre plays an important role.

The idea of children theatre came into being after independence recognizing the importance of children theatre, serious steps were taken into development the children theatre. The concept that theatre is meant only for adults is changed. Special plays meant only for children and their theatre training was started. Today a child theatre is not an unknown turn
although is not so organized and systematic. Whatever, the form of children theatre is before us is the result of the hard work of devoted people of theatre.

From Marathi, Vasant Dev has translated Vijay Tendulkar’s Ghasiram Kotwal Pahije, Jatiche (as Jaat hi poochho sadhu ki), Gidhade, Anji, Baby, kanyandan, Meeta ki kahani, and kamla; Vasant Kanetkar’s Prem Tujha Rang kasa (as dhai akhar prem ka), Satish Alekar’s Mahanivar and Begam Barve; Gobind Deshpande’s Udhvasta Dharamshala and Andhar Yatra; and Mahesh Elkunchwar’s Sultan, Holi, Arakta Dshan, Pratibimb, Atma Katha and Virasat (Wada). There are also other, less prolific translators from Marathi. Sarojini Verma has translated Tendulkar’s Shantalal Court Chalu Ahe, Ashi Pakhare Yeti (as Panchhi Aise Ate Hain), Dambaadveepcha Muqabala and Saksharam Binder and C.T. Khanolkar’s Kanetkar’s Kaal Tirijhe Namaskar. Kusum Kumar has rendered Jaywant Dalvi’s Sandhya Chhaya and Kanetkar’s Himalayachi Saali (as Himalaya ki Chhaya). Kamalkar Sontakke has translated Khanolkar’s Ek Shunya Bajirao from gujrati, Jyoti
vyas’s translation of Madhu Rye’s koipen ek phooluu nam bolo (as kisi ek phool ka nam lo), has had wide circulation, ashas pratibha agrawal’s translation of rye’s kumami aghashi (as kumar ki chhat). B.R.Narayan occupies the same key position in the translation of kannada plays as agarwal and nigam in benagali and dev in Marathi- his work includes the major plays of adya rangacharya and chandrashekhra kambar, as well as karnad’s Yayati. With some exception, all of these translations have appeared as individual publications in Hindi, therefore reaching classrooms as well as interested readers.”

The discussion of interlingual connections in post-independencetheatre cannot be complete without a consideration of the role of English as the target language of translation for contemporary plays. Since the 1970, several special initiatives have gradually altered the position of English. As an editor at Oxford University press, Madras, during the late 1960s and early 1970s, Girish Karnad initiated a program of play publication under the press new Three Crowns imprint. This list includes karnad own Tughlaq, Hayavadana, and Naga-Mandala (first published separately and then collected into a single volume titled Three
modern plays in 1994). Sircar Evam Inderjit, five plays by vijay tendulkar’s Shantatal and karnad Tuglaq. From 1967 to 1983, the bimonthly English –Language theatre magazine Enact, edited by Rajinder Paul from New Delhi regularly published original English plays and plays in English translations of Mohan Rakesh, Badal Sircar, Utpal Dutt, C.T.Khanolkar, Mahesh Elkunchwar, and Satish Alekar. In the early 1980s the Seagul Foundation for the Art in Calcutta, publishers of Seagull Theatre Quarterly launched and ambitious programme of contemporary Indian plays in English translation. Over two decades, nearly thirsty volumes have appeared under the Seagul imprint, amounting already too ne of the largest accessible archives of contemporary Indian works in translation. This initially has thrown up a second group of significant translators- Samik Bandhopadhya form Bengali and Manipuri, Shanta Gokhale, Arundhati Deosthale And Ashish Rajadhyak from Marathi, Rajiv Taranath and P.R. Sharma Form Kannada, Anjum Katyal Form Hindi and Bengali, and Paul Mathew and Philip Zarilli from Malayalam. Most recently the publication division of the National School of Drama has launched a program plays in English translation, with Rakesh’s Ashadh Ka
Ek Din, Dharamvir Bharati Andha Yug, and kambar’s Mahamai already included among available title.”

Thus, regardless of language there is a strong connection between translated publication, and performance that has fostered a vital multilingual theatrical culture in the post-independence India. As the proceeding discussion indicated, that the activity of translating contemporary Indian plays from one language into another textual and performance culture in present day India. But for a full understanding of the interrelation of texts, language and cultures. There is a need to recognize two other processes: the interlingual translation of older Indian and western plays from all period into various Indian language; and intercultural as well as intercultural appropriation of Indian and foreign plays in which the translation is a substantial departure from the original.

Every translation is in some respects a transformation; but when the object is to’ substitute messages in one language……for entire message in some other language’ (Roman jabobson terms) the culture courts of the original a left mere or less intact. With respect to old Indian place in this process is visible in Mohan Rakesh version of Kalidas Abhijnana
Shakuntalan and Shudraka, Mrichhakattka, the hazari Prasad devedi version of Tagore’s place. The same is largely to the numerous translation of classical western plays among which I will again focus in the version of Hindi. To begin with Shakespeare, Harivansh Rai Bachan has translated King Lear, Rangya Raghav, Hamlet, The Merchant of Venice and Macbeth and Raghuvir sahay, Macbeth. From modern western dramas, Rajinder Nath has translated Chekhov’s The Cherry Orchard, The Seagull, and Three Sisters, J.N. Kaushal, Ibsen’s An Enemy of the People and Brecht’s Mother Courage, and Sahay, three modern Hungarian plays. All these translations are by major contemporary authors, but the total body old western drama in translation now include the classical Greek playwright (Aritophanes, Aeschylus, sophcles,eurivdes; spenichs ,france, Italian renaissases and neoclassical authors (Calderon, Moliere, Corneille, Racina, Brahamcharyas, goldoni); Nineteenth century Europeans ( Buchner, Rostand); and them full range of Modern European and American playwrights , especially Ibson, Checov, Strindberge, Gogol, Gorky , shaw , Pirandello, lorca, o’nellil, Anouilh, William , miller, Beekett, Stoparro and Dario fo. A major stimulus for the translation of the world drama into a
single language has been the National School Drama controversial policy of performing western as well as Indian plays mainly in Hindi which has stated an impressive agrarian of works over for the decades of productions and in house publication. The same process is repeated throughout the countries in other languages and locations, Albeit on a smaller scale, because of the ongoing literary and theatrical interest in foreign drama.

**Political theatre**

Shakespeare wrote comedies, tragic-comedies and history plays but he did not write any political. Utpal dutt is the prorponent of the political theatre in modern theatre world. Utpal dutt wrote some eleven plays. His play Ekala cholore is a dissertation on the partition of India and the assassination of Mahatma Gandhi Neel Sada Lal, Jantar Aphim, are another political plays. Janatar Aphim, is a direct fallout of the Babri Masjid demolition. In the works of other Bengali writers Manoj and Mohit. Although political issues are not directly dealt with, but to carry a political message which are more often liberal humanist than Marxist. Malayalam writer K.N. Pannikar has written a mock serious stage presentation
‘African’ in which he discusses how contemporary politics auction off Gandhi end erstwhile national idols and ideals.”

Propagation of Ideology and theatre of commitment

The birth of the theatre organization Samudaya with a proclaimed bias for leftist politics, in the early part of the 1970s heralded the theatre of commitment in Karnataka. For about a decade and a half this organization was active through its district units all over the state. Directors like Prasanna and C.G.K. Krishanwami were responsible for the growth of political consciousness in Kannada theatre. Dangaya Munchin Dingalu period. Even old playwrights like Sriranga wrote plays like Uttama Prabhatca Lolalotte which contained over criticism of Indian politics vaikuntha raju’s udhbbhava was a study of political scheming.”

Growth of street plays was another off shoot of the theatre of ideology. Samudaya organized jathas all over the state and did much to popularize the street play in Karnataka. Theatre person like A.S. Murthy
have continued to make use of this format. Several little organizations in rural Karnataka are still active in producing street plays. Young directors like Iqbal have made interesting innovations in the technique of production of street plays. Kannada theatre of the absurd coincided with the modernist movement in Kannada. But the Dalitha and Bandaya (the movement of protest) movements of Kannada have not made use of drama as a vehicle of their ideas.

Ecology is the one of the main concern of the present day. Many groups which are fighting for preservation of the movement, have attempted to make use of dramas as a vehicle for the propagation of their ideas K.V. Akshara’s Sahyadri Kanda dramatizes the question of environment preservation.”

**DRAMA AS ANALYSIS OF CULTURE**

Plays written during the 1990s are mainly concerned with cultural analysis. Lankesh’s Gunamuka, Shivaprakash’s Mahachaitra, Manteswami katha prasanga. Madari madaiah, sultan tippu and Madurai kanda are some of the plays that belong to this category. Gunakuka and sultan tippu are
historical plays but they are unlike karnad Tuglaq. Lankesh’s play is a search for new morality and sultan tippu is a study of conflict between the good and the evil. Mahachaitra, Manteswami katha prasanga. Madari madaiaha use of the regional history and folk epics and attempt to create a vision of a society and culture that is based on the acceptance of plurality of cultures. Manteswami and madaiaha is the cultural hero’s of the Dalits. The present day scene where the Dalits and the backward class are attempting to recognize their cultural values these plays have immensely successful. Ambedkar have provided themes for certain recent plays. L. Hanumanthaiah’s Ambedkar, for instance tries to portray the public face of Ambedkar and the conflicts between him and Gandhi.”

G.P.deshpande in his pathbreaking ‘Uddhwasta Dharmashala’ was engaged with a disturbingly critical analysis of the left politics from inside and the play went on to firmly established the tradition of political plays in Marathi G.P. Deshpande continued to write in the eighties and his plays andhar vatia, chanakya vishnugupta and satysahdhak explored different political context from history to provide a critique of contemporary issues of fundamentalism history and tradition Datta Bhagat’s wata palwata may
be called a milestone in the development of Marathi political theatre. In a way Bhagat continued the tradition established by G.P. Deshpande’s Uddwasta Dharmashala of the form of play of ideas. It analysed the politics of the Dalit movement and its contradictions from an insider’s point of view. It was the first mature expression of the Dalit theatre through Dalit writers. Like taxes Gaikwad and Tribuwan had written and produced plays to express the caste politics.”

Bhagat transcended the narrow confines of Dalit theatre and established a strong relationship with the tradition of political plays.

Water Palwata had the power to vocalize the dilemma of sensitive dalit intellectuals caught in the contradictions of the caste politics in rural Maharashtra. In a caste policies, for changing the structure and dynamics of caste ridden society. It sensitively explored. The inner contradictions of the struggle and had the power to jolt people out of their complacency and blind adherence to faith.”

**Lack of move scenery and curtain**-
Shakespeare’s stage could boast of no drops curtained moveable scenery. This peculiarity is having molded Shakespeare art in savera. Ways. As there was no certain and cover the stage, a scene began with. The entrance of the actors and ended with there exist. The stage has to be cleared in full view of the audience, before. The next scene could take place. The playwright had to make provision for it in the dialogue of the play. In the tragedies, the dead bodies are frequently carried if the stage in a funeral procession; and in the comedies the character generally dances off the stage. Both in comedies and tragedies alike, the lack of the drop curtain had a profound effect on the structure of Shakespeare’s place. Scene had to be ended with the players walking on the stage. His scenes, therefore, often have a tame draw: he could not work them to a crisis and end them with the crisis, for the stage had to be cleared and provision had to be made for it. So every crisis is followed by a relaxation of tension, dramatist to indicate the end of a scene.”

FREQUENT CHANGE OF SCENE

“Two prominent character of Shakespearean drama may be referred directly to this absence of painted scenery; the continual change in the
locality of the action, and the frequency of descriptive message, in which appeal was made to the imagination of the spectators.” He could throw the unity of place to the winds and change his scenes as frequently as he liked. At one moment he could transport the audience to Bohemia and at the every next to Messina. Is “Antony and Clleopatra” there are as many as forty two scenes laid all over the Roman world. This, no doubt, results in some looseness of construction and diffusiveness, but it imparts a breadth and sweeps the story of the loves of the famous queen of Egypt. In the absence of painted scenery, the scene of action is frequently indicated through dialogue. As no time was needed to change the scenery, the action could be more rapid and swift them that of a modern play. Shakespeare could give more incident and story to his audience and still his plays could be staged in two hours. This accounts for the complicated plots of the Elizabethan Drama.

POETIC DESCRIPTIONS

The absence of movable scenery made a wealth of poetic description necessary to appeal to the imagination of the audience. The illusion created on the modern stage by lighting, scenery and orchestra, is created by
Shakespeare through an abundance of vivid and poetic description. In the age, “poetry was the natural medium for dramatic speech, especially at exalted moment; and good actor could carry his audience with him by the emotional effect of rhetoric.”

NEW LINGUISTIC DIMENSIONS

Contemporary theatre (and one is not talking here of the mainstream theatre in Marathi, bangle and Guajarati) has used language in new, innovative way. The early dramatic language was greatly influenced by the elizabthen drama, espically Shakespeare. Some of our mainstream theatre still shows rather pale and pathetically popous initations of Shakespearean or allegedly Shakespearean dialogue. However contemporary theatre can speak of the dramactic language firmly and irrevocably acquiring a late twentieth century character. Mohan Rakesh and tendulkar changed the character of the dramactic hindi and Marathi, Badal sarkar’s bangle in radically different from the pre sarkar theatre speech in bangle. That it came close to actual speech is not its only achievement. The economy of
words was unknown to several theatre traditions in India. The language earlier had come close to actual speech. What the new theatre has done is to explore the silences.”

Earlier plays had used and indeed laboured with swa-gata(soliloquy) but they had not explored silences.

There are certain dialectic of sound and silence in our theatre. One uses the word sound diversely. To use a traditional word, the monosyllabic expressions became the new Pataka (a conventional gestures indicating who is being talked to and who is being excluded, for example). A dramatist like Mahesh Elkunchwar is so fond of the stage instruction virama (pause) that in this writing they seem to substitute word and even gestures. Classical Indian semantics speaks of Shabda, the word, as Nitya (constant), and Artha , the contemporary drama has demonstrated the impermanence of meaning. In Tendulkar’s Ghasiram Kotwal and Alekar’s Mahaniwaran it appeared that the word was thrown upside down. It was subverted. A whole structure of values associated with a given word meaning was overturned, or rather subverted.”
Related to this new use of the word, a new acting style emerged as well it was inevitable and also necessary. Tughlaq’s initial success had as much to do with its performance on the ramparts if the old fort in Delhi as the new speech style introduced by Alkazi. The historical play in India never sounded the same again. Alkazi and actors like Manohar Singh changed the speech style in Indian theatre. The same is true of Amrish Puri in Andha Yug (directed by Dubey) and Shreeram Lagoo in his own production of Gidhade (Vultures). There have always been great actors on Indian stage. But what Shambhu Mitra (or Manohar Singh) did in more recent past is to place the word at the centre of not only an individual performance but at the centre of the play as a whole. This made the word which was earlier taken to be unplayable suddenly and certainly playable. Shambhu Mitra did that with Tagore’s Dramatic texts. B.N. Karnath did the same with Jayshanker Prasad’s Skandagupta. The plays which were taken to be for the closet suddenly came to the centre – stage. The word did not quite change its meaning but found itself in a new setting. It would seem that the changing meaning setting and standing of the word got this novel expression in the person shows. The best known
examples of this were the showa by Tripti Mitra and P.L Deshpande A one person Performance is unlikely to be a success unless the full power and scope of the other person. The tension between the actor and the word makes the one person performance so attractive and memorable.

Contemporary theatre is there of words. There are many things in it. But the word id at centre. Modernity changes the world and words. You cannot be modern without a modern word. Our directors, authors and performers have shown a collective awareness of the word which was not very common on the pre 1945 stage. The entire world is a stage, said the bard. All the word is a stage, says a modernist .This is particularly so in the ex colonial setting of India where the Language of the linguistic.  

Emphasis on Actor’s Potential:- Today the director’s primary concern is to explicit the potential of the actor, and it is through his art that he attempts to realize his conception of a production. The usage to use the actor’s body as the main source of theatrical language has been so great in recent years that young directors like Probir guha are practicing. What they prefer to call .Physical theatre Badal Sircar having Deciding to break away
from the theatre of the spoken word has greatly depends on the actor’s body connotation.

Bansi Kaul and Kanhai lal have made a most imaginative and creative use of the actor’s body. In some of kanhai lal ‘s production the body connotation creates an unusual poetry of theater. Physically has always been a great concern in our theatrical tradition. The Natyashstra gives great attention to the discussion of Angikabhinaya in forms like Kutiyattan Kathakali and Yakshagana the physically of the performance and the actor’s body connotation play a vital role. But in these the text is not denounced as in the contemporary Physical theatre There is constant tension generalid between . The actor’s body and the dramatic text. A Kutiyallam actor speaks forty to play words and then his body speaks for forty to play minutes, transforming. The multiple seorantic layas of text into visual images. Kutiyattam has retained this from the classical Sanskrit theatrical tradition in our Classical tradition, a spectator was a Prekshaka, one who sees, and sat in a theater hall called Prekshagrtha a seeing place so also in the Greek tradition, a spectator, theatre, sat in a theater, a seeing place and not in an auditorium, a hearing place it was this quality of the
Sanskrit and Thiyam and Karnath to the Sanskrit classical. All of them have given highly stylized and theatrically satisfying production of Sanskrit plays. It is also during this period 1969 that Karnath gave an astonishingly unconventional production of Macbeth (Barnam Van) in hindi using highly stylized production and a strong Indian flavors, Karnath made Shakespeare our contemporary and meaningful for us in our own theoretical terms. We have been doing Shakespeare for our a Century badly or in imitation of western style Karnath made him meaningful as contemporary theatrical experience.

CHARACTERISTICS OF POST INDEPENDENCE THEATRE: -

The fifties and sixties became the decade of self awareness of the Indian theatre. Classical texts were rediscovered and reinterpreted to make them relevant to contemporary situations. Qualified treaties on dramaturgy were studied in detail.

INTERVIEW WITH DR. NEETA MAHINDRA ON 22 JULY 2010
Recently Madam Neeta Mahindra has received National Award from Sangeet Natak Academy for contribution to theatre especially in acting. She has been actively doing theatre since 1978. She has devised many plays for street theatre. She has translated Ibsen's play Doll's house and Ajay Shukallas play Dusara Adiaya. She has written and produced the famous female characters of world taken the characters from Israile, Iraq. Britain etc and translated into Punjabi play, "Maye Ni Mein Kinoo Akhja".

Ques: - Have you done any Shakespear's play?

Ans: - No, she hasn't done any Shakesper's play.

Ques: - Have you done plays of Mohan Rakesh or his contemporaries?

Ans: - Yes, Mohan Rakesh's play Aashad Ka Ek Din and Ande Ke Shilke.

Ques: - What technique you are using in the production of modern play?

Ans: - New equipment is coming day by day, good nucleous are available in these days.in older time some character have to play the role of the information on the back of the screen but today this function is done by sound recorder. But today very minimum equipment is used in the
production of plays. The main emphasis is put on acting. Recently, Gurcharan Dass's play Lawrance Sahib has been done without any equipment. When Britishers's empire was shown, only orange painted curtained were used. When Indian empire is shown, painted curtains of different colour are shown. Similarly, Shakespearies play was Macbeth was done in Jawahar Kala Kendra by some foreign group. They had used no set, no particular costume. Rather the group consisted of only a few actors and the same characters was playing the role of some time a Witch, another time Lady Macbeth and the same was the case with the other characters too?

Ques: - Is there any change in play writing came after the coming of Proscenium theatre?

Ans: - Basically, it is an age of experimentalism and more emphasis is on adaptations and on translations. So, only a few writers are coming forward.

Ques: - Do you think Shakespear is relevant even today?

Ans: - Of course, Shakespear will be relevant to all ages. Macbeth, Othello, Kingleare have been produced since Shakespeare and will be
subject of production all once the world. The thing is that how any director interprets any play of Shakespeare or of any other writer. What novelty he brings in the production. In what atmosphere you are producing any play. Recently, in Srinagar university, M.K. Raina divided king fear totally in new style by folk singers. It was very much hilarious. Shakespeare has talked about human relationships. So, human relationships will be the matter of discussion as king as the man is on Earth.

**INTERVIEW WITH KEWAL DHALIWAL**

The researcher had an interview with the famous theatre personality on 20th of July 2010. With over 140 plays bearing dis directorial signature, a dozen old books on theatre flowing from the ink in his pen (many of which are that books like Natrang, a collection of plays indeed come a long way from the days when he was a member of theatre. Titan Gursharan bhaji and imbibed a deep abiding commitment to theatre from the living institution who has inspired many generation of theatre workers. Kewal Dhaliwal has worked on the creation of literacy great like Amrita Pritam, Dalip Kaur Tiwana and Nanak Singh short story. He has received many
laurels like the Manohar Singh Smriti Puraskar by National School of Drama, Punjab Sangeet Natak Academy Award, Shiromani Natak Award.

Ques: - Have you been influenced by Shakespeare?

Ans: - Yes, certainly, that is why I have worked on Kinglear and Macbeth. He has written his plays 400 years ago. But they appeal even today. He writes excellently.

Ques: - what is the relevance of the Shakespeare in the modern times?

Ans: - His plays are relevant to villages. His plays are woven round the web of human relationship. He deals with the politics in human relationship. The same is the case with today's play. Plays of Mohan rakesh, Badal Sirkar and Vijay Tendulkar deals with politics in human relationship. Adhe Adhure deals with the Savitri's politics. Ashad Ka Ek Din deals with Kalidas's diplomacy with his love with Matika. Tendulkar's play Khasiraam Kotwal deals with the politics in human relationship. Shakespeare has created play within a play. The same technique is used by the modern playwrights also.
Ques: - How Shakespeare's plays are different with modern play?

Ans: - Shakespeare's plays deals with the queen, witches. The atmosphere is totally different whereas modern plays are realistic. They are based on real life's situations. Poetry and music dominates in Shakespeare's plays. Today, dialogues dominates over the action of the play.

Ques: - How far you have used Parsi theatre techniques in your plays?

Ans: - in the beginning plays like Luna, Birkh Arz Kare Natti Vinodni, has used Parsi theatre techniques. He had used the same set designing, painted curtains, music, acting style which is larger than life speech pattern which was used in Parsi theatre. He had done plays based on poetry. Parsy theatre was generally influenced by Shakespeare.

Ques: - What sort of techniques are used in the production of modern plays?

Ans: - Theatre is creative process. As life is changing very fast, new techniques and new styles are used everyday. Today no painted curtains are used. Theatre is becoming a mirror of social life. Lazor technique is
used in these days. This technique has rather helped in the emergence of art.

Ques: - As proscenium stage has become the popular form of stage since Parsi theatre has it effected in the way of writing or production of plays in any way?

Ans: - No, whenever any dramatist written plays, he just writes keeping the theme in his mind. He never writes the play keeping in view the kinds of stage. It only depends on the director how he presents the plays. The same play can be acted in different type of stages also. One play can be played in proscenium as well as in the open air theatre, Shakespeare's play Macbeth is the example of this as B.V.Kaenth has played it Yakshgana style.

DR. SUSHIL KUMAR
The researcher had an interview with the renowned theatre personality Dr. Sushil Kumar on 27th March 2010 in the dept. of theatre and television, Patiala University. Dr. Sushil Kumar has written many plays. He is famous for his plays Wcharya Ramaney, Bapu Ki Hatya Hazarvi - var, Andhero ke Rahi, Sihasan Khali Hai, Nagpash, Aaj Nahi Toh Kal, Char yaro ki Aag, Baby Tum Ndan, Aalkh Azadi di.

Ques: - How far have you been influenced by Shakespeare?

Ans: - Dr. Singh: - "I am not influenced by Shakespeare. He wrote plays based on Britian themes and British atmosphere. But my writings are based on Indian problems - political corruption, corruption in general life, the general evils of our society etc. Moreover, format of Shakespeare's plays is realistic whereas mine is political and social satire. The ways of presentation is also different. His plays Sihasan Khaliha | Nagpash| Araj Hai Toh Kal has been translated in many language. My play Baby Tum Ndan deals with developing nations like India, Pakistan, Shri Lanka and these countries are falling in victini in the hands of developed countries. Shakespeare's plays deals with the tragedy of one man but my plays deals with tragedy of modern times. The tragedy of dependence of machines, the
tragedy of modern times is the division of the whole world in two parts - the so called power groups.

Ques: - What are the change in play writing and production after the coming of proscenium stage?

Ans: - Dr. Singh: - Proscenium is still a popular form of play production today. Plays are continuously happening on Proscenium stage. The same set, designing, lighting, and even sound system is being used according to proscenium. Even the modern play Tuglaq by Girish Karnad has been attempted to write only for Proscenium. The division of plays are based on Shakespearean plays. The whole play is divided into Acts and further into scenes. The impact of modern technology like project, data and multimedia is clearly visible on play production.

Ques: - What is the impact of Shakespeare's plays on modern writers?

Ans: - Dr Singh: - Actually, Shakespeare's plays casted deep impact on Parsi theatre. His plays did the work of a raw material for Parsi theatre playwrights and further more we can say, for the Indian theatre. But with the continuous play writing. More mature theatre groups came into existence
after the coming of Parsi theatre play groups and play production set a more developed theatre in India. Today, our famous playwrights have their own way of writing. E.g. Badal Sircar's play writing is based on the theme of Abusurdity. Girish Karnad used myth and culture to write his plays. Today, the most prominent theatrical device writing plays is play with in plays. Certainly, Indian theatre is today touching new heights in the hands of new playwrights and directors.