
Jokumaraswami

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Interviews with Playwrights and Directors
That which Ram Hath Ordained, Or the Tale of Manna Seth
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Autobiography (Atmakatha)

Jokumaraswami

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EZRA WARREN

Indian Horizons Routledge

Theatres of India is a comprehensive and accessible guide to theatre in India. The volume includes twenty-three detailed entries on the regional theatres of India, as well as a selection of India-specific theatre entries that span both rural and urban modes of Indian performance traditions over 2000 years.

A Play in Sixteen Scences Penguin Random House India Private Limited

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

The Omniscient Poet of Karnataka Aesthetics Media Services

The Author Documents For The First Time Productims Of Kanhailal Pebet And Memoirs Of Africa . What Emerged Finally Was A Short History Of His Theatre In Which The 2 Performance Texts Served As A Concrete Examples Of The Larger Political, Ethnic, And Cultural Drives In His Work.

Singarevva and the Palace Katha

A Marxist intellectual, facing an inquiry, stands by his commitment, even as the forces ranged against him rake up a past that is a long and painful story of humiliation, betrayal and failure. In this widely performed play, the public and the private, the ideological and the emotional interpenetrate to make this exposure/self-discovery of a highly-sensitive individual a piece of intellectual history so characteristic of its author, the Marathi playwright G. P. Deshpande, a leading Marxist intellectual himself and Professor of Chinese Studies at the Jawaharlal Nehru

University, New Delhi.

Pearson Education India

Surveys traditional and contemporary Asian theatre through hundreds of alphabetically arranged entries written by more than 90 expert contributors.

Postcolonial Literature Har-Anand Publications

In this edition of Rupkatha we have the privilege of incorporating an introductory essay by Richard Schechner, in which he once again valorizes the anthropological foundations of performance studies and goes on to refer towards the infallible necessity of observing behaviour as a kind of transbiological agency and of tracing its effects in theatre and other kinds of representations. Schechner belongs to a tradition of performance scholars who believed in a kind of large, scientific ontology for the arts, a tendency which is evident when he quotes a New York University scholar. Perhaps the objective vision of a performance continuum is instructive for the future, as it creates an immediate stance, of both engaging as well as transcending the flow of experience in our lives which are organized and controlled by means of mimetically emerging actions. The performer acquires, in Schechner's scheme, as a liminal activist, so wonderfully described by anthropologist Victor Turner, and analysed in the scientism of Geertz' observations of culture as an influential medium in which the arts and performances get endowed with signification. It may be however also worthwhile to consider the very specific nature of the origins of performances and the need to abandon rather than yield to more global discourses of theatre: indeed the Western academics of performance studies may lead to universality and conformity of perspective in the face

of actual cultural and discursive practices. This aspect of de-institutional learning of genres has been taken up in a couple of essays in this edition thus making the debate on performance studies in academic institutions more challenging and interesting to say the least. In this context it should be fitting to assume once again, that theatrical imitation, and the representations of other audio-visual or digital media shall survive and find their fulfilment only when there is organic cultural breeding –and that the assumptions of contemporary ethnography could lend no support in our true appreciation of the spirit of cultural beliefs and the arts in particular. Perhaps there is a need of re-structuring the academic components of cultural studies, one which might gain more energy and impetus of expression from inclusion of people who have no prior training in academic discourse but whose creative life stand out as exemplary precepts for communal harmony. In no case could it be truer than in that of performance arts, including the songs, dances, theatres, and poetry of the common non-writing people.

An Introduction Oxford University Press

G. P. Deshpande is a Marxist scholar, an academic, and a widely produced and translated playwright. Every one of his plays has been put on stage by major directors. His plays have a reputation for being dense in ideas, discussion and debate. This cycle of three plays *A Man in Dark Times*, *Past One O Clock*, *A Passage to Darkness* deals with the impact on human beings, and their relationships, of the collapse of the Communist ideal, and the vacuum left by the loss of belief. The volume contains, in addition to the playscripts, a long interview with the playwright, and introductory essays by both the author and theatre critic Samik

Bandyopadhyay.

Begum Barve Oxford India Collection (Hardc
Two Plays

Two Plays Dharwad [India] : Sivaranjani Publ.

Post-Colonial Drama is the first full-length study to address the ways in which performance has been instrumental in resisting the continuing effects of imperialism. It brings to bear the latest theoretical approaches from post-colonial and performance studies to a range of plays from Australia, Africa, Canada, New Zealand, the Caribbean and other former colonial regions. Some of the major topics discussed in Post-Colonial Drama include: * the interactions of post-colonial and performance theories * the post-colonial re-stagings of language and history * the specific enactments of ritual and carnival * the theatrical citations of the post-colonial body Post-Colonial Drama combines a rich intersection of theoretical approaches with close attention to a wide range of performance texts.

The Right to Rule (Kōyma) ; And, The Domain of the Sun (Sūryasthāna) Greenwood Publishing Group

Ratan Thiyam is one of India's leading theatre directors. His Chorus Repertory Company has forged a reputation for its grand style of visually spectacular theatre, fusing intense dramatic energy with sheer professional skill to create unforgettable productions. Of these, Chakravyuha is a seminal play, which has been performed widely and won critical acclaim, including the Fringe First award at the Commonwealth Arts Festival in 1986. This volume undertakes a close study by Kavita Nagpal of Ratan Thiyam's theatre, its history and development, based on intensive fieldwork and interviews. It includes the complete

performance text of Chakravyuha along with photographs in colour and black-and-white. There are also detailed notes on the legend from the Mahabharata on which the play is based, for readers unfamiliar with the references to events and personalities. Kavita Nagpal is a well-known theatre critic and writer who has been widely published. The lengthy introduction by theatre critic Samik Bandyopadhyay, who has been a keen observer of Ratan Thiyam's work over the years, contributes valuable insights to the understanding of the play.

A Concise Companion Oxford University Press, USA

This Encyclopedic Volume Is The First Of Its Kind In Any Language Covering All Of Indian Theatre. Lavishly Illustrated, With Some Rare Photographs From Archival Collections.

Sarvajna Two Plays Vibrant, Earthy Play Creatively Uses The Local Folk Theatre Form Of Bayalaata, Blending Worship, Music, Dance, Song, Narration, Sex, Death And Religion To Convey A Powerfully Contemporary Anti-Feudal Messages. Twist in the Folktale 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. Contemporary Indian Theatre Interviews with Playwrights and Directors Sangeet Natak Samba Shiva, a Farce The Shadow of the Tiger and Other Plays 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 hard-hitting 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 well-known 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. Quarterly Journal Handbook of Twentieth-century

Literatures of India

Presents A Clever Witty Comedy By Hindi Playwright Mrinal Pande Which Is A Folktale Standing On Its Heed, Rich In Ironical Content As It Holds Up To Satirical Comment The Relationship Between The Privileged And The Poor.

Past One O'clock

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.

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Memories in Hiding

Tooppil Bhaasi, one of Kerala's best-known playwrights, received several awards in the course of his long career in theatre, including the Kerala Sahitya Nataka award, and the Central

Sangeet Natak Akademi award. *Memories in Hiding*, his last work, won the Kerala State Government award for the best play in 1992. *Memories in Hiding* is a dramatic work based on real life. The activist and revolutionary playwright draws on his autobiography to reconstruct an important period in the political history of Kerala just after Indian independence. The Suranad Revolution, which he reconstructs here, was a desperate attempt to resist the tyranny of the feudal landlord system which had oppressed the peasant for generations. Writing decades later, in 1992, Bhaasi revisits that era of passionate idealism and commitment, in a tribute to the sacrifices made by the ordinary people for a cause they believed in. This volume contains, in addition to the translation of the playscript, an introduction to the playwright and the socio-political context of his work by Phillip Zarrilli; the playwright's own introduction; an appendix explaining the logistics of caste and land reform in Kerala; and black-and-white photographs.

Contemporary Indian Theatre

A successful septuagenarian writer sets out to dictate his autobiography to a quizzical young scholar; but it remains unwritten, as he comes up against a whole area of incomprehension peopled by the women in his life, a rival writer and an illegitimate. Different versions of the truth clash as he comes to confront an ego that he had never really known.

Performance Studies

Surveys the many regional literatures of 20th century India.

Sangeet Natak

The plays in this volume draw on myth to communicate situations which are both contemporary and universal. In *The Right to Rule*,

the characters, images and languages are characteristic of myth being non-realistic and non-representational while in *The Domain of the Sun*, in a reworking of the story of Ramayana, the playwright dramatizes the ancient myth of the victory of light and wisdom over the tyranny of darkness, ignorance and evil. Ravan represents the forces of repression, Rama as Suryavanshi embodies the life-giving power of the Sun, and Sita is the earth, in danger of being robbed of its fertility by the prolonged reign of darkness which is eventually terminated by the Sun's triumph. Kavalam Narayana Panikkar utilises several performance traditions of his native Kerala to evolve his distinctive theatre, including Mohiniattam, Kathakali, Padayani or folk dance and Koodiyattam. The result is a rich audiovisual spectacle in which music, song, dance, mime, verse and the spoken word are choreographed into a dynamic unity. K. N. Panikkar is one of India's most active and acclaimed playwright-directors. In 1983 he was honoured by the Sangeet Natak Akademi for his contribution to Indian theatre.

The Shadow of the Tiger and Other Plays

Contributed articles.

Mr. Sapatnekar's Child

The troubled reign of a fourteenth-century sultan of Delhi helps dramatize the crisis of secular nationhood in post-Independence India. A twelfth century folktale about 'transposed heads' offers a path-breaking model for a quintessentially 'Indian' theatre in postcolonial times. The folktale about a woman with a snake lover explores gender relations within marriage. Individual human sexuality meets the historical debate on violence in Indian culture. The plays in this volume span roughly the first half of the

career of Girish Karnad, one of India's pre-eminent playwrights. The three-volume set of Karnad's Collected Plays brings together English versions of his important works. Each volume contains an extensive introduction by theatre scholar Aparna Bhargava Dharwadker, Professor of English and Interdisciplinary Theatre Studies, University of Wisconsin-Madison. The introductions trace the literary and theatrical evolution of Karnad's work over six decades and position it in the larger context of modern Indian drama. In addition, they comment on Karnad's place as author and translator in a multilingual performance culture and the relation of his playwriting to his work in the popular media. Each of these volumes serves as a collector's item, making Karnad's works accessible to theatre lovers worldwide.

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Post-Colonial Drama

In Chandrasekhar Kambar's timeless classic *The Bringer of Rain: Rishyashringya*, a village afflicted with a deadly famine eagerly awaits the arrival of the chieftain's son, whose homecoming promises the return of rain. As the death toll rises, age-old secrets are unravelled and mythical forces step out of hiding. Will the sky relent? Power and bloodshed run hand in hand in Kambar's latest, *Mahmoud Gawan*. Set in the fifteenth-century Bahamani Sultanate, it follows Gawan's rise to fame during a time of intense civil strife when empires routinely rose and fell. Alluring and sublime, *Two Plays* is a must-read for anyone hoping to dip their toes into the rich waters of Kannada folklore and theatre.