

**Ambedkar University Delhi**

**Winter Semester (January to May, 2018)**

**Course Instructor: Vikram Singh Thakur**

**Wednesday 9 AM to 11 AM and Fridays 9 AM to 11 AM**

**Room No. 404**

<b>School:</b>	School of Letters
<b>Programme with title:</b>	MA English
<b>Semester to which offered: (I/ III/ V)</b>	II & IV
<b>Course Title:</b>	MODERN INDIAN DRAMA AND THEATRE
<b>Credits:</b>	4
<b>Course Code (new):</b>	SOL2EN239
<b>Course Code (old):</b>	SLS2EN239

**For SUS only** (Mark an X for as many as appropriate):

1. Foundation (Compulsory)
2. Foundation (Elective)
3. Discipline (Compulsory)
4. Discipline (Elective)           X
5. Elective                            X

**Course Coordinator and Team:** Vikram Singh Thakur

**Email of course coordinator:** vikram@aud.ac.in

**Pre-requisites:** Knowledge of functional Hindi

**ABOUT THE COURSE**

The course has been designed to introduce students of literature to modern Indian drama and theatre. The course very roughly identifies four important periods in the history of modern Indian drama and theatre. It begins by looking at the colonial modernity brought by the British theatre into India and its impact on the evolution of modern Indian drama and theatre. The early Indian theatre in a sense can be called

‘imitative’ as it tried to follow the models provided by the British theatre. This was gradually replaced by plays written in Indian languages. The last thirty years or so of the 19<sup>th</sup> century witnessed commercial theatres in India which gave rise to syncretic or hybrid theatre. Parsi theatre of Bombay is a classic example of commercial theatre that blended the Western and Indian theatrical and dramatic forms. However, by the 1930s, in the wake of high nationalism, one finds social drama and political theatre promoted by IPTA replacing the drama and theatre which were hitherto meant primarily for entertainment. After its disbandment the spirit and politics of IPTA was carried out by various individuals and theatre groups in India like Utpal Dutt and Jan Natya Manch. Also, in the wake of decolonisation, theatre in post-colonial gained a new direction where focus was on Indian history, myth, folk and tradition in addition to realism practised by many playwrights. The course thus engages with these four periods and looks at critical junctures in the history of modern theatre in India.

### MODULE 1: THE BEGINNINGS

Bhatia, Nandi, “Introduction”. *Modern Indian Theatre: A Reader*

Lal, Ananda, “A Historiography of Modern Indian Theatre”. *Modern Indian Theatre: A Reader*. New Delhi: OUP, 2009.

Chatterjee, Sudipto. “Mise-en-(Colonial-) Scene: The Theatre of the Bengal Renaissance”. *Imperialism and Theatre: Essays on World Theatre, Drama, and Performance 1795-1995*. Ed. J. Ellen Gainor. London: Routledge, 1995

Dinabandhu Mitra, *Neel-Durpan (The Indigo-Mirror)*. Calcutta: C. H. Manuel, Calcutta Printing And Publishing Press, 1861.

### MODULE 2: POPULAR THEATRES

Selections from Gupt, Somnath. *Parsi Theatre: Its Origins and Development*. Ed. & Trans. Kathryn Hansen. Calcutta: Seagull Books, 2005.

Hansen, Kathryn. “Language, Community, and the Theatrical Public: Linguistic Pluralism and Change in the Nineteenth-century Parsi Theatre”

Kapur, Anuradha. “The Representation of Gods and Heroes: Parsi Mythological Drama of the Early Twentieth Century”.

Loomba, Ania. “‘Local-manufacture made-in-India Othello fellows’: Issues of Race, Hybridity and Location in post-colonial Shakspeares”.

Select play of Agha Hashr Kashmiri

### MODULE 3: INDIAN PEOPLE’S THEATRE ASSOCIATION AND ITS LEGACY

Waltz, Michael L. “The Indian People’s Theatre Association: Its Development and Influences.” *Journal of South Asian Literature* 13.1/4, MISCELLANY (FALL-WINTER-SPRING-SUMMER 1977-1978).

Bhatia, Nandi. “Performance and Protest in the Indian People’s Theatre Association.” *Acts of Authority/Acts of Resistance*. New Delhi: OUP, 2004.

Sundar, Pushpa. “Protest through Theatre – The Indian Experience”. *India International Centre Quarterly* 16.2 (1989)

Selections from Ghosh, Arjun. *A History of the Jana Natya Manch: Plays for the People*. New Delhi: Sage Publications India, 2012.

### MODULE 4: RE-INVENTING THE SELF: THE POST-INDEPENDENCE THEATRE

Dharwadker, Aparna. “The Formation of a New National Canon.” *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947*. New Delhi: OUP, 2006.

\_\_\_\_\_. “The Critique of Western Modernity in Post-Independence India.” *Modern Indian Theatre: A Reader*. Ed. Nandi Bhatia. New Delhi: OUP, 2009.

Awasthi, Suresh. “‘Theatre of Roots’: Encounter with Tradition”. *TDR* 33.4 (1989).

Deshpande, G. P. “Fetish of Folk and Classic” *Sangeet Natak Special Issue: Traditional Idiom in Contemporary Theatre* (No. 77-8, July-December, 1985)

Habib, Tanvir. *Charandas Chor*. Trans. Anjum Katyal. Calcutta: Seagull, 2004.

Karnad, Girish. *Hayavadana*. New Delhi: Oxford University Press, 1998.

#### Tentative Assessment schedule with details of weightage:

S.No	Assessment	Date/period in which Assessment will take place	Weightage
1	Mid Semester Exam	Third week of February	30%

4	Seminar	After each module	20%
5	Class Participation and discussion	Throughout the semester	20%
6.	Term Paper	Towards the end of the semester	30%