

### Jokumaraswami

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Vibrant, Earthy Play Creatively Uses The Local Folk Theatrr Form Of Bayalaata, Blending Worship, Music, Dance, Song, Narration, Sex, Death And Religion To Convey A Powerfully Contemporary Anti-Feudal Messages.

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.

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.

Chandrasekhar Kambar is a leading poet, novelist, folklorist and dramatist writing in Kannada. I belong geographically to a village, and sociologically to what was considered to be an oppressed, uneducated class. I am, therefore, a folk person simply because I honestly cannot be anything else. His plays rework his folk heritage from a contemporary perspective, blending folk performance forms, myths, legends, and ritual beliefs. The result is a colourful tapestry of music, dance, song, farce and narration which nevertheless delivers hardhitting blows at the feudal social system which still exists in rural India today. The three plays in this volume illustrate the broad range of Kambar s playwriting. The Shadow of the Tiger is a symbolic and philosophic work concerned with illusion and reality, and contesting forms of truth. Tukra s Dream centers on a poor villager who survives precariously on the very edges of rural society. In Alibaba and the Forty Thieves, the wellknown tale becomes an enjoyable spoof as well as a comment on greed. Celebrated as a poet in his home state of Karnataka, Kambar s work is imbued with a poetic sensibility, laced with earthy humour.

Surveys the many regional literatures of 20th century India.