Work Plan and Methodology

Chapter I: Introduction to Indian English Drama
Chapter II: Portrayal of Political Power in Girish Karnad
Chapter III: Portrayal of Political Power in Vijay Tendulkar
Chapter IV: Portrayal of the Political Power in Habeeb Tanveer
Chapter V: Portrayal of the Political Power in Utpal Dutt
Chapter VI: Conclusion

The first chapter—Introduction will take a survey of Indian drama written in Sanskrit, folk languages and regional languages. It will also take into account the slow growth in Indian English drama in pre-independence and post-independence times.

The second chapter—Portrayal of Political Power in Girish Karnad’s plays will analyze the portrayal of political power as a force in the play affects functioning of all the systems.

The third chapter—Portrayal of Political Power in the Plays of Vijay Tendulkar will record the visible and invisible influence of political power in the each every matter and also how it is self-destructive.

The fourth chapter—Portrayal of the Political Power in the plays of Habeeb Tanveer will portray the invisible but rigid structure of the political power and what means political power uses to achieve its ends.

The fifth chapter—Portrayal of Political Power in the Plays of Utpal Dutt works in the destructive way in society.

The last chapter Conclusion will take into stock the conclusions drawn from the portrayal and analysis of this significant social institution in Indian English drama and will aim at prove their relevance to the present times.

The research methodology employed herein will be exploratory, interpretative and analytical in nature.
(Late) **Vijay Tendulkar** is an acknowledged eminent dramatist in Marathi Theatre. Many of his plays have been translated into English and other Indian languages by the noted figures like Priya Adarkar, Girish Karnad, Badal Sircar and others. Noted actors like Dr Shriram Lagoo and Rohini Hatangadi have acted in his plays. His plays have been produced by the theatre thespians like Dr Jabbar Patel and Satish Alekar. His major translated plays are *A Friend’s Story, Ghashiram Kotwal, Sakharam Binder, The Vultures, Encounter in Umbugland, Silence! The Court is in Session! Kamala* and *Kanyadaan*. He wrote articles, reviews of the plays and film scripts and appreciation of dramatic monologues in prose (Natya Chatha). He also talked about journalism; short story-writing, play-writing, film-script writing, ghost writing and copy writing.

Jnanpith awardee (1999) **Girish Karnad**’s contribution is not confined to his playwriting only. His greatness lies in the fact that he has given new directions to the post-Independence Indian drama. In fact, his roles outside theater- as an actor, a screenplay writer, and as a filmmaker have very little to do with the Jnanpith winner dramatist. Of his manifold contributions, his achievement as a dramatist has made his best mark in the world.

Karnad’s first play- *Yayati* came in 1961 in Kannada. He used the myth of King Yayati from the Mahabharata to escape from his stressful situation when he was planning his first tour to England as a Rhodes Scholar. His scholar- critic friend Kirthinath Kurktoti had a complaint against the Indian playwrights that no one tried to deal with the Indian history as Shakespeare did with the English history. All attempts in this regard ended up into the costume plays. Karnad took it as a challenge and the result was the brilliant play *Tughlaq* that came in 1964. His third play *Hayavadana* (1971) was based on Thomas Mann’s short story *The Transposed Heads*. Actually, Karnad wanted to make a movie on it but his friend B. V. Karanth advised him that it would make better a play than a movie. Karnad wrote a beautiful play making use of the Yakshagana, a folk theatre form of Karnataka. *Anjumallinge* came in 1977 and *Hittana Hunja* came in 1980. His association with the great Kannada figure A.K. Ramanujan proved fruitful and inspired by the two folk-tales retold by Ramanujan, Karnad wrote *Naga-Mandala* in 1988.

As a politically conscious citizen Karnad is, he wrote another history play, *Tale Danda* (1990) in the wake of the communal disturbances caused by the official endorsement to the recommendations of the Mandal Commission for reservation policy for backward classes in

Along with these, Karnad has authored several articles, delivered lectures and given interviews, which enrich the critical literature on Indian drama and theatre. His introductions to his own plays reflect his approach and depth in this field. Karnad is a skillful translator also. Karnad’s plays are originally written in Kannada. His plays have been translated in several languages in India and abroad. He has translated *Tughlaq, Hayavadana, Naga-Mandala, Tale Danda, Agni Mattu Malle,* and *Hittina Hunja* in English and *The Dreams of Tipu Sultan* from English to Kannada. These are his rich contributions to Indian drama in English.

Habib Ahmed Khan, (1923-2009) who later took the pen name as Tanvir, is ranked with Sisir Bhaduri, Utpal Dutt and Prithviraj Kapoor as the pioneering actor-mangers in Indian theater (Wikipedia, 1-6). He could be called as the inaugurator of the theater of roots movement which is said to have begun in 1970s. Associated with the Progressive Writers’ Association and Indian People’s theater Association (IPTA) in India and Royal Academy of Dramatic Arts (RADA, England) for acting and Bristol Old Vic theatre School for direction, Late Habib Tanvir had been more popular for his path-breaking experiments with the non-professional Chhattisgarhi actors than for his playwriting, direction, poetry, acting and journalism. As an actor, Tanvir was also part of Richard Attenborough’s masterpiece *Gandhi*. Like Girish Karnad, Tanvir too realized that the western models cannot suit the Indian sensibility; he turned to the indigenous arts.

Like his Bengali counterpart, Badal Sircar, Tanvir had been in discussion more for his experiments in the performance of plays than his plays. His first play *Agra Bazar* (1954) was performed with the local residents and folk artists from Okhla village in Delhi and students of Jamia Milia Islamia, his plays *Gaon ka Namn Sasural, Mor Naam Daamad* (1972) and *Charandas Chor* (1975) brought into limelight the native chorus technique like Nach. In early seventies he switched to Chattisgarhi, a local language from Hindi and then to Pandavani, a folk
singing style from the region and temple ritual. Spontaneously pro-improvisational, utter simplicity in style, presentation and technique, and yet powerfully experimental are the hallmark of Tanvir’s productions. His notable performances are Mitti ki Gaadi based on Shudraka’s Sanskrit play Mrichakatika, Ponga Pandit, Jisne Lahor Nahi Dekha (a rendition of Asghar Wajahat’s work), Kamdeo ka Apna Basant Ritu ka Sapna, an adaptation of Shakespeare’s A Midsummer Night’s Dream, and Zahareeli Hawa, the Hindi translation of the Canadian Indian playwright Rahul Verma’s Bhopal based on the Bhoapl Gas Tragedy.

During his lifetime, Tanvir won several national and international awards for his contributions to the performing arts. Tanvir was recipient of awards like Sangeet Natak Akademy Award (1969), Sangeet Natak Akademy Fellowship (1996), Padma shree Award (1983), Padma Bhushan Award (2002), and Kalidas Samaan (1990). He also enjoyed the honor of being nominated as member of Rajyasabha from 1972-78.

Utpal Dutt (1929-1993), known to the Hindi film goers as a comic actor in character roles, hailed from the Bengali theatre. Multi-dimensional Utpal Dutt, in the early part of his career, earned his name as an actor for his passionate portrayal of Shakespeare’s Richard III and Othello. As an actor, Dutt’s significant Bengali plays are Angar based on the exploitation of coal mines and thousand of stage shows.

As director, Dutt brought more than sixty productions. Later Dutt’s group called ‘Little theatre Group’ decided to exclusively stage Bengali plays and later Bengali movies. Dutt was the founding member of the famous Indian People’s Theatre Association, the seminal organization known for its leftist leanings. As stated earlier, after producing translations of Shakespeare’s tragedies and Russian classics for a decade, Dutt wrote and directed many controversial Bengali political plays. Dutt was a hardcore Marxist and strong supporter of the Communist Party of India. He produced many street plays in favour of CPI (M). As the consequence, Dutt was imprisoned in 1965 by the Congress Government in West Bengal. His three plays—Barricade, Dusswapner Nagari and Ebbar Rajar(all Bengali) were popular among masses though were banned for along times. He believed, “Revolutionary theatre is essentially People’s theatre, which means it must be played before the masses” (7).

Under the influence of Bertolt Brecht, Dutt formed Brecht Society, soon after his divorce from IPTA, to bring about discussion and change in Bengal which had blessing of Satyajit Ray. As a theoretician and stage practitioner, Dutt accepted Brecht’s belief of audience being co-
authors of the theatre, but he rejected orthodoxies of Brechtian Epic theatre as being impractical in India (Wikipedia, 2). In late sixties, Dutt turned to the Jatra, a Bengali folk drama form, performed in rural Bengali in open theatre. He contributed as a script writer, producer and actor to his political Jatra plays. Dutt’s Little Theatre Group emerged itself completely in highly political and radical theatre; his plays became apt vehicle of the expression for his Marxist ideology visible in socio-political plays like- *Kallol, Mansuher Odhikar, Louha Manob, Tiner Toloar*, and *Maha Bidroha*.

As an actor in the Bengali and Hindi movies, Dutt appeared in over 100 films, popular among them are Mrinal Sen’s *Bhuvan Shome*, *Chorus*, *Ek Adhuri Kahani*, Satyajit Ray’s *Agantuk, Jana Nayak, Jai Baba Felunath*, Gautam Gose’s *Padma Nadir*, and Majhi Paar Hrishikesh Mukherjee’s *Guddi, Gol Maal*, and *Shaukeen* and Basu Chatterjee’s *Swami* and Shakti Samanta’s *Amanush* and few others films like *Rang Birangi, Kisi se Na Kahana*, and *Naram Garam* in his legendary comic roles. Utpal Dutt directed few Begnali and Hindi films also. The noteworthy among those are *Megh, Ghoom Bhangar Gaan, Jhar, Baisakhi Megh, Maa* and *Inquilab ke Baad*.

Dutt’s contribution to cinema world brought him awards like National Film Award for Best Actor for *Bhuvan Shome*, Film fare Best Comedian Actor for *Gol Maal, Naram Garam, Rang Birangi*. *The Last Lear*, an English play based on Dutt’s *Aajkar Shahjahan* directed by Rituparno Ghosh won National Film Award for Best Feature Film in English in 2007.

Dutt balanced a successful parallel career as hilariously comic role in Hindi cinema alongside an extremely serious theatre playwright and director in Bengali. Like all other men from stage and cinema, Dutt, the playwright too, was eclipsed by Dutt the theatre man and film actor. Dutt wrote 22 full length plays. The significant among them are – *Louha Manob* (Iron Man) while in jail, based on a real trial against a Russian communist, *Tinor Toloar* (Teen Sword), *Dusswapner Nagri* (city of Nightmares), *Manusher Odhikar* (Rights of Man), *Surya Shikar* (Hunting the Sun, 1978), *Maha Bidroha* (The Great Rebellion1989), *Laal Durgo* (Red Fort1990) about the demise of communism and *Janator Aphim* (Opiate of People, 1996) a lament on Indian political parties.

Dutt’s contribution to theatre world also brought him awards like Sangeet Natak Akademi Award and Sangeet Natak Akademi Fellowship. But it remains an admitted and acknowledged fact that Dutt the dramatist eclipsed under the brightness of Dutt the political
(communist) activist and a performing artist on the stage and on the screen. The present chapter attempts to focus on the serious concern Utpal Dutt touched in his famous play, *Hunting the Sun*.

**WORK PLAN:-**

Work will be divided in the span of every half year. Total 4 half years will be utilize for this research work to be submitted.

**1st - 6 months (1st Year)**

1. Review of literature
   a. From the date of registration we will interact with the guide frequently for the discussions on various activities.
   b. We will visit various research libraries in our district for finalization of carrying out research work.
c. We will collect research papers on the same topic to get reviews to update.

d. Journals will be studied in libraries of Colleges and research Centre.

2nd - 6 months (1st Year)
1 Collection of textbooks and reference books.
2. Reading of textbooks and critical books

3rd - 6 months (2nd Year)
1). Writing chapters first, second, and third.
2) Writing chapter

4th - 6 months (2nd Year)
3) Compliance of research work done in rough and to be finalized by Guide.
4) Compliance of research work done in Final and to be in process to submit in University for the award of degree.
5) Final Thesis to be submitted for the award of degree.

8 Facility Available for the Work

The college has a well-equipped library with rich critical material on Indian English literature in general, and on Indian English drama in particular. Group discussions may be held with the researchers working there.