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Vol. XVI



Eds.

Amitava Roy, Bryan Reynolds, Sheila T. Cavanagh, Subir Dhar, Papia Mitra

A

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*Middle Row : (Top) Amitava Roy as Lear, Miura Roy Basu as Musition,
(Bottom) Tapu Biswas as the Fool*

Right Row : Tapu Biswas the Fool consoling Lear Amitava Roy

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402	Thudi	Department of Malayalam, Kannur University	2320-8880	NA	View
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404	Trans-Kom: Journal of Translation and Technical Communication Research	Leona Van Vaeckenburgh And Klaus Schubert	1867-4844	NA	View

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From the Editors' Desk

This edition of **Theatre International Vol XVI** mainly focuses on a variety of theatrical texts, their emergence in their socio-historical context and their underlying social messages. Several of them analyze how literary texts, specially from Shakespeare, fare when transferred to the silver screen since they are different mediums though both are visual. A special article focuses on musical instruments used in the Bard of Avon's plays. All in all, this edition offers a rich feast of creative and comparative analysis.

Dr. Tapu Biswas contributes a scathing attack on the Absurd Plays of prominent Existentialists like Beckett and Ionesco. What we, the audience know about Shakespeare's and Sophocles' thoughts are derived from their plays only and their biographies are not considered important. In the case of the absurdists like Beckett, Ionesco we are asked to consider how they are developed through childhood to maturity. Dr. Biswas argues that the Western definition of absurdity derives from loss of community and kinship ties, from being uprooted from their metaphysical roots, — a situation which is not that widespread in India. If this theatre is truly 'meaningless' then they should not be performed at all.

Dr. Arnab Chatterjee analyzes how the images of light and darkness hover throughout Rabindranath Tagore's play *Dakghar* The Post Office. Perhaps the play expresses Tagore's own personal feelings for his sister-in-law. But in the text the two children do not become adults; Amal becomes fixed in the moment of death and their love retain the innocence and purity of childhood. The idea of death dominates the play, making it something mysterious and mystical. Dr. Chatterjee links this to Tagore's reading of Upanishads; death here does not evoke *bhayanak* rasa or sense of dread but instead a sense of wonder or *adbhuta* rasa.

Dr. Janardan Ghosh focuses on how devotional practice transmutes to a performance which becomes theatre. He explores in detail how the devotional performance by Sri Chaitanya led to the development of the Bengali theatre and Jatra. Sri Chaitanya directed and acted in many religious plays which were vehicles of propagating Vaishnava theology. He would take out jatra processions with the entire city as the audience. They also served as political protests against oppression of Hindus by Muslim rulers. Dr. Ghosh correctly points out that religion here becomes performance and vice-versa. Thus a new possibility was created for Bengali theater to expand. Unfortunately, this was not taken up and later dramatists suffering from colonial hangover became interested only in Western styles. Dr. Ghosh recommends revisiting of Chaitanya's performance to revitalize Bengali theatre.

Dr Bidisha Munshi discusses how Mahesh Dattani in his play *Ek Alag Mausam* portrays the lives of AIDS victims through his protagonist Aparna. She is a victim of her husband's infidelity but has to suffer the illness and become marginalized. She refuses to acknowledge the truth at first since she has bought into the generally accepted idea of stigmatization of these powerless people. But at the AIDS hospital she gradually comes to learn how to fight back and enjoy life in the face of death. The male protagonist George also has to face exclusion from his village and family; but he faces it bravely. Finally, the two reunite and both face their inevitable death with dignity. Munshi argues that through them Dattani shows that ignorant prejudice leads to social exclusion and the only cure is love.

Dr. Shubham Bhattacharjee critiques how revolt and oppression is portrayed in Camus' *The State of Siege* and *The Just*. Camus believed that successful tragedies can be produced only if both opposing forces are of equal strength. In *The State of Siege*, Camus creates the personification of Plague as a dictator meant to show the cruelty and helplessness suffered by ordinary people under dictatorship. (one cannot help remarking however that the post-covid audience certainly would be more interested in the Plague itself as plague!) *The Just* on the other hand is based on a real historical event. However the actual theme pivots on whether it is justified to sacrifice innocent lives for the Greater Good

of the Revolutionary Cause. Dr. Bhattacharjee points out that through the two plays we find that Camus fights against all kinds of oppression whether committed by Right or Left parties. For him salvation can be attained not through religion but rebellion.

Dr. Swati Roy Chowdhury demonstrates how in Australian Bush Ballads the figure of the hypomasculine man is marginalized to emphasize the 'true' masculine figure. White Australian civilization was built on muscle power and so it is normal in folk ballads to glorify hegemonic masculinity as the dominant paradigm. In the ballads such men rely on other manly 'mates' and any kind of femininity is looked down upon. Analyzing the texts Roy Chowdhury points out that loving a woman, for example, is an error for a masculine Bushman and so too old age excludes one from the masculine club. They are thus hypomasculine and by studying such figures in the poems we understand more about the poisonous hypermasculine exclusiveness.

Shreyoshi Dhar traces the emergence of Joan of Arc considered as a witch during English Renaissance presentation a new model of feminism in Bernard Shaw's *Saint Joan*. Shaw had always portrayed in his plays the figure of 'New Woman' who refuses to be confined within the institution of marriage and instead goes out to the public world. Therefore his Joan is not a romantic heroine. She is instead a rough country-girl guided only by her innate leadership potential and pragmatism. She rejects marriage in favour of being a warrior because that is what she is: a prototype of the coming Superman. Dhar points out how Shaw had always favoured Women's emancipation and his efforts are but a part of the larger struggle going on in the world regarding gender.

Dr. Manab Medhi demonstrates the unique challenges involved in adapting literary texts to the celluloid particularly when the writer and director are the same person through a comparative study of Bhabendranath Saikia's story "Endur" (rats) and the film *Kolahal* (The Turmoil). In the text the main interest is about a woman needing economic security which in the end shifts to her sexuality. The film fleshes out the story elaborately with female sexuality, material needs, a mother's love all layered together. In the film a number of new characters and scenes are

introduced. The motivations and actions of the characters are clearer. Medhi concludes that ultimately here the cinematic adaptation is successful in fully bringing out the social identity of the protagonist as shown in the text.

Madhukar Rai also takes up the theme of challenges in bringing a theatrical production onto the silver screen but in a slightly different way. He studies how Shakespeare's *Macbeth* has fared as the Japanese classic film *Throne of Blood* directed by Akira Kurosawa. Here the process is made more complicated since it is also a transcultural experiment. Instead of being a Scottish nobleman Macbeth is a Samurai in feudal Japan. Instead of the witches we have a spirit woman who sings of the human race blinded by sinful ambition, — it is an element taken from local Noh theatre. Instead of the meek and mild Duncan we have a feudal lord who had killed his own predecessor, so that his eventual murderer is only re-treading his own path of bloodshed to gain power — again a common feature in medieval Japanese history. Nevertheless, Rai argues, the essence of Shakespeare's *Macbeth* remains – the theme of greed leading to destruction and only desolate ruins giving testimony to futility of human ambitions.

Bidhan Mandal analyzes two plays – *Nagini Kanyar Kahini* and *Najar* based on a real-life incident of witch hunting among the Santhals. The categorization of women as witches allow men to establish their authority over women. In the first play the protagonist is thought to be a Naginikanya or snake-girl in human form, forbidden to have any male partner. In the second play the heroine is accused and punished brutally for witchcraft because she had refused the advances of the village headman. In both cases the women believe their assumed identity to be real and die tragically. Mandal shows how these plays bring out society's hypocrisy and male attempts to control women who flout social norms.

Mayuri Bhakat focuses on two creations widely separated by time and medium — Charlotte Perkin Gilman's *The Yellow Wallpaper* (1892) and Vishal Furia's film *Chhorii* (2021). Both shows the subordination of women in patriarchy. Gilman speaks of how the husband tries to dominate his wife completely and she cannot escape him. The film shows men

dominate over womenfolk and even female foetus marginalizing them. Both create a gothic atmosphere slowly unravelling a mystery which ultimately gives a kind of freedom to the female protagonist. Bhakat shows how the two texts prove that oppression of women cross cultures and time but also provide them with hope.

Shamsad Nahar focuses on the various musical instruments used in Shakespeare's plays which enhance the passions and moods. The lute for example is used for comedies while trumpets and drums are employed in tragedies and history plays. Her research leads her to find out the great varieties of instruments used which displays Shakespeare's versatility.

Dr. Sujato Ghosh delves deep into the Brechtian dramaturgy to bring out the minute technical aspects of one of the most prolific and political German playwrights of the 20th century. In his article, Ghosh shows how Brecht departed from the orthodox ancient methods of drama that made art and reality entirely detached and divorced from each other. Ghosh's work goes deep into the text of one of Brecht's most famous works *The Good Person of Szechwan*. He meticulously shows through textual references how Brecht made the readers and the audience more serious observers rather than inert and inactive spectators. Ghosh has perfectly nailed the matter in the concluding part when he mentions the audience's reaction as 'hopeless' and 'helpless' and how that leads to the final alienation of the audience.

This volume ends with a review of the drama *মহড়া বিসর্জন* (*Mohoda Bisorjan*), directed by Janardan Ghosh, performed on 13th May to commemorate the 10th remembrance play of eminent playwright Anjan Dasgupta at the Proseanium Art Centre in Repon Street in North-Eastern Calcutta by the SSEI drama critic **Sayani Dutta**.

Happy Reading

Amitava Roy & Papia Mitra

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The TI Manifesto

THEATRE INTERNATIONAL, EAST-WEST Perspectives on Theatre: the title tells you where we are at. This is an international journal-cum-Dramabook. In the constitution of its Editorial Board, in its wide-angle global readership, in its range and scope of subject matter and focus, in its selection of experts and specialist writers this publication caters to the frontierless international community of the Performing Arts and Artists.

This publication hopes to enrich the Indian theatre culture in concrete ways—for the present dramatic culture lacks a creative correlation between theory and praxis. Our connections and involvement in University Performing Arts, Drama and Literature Departments makes **Theatre International** favorably situated to bridge the grey areas between pedagogy and performance. On the other hand, theatre is ultimately performance. Hence papers and articles on the productional aspects will find valuable place in all issues of *TI*.

Moreover, the realization that the theatre cuts across both culture and history is evident in the works of our avant-garde theatre thinkers. The University Drama Departments have every access to and special avenues of communication with theatre movements throughout India and abroad. *TI* is committed to the task of making the necessary intercultural linkages and disseminating the available material to theatre enthusiasts and professionals here. Likewise, *TI* can help make the intelligentsia abroad aware of the Indian, Asian and African theatre scene. Hence *TI* can serve as a medium and forum for international cultural exchange.

Both our masthead and our readership include and span high-IQ decision makers in the performing arts spread across the five continents—University Faculty, members of Akademis and theater ensembles, performing artists and intellectuals, the cultural avantgarde of Europe, America and Asia. The contents of *TI* will thus range from *Kathakali* to

Kabuki, from the *Yakshagana* to the *Guerilla theatre*, from the *Peking Opera* to the performative processes of the *African folk traditions*, from Tagore to T. S. Eliot, Shakespeare to Stanislavsky, Kafka to Karnad, reflecting and embodying the creative thrust of the global theatre scene.

TI has published and will publish *Special Issues* in future on Brecht, Tagore, Folk theatre, Political theatre, Theatre and Film, Translation, Adaptation and, of course, on Shakespeare among other subject areas.

The Shakespeare Society of Eastern India, under whose aegis *TI* is being published, has helped spearhead the new resurgence of both academic and popular interest in Shakespeare that emerged from the mid- seventies throughout Bengal and India.

Editorial Note

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