

Bharata's Natyashastra-based Theatre Analysis Model:
An experiment on British South Asian and contemporary Indian theatre in
English

Submitted by Mrunal Prabhudas Chavda to the University of Exeter
as a thesis for the degree of
Doctor of Philosophy in Drama
In January 2015

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Acknowledgements

This dissertation would never have been finished without the guidance and support of my supervisory team, help from friends and support from my family and wife.

I would like to express my deepest gratitude to my supervisor, Jerri Daboo, for her excellent guidance, caring and patience, and providing me with an excellent atmosphere for doing research. I would like to thank Catherine Turner, my second supervisor, who flagged several issues. I would also like to thank Graham Ley for guiding my research in its earlier phase and supported my research and helping me to develop my background in drama and theatre studies. I also thank Jane Milling, my research mentor, who became my first point of contact in the UK providing me pastoral care, inspiration and motivation.

I would like to thank Erin Walcon, Mike Rose-Steele, Nora Williams, Evelyn O'Malley, and Gayatri Simmons, Mandeep Singh, Rupal Trivedi and many friends in Exeter and in India who listened to my wandering thoughts and shaped to refine them in the process of interaction.

I would like to thank my mother and father (this research is dedicated to him), brother and sisters and my second family in Exeter especially Ravi Nathwani, Jessi Nathwani and Anita Nathwani. They were always supporting me and encouraging me with their best wishes.

Finally, I would like to thank my wife, Vinu and my daughter Yuyutsa. They were always there cheering me up and stood by me through the good times and bad.

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Abstract

This thesis tests a newly developed model based on the *Natyashastra*, an Indian treatise on performing arts, and uses this for theatrical analysis in the contexts of British Asian theatre productions and contemporary Indian theatre in English.

The study offers a tool that can provide an alternative model of analysis. By extending the existing analytical models, we can ask questions concerning the actors' emotional manifestation and their mental state while acting. This thesis attempts to interpret the actors' gestures and provides a structure to analyse them. In order to do that, this project uses the *Natyashastra* and *rasa/bhava* concepts as performance analysis tools, which might provide an alternate perspective to theatre analysis.

The thesis reviews existing models of theatrical analysis and argues for an alternative model in Chapter One. It examines the analysis of theatre productions by scholars of British Asian theatre and contemporary Indian theatre in English in Chapter Two. Here, I review the ways in which scholars of British South Asian theatre have examined theatrical productions so far. Chapter Three tests the proposed model on four theatre productions, illustrating the ways in which theatre productions could be analysed, and identifies the model's limitations and advantages. Chapter Four discusses findings in the light of the results analysed in Chapter Three; it also outlines some questions which needs further investigation.

By doing so, this thesis contributes to the field of performance analysis and theatre studies by developing strong links between the manifestation of the actors' bodymind, the directors' reception after their first reading of a play's text, and playwrights' initial emotions within the text, through production analysis.

Introduction

This study examines and develops a new model of performance analysis based in the *Natyashastra* and tests it in the context of British Asian theatre and contemporary Indian theatre in English. This study will interrogate to what extent the *Natyashastra* in these contexts can overcome some of the possible limitations posed by a semiotic methods of analysis. Though the study has limited scope, it will argue that its usability and transposition can be applied to different types of theatre productions in different cultural contexts. The significance of the *Natyashastra* lies in the fact that it addresses various aspects of performing arts such as acting, dance, costume and music. Using a case study methodology, this thesis examines the relevance of the *Natyashastra* in the field of theatre analysis. Exploring the *Natyashastra*, this study develops, tests, and designs a new model after each production analysis, and borrows from other available models of analysis, to make the new model more useful and applicable.

Overview of the problem

Performance analysis is a well-established research area in theatre studies. A variety of scholarship has made a significant contribution to theatrical analysis using theatrical signs and codes (see, for instance, Kowzan, 1968, 1975; Schechner, 1985, 2006; Gantar, 1996; Pavis, 1982, 1997, and 2003). However, such terms of reference in a “pluricodified multileveled theatrical system” cannot lead to “[a]n analysis of [the] theatrical medium” as Amossy stated (1981, p. 5). This was due to the complexity of the terms as suggested by numerous critics such as Kowzan (1975), Elam (1980), Ubersfeld (1981), Fischer-Lichte (1983 and 2014), Helbo (1987), and Marini (1993). These critics have assigned terms such as semiotic, cultural and linguistic with multiple discursive meanings. Pavis has refined this analysis further by stating that an “analysis of an actor’s gestures must be carefully adapted to its object and that there is no all-embracing universal methodology” (Pavis, 1997, p. 206). He further maintains that:

Our task is to imagine a model combining an aesthetic of production and reception, studying their dialectical interaction – in other words, assessing both the production’s anticipated reception and the relationship between the production and the spectator’s activity in the process of reception. (Pavis, 2003, p. 27)

Pavis thus proposes that theatre analysis works on the production, signs and codes interpreted by analysts. In addition, Pavis also considered it impossible to fragment this gestural language into “gestemes” and raised questions about gesture-text interrelations. This proposal left further scope for the analysis of signs and codes generated in (a) creative effort(s) on the page and stage by playwright, director, and actors. This proposal from Pavis could be due to the limitations of linguistic signs and codes manifested through actors’ gestures, which arouse specific emotions in the audience. The discourse on emotions and such signs and codes call for further research in the field. Pavis found the existing models limited in nature in the contexts of production and reception.

Patrice Pavis first presented his model of analysis or *mise-en-scene* in the form of a questionnaire in 1985, and has modified it since then. This questionnaire includes various performance elements, which can be analysed in order to give a better understanding of the performance by searching for meaning in signs and codes. Though this questionnaire can analyse gestures, the results of such analysis reveal limited and perhaps incomplete features of the complex gestural language manifested on stage. A further limitation of this model could also be in its independent performance analysis and not relating this back to the whole performance. The alternative model in this thesis provides not only a comprehensive and integrated analysis of the complex cluster of gestural language, but also can reconstruct the different segments of analysis into the whole performance. By doing this, the proposed model provides a better understanding of the process, meaning and acting.

This thesis argues that Bharata’s *Natyashastra*, a Hindu treatise written in Sanskrit on the art of performance, written between “200 BCE and 200 CE” (Zarrilli, 2000, p. 107), with its highly codified system, interlinking text and gestural language, can offer an alternative model for analysis, in which production and perception are embedded in the *rasa* theory. Zarrilli argued that

...*rasa* theory can function on audience experience from actors’ embodiment of *bhava* and process of aesthetic perception of the whole.

In this sense, the ‘seed’ of the *rasa* experience is implicit in a drama and made explicit by the actors as they perform (Zarrilli, 2006, p. 131).

As such, Zarrilli appears to consider the elements of the *Natyashastra*, such as *rasa* and *bhava*¹, useful concepts for understanding theatrical processes in terms of experiencing *rasa* (taste, flavour or aesthetic bliss) and manifesting them in a performance (production). Another key practitioner, Jatinder Verma, an artistic director of Tara Arts, opined that each theatre production arouses *rasa* despite cultural differences. Interestingly, he considered his method as “Asian masala” and positioned his practice – informed by the *Natyashastra* – thus:

The inspiration for this metaphor has come from the *Natyashastra*: a treatise on the art of performance composed ... in India. [...] A central concept in the *Natyashastra* is that of *rasa*: flavour. As in the flavour of food. Precisely like in cooking, our job in the theatre is to evoke the *rasa* we want in our audiences. (Verma, 2004)

Verma uses the analogy of chef and director to suggest that it is a similar process in theatre that creates *rasa*. Within this “mysterious” (Whitmore, 2001, p. 221) and “complicated” (Ibid., p. 15) progression from play-script to mise-en-scene, the roles of director, playwright and actors have been widely discussed within semiotic theories of theatre. In this thesis, as a student of *Natyashastra* and with an English literature background, I understand *Natyashastra* based on descriptors of *rasabhava* through my lived experience of productions.

Aim and purpose of the thesis

This thesis aims to test a model based in the *Natyashastra* and to ask whether this might be a useful form of analysis, particularly when applied to British South Asian theatre and an example from contemporary Indian theatre in English, as well as whether this can extend into other contexts beyond this.

To this end, it explores an alternative tool for analysing theatre productions, employing concepts such as *rasabhava* (Chapters Six and Seven of the *Natyashastra*), four types of acting (*angika*, *vacika*, *aharya*, and *sattvika*) and postures. Considering the aims and purpose of this study, I shall seek to

¹ *Rasa* literally means taste or aesthetic bliss and *bhava* means internal/mental states of actor while performing. I explain these terms in detail in Chapter One.

answer the following questions.

Research questions

In examining the above premise, the central question this thesis poses is whether the *Natyashastra* is relevant to contemporary theatrical performance analysis. This question is divided into five related questions:

1. How can a model of analysis based on the *Natyashastra* be developed, used, and applied to a range of contemporary performance contexts?
2. What does analysis using the *rasabhava* aesthetic reveal about the aesthetics of a contemporary theatre production, its acting techniques and styles?
3. What does this new model of analysis reveal about the production of British Asian theatre and contemporary Indian theatre that other forms of analysis cannot?
4. What are the limitations of this new model of analysis?
5. What other forms of analysis are needed to offer a more complete and useful model?

With these questions, this study intends to test the relevance of the *Natyashastra* with the methodology as outlined below. This research methodology outlines a model, explained in a later section, which is likely to evolve as the study progresses.

Research methodology

In order to answer the above questions, this study proposes a new model of analysis based on aspects of the *Natyashastra*, which I discuss in Chapter One. Based on the findings of this critical examination, I tabulate² details of each of the aspects discussed in-depth. Using these tables, I analyse actors' manifested gestures during performance. This categorisation is completed from memory as soon as possible – either during the interval or immediately after the performance.

² See Appendix 1, Tables 1-53

The model is tested on a number of productions. Each of these assessments examine a particular aspect of the model, questions its usefulness and what it reveals about the performance. The model is adapted after each case study in response to the successes and limitations found. The aim is to propose a model based on the cumulative results of these case studies. Though this model is based on the *Natyashastra*, it may contain elements from other forms of analysis and used in a range of performance contexts to offer new ways of analysing and interpreting them. I focus predominantly on British South Asian theatre productions to question whether this model can reveal particular aesthetics within these performances which other forms of analysis, based on western theories such as semiotics, are unable to reveal.

In this way, this thesis acts as a laboratory or a testing-ground, in order to question how such a model might be developed and used, and how it might contribute new and original forms of analysis to theatre studies as a discipline.

Having provided an outline of the methodology, the next section discusses the importance of the *Natyashastra*. Bharata's *Natyashastra* has been studied widely across the world for various performing arts such as theatre, music and dance.

Why the *Natyashastra*?

The *Natyashastra* and *rasa* theory have been approached in various ways. *Rasa* and *bhava* have been described as the “language of the staging” (Barlingay, 1981, p. 442) and as “a theory of mimetic communication” (Nair, 2012, p. 3). From the literary and textual analytical points of view, Patankar (1980, p. 300) argues for the relevance of *rasa* theory by drawing upon evidence from theories such as the Aristotelian concept of universalisation, Bharata's notion of *Sadharanikarana* and *rasa* theory, Kantian theory of disinterestedness and Aldrich's theory of categorical aspection. Ramanlal Joshi (1994) uses concepts of *rasa-dhvani*³ to analyse the poems of Umashankar Joshi, a Gujarati poet⁴. C.D. Narasimhaiah's (1994) edited volume *East West*

³ I discuss *rasa* theory in this thesis and leave out *dhvani* theory, which relates to the semantic theory developed by Anandavardhna in *The Dhvanyaloka* (c. 9th century).

⁴ Joshi received the Jnanpith Award in 1967 for his contribution to Gujarati literature.

Poetics at Work provides useful applications of Indian critical theories, including *rasa* theory, to literary texts both Indian and Western. Higgins (2007) analysed the concepts of *rasa* and aesthetic breakthroughs considering Abhinavagupta's interpretations of *rasa* theory⁵ leading towards *moksha* (spiritual vision).

Sundarajan (2010) compares Indian *rasa* with the Chinese notion of savouring. Hogan (2012) discusses the ethical and religious aspects of *rasa* theory in the context of two films – Satyajit Ray's *The Home and the World* (*Ghare-Baire*, 1984) and Shekhar Kapoor's *Bandit Queen* (1994). In another article, Srimani and Hegde (2012) analyse facial expressions of *Bharatanatyam*⁶ dancers using image-processing techniques. Chatterjee and Lee (2012) investigate the tactical crossovers between the strategies of autobiography and *abhinaya* in hip-hop performances. Denise Nuttall (2013) analyses how the "tasting" experience, dominant in the arts of India, affects the global art of practicing the tabla considering *rasa* theory and the phenomenological experience of musical training and performance. Mahesh Sharma's article (2014) *The Eastern and Western Aesthetics: Re-routing Rasa Theory* argues for *rasa* theory as a potential alternative to Western aesthetics. These studies seem to suggest a broad interest in the application of *rasa* theory to analyse literary forms, play-texts, and other performing arts; however, *rasabhava* concepts (such as the descriptors manifested by actors through gestures, facial expressions and postures) have not been applied to theatre productions. By continuing this interest in the *Natyashastra*, this study suggests the possibility that this classical treatise can be used as an alternative method of production analysis.

Motivation for the study

Chandrika Patel's 2008 unpublished dissertation, entitled *The Taste of British Asian Theatre Performance*, provides the inspiration for viewing the *Natyashastra* as a way to analyse British Asian theatre productions. She

⁵ Abhinavagupta's (c. AD 950 – 1020) *Abhinavabhāratī* is one of the earliest commentaries on Bharata's *Natyashastra*.

⁶ A classical Indian dance performed in temples in the state of Tamil Nadu

analyses British South Asian⁷ theatre productions using Brecht's *Gestus*, Pavis' mise-en-scene and Bharata's *Natyashastra*. Her approach provided the motivation firstly to expand the usage of the *Natyashastra* and secondly to advance British Asian Theatre production analysis. Chandrika Patel's research has become a starting point for this study, but it is here developed by focusing upon one model applied to several productions, rather than taking three approaches and applying them to several projects as Patel did in her study. Her approach appears to have been influenced by the reception of *rasas* as meaning-making signs. Her analysis is informed by her feelings on viewing such gestures.

Based on an extensive literature review the question arose as to whether it was possible to apply the existing analytical models to British Asian theatre productions, and the ways in which *Natyashastra* could be used as an analytical tool and could be tested in a different context. Such questioning shaped the main aim of this thesis.

I studied the *Natyashastra* and *rasa* theory as part of my Masters in English Literature, where I applied the theory of *rasa* aesthetics to investigate the dominant aspects of Shakespeare's *A Winter's Tale*. This introduction to the *Natyashastra* allowed me to compare Shakespeare with Bhavabhuti (an eighth-century Sanskrit playwright) in my postgraduate dissertation entitled "Journey towards Fulfilment: A Comparative Study of Shakespeare's *A Winter's Tale* and Bhavabhuti's *Uttaramcharita*". In this textual study, Shakespearean characters such as Hermione and Leontes demonstrated *rasa* and *bhava* relating to pain and suffering in conjugal love similar to Bhavabhuti's Sita and Rama⁸. Both male protagonists abandon their wives and later reconcile for their actions. Though Shakespeare and Bhavabhuti belong to different periods, cultures and nations, there are similarities in their play texts' representation of pain, suffering and reconciliation. One of the limitations of this earlier study was the reliance on a translation of the Sanskrit play-text into English to compare *rasas*; however, I

⁷ This term is much contested and has been narrowed down from British Asian theatre. I have preferred to use British South Asian theatre because the alternative term Asian theatre seems to cover Diasporas from East Asian countries as well. During the course of the study, I realised that they have been categorised separately and has been discussed under the term South East Asian theatre. I will discuss the complexity of this term in the Chapter Two.

⁸ Mythical characters in the epic of the Ramayana, often revered as Hindu gods.

could not examine how these manifested on stage. This background observational research provided the impetus to apply the *Natyashastra* to British South Asian theatre productions.

Before I began my research, an AHRC-funded project (2004-2008) had already started investigating British Asian theatre. Key researchers were Graham Ley (Principal Investigator), Sarah Dadswell (Project Fellow), Stephen Hodge and Jerri Daboo (co-investigators), and Chandrika Patel (Project Studentship). My point of departure was the research outcomes of this project and the references it provided. Various issues emerged, such as “British Asian” identity, theatre practices, and the binaries of alternative/mainstream of British Asian theatre.

My examination begins with Chandrika Patel’s doctoral dissertation, and moves on to Pavis’ questionnaire and models. Pavis’ questionnaire, as published in *Analysing Performance* in 2003, reveals a series of factual questions about set, costumes and lighting et cetera. These open-ended questions invite impressionistic responses based on the spectator or critic’s viewing of the performance or production which makes it difficult to derive an overall conclusion from the findings. The questionnaire does not address the ways in which actors’ psychophysical⁹ acting can be analysed. Pavis in his *Problems of a Semiology of Theatrical Gesture*, extensively reviews areas such as psychology, kinesics and semiotics, and concluded that it is not possible to further analyse “gestemes”, the minimal units of gesture (Pavis, 1981, pp. 72-73, 75).

Pavis elaborates his models to interpret performance by mapping out the complexities of theatre, and by extending and integrating theories of semiotics,¹⁰ theatre and performance. Pavis seems to be concerned with “the mind of the body” and “the body of the mind” (Pavis, 1985, p. 233). Moreover, Pavis defines, in his *Dictionary of the Theatre*, dramaturgical analysis as an effort “to define the specific characteristics of text and performance. It attempts

⁹ A term coined by Zarrilli, which I will discuss later in the due course.

¹⁰ Prague School of Linguistics introduced semiotic theory to theatre and performance, see Jindrich Honzl’s ‘Dynamics of the Sign in the Theatre’ and Jiri Veltrusky’s ‘Dramatic Text as a Component of Theatre.’

to clarify the transition from dramatic writing to stage writing” (Pavis, 1998, p. 123).

He also emphasises pre- and post-production analysis by integrating production and reception in order to better better to understand not only the process, but the product as well. In addition, he calls for the defragmenting and reforming of theatre scholarship with the inclusion of concepts such as concretisation (reading of the text), fictionalisation (technique of storytelling in relation to time, space and action) and ideologisation (ideotext, intertext, and autotext). Discussing these concepts in detail, he provides another category of the latter concept, the ideologeme, which facilitates a connection between three texts he refers to in the category of ideologisation. Through these interlinked concepts, Pavis articulates the dynamic relationship of the production and this idea is extended further with his recent concept of vectorisation. Taking inspiration from Roman Jakobson’s essay¹¹ ‘The Twofold Character of Language’, (Jakobson, 1989) Pavis defines the four categories of his concept of vectorisation: 1) Connecting, 2) Cutting, 3) Accumulating, and 4) Shifting. However, Taylor observes that these elaborate categorisations, the “task” of analysis and “...the procedures for doing so [analysis] remain problematic in that global desires of vectorisation are confounded by the impossibility of exhaustive analysis” (Taylor, 2005, p. 103).

Though Pavis provides a solution to this problem in his article ‘The State of Current Theatre Research’ published in *Applied Semiotics* (1997, p. 132), Taylor asks:

Does such categorisation (i.e. shifting, accumulating, cutting, connecting vectors) actually resolve the issues of segmentation, which it proposes to do, or does it create more artificial categories that ultimately fragment the text once again?...could vectorisation be used to facilitate a more pragmatic approach to the study of ideologisation? (Taylor, 2005, p. 104)

In other words, Taylor illustrates the way in which Pavis complicates the task and procedures of theatre analysis. Following Taylor’s questions and views, it can be argued that theoretically, “no such model has been conceived” (ibid., p. 104) which could reconstruct the “fragment[ed]” study of text to the whole

¹¹ In this article, Jakobson discussed the metonymic and metaphoric axes on which Pavis furthered the concept of vectorisation.

performance. Having said that, one has to acknowledge that Pavis has advanced the multilateral nature of theatre and performance analysis. This study argues that the *Natyashastra* can provide "a holistic examination" (ibid., p. 104) of theatre production by deconstructing and reconstructing the whole performance. By doing so, this study fills a gap within current theatrical analysis discourse.

As discussed, Pavis' work could not provide the 'holistic' analysis of theatre production. This study proposes a model that can provide such production analysis, which can be applied to diverse elements of theatre such as acting, costume, makeup, music-dance and set design. At this stage, this model considers the actors' performance and the manifestation of the characters' internal/mental states (*bhava*). While watching performances, I analyse these *bhavas* using the four types of *abhinaya* (acting) described in the *Natyashastra*, which examine the actors' internal states. Next, the model also analyses features such as plot, blemishes and marks of a "good" play using the *Natyashastra*. Considering *rasa* realisation process to understand acting and meaning, this project may engage the playwright, director and actors at a later stage in the study in order to understand production process. While engaging with these stakeholders and production team members, the study does not aim to examine, compare and contrast the intentions of any of them. This study acknowledges the nuances and challenges of the concept of intentional fallacy and the relationship between playwright, director and actors. The latter has been widely discussed which is explored in later chapters. The project aims to understand shifts taking place in *rasa* and *bhava* in this process of *rasa* realisation. This research analyses the diverse elements of theatre production and considers them in relation to each case study. These case studies may investigate one or more elements gradually in order to provide a model of analysis informed by the *Natyashastra*.

I propose that Bharata's *Natyashastra* might help scholars to take theatrical analysis further at macro and micro levels of actors' manifestations. Further, I emphasise that the proposed model at the end of this thesis, developed out of the acting manual, could contribute to Pavis' model, allowing for an understanding and interpretation of how actors' *bhavas* lead to the

relishing of *rasa* in the audience. I hope to provide in this thesis a model that could be applied to theatre productions.

My analysis uses *Natyashastra*-based concepts to interpret *bhavas* manifested by actors, which I as a spectator felt as *rasa*. While interpreting such *bhavas* manifested by actors, I listed those that made me relish appropriate *rasas*. Patel's dissertation does not attempt such interpretation through listing and interpreting actors' *bhavas*, and could not provide a model of analysis, which this thesis aims to do.

Following from my background in English literature and literary criticism rather than Theatre Studies, this study is a shift from literary analysis to production analysis and from literature to performance. During the course of study, this project transitioned from its primary objective, which was to investigate the impact of (South Asian) diaspora and its comparative study with Indian theatre in English with a view to test the relevance of the *rasa* theory. The aim was to provide “an alternative approach that can yield different results and illuminate different aspects of theory and its relationship to practice” (Ley, 2000, p. 192). The project gradually then shifted from the impact study to production analysis of British South Asian theatre and Indian theatre in English, as the production analysis in both these contexts seemed an obvious gap. This minor change in approach of the study could be cited as the reason for the focus on these two contexts while keeping British South Asian theatre and Indian theatre in English at the core of this project. Both these theatre practices have been studied with postcolonial theories and Chandrika Patel's experimentation with the *Natyashastra* to analyse British South Asian theatre productions became the starting point for testing which then also became an inquiry to examine in a different cultural context. Therefore, this thesis considered examine the evolved model to test it to Indian theatre in English as an attempt to write back (using Indian philosophy) to the dominant (Western philosophy). This testing might reveal a potential tool to understand the *Natyashastra* in the theatre and performance analysis field.

To the best of my knowledge, no study to date has tested the *Natyashastra* from such an analytical perspective. In a series of lectures on the

Natyashastra delivered at Kalakshetra bhavan¹² in Chennai (India), Bharat Gupt argues, that Schechner has developed the concept of performance theory from the *Natyashastra* (Gupt, 2012) which might be contested. While Schechner developed his *rasaboxes* exercises from the core concept of the *Natyashastra*, it should be noted that that this is an exercise and not a form of analysis. I instead explore ways in which actors' bodily manifestations could be analysed using the *Natyashastra*. Gantar (1996) states that theatre as "a sophisticated rhetorical instrument in which one group of people is delivering messages, occasionally distracted by unwanted intrusions of noise, to another group of people" (Gantar, 1996, p. 540). Furthermore, he notes that theatre is "subject to the performer's emotions and the spectator's prejudices" (Gantar, 1996, p. 544). He also suggests that theatre analysis should investigate manifestations of actors' emotions as well as spectators' reception of actors' bodily manifestations. He further states, "today, theatre scholars are often more interested in the actor's gestures or delivery than in the literary analysis of the text" (Gantar, 1996, p. 538). Gantar's observations provide a case for a more structured approach for decoding psychophysical acting rather than play-texts alone. Thus, this study investigates the usage of *rasabhava* as an analytical tool by applying it to British South Asian and Indian theatre in English productions.

British South Asian theatre

This thesis analyses British South Asian theatre productions as case studies with which to test the *Natyashastra*-based model. 1997 marked the 20th anniversary of the founding of Tara Arts, a pioneering British South Asian theatre company. Ley's article, "Theatre of Migration and the search for Multicultural Aesthetic: Twenty Years of Tara Arts", published in the *New Theatre Quarterly*, focused on Verma's theatrical practices under the shadow of his dual migrant status. Since 1997, researchers and practitioners have discussed issues such as identity, theatrical practices, and the label "British

¹²The place is known for training and performances especially *Bharatanatyam*, Carnatic vocal and instrumental music, the visual arts, traditional crafts and textile design, textual heritage, aesthetics, history and philosophy. This is a recent series of lectures delivered on the *Natyashastra* at Tagore Hall, Kalakshetra Foundation on November 6, 2012. The series can be found on the link provided:
https://www.youtube.com/watch?v=zR2nCmB3AMo&list=PLaVKBX_SVdsxRK87tcB-SNFyZjn6VINbF&index=1

Asian” in scholarly literature. This label has been contested and has evolved, especially since Ley secured AHRC funding for the four-year project mentioned above.

Scholars of British South Asian theatre argue that analysis of this “theatre movement” has different critical approaches. First, scholars such as Ley (1997, 2010, and 2011), Ley and Dadswell (2009, 2012) provide a historical approach to analysing British Asian theatre. Second, scholars such as David Lane (2010), Gupta (2009, 2012) and Griffin (2003) have discussed the application of the highly political and contested label “British Asian”. Practitioners such as Gupta, Bancil, and Steele are divided over the issue of employing Bollywood stylized songs, music and dances in British South Asian theatre. Finally, Godiwala (2006), Hingorani (2010) and Chambers (2011) have explored contentious issues such as identity and the post-colonial application of various prefixes to cultural practices with Indian or African roots. Approaches on acting, for example Tara Arts’ “Binglish” and Tamasha Theatre Company’s “hot seat”, which will be discussed later in Chapter Two. Thus, British South Asian theatre as a critical context provides many opportunities to test Bharata's *Natyashastra* for production analysis. In order to test the practicalities of the *Natyashastra* model, it is also necessary that this study apply it to a different cultural context. Given that the *Natyashastra* originated from the Indian sub-continent, contemporary Indian theatre in English seems an ideal initial area for study.

Contemporary Indian theatre in English

There is a rich history of Indian theatre and while it is not within the current scope to document this in its entirety, this thesis will consider important historical influences shaping contemporary Indian theatre in English. At this stage, I wish to define the concept of “contemporary” as used in this project. Clair Bishop, a New York-based art historian, defined “contemporaneous” as “a work of art that speaks to the contradictions of existing in a world fraught with numerous co-existing, competing, and unequal modernities” (Bishop, 2012, p. 47). The reasons to adopt Bishop’s definition are many. First, contemporary Indian theatre in English embodies the contradictory realities of Indian social,

cultural, and political life. Second, in India traditional forms of theatre coexist with forms borrowed from the West and synthesise East and West¹³. Third, there is linguistic inequality in Indian theatre, where a dominant language is given prominence, be it English or regional languages such as Marathi, Bengali, and Gujarati. Finally, Richmond et al. (1990) highlight diversified, unequal, and contradictory co-existences in Indian theatre. In this way, Indian theatre comprises myths, history, epics, Sanskrit theatre, Western practices, recent past (partition in 1947), and the influences of globalised culture. In Indian theatrical contexts, I deem it necessary to highlight the complex interaction of classical, traditional, folk, popular, and (post)modern forms, which I discuss in Chapter Two.

As with British Asian theatre, I survey recent analysis of contemporary theatre productions in India. The approaches of theatre critics such as Oommen (2001), Chatterjee (2007), Sugimoto (2008), Mee (2008), and Bhatia (2008) are informed largely by post-colonial or (post)modernist theories. They analyse play-texts considering history, social issues, thematic analysis, myth, cinema, and regional communal politics. Chatterjee (2007) analyses colonial performance in other languages and regions. He interweaves theatre history with the colonial mise-en-scene to substantiate his methodology. Through recording videos and participating as an observer of the rehearsal and live production, Mee (2008) explores the plays of Ratan Thiyam Panikkar, a Manipuri¹⁴ practitioner. Her approach in analysing his plays is based on the theatre of the roots¹⁵ movement. Tracing pre-colonial political and theatrical history, Mee analyses plays and performances. She noted Western influences, which “impose[d]” an author-text centric “conceptualisation of theatre as dramatic literature” that might have “erased several centuries of performance-based theatre” (Mee, 2008, p. 2).

Saroj (2010) examines Shudrak’s *Mrichkattikam*¹⁶ by comparing it with Bhavabhuti’s *MaltiMadhav*. Informed by Sanskrit and Prakrit languages, she

¹³ I acknowledge the inherent problems with these terms.

¹⁴ Manipur is in the North East region of India.

¹⁵ A post-independent movement in theatre, which sought to establish Sanskrit and traditional folk forms of theatre against Western practices. I will discuss its origin and key aspects in Chapter Two.

¹⁶ A ten act play written in Sanskrit by Shudrak (2nd to 5th century AD) and translated in English as ‘Little Clay Cart’. (Richmond, et al., 1990, pp. 55-62)

analyses characters, plot, themes, and political aspects of the play-text. Chitra (2012) investigates *Charandas Chor* by Habib Tanvir, a Royal Academy of Dramatic Arts (RADA) theatre practitioner. As a Hindi and Chhattisgarhi language speaker, Tanvir draws upon and uses the folk and traditional features of theatre from these linguistic regions. Chitra examines Tanvir's work from textual and political perspectives without using any specific theories but instead offers more of a general character analysis. She discusses Tanvir's prior activities, the circumstances after the production, especially political threats to his life and troupe; however, she does not elaborate how actors perform and their manifestations. In a similar study, Mukherjee (2013) investigates playwrights using postcolonial theory and identifies "cultural schizophrenia" (Mukherjee, 2013, p. 190) in their practices. Her research specifically addresses the theatre of the roots movement.

Velmani (2013) blends tradition and modernity in terms of the form, function, and meaning of modern plays in Indian epic theatre vis-à-vis works of Western epic theatre, especially focusing on the impact of Brecht on the works of leading Indian playwrights such as Girish Karnad, Mahesh Dattani, and Badal Sircar. Banerjee (2013) analyses Dattani's *Brief Candle* (2009) by exploring performative elements such as set design. In this production, a multilevel stage is employed, with different levels connoting different planes in time and space. By doing so, he draws upon the frameworks of performance theorists such as Jackson, Schechner, and Shepherd. Banerjee pays more attention to Dattani's "sharp sense of the theatre and performance, of performing bodies" (Banerjee, 2013, p. 239) than focusing onto themes, plot, and character analysis. He examines *Brief Candle* with special focus on concepts such as time-space, mask, and body, and the performative scope of the body. Banerjee's analysis "evaluates and emanates the concept of performativity in Dattani's *Brief Candle*" (Banerjee, 2013, p. 245); however, this is achieved only through a published text and not through analysis of a live performance.

It is evident that scholars have analysed Indian theatre in English and in regional languages from various perspectives, including *rasa* theory. Studies such as that of Sharma (2014), Lone, (2012), and Patnaik (2013) are largely based on play-texts and do not address the production analysis of Indian

theatre in English. Specifically, Patnaik (2013) has explored the transcultural application of *rasa* theory to a range of literary genres such as poetry, drama, fiction and the works of authors such as D.H. Lawrence, Kafka, and Hemingway to list a few. In this research, while considering the validity of *rasa theory*, Patnaik also highlights problems related to texts, meaning and reader/audience response (Patnaik, 2013). Patnaik demonstrates an applicability to modern Western literature; however, this literary framework cannot be applied to theatre productions. Other scholars apply *rasa* theory to analyse play texts. Leena Cheriya (2013) uses Eliot's *The Family Reunion* as one of her case studies, from which she analyses Amy's speech (Scene 1 p. 285) as an example of *karunarasa* (tragedy) (Cheriyam, 2013, p. 102). Similarly, in an article entitled 'Filming a metaphor: Cinematic liberties, *Navarasa* influences and digressions in adaptation in Sanjay Leela Bhansali's *Devdas*', Piyush Roy analyses *rasas* in a film context. In this paper, he examines the *rasas* evoked through the songs from the film *Devdas* from a narrative approach (Roy, 2012). These cases along with others, do demonstrate that *rasa* theory has been used to analyse literature, theatre and films; however, these studies lack the rigorous approach laid out in the *Natyashastra* in the contexts of enacting *rasabhava*. The current study fills this gap by testing a *Natyashastra*-based model in the contexts of contemporary British Asian and Indian theatre productions in English.

Scope of the Study

In the first instance, this thesis will focus on British Asian and contemporary Indian productions in English, in order to establish a *Natyashastra*-based model for wider production analysis. This thesis investigates the relevance of the *Natyashastra* to contemporary theatre productions, and presents an approach to developing a viable model of analysis. Attention is paid to the aspects that appear most beneficial and feasible in regards to introducing this model.

It is beyond the scope of this study to analyse how an audience experiences *rasabhava*. Audience analysis is too large a task for this project and unfeasible at this stage because:

1. I am interested in how actors manifest *bhavas* based on their

internalisation of the character. The forty-nine *bhavas* and their possible permutations and combinations are too complex to be simplified into a questionnaire.

2. Subjectivity and subjective engagement in theatre production can be difficult to synthesise at this level. Finding the right moment from the production, a *rasa* out of the eight *rasa* and the debates on audience analysis are some of the challenging questions. By limiting audience response in this study, I aim to provide targeted, more comprehensive, informed and well-placed comparisons between productions and technical details. In this way, my role as a spectator/critic will be well defined; however, having distinguished myself from the rest of the audience, I am also aware of the risk of subjectivity. In order to overcome this, I try to include a general observation from the audience, though in a limited sense and without conflating it with my own reactions.
3. I could have used technology such as audio-video responses, Audience Response Systems and Personal Response System Tools, to overcome the complexity mentioned above. However, the cost, reliability and technical aspects of these hi-tech tools could actually be a hindrance to the study. However, I do see the possibility of investigating this aspect the in future.
4. *Natyashastra* seems to overlook the complicated and complex relationship between playwright, director and other production team members in contemporary theatre practices. My primary analysis of this acting manual suggests the linearity of *rasabhava* progression from playwright to mise-en-scene.

Considering these constraints, I decided to omit audience responses and the intended *rasabhava* from playwright to mise-en-scene from this study. If I had undertaken audience analysis, the focus would have shifted towards reception theories, which would have gone beyond the scope of the study. However, I see potential in the future to expand this model and to incorporate audience analysis as well.

Limitations of the research

The present study takes into account the following limitations:

1. I perform two roles: a) spectator and b) analyst, which might influence the analysis, which I have briefly explained above.
2. It was tempting to contribute to ongoing discussion on cultural and identity issues in British Asian theatre productions. However, having focused on the development of the *Natyashastra*-based analytical model, these are not discussed at length. Where these issues surfaced in the research, observations are made through the model. I have dealt with them briefly, insofar as they were pertinent to the wider project.
3. Nair (2012) and Nummenmaa et al. (2014) suggest strong links between *rasabhava* and cognitive/neuroscience. I have consciously avoided treading onto this path, as it requires interdisciplinary research beyond the remit of this study.
4. Bollywood music, Indian traditional and classical music, and dance are other aspects I have largely avoided discussing, due to my limited expertise in these areas of performing arts.

Identification of these limitations has helped this study to develop and connect to various aspects of performing arts. The next section discusses the importance of this study.

Significance of this Study

This study is an experiment within the field of theatre and performance analysis. It can be of interest to theatre critics, researchers, and academics by offering a better understanding of how the *Natyashastra*, as an alternative analytical tool may play a vital role in the wider debate on theatrical models of analysis. I see the model as an important contribution to performance analysis studies as it attempts to provide a detailed view of actors' manifestation of gestures, facial expressions and postures. By developing such model of analysis, not based in the Western theories of analysis, I seek to provide an

'objective' and diversely applicable model as Pavis sought to. By attempting this, the effort is not to oppose, as Postcolonial theorists would argue, but to present a model that can be developed using existing theories of performance to present a model for analysis as a starting point.

In this section of the introduction of this study, I have outlined the aims and purpose of this research, the questions I seek to answer, the scope and nature of the study, as well as its limitations and academic importance. The next section provides the structure of this study.

Structure of the thesis

This thesis is divided into three sections. First, a proposed model and context (Chapters One and Two); second, the analysis of case studies (Chapter Three); and finally, a conclusion (Chapter Four).

Chapter One addresses the first aim of the thesis, namely, to provide an understanding of the way in which the concepts of *rasa*, *bhava*, and *abhinaya* can contribute to performance analysis as analytical tools. This chapter also investigates the limitations and advantages of existing performance analysis models that conceive theatre as a medium of communication. Whilst this chapter has strong lines of continuity with previous performance analysis models, its focus is to test a newly developed theatre production analysis model based on the *Natyashastra*.

Chapter Two addresses the second aim of this thesis and provides an overview of the emergence, growth, and critical analysis-reception of British South Asian theatre and contemporary Indian theatre in English. Primarily, I explore the development and proliferation of British South Asian theatre since 1997 and contextualise it in relation to the process of South Asian migration to Britain prior to the 1970s. Mapping out the ways in which British South Asian theatre has been studied also suggests ways in which they differ, given scholars' focus on British Asian South theatre companies. I also explore the relationship between British South Asian theatre and Bollywood. I map significant historical features and phases of Indian theatre and the various influences on English-language theatre in India. These include Sanskrit,

European, and Parsi theatre, languages (Hindi, Urdu, and English), traditional folk performances and the strong historical links with earlier Hindi films. I highlight these, and focus on the ways in which scholars have analysed theatre productions using existing theories, concepts, and performance analysis models.

In Chapter Three, I approach the third aim of this thesis and provide a detailed production analysis of four plays, three by British South Asian theatre companies and another by a Mumbai-based theatre company. This chapter is divided into two parts. The first part relates to British South Asian theatre and the second to contemporary Indian theatre in English. I first provide an original interpretation of Chohan's *Kabbadi Kabbadi*, Gupta's *Wah! Wah! Girls*, Verma and Singh's *The Kanjoos*, and Dattani's *Where Did I Leave My Purdah*. I next move on to explore each production in relation to the four aspects of *abhinaya* and *rasabhava* concepts, as well as in relation to the use of Bollywood song and dance sequences, as outlined in Chapter Two. Each case study comprises a synopsis, details of the production team, a brief note on the playwright and director, followed by the main *Natyashastra*-based plot analysis, and my observations. Based on these observations, and drawing evidence from the playwright, director, and actors, I analyse these productions using the proposed model. The quotes used are transcriptions from recordings of the performances; they are not from the published play-texts. It was a deliberate choice to use recordings instead of play-texts because of the need to contextualise my analysis upon the stage and use that context to develop my analysis further. In this way, I tried to minimise the use of the play-text and concentrate on the moments from the production chosen for the analysis.

The conclusion in Chapter Four discusses the findings of the analysis and reflects upon the original contribution this research has made to the field of enquiry. It also discusses the evolved model and the process of its development. This chapter then discusses the limitations and advantages of the proposed model, which emerged in the course of the research. Finally, it reflects and evaluates the questions addressed in this study, which might inform future research.

The next chapter looks at existing semiotic models of analysis, with particular reference to Pavis' questionnaire and hourglass model. This leads into an exploration of the ways in which the *Natyashastra* can contribute to the field of theatre and performance analysis using the concepts of *rasa*, *bhava* and *abhinaya*.

Chapter One: Existing Models of Theatre Analysis, the *Natyashastra*, and a Proposed Model

Introduction

This chapter aims to understand how to use the *Natyashastra* in developing a model for contemporary performance analysis. To achieve this aim, this chapter first reviews existing performance analysis models and their limitations. Patrice Pavis' contribution to the field of performance analysis and semiotics is integral to this debate. Second, this chapter examines various features of the *Natyashastra* and proposes the initial model of analysis. Third, it explains the tabulation of the *Natyashastra* to analyse theatre productions. Finally, it concludes by highlighting the gaps in existing research by scholars and the way in which these gaps can be filled using the *Natyashastra*-based model.

Theatre and Semiotics

Semiotics, the study of meaning-making through signs and symbols, has profoundly influenced the study of theatre. Scholars such as Kowzan, Helbo, and Pavis have developed semiotic analysis of theatre, based upon the work on signs and codes carried out by early influential linguists such as Charles Peirce (1839-1914) and Ferdinand Saussure (1857-1913). Here, this study traces the development of semiotic analysis of theatre after the significant contribution by the Prague school of semiotics in the 1930s.

Polish semiotician Tadeusz Kowzan reinvigorates studies carried out by the Prague school of semiotics. In 1968, Kowzan interpreted theatre using codified auditive, visual, and extra-linguistic signs as a comprehensive "repertoire of signs". Kowzan stresses that "the aesthetic or emotive function can constitute the principal, if not the only *raison d'être* of certain signs conveyed during the performance" (Kowzan, 1975, p. 212). Explaining theatre as a system of signs, Kowzan suggests a strong relationship between emotions and these signs. His research emphasises that in addition to written language, text written in theatre operates in different gestural and paralinguistic signs, which actors exhibit while performing.

Noted for his elaboration of the two semiotic processes of communication and signification, Italian semiotician Umberto Eco comments that signs are further divided into, “natural and artificial” categories (Eco, 1977, p. 111). Furthermore, he proposes that meaning is derived out of cultural conventions and not from states of an objective world. Eco questions the notions of icon and index, and their dependency on referents. In doing so, he showed that semiotics is more concerned with meaning, rather than with referents. The alternative system he provides is not a typology, but a classification of signs in performance. Thus, Eco offers the idea that meaning of signs may be culturally defined.

The development of viewing performances as a process of communication has provided scholars with a framework to examine theatre, which as a result also raises questions on the nature of text and performance. Written text has literary value, while the performance of these texts interweaves literary and performative value. Both help in shaping the meanings which make up the plot (Elam, 1980, Pfister, 1988 (1977)). Elam defines theatre as “communication affected by certain oscillations such as ‘noise’” (Elam, 1980, p. 39). He uses his extensive table to differentiate between theatre subcodes, cultural codes and dramatic subcodes.

Anne Ubersfeld’s (1981) questionnaire concentrates on material, desire, and communicative aspects of the “concretised” performance of a literary production. This French semiotician also highlights the interrelatedness of theatrical systems. She challenges the concept of ‘translation’ from text to performance, which exists on the hypothesis that written text is equal to its performance on the stage. This leads to the assumption that the only right way of interpreting or examining the director’s ‘translation’ is against the text itself. For Ubersfeld, the play text is incomplete and is only fully comprehended with thorough scrutinization and consideration of the time aspect. Thus, Ubersfeld distinguishes the written text, performance and their interrelation. The work of Eco, Elam, Ubersfeld and others provide not only a better understanding of text, performance, gestures and paralinguistic texts, but they have also identified significant processes in theatre operating at cultural level. This background helps to understand Pavis’ work and his contribution to semiotic analysis of theatre.

While Ubersfeld continues to refine Propp and Greiman's Actantial model¹⁷, Pavis is concerned with the semiotics of reception and its role in the process of both textual and performance concretisation. Patrice Pavis (1982) notes that semiotics, in fragmenting the theatrical aspects of a performance, cannot handle the temporal flow of theatre. Taylor argues that:

His [Pavis'] model thus represents, in many ways, the first phase in the globalization of theatre and performance studies in the sense that it is combinatory model that seeks to understand the dramatic text both on the page and on the stage, from within and from without. (Taylor, 2005, p. 93)

Taylor considers the Pavisian semiotic model an important development in understanding theatrical analysis using signs and codes emerging in the theatre.

Amidst this complex field, Pavis (1985) develops a questionnaire for performance analysis. His model notes the important relationship between spatial forms and gestural signs, with a particular emphasis on bodily expressions, which can contribute to scenographic constructions. Taylor observes that

It has also inspired his development of pedagogical questionnaires designed to illicit a holistic examination of the theatrical event from semiotic, psychoanalytic, and sociological points of view. [...] his work has evolved most recently to include a study of intercultural practices in theater, which require a re-evaluation of theory and performance from an anthropological approach. (ibid., p. 104)

Pavis' above approach presents some complex and problematic areas such as the concept of culture; however, as Taylor suggests, Pavis' work initiates a more holistic approach to production analysis. Developing Pavis' approach, Fischer-Lichte (1983) divides signs into cultural, kinesics, proxemics, and spatial as well as non-verbal acoustics to analyse theatrical performance. Schechner (1985) observes interactive communicative practices taking shape between performers and audiences in theatrical spaces. Helbo's questionnaire (1987) further interrogates stage space, objects, the interrelationship between

¹⁷ The actantial model is a device that can theoretically be used to analyse any real or thematized action, but particularly those depicted in literary texts or images. (for further information see, <http://www.signosemio.com/documents/Louis-Hebert-Tools-for-Texts-and-Images.pdf>)

the actor and director, genre, plot, modes of exchange, and the role of improvisation. In doing so, he acknowledges the spectatorial experience in theatre communication as a flow of energy, libidinal exchanges and post-structuralist controversy. Carlson (1993) notes that

[Helbo]...suggests that this division in fact operates in theatre as an ongoing dynamic. Theatre itself is a 'site of confrontation' between the voice, the site of communication and the body, the site of flows of pleasure and desire. (Carlson, 1993, p. 514)

In short, Helbo perceives theatre as bodily communication using verbal and non-verbal signs: "sign and desire, both meaning and the denial of meaning, both real physical presence and signifier of a narrative concept that denies that presence" (quoted in Carlson, 1993, p. 514).

In the introduction of their book *Theatre as a Sign-System*, Aston and Savona (1991) trace Brecht's "alienation effect" to the Russian formalist process of "defamiliarisation" and associate it with the sign-system on stage. They utilise theatre semiotics as a methodology to analyse drama, play-texts, and performances. They elucidate form, character, dialogue modes, and stage direction, examining the organisation of acts and scenes in the plot. They also discuss language in terms of text in performance to classify theatre as a codifying sign-system and the decodifying activity of the spectator. They examine images and systems of staging in ten selected texts, and suggest that semiotic signs and codes are central to theatrical analysis.

Rejecting metaphorical extensions of the linguistic model to the field of nonverbal semiotics (Marinis, 1993, p. 1), theoretician Marinis seeks an alternative answer beyond this theory. For Marinis, a semiotic model "deployed within a complex network of emotional and intellectual transformations, cannot be addressed as a purely extra-semiotic phenomenon and hence [is] relegated to the ineffable and unanalysable" (Marinis, 1993, pp. 147-148). However, he does suggest the semiotics of *performance text* and refines it more accurately as the *textual analysis of performance*. This then tends [sic] towards a systematic definition of performance in terms of *text* (ibid., p. 1). While this suggestion alludes to performance analysis, the study of performance text remains at its centre. Rather than continuing the examination of performance text, this thesis looks at analysis of actors' manifestations of micro gestures.

In his book *Directing Postmodern Theatre*, Jon Whitmore (1994) discusses the twenty-sign system of theatre. He divides the communication system of theatre into two broad categories. The primary system covers linguistic, visual and aural systems, while the secondary system consists of olfactoral and tactile systems. In his elaborate discussion of the transformation of play script into production text, he explains the director's "choices" (Whitmore, 2001, p. 22) which are made in the complicated processes of theatre. Based on these choices, directors "manipulate" (Ibid., p. 4) theatre sign systems. Whitmore argues:

The choices depend on the director's own aesthetic interests and method of operating, the play script or performance vehicle that the director has chosen, and the meanings the director hopes the spectator will assemble. The emotional, spiritual, intellectual, and aesthetic impact of the performance will be shaped and perhaps even dictated by these core choices. The overall directorial style of a performance (or series of performances) will be identified by the sign systems the director chooses and the priority assigned to them. (Ibid., p. 30)

Directors' choices thus become a core element in generating "the final meanings of a performance [...] by each spectator, uniquely" (Ibid., p. 15). Drawing his arguments from reader-response theory,¹⁸ Whitmore argues that "directors point readers/spectators in directions that shape or guide spectators' reading" (Ibid., p. 20). Actors and directors invent and re-invent the meaning of play-texts, rendering it highly complicated to investigate the playwright's intended meaning in the production text without undertaking research from commissioning, rehearsals and the mise-en-scene of a single production.

Furthermore, Whitmore also questions, "whether any single overarching meaning can be shared by all spectators in an audience" (Ibid., p. 54). Using his twenty sign system of theatre (Ibid., p. 13), he provides an example of an exercise carried out with an undergraduate directing class. In a synchronic analysis of a hypothetical play script of *Dracula* with three different interpretations, his students demonstrated that "there is no single way to present even one moment of a play script" (Ibid., p. 217). In this exercise, his

¹⁸ This literary thought was developed in 1960s and 1970s keeping the reader's interpretation at the centre not the author's intended meaning. The works of Norman Holland, Stanley Fisher, Wolfgang Iser, Hans-Robert Jauss and Ronald Barthes are important contributors for the development of this theory.

students demonstrated analysis of the twenty sign system including visual signs such as facial expressions and gestures. This provisional analysis revealed that it is possible to classify an actor's state of mind, but they do not show how facial expressions and gestures can be enacted during a performance. Whitmore then suggests that "diachronic analysis of the use of signs and sign system[s] in a performance is often perplexing" (Ibid., p. 228). He stresses the difficulty to analyse a theatre production "consisting [of] thousands of individual moments" (Ibid., p. 219). Considering Whitmore's observations that it can be overstretching to analyse a production of two or more hours, this study intentionally offers analysis to limited scenes from the production case studies using *rasabhava* descriptors from the *Natyashastra*.

Referring to six "universal" emotions, Pavis indicates that "an analysis of an actor's gestures must be carefully adapted to its object and that there is no all-embracing, universal methodology" (Pavis, 1997, p. 206). In relation to the discursive and ideological formation of theatrical signs, he examines performative dimensions. In doing so, he confirms the limitations of the semiotic approach to theatre analysis, on the basis that it is not possible to analyse gestures to derive meaning. Describing the language of the body, he argues that fragmenting gestural language into "gestemes" is not possible, and raises the question of gesture-text interrelations. While referring to gestures, he considers the audience's conscious reception of "immediate impressions" (Pavis, 2003, p. 10) of the signs embedded into the production. He elaborates that "one of the tasks of performance analysis is to note when [and] how such emotions arise, and how they influence meaning and the senses" (ibid). In other words, signs may not always allow analysts to observe the meaning generated by emotional manifestation through acting in theatre.

Twenty-first century theatre and performance studies expand their scope with the growth of performance analysis influenced by information and communication technologies, intercultural practices and what Lehman described as "postdramatic" theatrical practices. In *Theatre Histories*, Zarrilli et al. (2006) survey the historical period from pre-1700 to 2009, with reference to the growth of information communication technologies such as language, print, and the microchip (Zarrilli et al., 2006, p. xxix). They observe, "Theatre and performance are complex cultural and communal communication rooted in the

ability to define and express identity” (Ibid. p. xxviii). More recently, Silva (2013) also supports the idea of theatre as a communication process “derived from its essential need for the spectator’s co-presence and its development *hic et nunc*, in time and space” (Silva, 2013 Spring, p. 42). Fischer-Lichte’s analysis of Lear’s performance in Chapter 4, p. 62 seems rather linear and lack vividness. It seems that beyond ‘movement’ she has nothing to offer explicitly. This book was first published in 2009 in German; the English edition became available in 2014. Between 2009 and 2014, to the best of my knowledge, Fischer-Lichte does not seem to have provided any explicit analysis that can analyse actors’ psychophysical acting. Similarly, Pavis in his recent book *Contemporary Mise-en-Scene: Staging Theatre Today* has argued for an ‘untranslatable’ (Pavis, 2013, p. xiv) concept of mise-en-scene that provides an “implicit system of organisation of meaning” (Pavis, 2013, p. 4). Theatre scholars therefore consider theatre as a transmitter of verbal and non-verbal messages with different signs and codes.

European scholarship has advanced our understanding of theatre signs and codes. However, in theatre practice, twentieth-century European theoreticians and stage directors found discourse concerning the performer’s body language to be insufficient. This dearth led them towards Asian theatre (for example see Ikegami, 1977; Brandon, 1993, p. 73 and Zarrilli (2006) for their discussion on Kathakalli). Elaborate signs and physical actions attracted directors including Antonin Artaud¹⁹ (1896-1948), Konstantin Stanislavski²⁰ (1863-1938), Vsevolod Meyerhold (1874-1939)²¹, and Jerzy Grotowski (1937-1999)²².

Critics such as Bharucha (1993 and 2000) are highly critical of appropriating elements and aesthetics from performance forms without proper understanding and contextualisation. For example, Schechner’s research on The Ramnagar Ramlila claims that audiences have gathered to see the performance as entertainment in the postmodern context. However, at the same time one cannot overlook the demographic details such as age and gender of

¹⁹ The French playwright and director (see Elam, 1980, p. 69).

²⁰ Russian theatre director (see Barba, 1995, p. 28 for his Method of Physical Action and Barba and Savarese, 1991, p. 152)

²¹ Russian theoretician and theatre director (see Barba, 1995, p.20 for his biomechanics)

²² Polish theatre practitioner and director, (see Richards, 1995, p. 101 and 104)

the audience in Ramnagar, Varanasi. This place has many Hindu temples and old age homes where old and disabled parents are left on their own. This aged population, many of whom are largely living in slums (according to 2001 census report around 138,000 (Census of India, 2001)) rely heavily on food served by charities, temples or even patrons after such performances. This could suggest that the audience are not part of an 'entertainment' or 'performance' audience, but might be a vulnerable old aged audience waiting for food in the guise of a religious ramlila gathering as implied by Bharucha.

In the following section, I discuss the reasons why the *Natyashastra* can be a useful treatise to understand theatre analysis and offer a *Natyashastra*-based model based on a more thorough and grounded knowledge of the classical text.

The Natyashastra: Historical Background and Context

In Sanskrit poetics, the terms used for theatre and drama are *drśya śrīya-kāvya* (performed or recited poetry). Bharata, the mythical author of the *Natyashastra*, discusses these terms in detail in the treatise. *Natya* in a very loose translation means drama or theatre and *śāstra* means science. Thus, *Natyashastra* means science of drama. The first chapter of the *Natyashastra* gives an overview as to how this treatise was founded, with particular reference to *tretayug*²³. It was within such context that the *Natyashastra* was written to entertain and educate *dharma* (duty).

Scholars trace the roots of the *Natyashastra* in the Vedas (between 1700 to 1100 BCE) and highlight its religious significance. Both R.K. Dhavan and V. K. Reddy regard it as the fifth Veda (Dhavan & Reddy, 2004, p. 4), while Schwartz considers it as a religious text (Schwartz, 2004, pp. 1-3; 14-20). Such views limit Bharata's "colossal work on dramatic art and technique" (Srinivasan, 2014, p. 29). Within these diverse views on the *Natyashastra*, I explore it as an

²³ According to Hindu mythology, time is divided into micro to major cycles. There are four major cycles according to the virtues Human Beings possess. The first Sat-Yuga is (cycle of Perfect Order, Peace and Happiness according Dharma (Duty)) and thereafter at the end of the Sat-yuga cycle the virtues in Human Being decline. The story of the *Natyashastra* can be related to the second cycle that is Treta Yug when the virtues started to decline very slowly. The present time is of Kali Yuga when sins have outweighed virtues in Human Beings.

acting manual written by a Hindu sage in Sanskrit for performing arts, though not necessarily limited for use by Hindus alone.

The *Natyashastra* as an acting manual has attracted scholars and practitioners (see for example Ryan, 1987; Gupt, 1994; Pathak, 1997; Joseph, 1997; Fernando, 2003), whose studies acknowledge the relevance of the *Natyashastra*. In an interview published online by Cardullo, Satyajit Ray expresses the importance of *rasa* theory and describes it as the “interplay of moods as expressed by various characters in a work of art” (Cardullo, 2004). With reference to *rasa* theory vis-à-vis his knowledge of Western theories, Ray stresses 'holism' in another interview:

I cannot think of any one theory that would apply to all branches of art nor do I consciously apply any cinematic principles when I make a film. I am familiar with the tenets of the *Natyashastra* as well as with the main theories current in the West. As a filmmaker, I see no basic conflict between the two. Broadly speaking, in choosing a subject, I look for three elements that relate to the aesthetic aspects of a film: contrast, rhythm, and pace. Contrast relates to both the emotional and visual aspects of the film, while rhythm and pace have to do with the unfolding of the narrative, using all the devices at one's disposal. I also believe that a film should have to grow organically with all its parts inter-related and everything adding up to a harmonious whole. (Institute/1978, 2007, p. 61)

Ray's understanding reiterates Zarrilli's claims of the similarities and many differences between Western and Eastern theatrical practices; however, Ray seems more concerned with the contrast in narrative, rhythm, and pace. Despite the different artistic backgrounds of the performing arts and film, Ray draws on how these disciplines are interrelated and emphasises the importance of *rasa* concepts in his work. Both Ray and Zarrilli provide a generalist approach in pronouncing these similarities and differences which in itself is worth investigating.²⁴

The *Natyashastra* has the capacity for multiple interpretations in different contexts, acquiring different levels of meaning with its inbuilt rigorous flexibility (Vatsyayan, 2001, p. 166). Patrick Hogan claims that *rasa* theory was “silenced by post-colonial critics whose approach is post-structural and Eurocentric”

²⁴ In the course of this study, I may highlight these similarities between British Asian theatre and contemporary Indian theatre in English as a representative of West and East, which cannot be generalised.

(Hogan, 2003, p. 37) and that there has been “an attempt to systematize the diversity that historical Indian culture possessed” (Ibid., p. 38). Hogan makes particular reference to the suppression of *rasa* theory, developed over two millennia in the disciplines of theatre, dance, and music relating to emotional responses (Ibid., p. 39). In an attempt to reinvigorate the concept of *rasa*, he asserts it to be “a theory that captures something in the experience of aesthetic emotion and is thus applicable cross-culturally” (Ibid., p. 40). Interestingly, in the context of film, Hogan observes that:

If indeed all cultures are more diverse and multiple than their official representations allow, it seems likely that no indigenous theory, of whatever sort, will do full justice to indigenous literature, art or film. One would not care to see the discussion of Indian cinema leave out Marxism or psychoanalysis due to their alien provenance. But, at the same time, why must one confine such lucid and powerful ideas as those of the *rasa* theory or dharmic analysis to Indian works. Just as European theories are likely to illuminate aspects of Indian cinema that might otherwise remain obscure, Indian theories should perform the same service for European – or East Asian or African films. (Ibid., p. 50)

Arguing for cross-cultural application of theories, Hogan believes that *rasa* theory can be transposed to non-Indian performances. In other words, *rasa* theory might provide new insights for works produced in the West. Following Hogan’s suggestion, I consider the *Natyashastra* as an analytical tool for theatre production keeping its *rasa*, *bhava*, and acting styles at the centre.

The 2012 conference ‘*Rasa in Theory, Practice and Performance*’, jointly organised by Ithaca College and Cornell University in New York, focused upon the research and practice based on Schechner’s *rasaboxes*, introduced in 1996. McCrea (2012) explored the ways in which bringing *rasa* theory into the realm of semantic theory directs the attention of its theorists, and changes the ways in which its specific literary and dramatic instances are analysed. Neuerburg-Denzer’s discussion of her project explored actor emotion using Schechner’s *rasaboxes* exercises. Informed by theatre practitioners such as Chekhov, Steiner, Laban, and Brecht, along with Allison Hodge’s publication *Actor Training* (2nd edition), Neuerburg-Denzer tests the significance of certain emotions demonstrated by Phaedra within Euripides’ Greek tragedy *Hippolytus*, juxtaposed against Sarah Kane’s adaptation of the character in *Phaedra’s Love* (Neuerburg-Denzer, 2012). In a similar study, Minnick (2012)

contextualises the *rasaboxes* and the use of *rasa*. In doing so, she develops a common language and set of tools for directors, actors, and choreographers, which are not clearly defined in the *Natyashastra* (Minnick, 2012). Thus, it is evident, from the above discussions, that *Natyashastra* has engaged scholars in the discipline of Theatre Studies. Continuing with the interest and research of the treatise, I propose an alternate way of utilizing the acting manual by developing a new model. The next section introduces and discusses the ways in which a proposed *Natyashastra* model can be applied to theatre production.

Proposed Model of Analysis: Conceptual Stage

The *Natyashastra* with its thirty-six chapters is “a comprehensive repository of knowledge and a very powerful vehicle for the expression of emotions” (Schechner, 2006, p. 45). This research attempts to use this text’s knowledge of performing arts for the purpose of theatre analysis.

Process of conceptualising the initial model

For developing the model, this research uses three different editions of the *Natyashastra*, translated into English at three different points in history. Manmohan Ghosh’s 1951 translation comprises of two volumes and contains a detailed historical introduction on the treatise and Sanskrit drama. Adya Rangacharya provided a concise edition in 1961, while P. Unni offers a more extensive translation over four volumes in 2003. All editions provide translation from Sanskrit to English with commentaries²⁵ referring to previous translations and scholarly debates. These three editions are used to overcome any problems of translation, achieving more clarity on the concepts and broadening the understanding of the *Natyashastra* as a text. In order to arrive at a ready-to-use version, first I summarise its thirty-six chapters. Second, I extract and define

²⁵ I have not taken into account these commentaries along with other commentaries from Sanskrit commentators such as Bhatta Lollata (9th century); Sankuka (9th century); Bhatta Nayaka (9th century); Bhatta Nayaka (9th century); Dhananjaya (10th century); Abhinavagupta (10th century); Dhanika (10th century); Kuntaka (10th century); Mahimbhatta (11th Century); Bhoja (11th century); Mammata (11th century); Saradatanaya (11th century); Jaggnath (17th century); Govinda (15th century) and Rupa Goswami (16th century). The reason for not including these commentaries into account in this study is that these scholars provide the meaning of the *Natyashastra* -based on their religious and spiritual understanding, which might not be useful in such developmental project at this stage.

the core concepts such as *rasabhava*, *abhinaya* and the *rasa* realisation process. Finally, a tabular model is presented based upon the categories listed in the *Natyashastra*. In doing so, this research might overcome the challenges of working with a complex and translated classical text. It is hoped that by simplifying the aforementioned translations, a more practical and approachable version is developed. The next section provides an overview of this initial model.

Developing a model based on the *Natyashastra*

Considering the line of enquiry raised in the introduction concerning productions and reception analysis, the following model can test the relevance of the *Natyashastra*. At the production level, it attempts to analyse four types of *abhinaya* (*angika*²⁶, *vacika*, *sattvika* and *aharya*) and *rasabhava* as manifested by actors (perhaps following their actor-training methods, the director's instruction and interpretations, or their performing of the playwright's text²⁷). It also analyses theatre elements such as plot, characters, blemishes (or faults of the play) and marks of a good play, along with musical features as prescribed in the *Natyashastra*. At the reception level, from the point of view of the audience, it can investigate whether a spectator can relish evoked *rasa*. Further, it also examines what other features of the *Natyashastra* can be analysed, or which other models are required to better understand the production through analysis.

²⁶ Angika means body, vacika means vocal, aharya means external and sattvika means innate.

²⁷ My inability to schedule an appointment with Atul Pethe, director of *Satyashodhak* [The Truth Seeker] or G.P. Deshpande, the playwright, before his death on 16th October 2013, induced me to rethink the question of how the playwright's intended *bhava* shifts from director-actor to audience. This play is based on the writings and life of Jyotirao Phule, a Marathi social activist in the late 19th century. This play can be found on the following link; however, the audio is not available after 9.51 minutes. https://www.youtube.com/watch?v=wM_ez7g65il

This study has interviewed and investigated these two aspects in the cases of living playwrights and directors; however, it does not address unavailable or dead playwrights whose work is produced and re-produced differently to explore the unexplored. In such cases, the model of analysis can still be usefully applied, overlooking questions of authorial intent and focussing on the reception by audience. However, studies of how the *rasabhava* shifts from playwright to director and audience can be undertaken in the case of contemporary living playwrights, actors and directors. This interest in the transfer of intent is of course not to make claims about the correct or superior intentions of the playwright, but to demonstrate how certain features can be highlighted or adapted in creating and performing a production. This process, often one of negotiation, has been shown in the previous case studies. I am thankful to Catherine Turner to flag the issue of intentional fallacy here.

It is important to note now, that this is the initial framework for the proposed model, which may be altered after each case study and reflection upon it. The next section explains how these features led to the development of this model.

Steps towards the model

The *Natyashastra* has thirty-six chapters, each of which is devoted to detailing various aspects of the performing arts. Brief summaries of these chapters help to understand the nature, scope and function of these concepts in the performing arts.

Summary of the *Natyashastra*

Chapter One, 'The Origin of Drama', describes its relation to the four Vedas and provides an extended account of drama's mythical nature, emphasising the importance of drama in attaining joy, peace, and life goals according to the Hindu religion (for religious links to Hinduism see Buchta and Schweg, 2012 and 2013). Bharata also mentions the dramatic styles practiced, the ways in which the forces of good and evil were (dis)pleased, and the characteristics of drama, along with the rituals offered as a part of the performance.

Chapter Two, 'Description of the Playhouse', describes three types of playhouses and their architectural measurements. Chapter Three, 'Puja to the Gods of the Stage', explains why rituals are offered to please the gods and protect from evil. According to Vatsyayan, through such invocation to the gods, Bharata prepares the "actors" and the audience for "a willing suspension of belief" in the drama to follow (Vatsyayan, 2001, p. 62).

Chapter Four, entitled 'The Class Dance' addresses dance, its different styles, definitions, and the occasions on which males and females perform dance. This chapter also highlights the role of drums during such dances. Additionally this chapter lays the foundation for the *angikaabhinaya* or physical acting derived from *Tandava* dance.²⁸

²⁸ The mythical character *Tandu* who was considered an attendant of Shiva performed the *Tandava* dance. Lord Shiva is also known as Nataraja, lord of dancers. For further information see (Coomaraswamy, 1957) and (Varadapande, 1987).

Chapter Five, 'Preliminaries of a Play', deals with the concept of *purvaranga* (prologue), comprising dance compositions and song recitations to please gods and demons. The *sutradhara* (stage manager) adores Brahma²⁹ with *dhurva* songs, and in doing so announces the subject of the drama, sets the tone for the opening scene, and serves as a bridge between the audience and the world of the play.

Chapters Six, 'Sentiments', and Seven, 'The Emotional and Other States', examine the fundamental emotional concepts and aesthetics of *rasabhava*. These two chapters are discussed separately later in this section. Chapters Eight, Nine, and Ten codify body language and hand gestures, while Chapters Eleven to Fourteen address movement and steps. Bharata provides an extensive repertoire of sitting postures and steps to suit gender, character, occasion, mood, and dramatic situation (Ibid., p. 68). Chapters Fifteen, Sixteen, and Nineteen set out the rules of prosody, metrical patterns, modes of address and intonation, respectively.

Chapters Seventeen, Twenty, and Twenty-seven identify the marks of a good play, genres of plays, and success of plays in dramatic productions. Chapter Eighteen focuses on the rules for use of language, and the subject of chapter twenty-one is plot (see Table 44). Chapter Twenty-two addresses the different *Vrtti* (styles). Chapters Twenty-three and Twenty-four address the *aharyaabhinaya*³⁰, and refer to the use of make-up, costume/adornment for males and females, property, masks, minimal set design, and special representation such as seasons, forest and animals. Chapter Twenty-five focuses on different kinds of representation, temperament, and emotions represented in different ways. Chapter Twenty-six describes dealing with courtesans (dancers in courts). Chapters Twenty-seven to Thirty-three deal with music, musical instruments, rhythm and metrical cycles, and the qualities, origins, and nature of songs. Bharata argues, "That which cannot be expressed through speech should not be expressed through song" (Bharata, 1950, p. 147).

²⁹ According to the Hindu religion, Brahma is the Creator of the Universe, depicted as sitting on a lotus.

³⁰ Literal translation acting with decorated body and stage and I will explain further in the due course.

Chapters Thirty-four and Thirty-five provide types of characters, the definitions and roles of director, playwright and actors, and general principles concerning the director's distribution of roles. The final chapter narrates the mythical descent of drama to earth.

Given that Chapters One, Two, Three, Five and Thirty-Six describe more general rituals based on a Hindu way of life, these can be excluded from the model. On the other hand, Chapters Six to Thirty-Five describe core concepts of the *Natyashastra*, covering key aspects of performance. It is for this reason that discussion is limited to these chapters.

Understanding core concepts: *natya* (drama), *abhinaya*, *rasabhava* and the *rasa* realisation process

Having summarised the thirty-six chapters very briefly, this section elaborates the core concepts as discussed in the *Natyashastra*. This section has four subsections. The first section discusses how Bharata defined *natya* without going into the details of the types of drama. The second examines four types of *abhinaya* (acting: *angika*, *vacika*, *sattvika* and *aharya*). The third, explores *rasabhava*, along with its four constituents: 1) *vibhava* (determinants), 2) *anubhavas* (consequents), 3) *sthayibhavas* (dominant states) and 4) *vyabhicaribhavas* (transitory states). The final section explains the *rasa* realisation process.

What is *Natya* (Drama)?

Bharata considers *Natya* as a visible poetry that is performer-centric. The *nata* (performer or actor) performs *natya* (performance). Bharata further defines *natya* as:

[...] a mimicry of actions and conducts of people, which is rich in various emotions, and which depicts different situations. This will relate to actions of med, good, bad and indifferent, and will give courage, amusement and happiness as well as counsel to them all [...] will thus be instructive to all, through actions and States (*bhava*) depicted in it, and through sentiments, arising out of it [...] give relief to unlucky persons who are afflicted with sorrow and grief or [over]-work, and will be conducive to

observance of duty (*dharma*) as well as to fame, long life and general mood, and will educate people (Ghosh, 1961-1967, p.15).

In parts, this broad definition of drama echoes Aristotle's concept of tragedy. However, contrary to Greek concept, the *Natyashastra* does not include any tragic form of drama³¹. According to the *Natyashastra*, *natya* is a faithful representation of the world with its joys and sorrows, which is why it presents good instruction (Byrski, 1974, p. 176). This seems a very broad and generally acceptable definition. Zarrilli, however, provides a specific definition of the term from the point of view of embodied performance:

The term *natya*, usually translated as "drama", does not mean, then, simply the written dramatic text. Rather, *natya* embraces all aspects of dramatic production through which artists skilfully embody the work and provide an audience with an aesthetic experience (Zarrilli et.al. 2006, p. 107).

In this thesis, I take this definition of drama into consideration when analysing theatre production in which actors embody *rasabhava* (feelings and emotions). By choosing this definition of drama, the study broadens the scope for psychophysical (body and mind) acting and sees acting as a combination the two. This approach seems necessary in order to understand Bharata's integral concepts of *abhinaya* (acting) and *rasabhava* (emotion-feeling).

Abhinaya (Acting)

Bharata explains that *abhinaya* (acting), derives from the root "ni", which means to carry, and "abhi", which means "towards". Thus, *abhinaya* (acting) means carrying the performance towards the audience: "*Abhinaya* literally means to lead the performance to the spectators" (Schechner, 2001, p. 44). The *Natyashastra* lists four types of acting (*angika*, *vacika*, *aharya*, and *sattvika*) and in the context of training for Kathakali³² actors, Zarrilli et. al explains that:

Emphasis was on developing fourfold expression in bodily movement, including hand gestures, vocal expression, inner expressivity of

³¹ However, Bhasa's *Urubhangam* is a tragedy.

³² This is a dramatic dance of South India based on Hindu myths, epics and scriptures.

emotions, and external aspects, especially important being costumes and makeup since scenery was minimal. (Zarrilli et.al. 2006, p. 127)

That is to say, that *Natyashastra*-based acting operates on many levels of theatrical presentation. Zarrilli defines acting as a psychophysical phenomenon and an “embodied process and practice present in actors’ bodymind” (Zarrilli, 2013, p. 41). It is these multiple levels, which lead to the expression of meaning in the performance (Rangacharya, 1966, p. 78). Further, Kantak explains the relation between dance and drama:

Dance and drama are indeed so close that the root-word for drama ‘*nat*’ is supposed to be the Prakrit form of *nrt*, which means ‘to dance’. The common point between them, between ‘*Natya*’ and ‘*Nrtya*’ is ‘*Abhinaya*’ – *angika*, *Vacika*, *Aharya* and *Sattvika*, which makes them two near synonymous terms in Sanskrit usage, despite the technical difference. (Kantak, 2000, p. 19)

This proximity between dance and drama through *abhinaya* is well-expressed by Zarrilli’s elaboration of Kathakalli. He explains that actors do not vocalise texts, but perform them through codified acting, using their body to narrate mythological stories. Therefore, Zarrilli’s views on codified acting would appear to be related to Kantak’s “common point” of *natya* and *nrtya*, performed using the variety of *abhinaya* (acting).

Angikaabhinaya

Angikaabhinaya is performed with “macro and micro movements of the body” (Vatsyayan, 2001, p. 7) expressed in various ways. The eyes have thirty-six movements, and the nose, cheeks, lips, and chin have six movements each. Bharata explains that the hands (*hastabhinaya*) have twenty-four movements performed through fingers, palm, and hand gestures (known as *hastmudras*). Furthermore, for the chest, sides, hips, thighs, shanks, and feet, there are five kinds of *angikaabhinaya*, and three types of acting for the belly. Tables 4 to 9 and 11 to 33 give further details on acting with these parts of the body.

Aharyaabhinaya

Aharyaabhinaya is related to the stage and the success of a play. Divided into four aspects, it is concerned with a) what suits men and women, b) celestial bodies, c) different regions and conditions, and d) occasions (see Tables 47-48). This type of acting includes special representation, costume, and make-up (see Tables 45-46) as well as the set design.

Vacikaabhinaya

Vacikaabhinaya is related to vocal acting. Bharata explains that there are strong relations between paralinguistic features, verbal presentation, and bodily manifestation, and that these are integral components of acting. He indicates seven attributes of verbal representation including recitation, tempo and intonation. Bharata goes on to explain the relation of these components with other aspects such as temperament and sentiments, enunciation, sounds and figures of speech. These are listed in Tables 37 to 43.

Sattvikaabhinaya

Sattvikaabhinaya refers to the involuntary graces of women and temperamental states, and these concepts are discussed later in the *Sattvikabhavas* section (on page 49). Bharata also describes the acting emotions of men. Tables 2 and 3 list aspects related to involuntary acting.

Rasa and Bhava

Rasa and *bhava* are two contested terms, the translations of which remain debatable. They have a broad range of meanings, though loosely these terms can be conceived as “emotion” and “feeling”. Schechner concedes with this point of view and articulates:

It is not easy to differentiate clearly “emotions” from “feelings”. Emotions are communicated by means of *abhinaya*; feelings are experience. Therefore, the *rasas* themselves (as flavours of moods) are feelings, but what is communicated or transmitted by means of *rasas* are emotions (Schechner, 2001, p. 32).

Thus, Schechner sees emotions as the objectification of subjective feelings. In other words, feelings are internal and emotions external. Spectators can feel them internally through actors’ manifestation of emotions. According to Hogan,

“*Bhava* is, roughly, what the characters are supposed to be feeling. *Rasa* is what the spectator is feeling” (2003, p. 39). Zarrilli quotes *Nandikesvara’s Abhinayadarpana* and defines *bhava* and *rasa* as:

Where the hand [is], there [is] the eye;

Where the eye [is], there is the mind;

Where the mind [is], there [is] the *bhava*;

Where the *bhava* [is], there is the *rasa*. (Zarrilli, 2011, p. 255)

Bhavas can be understood as seeds that nurture *rasas*.

What is *bhava*?

Bhava is derived from the Sanskrit root “*bhu*”, meaning “to be” or “to exist”. *Bhava* causes something to be and that which it affects. *Bhava* can be the aesthetic emotion or poetic impulse. Bharata claims that neither *rasa* nor *bhava* could exist without the other. He also considers *bhavas* as expressions of mental states (Bharata, 1961, p. 100). Scholars such as Krishnamoorthy (2004, p. 326), Deshpande (2009, p.131) and Sharma (2007, p. 75) and Prasad (2007, p.86) interpret *bhavas* as mental states. In *The Encyclopaedia of Indian Literature* (Volume One) R.Nanavati defines *bhava* as “any state of mind [...] [which] refers to mental states [or] emotion” (Nanavati, 2006, p. 490). *Bhavas* are primary conditions of *rasa*; *bhava* is also *chittavritti*, a transient or agitated state of mind, which is a permanent property of *rasa*, produced after maturing. Such maturity can be attained through constantly observing plays or performance. *Bhavas* (mental states) occur due to a particular incident or event. Chari viewed *bhavas* as emotions or psychological states (Chari, 1976, p. 288).

Bharata proposes three specific aspects of *bhava*: (i) picking out mental states such as anger, love, and disgust (ii) making poetic meaning pregnant and pregnant with emotion the reader to enjoy its beauty, and (iii) evoking the beauty of poetry and overwhelming the impassioned and cultivated reader (*rasika*) with genuine pleasure.

Bhava is the foundation of the *rasa*. It does not happen before the spectators' eyes on the stage, but inside the body, specifically engaging the "enteric nervous system" (Schechner, 2001, p. 35). Zarrilli defines *bhava* as "the state of being/doing embodied by the performer/actor, as demanded by the dramatic context and interpreted within a particular lineage of acting" (Zarrilli, 2000, p. 217). Further, Zarrilli explains in his "microanalysis of Kathakali" (Ibid., p. 87) that "the actor delivers an appropriate state of being/doing (*bhava*) with appropriate synchronisation of his body, narrative texts within vocals, percussion and texts" (Ibid., p. 86). He also clarifies that "Enacting a *bhava* in Kathakali is a fully physicalized and embodied psychophysiological task which ideally engages the actor's bodymind completely" (Ibid., p. 90). Similarly, Schechner's explanation of the term "perform" might fit with the definition of *bhava*:

"Being" is existence itself. "Doing" is the activity of all that exists, from quarks to sentient beings to super galactic strings ... "Being" may be active or static, linear or circular, expanding or contracting, material or spiritual. Being is a philosophical category pointing to whatever people theorize is the "ultimate reality." "Doing" and "Showing doing" are actions. Doing and showing doing are always in flux, always changing (Schechner, 2006, p. 28).

Actors' performances of their internal feelings manifested by their bodymind could be understood as *bhava*. Further, in quoting Vembayan Appukoothan Pillai, a Kathakali performer, Zarrilli clarifies actors' expression of *bhava* as "how we feel toward a person or thing" (quoted in Zarrilli, 2000, p. 79). The actor's body through performing a character conveys a state of being/doing (*bhava*) that allows the audience to taste or relish *rasa* or the "ideal aesthetic experience" (Ibid., p. 107). In order to convey these states, Zarrilli argues that the actor himself must achieve the relevant state of mind by absorbing the character which he performs (Ibid., p. 89). He further elaborates that:

"this process begins not with the personal, the behavioural, or the motivational aspects of playing an action, but with the psychophysiological forms through which the 'emotional' is eventually expressed" (Ibid., p. 90).

According to Zarrilli, “Absorb[ing]” or “becoming” the character³³ requires training, perfecting the bodymind and embedding techniques of body-consciousness. Zarrilli further writes that, “Achieving this ideal is a synthesis of the ‘external’, psychological score, and the ‘internal’ dimensions of playing a role” (Ibid., p. 68). Zarrilli’s discussion centres itself upon Kathakalli dance, in which actors do not vocalise the play-text but rather convey meaning through their body, using hand gestures and facial expressions, interpreting the meaning, mood, and specific state of mind relevant to the character or the scene. Zarrilli finds some similarities and many differences between Western actors’ and Kathakalli dancers’ processes of becoming characters through body/bodymind (Ibid., p. 65-66). However, despite these differences, this thesis attempts to apply the *Natyashastra*-led concepts of acting to theatre productions that may not subscribe to the *Natyashastra* traditions, and to actors trained in Western schools of acting. In doing so, it is proposed that acting in a more general sense can be read and interpreted in the contexts of *rasabhava*. As Schechner suggests:

Codified acting is based on semiotically systematized gestures, movements, songs, costumes, makeup, and dramas ... one learns to read codified acting in much the same way as one learns to read a written language (Schechner, 2006, p. 183).

Schechner advocates interpreting the codified acting rooted in *bhava* and *rasa* through its numerous gestures and movements performed by actors on the stage. *Bhava* influences the proportions of *rasa* through a definite process and the formation of the determinants (*vibhava*), consequents (*anubhavas*), and transitory states (*sthayibhavas*).

³³ Daboo explains character’s state of being/doing in relation to embodied presence thus: [Emerging] through the bodymind of the actor engaging in the embodiment of the score of actions, and so is in a state of being/becoming. It is the psychophysical process of becoming, or transforming, through precise scores of action, breath, gestures, and image that creates the embodied presence of a ‘character’ in a given moment of the performance.(Daboo, 2013, p. 260)

What is *Rasa*?

As mentioned earlier, the concept of *rasa* is explored in chapters six and seven of the *Natyashastra*. *Rasa* means “tasting” (see Sundararajan, 2010). Bharata proposes that there is no *natya* without *rasa* that is “enjoyably tasted” (Rangacharya, 1965, pp. 54 and 55). Bharata explains *rasa* in that:

...it is capable of being tasted...just as well-disposed persons while eating food cooked with many kinds of spices enjoy its tastes (*rasa*) and attain pleasure and satisfaction, so the cultured people taste the Dominant States (*sthayi-bhava*) while they see them represented by an expression of the various States with Words, Gestures and the Temperament and derive pleasure and satisfaction... Just as connoisseurs of cooked food while eating food which has been prepared from various spices and other articles, taste it, so the learned people taste in their mind the Dominant States (such as love, sorrow etc.) when they are represented by an expression of the States with Gestures (Bharata, 1950, pp. 105-106).

In other words, *rasa* can convey the meaning of a drama, and be relished by the *sahradaya* (connoisseur³⁴) who watches actors’ manifestations of emotions during a performance.

The term *rasa* then, refers to aesthetic emotions experienced by a person of taste, as they identify with a dramatic character or situation (see McDaniel, 1995; Shweder & Haidt, 2000; Chakrabarti 2002; Higgins, 2007). By using the analogy of “cooked food” and describing *rasa* as the tasting or savouring of a meal, Zarrilli suggests that actors offer a meal in the form of the characters’ state of being/doing (*bhava*), which is embodied and elaborated in performance. Spectators might relish this as “taste” of the ever-shifting context of the performance (Zarrilli et al., 2006, p. 131). Continuing with this thought, it seems plausible to suggest that the playwright and/or director serves *bhava*, and actors serve performances in order for spectators’ to taste and relish the production.

³⁴ By defining *Sahradaya* who experiences *rasa*, Bharata has elevated the status of audience as he considers *rasa* superior experience than *bhava*. This phenomenon seems to override Western theories that concerns that audience has ‘secondary role’ in theatre. This claim needs much more investigation as this aspect in the contexts of audience analysis, Western concepts of ‘Model’ reader (as in Umberto Eco) and *rasa* has not been fully explored.

The term *rasa* has a wide range of meanings, from alcoholic *soma*-juice to the metaphysical *Absolute Brahman* (*raso vai sah*). However, despite the variation in meanings, there are two central premises: (1) *rasa* as “sentiment” or emotional state with all its human concomitants and proliferations, and (2) *rasa* as the essence of a thing, the “being” (*bhava* –from *bhu-bhavati*) (Kantak, 2000, p. 27). Along similar lines, Zarrilli also defines *rasa* as:

‘flavour’, or ‘taste’, arising out of the act or practice of spectating which involves as complete as possible an engagement of the spectator in experiencing what the actor ‘brings forward’ and embodies (Zarrilli, 2000, p. 217).

That is to say, actors bring forward the embodied experience, which allows for the manifestation of gestures, facial expressions, and other psychophysical acting (see Zarrilli et al., 2013). The spectator in the theatre can thus experience such embodiment of feelings, arousing a specific sentiment (*rasa*). As Schechner argues:

each *rasa* is an entire range of feelings clustered around an emotional core, flavouring and savouring of emotions rather than anything fixed or “texted” (Schechner, 2006, p. 233).

Bharata’s “detailed taxonomy of emotion and emotional expression” (Higgins 2007, p. 44) describes “the cumulative aesthetic effect of a dramatic performance” (Schweig & Buchta, 2012) through the *rasasutra* or *rasa* aphorism: “*Rasa* is the cumulative result of *vibhava* (stimulus), *anubhava* (involuntary reaction) and *vyabharibhavas* (voluntary reaction)” (Rangacharya, 1965, p. 55). Thus, *rasa* can be defined as the combination of *vibhava* (determinants), *anubhava* (consequents), and *vyabharichi* (transitory states). The *Natyashastra* describes *rasa* as an “aesthetic taste experienced by the audience after witnessing the portrayal of emotional components on the stage” (Buchta and Schweg, 2013, p. 624). Bharata’s *rasasutra*, which Kushwaha describes as a “cryptic statement” (2000, pg. 11) does not explain how *bhavas* are felt and experienced by the spectator. Having discussed the concepts of *rasa* and *bhava*, I attempt to understand the various constituents of *rasa*.

Constituents of *rasa*

According to the *Natyashastra*, there are three constituents of *rasa*, namely *vibhavas kaarana* (cause), *anubhavas kaarya* (effect), and *vyabhicaribhavas* (the accessory or transitory emotion). The union (*samyoga yoga*), relation (*sambandha*), or one-pointedness (*aikaagrya*) of these three constituents in the mind of the audiences is called “*vibhaavanubhaava vyabhichari samyoga*” (Nandi, 1973, p. 381). According to Bharata, this union may also evoke *samvedana* (aesthetic sentiment), which permanently lies in the heart of the spectator. The following section explains dominant states (*sthayi*), determinants (*vibhava*), and consequents (*anubhavas*) along with transitory states (*vyabhichari*). Table 53 lists these four constituents of *rasa*.

***Sthayibhavas* (Dominant States)**

A consistent and prominent emotion developed at length is called *sthayi*. Bharata provides eight *sthayibhavas* (for a detailed description see Table 53): *rati* (erotic love), *shoka* (grief), *krodha* (wrath), *utsaha* (energy), *bhaya* (fear), *hasya* (humour), and *jugupsa* (disgust), which correspond to the *rasas*: *sringara* (erotic), *karuna* (pathetic), *raudra* (anger), *vira* (heroic), *bhayanaka* (fear), *hasya* (laughter), *bibhatsa* (disgust), and *adbhuta* (wonder). Patankar considers these as mental occurrences and dispositions (Patankar, 1980, p. 293), while Hogan notes them as the “basic emotions” developed by cognitive psychologists (Hogan, 2003, p. 40). He further argues that:

...although these *rasas* are each connected with a particular emotion (*bhava*), they are not in themselves emotions, exactly. In a dramatic production, the *Sthayibhavas* (durable emotion) is an overarching emotional tone of a play as a whole. (Higgins, 2007, p. 45)

Higgins distinguishes between *rasa* and *bhava*, arguing that it is *bhavas* that are developed at length and experienced by spectators as *rasa*. It could be argued further that *bhavas* are latent in spectators, who are induced to relish a specific *rasa*.

Vibhava

Vibhava means the “dramatic situation” (Pandey, 1959, p. 25) as a medium through which emotion arises in the actor. The *vibhavas* are not the means of knowledge that enlighten something that is already in existence (Nandi, 1973, pp. 390-391). Rather, *vibhavas* (literally the “causes” of “emotions”) are the conditions, objects, and “other exciting circumstances” that produce an emotional state in the actors (Higgins, 2007, p. 45). *Vibhavas* excite feelings and cause fulfilment of *rasa*, which according to Bharata, is the *karana* (cause), *nimita* (instrument), and *hetu* (purpose) of *bhava*. Explaining the concept of *rasa*, Sharma (2014) compares *vibhava* with I.A. Richards’ concept of impulse and T.S. Eliot’s “Objective Correlative” (Sharma, 2014, p. 4747). Through this medium the spectator may undergo a “sympathetic induction” (ibid., p. 4141) transferring generalised feelings from performer to spectator. Such transference could imply an awakening of latent sentiment in the spectator. It is not something in the mind of the poet or the reader. Instead, it represents the external factors of the experience, such as words, gestures, and the representation of temperament. *Vibhavas* are the stimuli, such as the story, the stage, and the actors, which are responsible for the awakening of the *Sthayi*, the dormant sentiment in the spectator.

Anubhavas

Anubhavas (consequents or resultant manifestations) create dramatic representation through voluntary gesture (Gerow, n.d., p. 194n). They express what is happening in the performer’s bodymind, through visible changes in patterns of action and deliberate gestures (Higgins, 2007, p. 45), causing the spectator to feel similar *bhavas* evoked within audience. There are three kinds of *anubhavas*: *kayika* (physical movements of the body), *manasika* (mental or external expressions such as pleasure and sorrow), and *aharya* (decorating one’s body with costumes, make-up, or even the stage).

Sattvikabhavas

Sattvikabhavas are the involuntary gestural responses present in the heart of the actor, which are performed “innately”. There are eight of these responses: *sveda* (perspiration), *sthambha* (stupefaction), *kampa* (tremor), *ashru* (tears), *romancha* (horripilation), *pralaya* (swoon), *vaivanya* (pallor), and *svarbhanga* (change of voice) which are listed in Table 1.

Vyabharibhavas

Thirty-three in number, *vyabharibhavas* may arise in the course of maintaining and developing the basic mood. They are the ancillary emotions, or complementary/incidental psychological states³⁵ determined by the basic emotion (in the scene or the story). Furthermore, *vyabharibhavas* reinforce the basic emotion without leaving any *sansakara* (impression) on the mind. They are known by different names, such as divergent emotions or mental states (Patankar, 1980, p. 293), transitory or inconsistent states (Higgins, 2007, p. 45). Higgins comments that

This list includes many things that we in the West would not consider to be emotions at all, such as sleep, epilepsy, death, and deliberation. These may, however, occur as side effects or consequences of an emotional state, and that is enough for Bharata to classify them as *vyabharibhavas*. In the drama, these and the other *vyabharibhavas* are represented only in passing, but they strengthen and provide shadings for the durable emotions they accompany, though they are of brief duration (Higgins, 2007, p. 46).

In short, Higgins’ comparison to Western concepts can enhance the understanding of the prescribed ways in which Bharata strengthens the actor. This could also suggest the ability of the *Natyashastra* to add subtlety of analysis to more subjective Western training, which is illustrated in the case studies.

³⁵ Modern cognitive psychology has accepted *Vyabharibhavas*’ attachment to *sthayibhavas* (see McDougall, 1950, pp. 43-76).

Number of *rasas* and *Shantarasa*

Bharata lists eight *sthayibhavas*, thirty-three *vyabhichari* (*sancharibhavas*), and eight *sattvikabhavas*, as the forty-nine constituent parts of *bhava*. Bharata considers eight *rasas*, namely *sringara* (erotic), *karuna* (pathetic), *raudra* (anger), *vira* (heroic), *bhayanaka* (fear), *hasya* (laughter), *bibhatsa* (disgust), and *adbhuta* (wonder); however, later critics add more, including *Shantarasa* (quietude). Table 53 describes these in detail.

Bharata does not include *Shantarasa* (quietude), the later addition of the ninth *rasa*, in his list. Even Sanskrit playwrights such as Kalidas, Dandi (7th century) and Bhamaha (7th century) do not portray this *rasa* in their plays. However, Bhavabhuti (8th century) seems to have projected *Shantarasa*. With the inclusion of *Shantarasa* (Pandey, 1959, pp. 138 and 142; Byrski, 1974, p. 180), the number of *rasas* became nine, making it a '*navarasa*' theory or nine *rasa* theory. The latter theory is significant as Abhinavagupta (10th century) and later commentators discuss this in the context of Hinduism. This later addition may have influenced Saivite Kashmiri Hindu philosophy on the *Natyashastra*. Sanskrit critics such as Udbhata (9th century), Anandavardhana (9th century), Abhinavagupta (10th century), Dhanika (10th century), and Mammata (11th century) have argued in favour of *Shantarasa* as the ninth *rasa*. Hindu spirituality and further discussion of the *Shantarasa*, and Rupa Goswami's (16th century) *bhaktirasa* (devotion) are beyond the scope of this thesis. A study, in future, could examine whether these later developments merit inclusion into the proposed model.

Rasa Realisation Process

The role of playwright, director and actors as outlined in the *Natyashastra* is integral to the *rasa* realisation process. The *sthayibhavas* and *vyabhicharibhavas* constitute external factors leading to aesthetic realisation, rooted in *rasa* (Zarrilli, 2000, p. 191). Explanation of the *rasa* realisation process can begin with a playwright. First, through writing, the playwright attempts to create the dramatic situation(s) inspired by emotions or causes. Second, actors through the director and playwright might experience *bhavas* in the writing. In this second stage, the actors attempt to manifest these *bhavas*

with training, personal research and the director's input. This manifestation can be seen as *anubhavas* during the performance. This leads to the performance where spectators experience the *rasa*. This *rasa* experience becomes possible due to the latent *bhavas* in the spectators. The spectators' *bhavas* allow them to experience the actors' (characters') internal states and this identification with *bhavas* on the stage arouses *rasa*. In contemporary Theatre Studies and performance analysis discourse, this process bears a complex and contested history, with the emergence of the director (see Whitmore (1994) for the complicated development of theatre production).

A detailed audience analysis, including the concepts of *Sahradaya* (connoisseur) and *sadharanikarana* (universalisation) in order to relish such manifested feelings, does not come within the scope of this current discussion. In recognising the potential for audience analysis, my role as an analyst and as part of the audience allows me to "identify [the] portrayal of emotions on the stage" (Buchta and Schweg, 2013, p. 625) as presented by actors. It should be noted however, that my prior understanding of the *Natyashastra* might influence my observations in comparison to that of a general audience member. It is possible that my reading of the gestures from the tables may not occur without prior understanding of the *Natyashastra* and therefore responses cannot be generalised.

Tabulation of the *Natyashastra* and its application

In the previous section, I discussed various features of the acting manual. Bharata defines and classifies these features in detail through thirty-six chapters. This structure has made it easy to tabulate the features according to their individual category (see Appendix 1, Tables 1-53). As various concepts of the *Natyashastra* are discussed in the thesis, I provide the relevant reference tables in parentheses.

Using Tabulated *Natyashastra*

Appendix 1 contains fifty-three tables with detailed features of the *Natyashastra*. Using the three previously mentioned editions as a basis,

Sanskrit terminologies and their translated English equivalents are outlined to form an easy to follow structure. The following process has been developed after initial observations from pre-recorded productions from Tara Arts and Tamasha Theatre Company.³⁶

1. Pre-production: Audio recording equipment is used to analyse paralinguistic features (impressionistic method, not linguistic analysis).
2. During the production: Relevant tables and components are marked. This stage involves me sitting in the audience with the pages of tables in front of me and ticking relevant expressions from the tables. At times, this might leave some expression unticked and missing immediate expressions followed by that. In addition, it might also distract me, audience members and possibly actors too. Whichever expressions are ticked during the production, they are then detailed during the interval.
3. During the interval: Detailed notes of the actors' manifestations, as these will still be fresh in my mind, allowing me to identify and compare them with the tables. This is useful as I could still visualise the manifestations and compare them with the tables. The break is also utilised to note down details of stage design, light, costumes, and general features of the characters.
4. Post production: Concepts of plot, paralinguistic features, blemishes, and marks of a good play are examined. This is followed by a detailed description of the production analysis from the notes made during the viewing. At this stage, I add the production script to contextualise the analysis.

Challenges in developing the above structure

The concepts from the *Natyashastra* were classified according to different clusters. These coherent categories of clusters can be associated with a particular body part. Through this process of dividing the treatise into smaller

³⁶ I am thankful to Graham Ley for providing me with Tara Arts' earlier pre-recorded productions on VHS tapes from the Departmental Archive.

units, the research is categorised into tables . Even when using these tables, the broad scope of performing arts embedded in the Hindu religion and the *Natyashastra* made the second step much more complicated than this research anticipated. Extracting its religious, dance-drama, and cultural contexts in order to create a psychophysical manifestation description posed another challenge of ethics, which I will discuss in Chapter Four.

The third step was to identify the gestures, postures and body movements in the tables during the production. Using the departmental archive, I practiced on a video production of the Tamasha Theatre Company's *Women in Dust*, made available to me by Graham Ley. I used play-pause-play technique to familiarise myself with the tables and the process of locating gestures. This practice was tedious and frustrating as it was taking too long to understand certain gestures.

While analysing the Tamasha Theatre Company's *Women in Dust*, I started with facial expressions, which was a very subjective analysis. I could read their facial expressions as Bharata described. Encouraged by this, I concentrated on other body parts such as hands, heads, chests and so on. In addition, I was aware that these British South Asian actors are not trained in the *Natyashastra* and their cultural differences have to be taken into account. Furthermore, I wanted to understand whether these actors feel the characters' internal states (*bhava*), as the *Natyashastra* claims that actors cannot experience *bhavas* in line with the aforementioned analogy of cooked food³⁷.

During this process, memorising all the actors' bodily manifestations became increasingly complex. In order to overcome that, I used an audio-recorder in the same way as Fischer-Lichte (2014, p.51). The reason to use the equipment was to record and apply a production text to provide impressionistic (rather than linguistic) analysis of paralinguistic features. In the due process of analysis, I identified that merely analysing these gestures would serve no purpose if they were not supported by proper contextualisation from the production. To this end, I required play-text or production texts along with a framework with which the study could investigate these gestural features. These

³⁷ The food itself cannot taste itself. It is tasted by person who eats. Similarly, actors themselves might not taste their performance but the audience can.

earlier difficulties shaped the initial framework within which I developed the tentative model.

Another difficulty was to manage an analysis during the performance run time. In order to overcome this challenge, I divided the process of analysis into three parts: watching the production, the interval, and postproduction.

Exploration of the archives in the Department of Drama at Exeter relating to British South Asian production highlighted the use of Bollywood songs and dances to narrate British South Asian migration experiences. I was curious to know the selection process for these songs and dances, and their placement in the production. For this, I needed to interview directors or playwrights. I was also interested in examining the process of their acting as I come from a literary background. My initial findings from the Tamasha Theatre Company's video-recorded production inspired me to examine the process of performance, so that I could better understand the phenomena of acting. This study was complimented by my readings of semiotic analysis, which considered theatre as a communication process similar to Whitmore's basic communication model (1994). Based on these concepts, I have drawn upon different forms of analysis to create a more meaningful and useful framework in which to examine productions through this research.

The approach presented above to some extent challenges Pavis' assertion that gestemes cannot be analysed as the basis for whole performance or production after fragmenting them in the process of production analysis. This study asserts that it is in fact possible to employ such an analysis using a structured *Natyashastra*-based framework. Throughout this study, I demonstrate that while Pavis' questionnaire analyses a particular aspect of a production, the proposed *Natyashastra* framework can connect the fragmented analysis of different systems, including gestemes, into the whole production. Each case study offers comparative analysis on different aspects of the production such as performance, costume, music and make-up; firstly by using Pavis' questionnaire and secondly by using the relevant concepts from the *Natyashastra*. By such comparison, this study will justify the need for an alternative framework to analyse productions.

Conclusion

This chapter has laid the foundation for the approach I undertake in this thesis and in doing so has introduced an alternative to semiotic analysis of theatre production. I have highlighted evidential gaps in the published scholarly literature, especially analyses of micro gestures or gestemes of the actors' bodily manifestations, costumes and make-up, before referring them back to the macro structure of the production. The model outlined in this chapter is a tentative one, and after each case study and its critical reflection I modify it accordingly. This chapter has demonstrated that a close reading of Bharata's *Natyashastra* can provide important missing links in production analysis. Also, it has explained that this model can offer a significant contribution to existing performance analysis discourse by expanding on a critical, creative and *rasabhava*-led approach, using a sample analysis of British Asian theatre and contemporary Indian theatre in English.

Chapter Two: British South Asian theatre, Contemporary Indian theatre in English, and Bollywood: Critical Contexts

Introduction

The model discussed in Chapter One is applied to two different cultural contexts. By applying the model to these contexts, this study tests the model of analysis in order to understand the ways in which it can be applied and developed in the due course of study. This chapter contextualises these two different cultural frameworks in order to examine how these theatre productions are analysed by theatre critics. This contextualisation functions in two ways: first, it helps to understand the nature, historical background and development of theatre practices, and second, it identifies the frameworks used to analyse theatre. In doing so, this chapter justifies the need for the proposed model of analysis for these selected theatrical contexts.

The contexts featured in this study were chosen due to the necessity of providing an alternative tool for analysing their particular styles. In order to demonstrate the need for this provision, research on the theatre of these two cultural contexts are cited. Scholars and practitioners including Ley, Dadswell and Patel have attempted to develop such a tool using varied approaches; however, this project contributes a further dimension to these scholarly debates by focusing on the *Natyashastra* and its *rasabhava* concepts. Patel's research using *rasabhava* concepts, Brecht's *Gestus* and Pavis' *mise-en-scene* provides the basis for a concentrated effort to apply the *Natyashastra* to the British South Asian theatre. This thesis then advances the application of the *Natyashastra* and *rasabhava* to a secondary cultural context: contemporary Indian theatre in English. By testing a different cultural context, this investigation demonstrates that the proposed model can move beyond British South Asian theatre practices. This chapter aims to illustrate the different contexts of British Asian theatre productions and contemporary Indian theatre in English, and the ways in which scholars have explained these both. First, I contextualise the emergence, growth, and critical analysis of British Asian theatre. The section on the British South Asian context addresses the problems of defining this style of theatre, the ways in which it has been influenced by racial conflicts and the surrounding scholarly debates. Second, this chapter provides a brief historical context for

contemporary Indian theatre in English. This part of the chapter outlines the history of Indian theatre beginning with Sanskrit productions, traditional folk performances and Parsi theatre. This account then leads into political developments, pre and post 1947, that have shaped the theatre in India. Following these details, this section examines the study of contemporary Indian theatre by scholars and identifies a deficiency in the usage of the *Natyashastra* while using it in studies concerning theatre and performance. Finally, I demonstrate how some British Asian theatre productions employ Bollywood songs and dance numbers.

British South Asian theatre

There has been a strong history³⁸ of migrant theatre practices in the UK. To provide a concise view of these historical developments, this thesis draws upon Naseem Khan's report of December 1976, entitled *The Art Britain Ignores*. The study positions ethnic arts operating outside of mainstream British theatre as a part of British theatre and culture. Referring to the report, Dadswell recognises the complexity of the term "British Asian" and the political overtones of the word "Asian" (Dadswell, 2009, p. 224). Dadswell explores "a tradition of Asian theatrical entertainers in the UK which could be traced back to the early 19th century" (Dadswell, 2009, p. 223). Indian languages such as Punjabi, Hindi and Urdu used in theatre have "drawn a rich and diverse picture of community performance activity, initially based on music (*bhajans*, *mushairas*, and *qawallis*) progressing to dance and drama" (Ibid., p. 224). As a direct result of Khan's report highlighting the theatre performed in Indian languages, the Minority Arts Advisory Service (MASS) was formed, which reported non-mainstream theatrical activities in a monthly supplement – *Echo: Living Arts in Ethnic Communities*. Khan's report was "pivotal in bringing the debate on cultural policy to a new level and opening up the reassessment of that policy in tandem with the debate on what constitutes Britishness" (Chambers, 2011, p. 154). Khan's report brings these languages and ethnic theatres to the attention of later researchers such as Dadswell (2009), Chambers (2011), and Patel (2011).

³⁸ For more details see Patel (1972), Vizram (2002), Brah (2006), and Dadswell (2009).

This report emphasises the importance of minority and ethnic performances, which later formed part of the discourse concerning British South Asian theatre. This community-centric theatre “negotiated diverse relationships with funding bodies and with audiences, creating a widespread pattern of live theatrical activity” (Ley et al., 2011, p. ix). The discourse concerning these theatrical activities raises some important questions such as what is “British South Asian theatre”, what is “Asian”, what is “British” in these theatres, and how might we categorise them into the larger British theatre contexts?

Defining British (South) Asian theatre: genre or movement?

Scholars define British (South) Asian identity and theatre using highly political terminologies. Racial violence acts as an important social event which prompted educated young Asians to rise up and develop their own voice, which I discuss in the next section. Nevertheless, before discussing the impact of racial violence on British South Asian theatre, I attempt to understand the contested term “British South Asian theatre”. Vayu Naidu’s conceptualisation of “Asian” and “theatre” highlights such charged terms and the problems they pose in the article ‘Call-Response: Migration as Metaphor’ in *Contemporary Theatre Review*. She assesses the ways in which the British Asian diaspora encounter cross-cultural elements in their artistic works (Naidu, 2009, p. 230). She traces the diversity and political affiliations of the Asian population in the UK in order to better describe the complexity of the term “Asian” as referred to in British Asian theatre:

Indian sub-continent-pre-1947 India, then India, Pakistan, from 1971 Bangladesh, from 1970 East Africa (predominantly Uganda, Kenya, subsequently from South Africa as well), Nepal, from 1980 Sri Lanka. Languages (literary and dialect): Punjabi, Urdu, Gujarati, Pushtu, Mirpuri, Hindi, Syleti, Bangla, Sinhalese, Tamil, and Telugu. Faith (each with celebrated festivals/rituals/processions): Sikh, Hindu, Muslim, Christian, Buddhist, humanist, nonconformist, Rudolf Steiner, Theosophy, Vedanta. Art interest: popular film in regional languages; participatory music, dance, comedy and thrillers among Gujarati and Bengali communities; and the classical Indian music, dance contemporary work of (South Indian) Bharatnatyam and (North Indian) Kathak as assemble (Ibid., p. 230).

In outlining the heterogeneity and complexity of South Asian migrations, Naidu presents the distinct and intricate nature of “Asian” identity and its affiliations to

different philosophies. In her view, the term Asian “requires multiple ways of understanding sensibilities emerging from diverse contexts within cultural and artistic genres” (Ibid., p. 233). Taking the Vedanta philosophy³⁹ of *Neti Neti* (“not this not this”), she explains what Asian theatre in Britain is not: “Naturalistic, Form restricted, site restricted, content constrained, founded on a shared aesthetic responsibility between practitioners” (Ibid., p. 229). Despite such linguistic, cultural, and faith-based diversity, Naidu attempts to define British Asian theatre:

Asian theatre in England is a predicament for those who are funded, a dilemma for programmers and critics, and a challenge for practitioners to reflect, and engage. As theatre, it is fractured and paradoxically whole, reflecting historic and enduring relationships between the subcontinent of India and England. (Ibid., p. 227)

In other words, artistic practices reflecting strong links with the past and present of Asians in England could pose challenges to their various stakeholders. Further, Hingorani cites Parv Bancil’s reaction to funding members on his theatre project complicated the issue further in terms of defining “Britishness” and “Asianness” (Bancil 2008 cited in Hingorani 2010, p. 171). Khan (2012) finds this “genre” “hard to define, difficult to place and impossible to simplify”. (Khan, 2012, p. 7) Therefore, instead of discussing British Asian theatre’s political nature and identity, and placing it in the theoretical discourse concerning diaspora, this thesis attempts to analyse its productions from the perspectives of acting and the process of production. Considering this limitation, I now outline briefly how the problem related to political and racial violence galvanised young Asians with a theatrical platform.

Racist Murder and the Birth of Tara Arts

Naseem Khan considers “race, representation and integration” as the central premise for her discussion on British South Asian theatre (Khan, 2012, p. 7). Racial discrimination was (and continues to be) one of the core

³⁹ Philosophical thoughts referring to Vedas, Upanishads, Bhagavad-Gita and Sanskrit epics and many other texts, hymns and writings teaching ultimate identity of the individual soul with the supreme soul. For example, the words from Rig Veda, *ekam sad viprā bahudhā vadanti* (Truth is one, sages call it by various names).

motivations for the emergence of British South Asian theatre in the early '60s and '70s. Asian youth movements brought the issue of racial discrimination to the streets in various parts of the UK through marches and social organisations. On 4 June 1976, the racially motivated murder of 17-year-old Gurdeep Singh Chaggar in Southall⁴⁰ (London) shook the Asian community in Britain and motivated South Asian youths. In 1977, amidst protests against racial discrimination and violence, Jatinder Verma formed Tara Arts⁴¹ to represent Asian voices and experiences, allowing them “to inhabit a public space” (Verma, 1989 cited in Chambers, 2011, p. 159). It was “an English language company that was a voice of and for Asians in Britain” (Ibid.). Approaching theatre as “response or opposition” (Katyial, 1998, p. 71) to the Diwali celebration of the Asian community, Verma directed his first play,⁴² Tagore’s *Sannyasi*, in August 1977. Tara Arts stated that their purpose was “to bridge the gap between Britain and Indian diasporic communities” (Chambers, 2011, p. 159). Twenty years later, in 1997, Graham Ley’s article on Tara Arts theatre initiated the academic debate on British South Asian theatre.

Ley’s Article on Tara Arts and early research

Graham Ley’s article⁴³ on Tara Arts’ 20th anniversary appeared in *New Theatre Quarterly* in 1997, opening the discourse on British Asian theatre. It traces Verma’s dialogue of the fragmented past, disturbed present and rich performative traditions from India and Europe, including Bollywood. Ley analyses Verma’s relationship with white society through the theatrical medium affected by racial discrimination and intergenerational and religious conflicts within Asian communities in Britain (Ley, 1997, p. 350).

Ley highlights the broader “political aims” (ibid., p. 350) of Tara Arts through their struggle for space, voice, and presence, tracing its journey from a

⁴⁰ For a detailed discussion of the cultural history of the city, see <https://culturalhistoryofsouthall.wordpress.com>, an AHRC-funded project headed by Jerri Daboo. Also, Daboo’s examination of two productions of ‘The Ramayana’ in Britain” at Exeter Poetry Festival, University of Exeter on 1st October 2014 before Daljit Nagra’s *The Retold Ramayana*.

⁴¹ Other founding members were Sunil Saggur, Praveen Bahl, and Vijay Shaunak.

⁴² This was the first play for the community prior to the formation of Tara Arts.

⁴³ It included contributions by Shelley King, an actor; Matthew Jones, an administrator; Magdalen Rubalcava, resident designer; and had Sophie Robson’s short compiled bibliography on British Black Asian plays and published reviews of plays performed by Tara Arts.

community theatre to a professional touring company in 1982. He also notes influences such as Anuradha Kapur, Shankar Pillai, and Shobhna Jeyasingh, and Vijay Tendulkar's⁴⁴ *Ghasiram Kotwal*, performed in 1981 by Bharat Natya Mandir, a theatre company from Pune, at the Riverside Studio in London. In addition, he explores folk forms like "Bhavai" from Gujarat, and Bollywood music in the development for Tara Arts.

Verma calls his theatrical practices "Binglish", which he later renames as "tradaptation" (Verma, 2006, p. 386). "Binglish" is a distinct "mode of speech" communicating a sense of non-Englishness alongside a wish to be English (Ley, 1997, p. 365). The identity affiliations with Britain, Africa, and India have produced a "strange" and fractured identity, such as the dilemma "of not [being] black enough to be black, nor white enough to pass off [as] English men and women; as well as being too Asian to be Indian and too Indian to be English!" The "elusive" dual identity of belonging "neither Here nor There", is reflected in his "Binglish" practices, and can be seen "at the heart of British Asian diasporas" (Verma, 2006, p. 383). Verma believes that his "experimentation was a means to root the vision of Tara not in ethnicity but in [the] aesthetics of the migrant/marginal/black" (Verma, 2006, p. 385). With multiple locations, practices, and languages, "Binglish" appears as a response to this complex identity. Similarly, Hingorani examines "Binglish" as a "response to the hybrid cultural location of [Tara Arts'] work" (Hingorani, 2006, p. 178) that "can give non-Asian language speaking audience members a powerful experiential understanding of marginalisation" (Ibid., p. 187). This "enabled other" gave Verma the chance to find a voice through his "Binglish" theatrical style with the in-betweenness of his existence as a by-product (Shevtsova, 2009, p. 204).

Verma considers it a challenge to analyse his "Binglish" noise/voice theatre praxis that evolved on the British stage. His productions are "fairly riddled with imprecision and muddling thinking" (Verma, 1997). Verma questions the European tradition's linear and textual adaptation of "Asian" practices constituted from the elements of *Bhavai*, Parsi theatre, company theatre and *Yakshagana* (Katyal, 1998, pp. 74-75), including songs and dance

⁴⁴ An Indian playwright writing in Marathi, an Indian language mainly spoken in Maharashtra region.

numbers from Bollywood. I discuss “the massive influence of Bollywood” (Ley, 2013, p. 231) in a later section of this chapter.

Scholars such as Katyal (1998), Hingorani (2010), Ley (2011), Chambers (2011), and Patel (2012) define the concept of “Binglish” as practice and process in Verma’s theatre productions. Chambers also finds voice/noise on the stage, with English and European classics attempting to re-invent the power structures of the centre and margins (Chambers, 2011, p. 162). Viewing “Binglish” as a constituent element of production style and aesthetic, Ley and Dadswell (2011) consider it as “the integration of elements of the South Asian languages into scripts and performances” (Ley and Dadswell, 2011, p. 248). Patel (2012) defines “Binglish” as “a combination of influences from the Sanskrit performance treatise the *Natyashastra*, Indian cinema and European theatre traditions” (Patel, 2012, p. 181). Such integration could represent the fractured world of migrant culture within a “settled” country. The “hybrid” theatrical practices of diasporic migrants pose a theoretical challenge, and provide the opportunity to search for an alternative model of theatre analysis.

Scholars have employed various contexts including historical, postcolonial and intercultural approaches to understand this theatre movement. Suzanne Croft’s (2000) bibliography records black and Asian playwrights. Griffin reviews Croft’s work highlighting the conflicts of margin/centre, colonial past, and postcolonial present (Griffin, 2003, p. 6). Barney King’s (2000) article ‘Landscapes of Fact and Fiction’ focuses on “how Asian theatre workers have been grappling with issues for integration, assimilation and tradition” (King, 2000, p. 28), especially Tara Arts. King’s research on Tara Arts might lead to an understanding of how diasporic culture takes shape in theatre. Anne Fuchs (2001) explores the “creative dialogue” maturing in cultural interaction between Asian subject matter and Western forms (Fuchs, 2001, p. 4) in the works of the Tamasha Theatre Company, led by Sudha Bhuchar and Kristine Landon-Smith,⁴⁵ which produced its first adaptation, of Mulk Raj Anand’s novel *Untouchable*, in 1989. After investigating the routes of British Asian migration, Fuchs observes “intra-cultural links between Euro-centred British forms and

⁴⁵ Kristine Landon-Smith opted for an academic position at the National Institute for Dramatic Arts, Australia in 2012; however, she continues to direct production for Tamasha Theatre Company and head the Master Classes for actors and directors.

those of the [Asian] subcontinent” (Ibid., p. 165). Similar to Anjum Katyal’s article published in *Seagull Theatre Quarterly* in 1999, Fuchs also compares Tara Arts with the Tamasha Theatre Company:

Tamasha does not go out of its way to emphasise the mythical roots of British Asian culture. The cultural references are interpreted differently by the various elements which make up the audience: for the British Asians theatre is the pleasure of recognition, for other Black British and White British this becomes the pleasure of the exotic (Ibid., p. 169).

Fuchs’ emphasis on cultural aspects draws out the presence of the “Other” and the exotic pleasures derived from such theatrical practices. As she observes, British Asian theatre “contributes not only fresh impetus to popular English theatre” but also “[tries] to show, the physical presence of the bygone empire and subtle hints of otherness” (Ibid). This could be seen as a very limited postcolonial reading of the rich mix in the Tamasha Theatre Company’s work. Such readings contrast with Starck’s comment on Tanika Gupta’s rejection of such political labels. She states of Gupta’s *Sanctuary*, *Skeleton*, and *Inside Out*:

[P]ost-colonial global (individual and collective) guilt, revenge and justice, the consequences of forced and voluntary migration, and the effects of domestic violence and racism are not issues restricted to the Asian community. (Starck, 2006, p. 362)

In other words, postcolonial and even diasporic conditions cannot be limited to Asian communities in Britain. Starck’s extension of this label towards postcolonial discourse and her identification of themes in Gupta’s work suggest major points for debate in twenty-first century. The existence of such categories, for example British South Asian, provide a useful framework of traditions and audience that allow the expression of archetypal themes across diaspora.

Similar to Fuchs, Dimple Godiwala (2003) studies British South Asian theatre using postcolonial theory in her article ‘Hybridised Identity as Counter-Discursive Strategy’. She understands British Asian theatre as a product of hyphenated and coalesced British and Asian “culture”: “British-Asian ‘culture’ is a heritage of fusion in its collective histories of appropriation, assimilation, and invention” (Godiwala, 2003, p. 35). Her analysis of Verma’s adaptations seems to be influenced by the concepts of “other”, “hybridity”, and the binary of

mainstream and alternative, which “dismantle the authenticity of Englishness” and “imperial authority”. Asian meta-theatrical features (Ibid., p. 7), used in European canonical texts, presented the “Other” by “creating” and “discovering” “the rules” of a British Asian “theatrical sensibility” through translating stories for audiences (Plastow, 2004, p. 83).

Godiwala’s (2006) *Alternatives within the Mainstream* incorporates a broad range of critical investigation into black and Asian theatre companies and playwrights in Britain. She defines British Asian theatre as “a marriage of theatre forms of East and West as it is a hybrid and ready mix of two heterogeneous cultures” (Godiwala, 2006, p. 107). Locating it within intercultural practices, she maps out the theatre practices of the Indian-East African-British demographic,

British-Asian theatre is constructed through the difference of acculturation as it is modified through intercultural exchange and socialisation, avoiding the false representation produced by rigidly antithetical and binary categories which lead to the need for ‘authenticity’ and ‘elitism’ that India and England currently seek in their individual and divorced calls for a living theatre (Ibid., p. 103).

Godiwala thus underlines the micro psycho-socio-cultural changes taking shape within British South Asian theatre practitioners’ attempt to portray hyphenated identity. Vayu Naidu (2009) claims that such a process of acculturation is “initiated by the interventionalists”. She proposes that instead of seeing “theatre in English” “[as] a shared language”, it should be viewed through theatre conventions (Naidu, 2009, p. 231). Perhaps Godiwala avoids applying the term “postcolonial” to British Asian theatres due to the hyphenated content and style in which these theatre practitioners use several intercultural-postcolonial strategies to construct their forms and styles (Godiwala, 2006, p. 107). Further, she illustrates how plays by Tara Arts⁴⁶ and British Asian playwrights⁴⁷ destabilise and reallocate the power structure, “by the act of incorporating Indian languages, but more dramatically so when English is eschewed completely on ‘English’ stages” (Ibid., p. 106). Godiwala establishes a

⁴⁶ Moliere’s *Tartuffe*, Shakespeare’s *A Midsummer Night’s Dream* and *Troilus and Cressida*, Rostand’s *Cyrano*, and Gogol’s *The Government Inspector*.

⁴⁷ In particular, Farrukh Dhondy’s *Film, Film, Film*, based on Shakespeare’s *King Lear*, and Tanika Gupta’s *Hobson’s Choice*. The latter is an adaptation of Harold Brighouse’s *Hobson’s Choice*.

celebration of the search for voice and space in “hybrid” British Asian culture (Ibid., p. 110).

In addition, Godiwala (2006) explores Kali Theatre’s performative practices centred on Asian women. The issues of gender, religion, identity, and space in the family or society, surfaced in Kali Theatre’s work. Godiwala probes Anu Kumar’s *The Ecstasy* (1999); Rukhsana Ahmad’s *River on Fire* (2000-2001), *Song for a Sanctuary* (1991), and *Kali Shalwar* (1999); Bettina Gracias’ *Singh Tangos* (2001); and Bapsi Sidhwa’s *Sock ’em with Honey* (2003). This examination reveals Asian women torn between Western orthodoxy and the Hindu patriarchal structure, between spiritual and materialistic accomplishments, and their attempts to retain traditional customs, having encountered Western cultural norms. This “hybrid collective” (Godiwala, 2010, p. 9) voice can be an example of “a ‘living’ theatre of British-Other(s)” as it formulates new stages inscribed with a valorising alterity within which is a celebration of the fusionary encounter of the multiple texts of East and West (Godiwala, 2010, p. 11). Thus, Godiwala offers a strong oscillation between post-colonial and intercultural theories in analysing British Asian theatres and validating cultural identities and diasporic spaces.

In the same anthology, Hingorani investigates British Asian theatre as postcolonial migrants’ “negotiation(s) between British and Asian cultural spaces” (Hingorani, 2006, p. 174). He charts the history of two British Asian theatre companies, Tara Arts and Tamasha Theatre Company. His discussions allow a glimpse into these two companies’ attempts to present authentic accounts of various aspects of life in the Indian subcontinent. Therefore, the published research attempts to define British South Asian theatre practices, acting approaches and the politics of margin/centre or mainstream/alternative. Graham Ley’s research at the University of Exeter’s department of Drama between 2004 and 2008 boosts this field of research.

British South Asian Theatre Project at the University of Exeter

As discussed in the introduction to this thesis, I intend to review the outputs of the British South Asian Theatre Project with a view to understanding its trajectory, leading towards a definition of British South Asian theatre and a

model for its analysis. Dadswell (2007), in her article “Jugglers, Fakirs, and Jaduwallas”, studies Asian magic performances from the Victorian era to post-war Britain and considers how they were seen as performances engaging in an exchange with the Western tradition of magic shows. Her central focus is on the historical aspects in which “Indian entertainers effectively negotiated British codes of performance to establish their own recognised modes of practice” (Dadswell, 2007, p. 22).

Chandrika Patel’s (2008) doctoral thesis contributes significantly to our understanding of analyses of British South Asian theatre. She examined British South Asian identity from political, cultural, and social dimensions through the reception of seven selected productions. She follows how this theatre has been variously termed during its evolution. Further, she looks briefly at the relationship between Indian diasporic communities’ relationship with Bollywood. Her usage of *Natyashastra*-based *rasa* concepts is a novel approach to analyse theatre productions. However, she has used *rasabhava* concepts along with Brecht’s *Gestus* and Pavis’ *mise-en-scene*, providing further scope to explore the *Natyashastra* in detail. Following Patel’s identification of the relationship between Bollywood and the Indian diaspora in the UK, I analyse the functions of Bollywood songs and dances in British Asian theatre productions.

One of the outcomes of the British South Asian theatre project was an international conference at the University of Exeter in 2008. The conference, entitled *British Asian Theatre: From Past to Present*, accelerated British Asian theatre discourse, bringing together around thirty British Asian theatre practitioners and academics from across the United States of America, Europe, and the UK. The conference narrowed the term down to British South Asian theatre from British Asian theatre.

The conference aimed to document the history of British South Asian theatrical performances, diasporic theatres and their relationship with the Indian subcontinent. Spread over three days (10-13 April 2008), the conference witnessed performances, workshops, debates, plenary sessions, interviews, the Independent Stories exhibition, and keynotes on British South Asian theatre.

As a result of the conference, the critical discourse on the subject reached a wide spectrum of academics and practitioners. Eight panels discussed issues ranging from historical perspectives, artistic-production values, challenges, actor-training approaches, dance-music, working with the community and disadvantaged groups, and mixing with the mainstream. Amidst such scholarly debates on British Asian theatre, the focus has remained on issues such as practices, policies, and ethnic issues, not on production analysis. Despite these debates, in an editorial of the special issue of the *Journal of South Asian Popular Culture*, Ley (2009) observed that “little national and international academic and general attention” had been given to British Asian theatre (Ley, 2009, p. 2). Moreover, he explains that the objective of the project was to:

research the phenomenon of British-based South Asian-led theatre from its early history in youth and community initiatives to the foundation and development of the first professional Asian-led theatres in the 1970s and 1980s (Tara Arts, Actors Unlimited, Hounslow Arts Cooperative, Asian Theatre Cooperative, British Asian Theatre Company). It would then consider the consolidation of the presence of Asian-led theatres in the 1990s (Tamasha, Kali Company, Peshkar and Asian Theatre School whose focus lay in the community), and conclude with more recently formed companies (RIFCO⁴⁸ and Rasa Theatre⁴⁹) and the emergent field of live and performance art (Ibid., pp. 2-3).

In short, Ley divided the four-year project to focus on three distinct developmental phases of British Asian theatre, beginning with Tara Arts in the 1970s, and its later growth in the 1980s, and 1990s. The scope and purpose of the project provided researchers such as Sarah Dadswell, Chandrika Patel, Graham Ley and his research team, the potential for an investigation into the nature of the theatre produced by British South Asians in the UK.

In her article ‘What is this Thing Called British Asian Theatre?’ Dadswell characterises the period pre-1976 as “unacknowledged areas of diasporic spaces where Asian communities participated in live performances” (Dadswell, 2009, p. 224). Dadswell (2009) also records Susan Croft’s contribution, which highlighted plays performed by Indians from 1838 to 1922, including the Indian

⁴⁸ RIFCO is the “Reduced Indian Film Company”, founded by Pravesh Kumar in 1996.

⁴⁹ This is Rani Moorthy’s theatre company established in 1988. Moorthy is Sri Lankan Tamil, grew up in Malaysia, was educated in Singapore, and migrated to the UK in 1996.

players at the Duke of York and the Ambassadors theatres in 1943, and Dexter's 1975 production of *Phaedra Britannica*. Exploring beyond black minority ethnic arts (BME), Dadswell understands the practice of British Asian theatre as "fragments of the whole" (Ibid., p. 222), drawing upon "British experience" and incorporating Indian aesthetics revealing "the cultural identity of the artists" (Ibid., p. 223). Similar to Naidu, she questioned the use of the term British South Asian theatre, as each of the three constitutive terms (British, Asian, and theatre) "place different emphasis on the significance of their meanings". She maintains that,

...all terms are politically and creatively charged, and when combined, their multitude of meanings and nuances create a cornucopia of possibility on the one hand, but become strikingly problematic on the other. (Ibid., p. 221)

Further, she argues that, "the very use of the label 'British Asian' inevitably obscures the heterogeneity of the histories and cultures that comprise the South Asian migrant population in the UK" (Ibid., p. 222). These labels have engaged scholars such as Griffin, Starck, and Dadswell in interesting debates.

Griffin considers that British Asian theatre practices do "not readily fall into the remit of post-colonial, intercultural, or world theatre", as "the work itself is produced by writers who do not necessarily view themselves as 'other' within Britain" (Griffin, 2003, p. 9) and instead "should be viewed as part of British theatre" (Ibid., p. 9). "Identity" and "race" politics in the UK in the 1980s seem to guide the British Asian discourse. She contends that, "There is recognition now, for instance, that contemporary British culture has been differentially shaped by Black and Asian influences" (Ibid., pp. 10-11), such as West Indian carnivals and "Asian melas" along with Bollywood musicals (for instance, *Bombay Dreams* in 2002). Griffin's views reflect the multi-ethnic realities of theatrical performances and their lack of representation on the British stage.

In line with *The Eclipse Report – Developing Strategies to Combat Racism in Theatre* (2000), in an article entitled 'Ethnicity and Actor Training', Hingorani identifies the "lack of representation of minority ethnic groups in the arts" (Hingorani, 2009, p. 165). He suggests that in such an "institutional[ly] racist" (Ibid., p. 166) environment, actor-training methodology can "acknowledge

[...] the ethnicity of the performer” (Ibid.). He evaluates Tara Arts’ and Tamasha’s approach to actor training and their “insight as to how actor training methodologies provide a site of assistance to the discriminatory practices of British theatre and to the very concept of cultural diversity” (Ibid.). He discussed the “Binglish” methodology developed by Jatinder Verma with specific reference to the production of *Miti Ki Gadi (The Little Clay Cart)* (1984). Verma’s “Binglish” methodology, as Hingorani observes, allows the actors to draw upon cultural “particulars” and then apply them within the framework of the “Binglish” form (Ibid., p. 171). Tamasha foregrounds Rustom Bharucha’s concept of “intraculturalism”, allowing space for “hot seat” actor training methods. Hingorani (2009) establishes two distinct functions in such an approach, referring to two specific performances by Tamasha of *Balti Kings* (1999) and *Lyrical MC* (2008). Hingorani’s discussions of these two actor training methods suggest the importance of the director and her interpretation of the playwright’s play-text (Hingorani, 2009, p. 172). He also observes,

... ‘hot seat’ methodology creates a performance text capable of reflecting both the cultural diversity of the participants and the specific and rigorously observed cultural ‘particularities’ of the actor. (Ibid., p. 177)

In short, actors’ cultural diversity and sensibility seem to have a function in this actor training approach. Hingorani recognises the general inability of mainstream British theatre to adequately deal with the issue of ethnicity, which is so integral to contemporary British ‘multicultural’ society.

In an article entitled ‘Composing a History: The British Asian Theatre Research Project at Exeter’, Ley (2010) provides an account of the British Asian theatre project, revealing that it involved various complex choices, from the terminology used to the decisions inclusion and exclusion of British South Asian diasporic theatre practitioners and performance. One of the key observations he formulated was that such theatrical practices, a “theatre movement” as he calls it, could be identified as a “diasporic condition” that sought to answer what these diasporic communities meant by “British” and “Asian” simultaneously. These are complex questions which are complicated further by the forms and aesthetics employed by practitioners “to express different aspects of diasporic identity and their experiences” (Ley, 2010, p. 227). The interlinking of Asian

forms and Eurasian canonical texts create space for the diasporic condition in British South Asian theatre.

Taking note of Avtar Brah's concept of the diaspora space, Hingorani (2010) terms British Asian theatre "indigenous". He examines Tara Arts, Tamasha, and Kali Theatre along with four playwrights, Haneif Kureishi, Parv Bancel, Gurpreet Kaur Bhatti, and Ayub Khan-Din. He details the dramaturgical and rehearsal processes alongside production histories, and deals with reviews of these theatre companies and playwrights. He establishes the traditions followed in British Asian theatre and performance at the centre of contemporary British theatre and culture. Hingorani stresses key issues in the contexts of British Asian theatre such as "dramaturgy, theme, theatrical forms, process, languages, social and political context, performance methodology and productions" (Hingorani, 2010, p. 191). Hingorani's claim that British Asian theatre has played a vital role in "performing back" (Ibid., p. 9) echoes postcolonial theory. Therefore, it appears that Hingorani's analysis of British Asian theatre is largely informed by a combined approach of postcolonial theory, actor-training methods, and diasporic theories of space.

Acknowledging the theories of space and location developed by Homi Bhabha and Avtar Brah, in the article 'Diaspora Space, the Regions, and British Asian Theatre' published in *New Theatre Quarterly*, Ley (2011), focuses on the issues of space, live performance, theatre, and arts centres. Through extensive touring, Tara Arts and Tamasha create a space for their practices. Within these contexts, Ley defines British Asian theatre as "the activities of South Asian ethnics in the past thirty years exploring what it means to be British and Asian" (Ley, 2011, p. 216). On the other hand, Dadswell (2009) and Patel (2011) have extended the definition of British South Asian theatre by broadening these activities⁵⁰ to include the historical period before the 1970s and also the language-based theatres operating under the umbrella term British Asian theatre.

Similar to Dadswell, Colin Chambers (2011) outlines the history of black and Asian theatre from the early eighteenth to the early twenty-first century. With these broad historical periods, his discussion includes a variety of black

⁵⁰ See Ley (2011) for his discussions on Arts Centres such as Tara Arts Centre and Watermans.

and Asian theatre activities. However, he noticed that in-depth research could be undertaken into “autonomous South Asian theatrical activity” (Chambers, 2011, p. 82). Chambers (2011) sketched the presence of the individuals who worked in Asian community theatres prior to the birth of Tara Arts, including for example, performances such as *Shakuntala* (1947), or Govinddas Vishnoodas Desani’s performance of *Hali* (1950). Performed in Asian languages⁵¹, Chambers insisted that these productions functioned as “a force for community cohesion and identity, drawing on the repertoire of the home country yet using European genres [...] [s]uch shows tended to validate values and traditions of the home culture and were aimed at distinct home language groups” (Ibid., p. 109). This is to say that black and Asian “language theatres”, as Patel (2012) has argued later in her thesis, tend to preserve home culture and nostalgia.

Focusing on black and Asian theatre’s period of struggle, Chambers evaluates the portrayal of colour, anti-slavery racist presentation, and the contribution of African-American and Caribbean performers to the British stage. In addition, he documents Asian presence in the 1970s, citing examples such as Gopal Sharman’s *Full Circle* (1968), Pratap Sharma’s *A Touch of Brightness* (1970), and Dilip Hiro’s *To Anchor a Cloud* (1970). Following Godiwala and Hingorani, Chambers also approaches the theatrical activities of Tara Arts, Tamasha Theatre Company and Kali Theatre through postcolonial theories and binaries of margin/centre (Ibid., p. 159). In his analysis, he accentuates the “new aesthetic” (Ibid., p. 173), remarking that,

British-Asian theatre offered a self-assured reply to the constraints of British literalism and its concomitant style of subjective acting that mistrusts theory and dedicated training [...] British Asian theatre offered plenty of examples of encounters between East and West, between Asia and Europe, that have broken and crossed boundaries and, in doing so, have shifted them on the basis of mutual respect, relocating the former subject peoples to their rightful place. (Ibid., pp. 173-174)

In other words, Chambers’ view could remind one of Hingorani’s comments that British South Asian theatre seems to “perform back” with an initiation of dialogue between East and West in theatre. Chambers devotes much of his work to documenting the history of British Black and Asian theatre, though Ley

⁵¹ such as Urdu, Bengali and Gujarati Hindi, and Marathi

and Dadswell's documentary history advances further insights into the intricacies of the British South Asian theatre movement.

Ley and Dadswell examined and documented a "provisional" history of South Asian theatre (Ley & Dadswell, 2012, p. 251). They notice that British South Asian theatre practitioners "presented their multiple experiences from a variety of angles to be viewed from any angle" (Ibid., p. 247). Through mapping the accounts of British South Asian theatre companies⁵², this documented history provides an in-depth view into the development of the British Asian "theatre movement" (Ibid., p. 239).

In Ley's documented history, Patel (2012) focuses on the South Asian language-based theatre within British South Asian communities. She acknowledges that these performances were often performed at communal festival activities, including Diwali, at venues such as community halls, pubs, and cafes. Patel states that these activities established ethnic and communal presence, such as Bharatiya Vidya Bhavan in West Kensington, Leicester Literary Arts and Lights, Maharashtrian Theatre Bhavan, Asian Artists Association, and Watermans Arts Centre.⁵³ She also investigates the role of individual patrons,⁵⁴ local newspapers (such as the *Echo* and the *Gujarat Samachar*, a Gujarati-language daily published in London), and marketing strategies. She further understands that these Asian language-based theatres allowed communities to maintain a link with the "homeland", nurturing caste, religious, and linguistic identities, promoting interaction among social groups to raise funds for such activities (Patel, 2012, pp. 6, 12). Patel (2012) stresses the importance of Asian socio-cultural threads interwoven within Asian language-

⁵² Tara Arts, Tamasha, Kali Theatre, RIFCO, Peshkar, Man Mela, Hounslow Arts Cooperative, Asian Cooperative Theatre, British Asian Theatre Company, Actors Unlimited, Rasa Theatre, and Asian Theatre School, and theatre venues such as Watermans Arts Centre, Bharityavidya Bhavan.

⁵³ Other notable language theatres include the Maharashtra Mandal (group) (1932) in Marathi, London Kalai Kuzhu (1979) in Tamil, Slough Asian Arts (1980) in Punjabi, Belgrave Drama Society (1982) in Gujarati, and the Asian Artistes Association (1980) in Urdu.

⁵⁴ Harbhajan Viridi made important contributions with his productions of Samuel Beckett's *End Game*, E.M. Forster's *A Passage to India* (1964), and Dilip Hiro's *To Anchor a Cloud* (1970). Harbhajan Viridi and his colleague Ravi Jain jointly organised the Asian Youth Festival that took place at the Royal Albert Hall. Rajinder Joshi acted in an Urdu adaptation of Chaucer's *The Pardoner's Tale* (c. 1976).

based theatre, claiming that theatrical activities bond their diverse social ties cohesively.

Ley and Dadswell's *Critical Essays on British South Asian Theatre* (2012), a companion to their documented history of British South Asian Theatre, contributes varied analyses of British Asian theatre as a forum for cultural and political examination. I discuss these essays briefly to highlight the focus of the critical outlook.

In her essay, Naseem Khan scrutinizes the multicultural movement from the 1970s to the present, noting the generational divides within the British South Asian community on the issues of classical versus contemporary, and community versus profession (Khan, 2012). Colin Chambers surveys images of the Indian (Native American, East Indian) from the Renaissance period to the nineteenth century. He also explores Tagore's work along with the theatrical endeavours of Indian students at British universities (Chambers, 2012). Susan Croft's essay focuses on the English-Bengali theatre company Half Moon Young People's Theatre in London (Croft, 2012). Rukhsana Ahmad examines the process of commissioning theatre with a special focus on Tara Arts and Kali Theatre (Ahmad, 2012). Christiane Scholte's work investigates themes of violence against women and refugees seeking safety in Britain (Scholte, 2012). Victoria Sams studies Tamasha's kitchen-sink drama infused with British South Asian content in plays such as *East is East*⁵⁵ (by Ayub Khan Din, 1996) and *Balti Kings* (Naushaba Shaheen Khan and Sudha Bhuchar, 2000), suggesting "a realistic intracultural and intergenerational diversity" (Sams, 2012, p. 132).

Suman Bhuchar concentrates on the "daring or visionary" (Bhuchar, 2012, p. 152) marketing strategies for Tamasha's Bollywood-influenced *Fourteen Songs, Two Weddings and a Funeral* (1998, 2001) and Andrew Lloyd Webber's *Bombay Dreams* (2002), through which they intended "to target new audiences for two productions in the subsidised and commercial sectors" (Bhuchar, 2012, p. 152). Stephen Hodge's essay contributes an introductory glimpse into the visual-digital-performance arts in the context of Man Mela (Hodge, 2012). Daboo, in her article 'Mixing with the Mainstream: Transgressing

⁵⁵ The play is produced recently and performed from 4th October 2014 to 3rd January 2015 by Jamie Lloyd Productions, directed by Sam Yates at Trafalgar Studios, London

the Identity of Place', recognises the political position of British South Asian theatre productions, arguing that:

The process of mixing with the mainstream, of the journey from the margins to the centre, is fraught with potential difficulties, subversions and paradoxes, as much as is any form of migration and integration ... Reflecting on the history of appropriation and reinforcing of stereotypes that have occurred in many of the productions designed to attract the new audiences within the mainstream, each making use of particular funding opportunities and cultural fashion (Daboo, 2012, p. 169).

The argument that British South Asian productions' route to the centre of British theatrical culture involves contradictory practices seems to have created a cliché. Daboo's comments reinforce the existing tensions between centre and margin, mainstream and alternative. With such discussions and studies, it can be argued that there is greater scope for the research, and especially in the analysis of British South Asian theatre productions, this research is timely and justified. In the next part of the chapter, I turn to understand the emergence, growth and practices of analysis by scholars of contemporary Indian theatre in English.

Unlike British Asian theatre, the history of Indian theatre can be traced to the Vedic period which claims to be one of the oldest 'civilisations' of the world. From the Vedic period to the dominance of Sanskrit theatre, followed by the emergence of folk and traditional theatre forms to the influence of Shakespeare, Parsi theatre, Hindu and Persian myths and literature in pre-Independence times, the history of Indian theatre has found its critical discourse in the published literature. After 1947, the aspiration for 'Indianness' or national identity urged theatre practitioners to search for a tradition that could be identified with contested concept of 'Indianness', predominantly due to the changes at a socio-political level. This search for tradition created the movement known as the 'theatre of roots'; however, the parallel influence of Western forms of theatre, in content as well as practice, also shapes inter or intra-cultural theatre practices which are distinctive in terms of their verbal (mostly Northern parts of India) and non-verbal (mostly Southern parts of India) elements. Such uncharted links with inter, intra or even multi cultural practices in English language Indian theatre, including those with contradictory practices,

might be useful in terms of testing the model on a different cultural context. There are various dichotomies that exist in contemporary Indian theatre today, and I examine them very briefly to contextualise contemporary Indian theatre in English.

Contemporary Indian Theatre in English

In the previous section, I have reviewed the ways in which scholars have studied British South Asian theatre along with their historical development and the critical attention paid. Like British South Asian theatre, Indian theatre in English has multiple trajectories and influences in its present state, which have engaged scholarly debates on its postcolonial and inter/intra cultural theatre of roots. For example, the mixing of Indian languages and claiming English as one of these Indian languages (Mahesh Dattani argues later) has attracted multiple points of view. Amidst such multidimensional contemplations, in this section, I begin by briefly reviewing the historical developments beginning from Vedic literature to contemporary Indian theatre in English. Secondly, building upon the concept of “contemporary” referred to in the introduction of this thesis; I try to define contested terms such as “classical”, “traditional”, and “folk” theatre. Next, I review the influences affecting contemporary Indian theatre in English, including politics, Shakespeare and English/Western theatre, literature and philosophy. By tracing developments from the Vedic period to Western theatrical practices and the analysis of Indian theatre in English, this section will justify the decisions for testing the proposed model later in the Chapter Three.

The Origin of Sanskrit theatre

The origin of Sanskrit theatre (or Classical Indian theatre and dance) is often traced back to Vedas or epic poems such as the *Ramayana* and the *Mahabharata*. Scholars such as M.R. Madhu (1968), Vatsyayan (1980), Varad Pande (1987), Richmond (1990), Rangacharya (1968), Basham (1981), Raghavan (1995), and Yagnik (1934) have engaged with the Vedic origins of Indian theatre, including Sanskrit theatre. Scholars such as Sir William Jones⁵⁶

⁵⁶ Sir William Jones (1746-1794) was a philologist and founder of Royal Asiatic Society encouraging Oriental Studies.

(1807), H.H. Wilson⁵⁷ (1827), Ernest Philip Horowitz,⁵⁸ and Sylvain Levi⁵⁹ (1928) had studied Sanskrit theatre during the colonial period. Chandra Bhan Gupta's *The Indian Theatre* (1954) termed Sanskrit theatre the national theatre of the Hindus. With the decline of Sanskrit theatre between the middle of the fifteenth and the mid-eighteenth century,⁶⁰ various folk and traditional forms of theatre emerged, which have since been adapted in various practices by Indian practitioners such as Habib Tanvir in post-independence India. There has been debate over the inclusion of traditional theatre forms⁶¹ such as *raslila*, *ramlila*, and folk under the umbrella term of Indian theatre. Hansen (1983) distinguishes some common features of classical Sanskrit drama, such as preliminary rituals, stylised acting and gestures, stock characters (for example, the stage director (*sutradhara*) and clown (*vidushaka*)), and the use of popular song and dance (Hansen, 1983, p. 77) in Indian theatre. These features can be observed in contemporary theatre practices, as they have been retained and experimented with alongside elements of traditional and folk forms; however, the ritualistic practices within these performances were used as theatrical devices by playwrights such as Tendulkar and Karnad, and interwoven into the practices of Habib Tanvir.

Traditional Folk (Popular) Forms of Theatre

As mentioned earlier, Sanskrit theatre (or Indian classical dance) has been associated with the Hindus. The decline of this practice allowed for the growth of traditional and folk theatre forms. Scholars such as Indu Shekhar (1977) and Farley Richmond (1993) have analysed the reasons for the decline of Sanskrit theatre. These reasons include Mughal rule, the growth of Prakrit and other regional languages, and an emphasis on poetry rather than dramatic

⁵⁷ Wilson's three-volume *Select Specimens of the Theatre of the Hindus* published in 1827 in Calcutta.

⁵⁸ *The Indian Theatre* (1912).

⁵⁹ *The Indian Theatre* (1890).

⁶⁰ Mughal Rule in India began with Babar in 1526 and ended with the imprisonment of the last Bahadurshah Zafar II in 1857.

⁶¹ R.K. Yagnik's *Indian Theatre: Its Origins and its later Developments under European influence with special reference to Western India* (1934), Hemendra Nath Das Gupta's *The Indian Stage* (1944-46), Mulk Raj Anand's *Indian Theatre* (1950), Balwant Gargi's *Theatre in India* (1962), Som Benegal's *A Panorama of Theatre in India* (1968), Adya Rangacharya's *The Indian Theatre* (1971), Farley P. Richmond, D.L. Swann and Phillip Zarrilli's *Indian Theatre: Traditions of Performance* (1990), and Nemichandra Jain's *Indian Theatre: Tradition, Continuity and Change* (1992).

arts. The *Bhakti* movement's⁶² decision to incorporate rituals could also be cited as one of reasons for the growth of folk and traditional theatre forms in India (Bharucha, 1993, p. 29). The influence of the *Bhakti* movement and/or religion has played a crucial role in the emergence of these forms. Zarrilli substantiates the significance of such theatrical forms and postulates that it is not possible to discuss Indian theatre without considering the "ritual and religious context and significance of traditional Indian performances". This is attributed to a distinct relationship between 1) rituals as performance, 2) rituals within the performance genre and 3) ritual performances (Zarrilli, 1990, p. 121). However, these performative traditions could not endure the constant shifts in political power during the eighteenth and nineteenth centuries. The traditions waned, leaving withered pockets of practices across India on Hindu festivities. During the nineteenth century, English education,⁶³ English literature, and translation⁶⁴ from Indian regional languages into English might be seen as important to the emergence of Indian theatre in English.

Emergence of Indian drama and Literature in English

Indian theatre or Indian writing in English⁶⁵ can be traced back to the 1830s. These writings shaped a "new drama" in an attempt to "reclaim classical and other pre-colonial Indian traditions of performance" and constructed "a reactive cultural identity" (Dharwadkar, 2005, p. 2). The confrontational traits of this identity pitted against colonial rulers can be found in plays such as Dinabandhu Mitra's *Nil Darpana* (*The Mirror of Indigo Planters* or *The Blue Mirror*) (1875), which forced the rulers to enact the Dramatic Performance Act⁶⁶

⁶² The *Bhakti* movement began approximately in the seventh century in Tamil Nadu, Karnataka and northern parts of India and continued up to the fifteenth century and firmly established in Bengal. It was started by poet-saints who opposed the legacy of the Sanskrit language and the Brahmins by translating Sanskrit texts into regional languages and reinterpreting the teachings of the Hindu religion.

⁶³ Macaulay's charter (1835) spread English education by setting up three universities in 1857, in the major trading centres of Calcutta, Bombay, and Madras.

⁶⁴ Kali Prasanna Singh translated Kalidas' *Vikramorvashiyam* as *Vidyotsahni* in 1857; R. Tarkaratna translated *Venisanhar* (1856), *Ratnavali* (1859), *Abhijnansakuntala* (1857), and *MaltiMadhav* (1867) into Bengali. Michael Madhusudan Dutt translated his Bengali play *Is this called Civilization?* into English in 1871.

⁶⁵ Krishna Mohan Banerjee claimed to have written the first Indian English play, entitled *The Persecuted* or *Dramatic Scenes Illustrative of the Present State of Hindoo Society in Calcutta* (1831).

⁶⁶ The Act curbed theatrical representations in India during the British Raj under the administration of Viceroy Thomas Baring 1st Earl of Northbrook; later, after 1974, the act was used to censor film and theatre which affected the Indian People's Theatre Association (IPTA).

in 1876 (Sanyal, n.d.). Leading the way in such dramatic activities, Bengali and other Indian regional languages such as Assamese, Telugu, Punjabi, and Marathi contributed to the development of Indian drama in English through translated exchanges (see Iyengar, 1945, 1962, and 1982). Notable contributors were Rabindranath Tagore⁶⁷ (1861-1941), Sri Aurobindo⁶⁸ (1872-1950), and Harindranath Chattopadhyaya⁶⁹ (1898-1990). Their works were notable for their poetic excellence, thematic variety, technical virtuosity, symbolism, and moral commitment, but they were “neither rich in quantity ... nor of high quality” (Iyengar, 1982 qtd. in Kumar, 2003, p. v). Among these, Tagore has been highly regarded in the West⁷⁰.

These dramatic activities have been seen as a “product of colonial culture” (Awasthi & Schechner, 1989, p. 48). Nemichandra Jain (1992) interjects that colonialists’ theatre and cultural historians deliberately suppressed Sanskrit and traditional theatrical forms by imposing a Western model upon them. He also interposes the emergence of two different kinds of theatre; an imitation of English theatre and theatre addressing socio-cultural and political conditions of contemporary India (Jain, 1992, p. 63). In a later section, I discuss the role played by members of the Indian People’s Theatre Association (IPTA) in spreading awareness of the political goal of independence among the illiterate working class through theatre. In this period, European theatre and thought influenced Indian theatre and social movements. Nandi Bhatia (1997) acknowledges experimentation⁷¹ within Ibsen’s plays such as “extempore dialogues as per the moods of the audience, no sets [or] scripts” (Bhatia, 1997, p. 445). Similarly, Richmond et al. (1990, p. 464) and Dalmia (2006) consider the influence of Brechtian practices along with folk forms of theatre in text-

The act banned subversive plays and many of IPTA’s plays were politically motivated and were satire on the British Raj policies. With the imposition of this act, IPTA’s theatrical activities were affected. See Richmond (1973).

⁶⁷ Important plays are *Raja* (1910), *The Post Office* (1913), and *Red Oleanders* (1924).

Tendulkar observed that Tagore’s plays are “literary plays which could not be considered theatre” (Tendulkar, 2011, p. 15).

⁶⁸ *Perseus the Deliverer* (published 1907), *Vasavadutta* (1957), and *Rodogune* (published posthumously 1958). See Thakur (2004).

⁶⁹ *Raidas*, *Chokha Mela* and *Tuka Ram*, *The Window*, *The Parrot* and *The Coffin* (all published in *Five Plays*, 1929) and *Siddhartha*, *Man of Peace* (1959). See Tondon (2006).

⁷⁰ This praise for Tagore, perhaps, came from his spiritual vision which could be traced to Vedic and Hindu philosophy of life which he does not seem to have attributed. This vision in the War, Politics and Economy inflicted Europe was something soothing and relieving.

⁷¹ For example, P.B. Rajmanna’s *Tappe Varidi* (*Who is guilty*) and N. Krishna Pillai’s *Kanyaka* (1944), *Bhagnabhavanam* (1949), and *Balabalam* (1946).

based plays and productions of Hindi playwrights such as Bharatendu Harishchandra (1850-1885), Jayshankar Prasad (1889-1937), and Mohan Rakesh (1925-1972).

Dharwadkar maintains that such theatrical practices, combining Indian theatrical practices with European texts generated the concept of a “national theatre of India” (Dharwadkar, 2005, p. 3). However, Dalmia (2006) places them within a category of “modern Indian drama”. The question of whether India has any form of national theatre has attracted the attention of scholars. The concept of national theatre is not easy to categorise or define due to its cultural, linguistic, and performative traditions. Leaving aside these contested issues of modernity and a national theatre of India, I concentrate on the ways in which Parsi theatre revived theatrical activities in India during the early twentieth century.

Parsi Theatre

Parsi theatre⁷² was (and still is) mainly performed and managed by the Parsi community,⁷³ formed of Zoroastrians who migrated from Persia in the tenth century to the coastal port Sanjan in Gujarat, a Western state of India.

Due to their close ties with the British administration⁷⁴ and education in English at Elphinstone College in Bombay, Parsi students’ dramatic activities centre on Shakespeare. Features of Parsi theatre could be listed as fatuous farces, contrived thrillers, low tragedy, and imitation comedy of manners. Parsi theatre companies included the New Alfred Company, the Empress Victoria Theatrical Company and the Original Theatre Company (See, Benegal, 1967, Hansen, 1991 and Kasbekar, 2006) and were built according to English theatre architectures.⁷⁵ Parsi theatre perhaps became successful due to Shakespearean adaptations of their Parsi cultural contexts. These plays include *Dil Farosh* (based on *The Merchant of Venice*) and *Gulnar Firoze* (based on *Romeo and Juliet*) performed at the Grant Road Theatre (opened in 1846)

⁷² For the history of the Parsi theatre from 1930-2000, see Meher Marfatia’s *Laughter In The House!* (2011)

⁷³ See Eckehard Kulke (1974) for the history of their migration.

⁷⁴ Due to their skills in finance, shipbuilding, entrepreneurship, and construction. (See Taraporevala, 2000; Gupta, 2012; Jungalwala, n.d.)

⁷⁵ See Rustomji (2004) for details of the architectural features.

(Hansen, 2001, p. 47) during the rise of the Anglo-Indian middle class (see Rustomji, 2004; Tripathi, 2011, p. 74; Jain, 2005, p. 27).

Parsi theatre⁷⁶ appears to shift from adapting Western canonical dramas to Indian, Persian, and Hindu mythological performances⁷⁷ in the later part of the nineteenth-century. For example, *Harishchandra* (1883), and *Chandravali* (1881) are based on Indian myths; and *Rustam Zaboli Aur Sohrab* is based on *Shahnama*. They also experiment with language, as the latter play is in Gujarati and *Teekhe Khan* was performed in Hindustani (a mix of Hindi and Urdu) at the Grant Road Theatre in 1853. Bharucha designates Parsi theatre as an “all-Indian phenomenon” (Bharucha, 1993, p. 193) based on casts drawn from various communities, including Hindu, Muslim, Anglo-Indian, Parsi, and Baghdadi. Hansen also notices these practices as “a site of communal harmony” (Hansen, 2001, p. 43). However, Nicholson⁷⁸ (2014) in her paper challenges that Parsi theatrical practice was “communal” and “non-secular”. She draws her research evidence from the communal riots that took place between Parsis and Muslims in Mumbai over the issues of a small profile of the Prophet Mohammad with an ‘objectionable’ illustration in 1851, and biographies of prophets including the Prophet Mohammad in 1874. One cannot deny that the riots took place and affected the relations between these two communities in Bombay. However, these relations between the two communities cannot be generalised for labelling Parsi theatre as non-secular and communal. Parsi theatre companies employed actors who were often Muslims from various parts of India, (especially Lahore and Bombay) and profusely used Urdu language to connect with their audiences (See (Hansen, 2001; Gupta, 2005).

In order to attract an audience from the various strata of Indian society, Parsi theatre practitioners borrowed traditional forms such as *svang*, *nautanki*, *bhavai*, and *tamasha* of Marathi folk traditions, and fusing them with Western forms (Ahuja, 2012, p. 145). In conjunction with these traditional forms, Parsi theatres also “challenged” Eurocentric practices by employing Gujarati and Hindustani instead of English (Hansen, 2003, p. 387). Gupta (2005) also

⁷⁶ Ciolfi (2012) also acknowledged the connection between Sanskrit theatre and Parsi theatre.

⁷⁷ A full list of Parsi plays with dates, location, and language can be found on the Unescoparzor website: <http://www.unescoparzor.com> (last accessed on March 23 2012).

⁷⁸ Rashna Nicholson, “Theatre, Community and Nationhood: A Critique of a Secular Historiography of the Parsi Theatre” presented at IFTR 2014 at the University of Warwick.

remarks that such gradual shifts in exploring linguistic⁷⁹ and communal diversity made Parsi theatre commercially successful.

Another important feature of the Parsi theatre was their commissioning⁸⁰ of songs and dance borrowed from sources such as Gujarati Garba and Garbi's, or women's songs; the old *dastans* and *qissas* (tales and fables) from popular folk forms mentioned earlier; *ghazals* from Persian, Urdu, and Gujarati; and hymns based on *Bhakti* poets such as Kabir. Richmond (1990) lists various usages of the songs: either to introduce a character's first appearance, or to reinforce changes in mood, costume or situation during, or at the end of an act (Richmond, et al., 1990, p. 46).

Fusing Western and traditional forms in Parsi theatre attracted criticism about "high" and "low" art. One of the earliest critics, Dhanjibhai Patel, called Parsi theatre practitioners "destroyers of theatre" (Patel, 1910, p. iii). However, Patel's comment should be seen in the light of the decline of theatre in India during early nineteenth century (Ibid., p. iv). Hansen (2001) also complained that Parsi theatre "dissolved the boundary between high and low art" (Hansen, 2001, p. 44). Gupta (2005) considered Parsi theatre not a "high" culture drama. Despite such criticism, Hansen finds value in Parsi theatre's hybridity:

It was a hybrid formation that consolidated local expressive arts within a pan-Indian style of representation made possible by urban growth, the emergence of bourgeois society, and new technologies of theatrical production and perception. Growing from the entrepreneurial energy of one community, the Parsis, the Parsi theatre incorporated the love of theatricality and the abundance of theatrical talent that are widely distributed throughout South Asia (Hansen, 2001, p. 61).

Hansen suggests that Parsi theatre was hybrid in many ways, such as in terms of social class structure, theatrical content, and media technology, which allowed flexibility to reach the masses and search for novel means of exploration across the Indian subcontinent. Parsi theatre "entertained without being disrespectful to canons of taste" (Ibid., p. 44), and its linguistic and

⁷⁹ For further discussions on the language used in Parsi theatre see Hansen (1989 and 1998), Gupta (2005), Lal (1973), Kapur (1993).

⁸⁰ See Dharamsey (2010).

communal diversity led to ways of exploring film as a mode of entertainment, as they saw commercial benefits in this new media.

Commercial aspects of Parsi theatre also promote them to explore cinema. One of the reasons for including the community practices that were “suitable to local taste” (Dharamsey, 2010, p. 33) in Parsi theatre could be their commercial venture to attract wider community participation. With Parsi entrepreneurs turning towards cinema, Parsi theatrical activities started to decline as ventures were made into silent and early Hindi films. *Indar Sabha*,⁸¹ adapted in 1864, reflected a move from entertainment to commercial ventures across major Indian urban centres (Gupta, 2005, pp. xii, 244, and 245). The commercial gains led the Parsi community to utilise their resources for cinema. The aesthetics and personality of Parsi theatre did not decline, but metamorphosed into the Bombay film industry (now called Bollywood) (Solomon, 2004, p. 122). I discuss this aspect of Bollywood in a later section. It seems evident that Parsi theatre as a “hybrid” model revived an interest in theatre across all the communities of India after the decline of Sanskrit theatre using Western and Indian traditional forms. During the 1940’s, theatre in India was shaped by the rise of film, the decline of Parsi theatre, and a left-led political movement.

Indian People’s Theatre Association (IPTA)

If Parsi theatre explored theatre as commercial entertainment, IPTA launched it as a political instrument of social awakening during the Indian freedom movement against British imperialism. Following the International Association of Writers formed in France in 1935, the Progressive Writers Association was formed in Lucknow in 1936 under the leadership of President Munshi Premchand, a Hindi novelist (1880-1936), (Taneja, 2008, p. 631). Subsequently, the Indian People’s Theatre Movement (henceforth IPTA) was

⁸¹ Urdu-language drama emerged in the courts of the Lucknowi nawabs in the mid-nineteenth century (for a detailed history see Hansen 1992). Agha Hasan Amanat’s text of *Indar Sabha* is a synthesis of Arabian Nights-type fantasy and Hindu mythology in verse, and includes many musical elements. The plot concerns a fairy from the court of King Indar (the Hindu God Indra), who falls in love with an earthly prince, and their tribulations before all is happily resolved in the end through the intervention of Indar. The depiction of the court of Indar is probably modelled on the *Parikhana* (fairy house or harem) of Wajid Ali Shah, who is believed to have played the role of Indar in the play’s premiere (Hansen, 1998, p. 5).

formed in 1942 with the support of the Communist Party of India and became active from 1943.⁸²

Acting against “a foreign fascist power” (Bhatia, 1997, pp. 435 and 449), IPTA members acknowledged the “rich Indian cultural heritage” of the traditional theatre forms. Imparting “Indianness” and Indian character to theatrical practice aimed to “revive the lost heritage by interpreting, adopting and integrating” these forms and “appropriating” (Ibid., p. 445) Eurocentric theatrical practices. Such appropriation occurred in conjunction with national aspirations⁸³ during the 1940s. Connecting with the illiterate masses, IPTA members widely utilised the Marathi *tamasha* and *pawada* folk forms in Bombay, *jatra* in Bengal, and *burrakatha* in Andhra Pradesh (see Segal, 1997; Bhatia 1997). These practices served two purposes: a) they challenged colonial forms of theatre considered “high” art⁸⁴ and b) revitalised⁸⁵ theatrical practices by performing in outdoor open-air theatres, grounds, and streets. Practitioners such as Utpal Dutt and Habib Tanvir awakened political consciousness as well as “indigenous” theatre forms that stimulated the use of folk and other traditions that expressed Indian experience and knowledge (Das, 2011, p. 35). Using these forms, IPTA members targeted the marginalised masses and focused on rural issues such as famine, epidemic, and socio-political issues through performances in the 1960s. Some famous plays included *Roar China*, *Four Comrades*, and *Nabanna*⁸⁶. However, despite a mass movement in theatre, with its use of folk and regional traditions, IPTA started to lose ground after independence. Nonetheless, it had provided a platform for political theatre, and its legacy continues even after independence.

Post-Independence Indian Theatre

Staying with the question of national identity, the new government in post-independence India established three academic-cum-cultural institutions.

⁸² Due to police repression in Bangalore, the first attempt by Anil de Silva to set up a theatre movement in 1941 was unsuccessful, however she came to Bombay in 1942, which later became the epicentre of her activities (for further use of the Dramatic Performances Act 1876 after 1947 see Bhatia, 1997, p. 447).

⁸³ For the political aims of IPTA see Bhatia, 1997, p. 432.

⁸⁴ See Mukherjee, 1982, pp. 1-7.

⁸⁵ Bhatia, 1997, pp. 432 and 433.

⁸⁶ Bijon Bhattacharya's *Nabanna* speaks about the famine in Bengal, arguing that it was not a natural calamity but a man-made calamity in the background of war in Europe.

The broad aims were/are to preserve and disseminate traditional and contemporary arts through the Sangeet Natak Akademi (specialising in music, dance, and drama), the Sahitya Akademi (literature), and the Lalit Kala Akademi (visual arts). In 1959, two wings of the Sangeet Natak Akademi were dedicated to the Asian Theatre Institute and the National School of Drama, which contributed to disseminating and standardising the skills and practices of theatre. The latter was modelled on the Royal Academy of Dramatic Arts in London.

In the new independent nation, with Hindi as its national language, Ebrahim Alkazi⁸⁷ (1962-1977) during his teaching and training at the National School of Drama in New Delhi started to experiment with the Hindi language in contrast to the multilingual Parsi theatre. This “search for a new idiom” (Allana, 2009) produced works such as Mohan Rakesh’s⁸⁸ *Aashad ka Ek Din* (One Day in Aashad) in 1962, Dharamvir Bharati’s (1926-1997) *Andha Yug*⁸⁹ (The Blind Age) in 1963, and Karnad’s *Tughlaq* in 1972. Also in the list are plays such as Kalidas’ *Shakuntalam* and Shudrak’s *Mrichkattikam*; an adaptation of Premchand’s novel *Godan*; and even productions of Sophocles’ *Oedipus Rex* (1954), Euripides’ *Medea* (1960), and T.S. Eliot’s *Murder in the Cathedral* (1955). Some of these productions were performed at sites such as Feroz Shah Kotla and the Purana Quila in Delhi, which “sensitise[d]” (Allana, 2009) the powerful medium of theatre for contemporary theatre practitioners.

Searching for a national identity through folk and traditional performance, directors of the National School of Drama including B.V. Karnath (1977-1982) and Vijaya Mehta (b. 1934) experimented “with ritual and folk forms seeking to integrate both into a more vibrant contemporary theatre” (Rubin, et al., 1998, p. 158) and infused “classical plays with an energetic choreography” (Ibid.). Such practices were undertaken in different languages, regions, and forms with adaptations from Indian and European texts. During this period, Girish Karnad interjects that a “meaningful tradition of theatre” practice was lost through this

⁸⁷ For his contribution to the National School of Drama and Indian theatre in general see Rubin et al. (1998), p. 158.

⁸⁸ Rakesh’s *Aadhe Adhure* explored the myth of Savitri by counterpoising it against contemporary Indian society, challenging the institution of marriage. Mohan Rakesh (1925-1972) uses historical characters to present the breakdown of communication in modern life in *Aashadh Ka Ek Din*.

⁸⁹ A five-act verse play written in Hindi based on the *Mahabharata* intended to be a radio play.

experimentation during the 1980s and 1990s (Karnad, 1989, p. 90). Jain (1992) treats these practices as a process of decolonisation (Jain, 1992, pp. 82-83). This new growing tradition of “Indianising” Indian theatre was achieved “through music, song, colour, pathos, melodrama and the histrionic delivery of lines that are intrinsically a part of the popular theatrical tradition in India” (Bharucha, 1993, p. 193). In other words, the Indianisation of theatre became a part of popular practices after independence, but remained limited to a “Western” proscenium. Theatre in India either in regional language or English language, which experimented in form, locations and content have been debated with a search for ‘Indianness’ which seems influenced by many factors, as discussed above. Therefore, a discussion on what constitutes ‘Indian’ theatre seems beyond the scope and objective of this study. However, I may attempt to examine how these claims can be addressed in Dattani’s *Where Did I Leave My Purdah*. In the light of these claims, this study is timely and justified in the contexts of contemporary Indian theatre in English.

In investigating such practices, scholars analyse plays studying issues such as the theatre of the absurd, and theories of modernism, postmodernism, and post-colonialism. For example, M. Sarat Babu, in *Indian Drama Today: A Study in the Theme of Cultural Deformity*, studies Badal Sircar (1925-2011) from the viewpoint of various gender, social, political, physical, mental, and spiritual “deformities” which results out of a harshness emanating from life itself and causing different types of violence (Babu, 1997, p. 93). The Marathi playwright Vijay Tendulkar (1928-2008) influenced the form of Indian drama with his socio-political motivations, demolishing the constraints of three-act plays by developing flexible and carefully crafted forms.⁹⁰ Hansen lists the features of traditional forms used by Tendulkar, such as:

the Tamasha form and its characteristic language pattern...the conventional *gan* (invocation to Ganapati),⁹¹ *gaulan* (scene between Krishna and the milkmaids), and *povada* (a song form) [...] and references to contemporary urban life filled the dialogues (Hansen, 1983, p. 79).

⁹⁰ For a general study of Tendulkar see Iyer (2007).

⁹¹ The elephant-headed God.

Such traditional forms are discussed in the light of Artaudian theatrical practices, which incorporated traditional rituals in *Ghasiram Kotwal* (Kumar, 2002, p. 77; Nair, 1992, p. 15). Prasad employs an aesthetic approach maintaining that the themes and message in *Ghashiram Kotwal* “have a very little role in the realm of art and beauty” (Prasad, 2008, p. 2). Chindhade criticises Tendulkar for deliberately charging “the play with the voltage of music, song and dance” (Chindhade, 2008, p. 88). Thus, one can observe Tendulkar extensively employing Sanskrit literary dramatic conventions and Marathi folk traditions of dance, music, and theatre. It is these conventions that have become the core of scholars’ arguments.

Trained at RADA and an active member of IPTA, Habib Tanvir (1923-2009) has experimented with folk songs and dances such as the “nacha” folk theatre style and language from Chhattisgarh in *Mitti Ki Gadi*. This experimentation distinguishes him from contemporary Indian theatre practitioners, and his work in theatre was “a complete revolution and it was panned by the critics as an insult to a Sanskrit classic” (Zaidi, 2009, p. 116). Critics see such experimentations as a violation of tradition and hence rediscovered the potentiality of folk forms. These forms and languages enabled him to perform at any given venue, and allowed for flexibility of script loaded with political overtones. Similarly, the works of Mahesh Elkunchwar (1939-) and Utpal Dutt (1929-1993) have been analysed through their constant testing of theatre practices and their use of regional folk forms and languages in India. Another important contemporary playwright, Girish Karnad (b. 1938), has been studied for his use of myth, folktales, and history. Hansen evaluates Karnad’s use of several conventions of *Yakshagana* in the play *Hayavadana* (1971), including masks and other elements,⁹² such as

...the half-curtain which is carried onstage to introduce new characters, and the Bhagavata or narrator, who introduces the story and comments on the action throughout the play. (Hansen, 1983, p. 79)

⁹² These elements have been used differently by practitioners. B.V. Karanth's Hindi version in Delhi maximized folk conventions while Rajinder Nath's Calcutta production largely eliminated the folk element (see Hansen, 1983).

Hansen implies that Karnad created a drama with rich resources from the regional folk forms. Karnad's usage of myth, folk, and history to present the paradoxical realities of contemporary Indian theatre situates him distinctively among contemporary Indian theatre playwrights (Dharwadkar, 2005, p. 337).

Despite its writing and performance in English as well as Indian languages, Dharwadkar claims that Indian theatre appeared to have been "on the margins of contemporary world theatre", perhaps due to the "linguistic plurality", and a lack of "rigorous historicization" (Ibid., p. 2). Similarly, playwright Vijay Tendulkar judges Indian theatre in English as "monotonous" and that it "start[ed]" to emerge insignificantly; however, he did not recognise "any Indian theatre in English" (Chatterjee, 2008, p. 20). One might disagree with these views, as contemporary Indian theatre in English seems enriched by playwrights such as Manjula Padmanabhan, Girish Karnad, and Mahesh Dattani, a playwright who writes and performs for an urban audience in India. The latter won the Sahitya Akademi Award in 1998, the highest literary award in India, for his *Final Solutions and other Plays*. I discuss and analyse Dattani's recent work in Chapter Three.

Indian theatre, as discussed earlier, was developed to retain socio-cultural, political, and linguistic diversity alongside adapting to Western practices, making it a rich and complex form of theatre. Rakesh Solomon explains this as the developmental "encounter[s]" between European and Indian theatre that occurred during the late eighteenth and early nineteenth century, fusing "local stories and convention with European playwriting and staging methods" (Solomon, 2005-06, p. 164). Similarly, Das noted the influence of Western theatre "techniques" alongside attempts to "resist" Western hegemony, and preserve and invoke the concept of "Indian identity" (Das, 2011, pp. 34-35).

Further, during the 1940s and after 1947, the search for identity lead practitioners to traditional forms of theatre, in which Parsi theatre and the IPTA movement seem to have played significant roles. Suresh Awasthi (1918–2004), former chair of the National School of Drama and general secretary of the Sangeet Natak Akademi, attempted to institutionalise such practices and termed it the "theatre of roots". Awasthi defines the theatre of roots as "both avant-garde in the contexts of conventional realistic theatre, and part of the

2000-year-old *Natyashastra* tradition” (Awasthi, 2009, p. 296). These exchanges between traditional and Western practices locates Indian theatre as swinging and swaying between traditional and contemporary theatre practices. Tripathi differentiates between contemporary and traditional forms of theatre as such:

The traditional theatre [...] approach, style and techniques, aims predominantly at creating a holistic aesthetic experience of the *rasa* which includes savour, sap and essence. The contemporary theatre utilises the same elements to enable the spectators to understand the complexity of reality (Tripathi, 2011, p. 76).

In short, theatre in India can often be seen as employing elements of traditional theatrical forms, which Mukherji views as “juxtaposing” the cultures of past and present in the works of K.N. Panikkar, Habib Tanvir, Girish Karnad, and Badal Sircar (Mukherji, 1994, p. 5). Taking the interculturalism of contemporary Indian theatre into account, Mukherji observes that:

the kind of work that has been produced in the post-Independence era at government and state-sponsored institutions as well as through the ‘independent’ activities of contemporary playwrights, directors, performance artists and groups at both regional and national level [...] is extremely complex in its relations to modernity as well as tradition. It is also, needless to say, sprawling in extent, variety and multiplicity and manifests the modern Indian nation’s cultural heterogeneity rather than homogeneity (Ibid., p. 3).

Contemporary Indian theatre in English after 1947 is often produced on the Indian stage by organisations or individual practitioners through combining local and global ethos, cultures and performance traditions. Therefore, the picture of contemporary Indian theatre “is more complex, [and] intricately coloured with amorphous expressions of present day Indian culture” (Shivaprakash, 2011, p. vii). Having discussed the complexities of Indian theatre, I now examine how the shift from entertainment to commerciality in Parsi theatre led way to Hindi films, popularly known as Bollywood. This section highlights the emergence of Hindi films, the masala of these films resulting from Parsi ventures, and the ways in which the ingredients of these films make their way into some of British South Asian theatres, as this aspect has been neglected in the academic discourse.

Hindi Popular cinema

In this section, I provide a brief outline of the historical evolution of commercial Hindi films produced in Mumbai, popularly known as “Bollywood”. I also touch on similar terms used in the Indian film industry. Next, I trace some of the influences, such as Parsi theatre, Muslim culture, and globalisation. Then, I discuss the importance of songs and dance sequences in Hindi commercial films produced in Mumbai. The final section explores how some British South Asian theatre productions employ these aspects within the migrant narratives.

Beginnings of Indian Cinema Pre-Independence

As noted earlier, the new entertainment medium was introduced during the colonial period.⁹³ Parsi entrepreneurs such as F.B. Thanawala⁹⁴ and J.F. Madan foresaw the business opportunities in film production. The latter established the Elphinstone Bioscope Company in Bombay in 1905. In 1931, Ardeshir Irani released *Alam Ara*, arguably the first Indian film to ever be produced.⁹⁵ These earlier silent films were mythical and religious⁹⁶ in content and were seen as “freeing Indian cinema from the shackles of foreign influence” (Barnouw & Krishnaswamy, 1980, p. 69). Similarly, Armes (1987) also records that the Indian cinema “is the only major film industry to emerge under colonialism” (Armes, 1987, p. 111). The films produced during the period 1931-1935 have been considered “music drama performance” (Booth, 2011, p. 34). Before I discuss the influences upon popular Hindi cinema such as Hindi scriptures, Muslim culture and Urdu language along with English novel form, I explain the terms Bollywood, Tollywood and Dollywood by differentiating them from Indian cinema.

⁹³ On 7 July 1896, the Lumière Brothers introduced film technology in India. Within three years, Harishchandra S. Bhatavdekar, a still photographer, shot the wrestling match which is known as *The Wrestlers* (1899).

⁹⁴ Thanawala produced *Splendid New View of Bombay* and *Taboot Procession* in 1900.

⁹⁵ There have been debates over what was the first Indian film. These debates also consider Ramchandra Gopal "Dadasaheb" Torne's *Pundalik* (1912) and Dadasaheb Phalke's *Raja Harishchandra* (1913). See Garga, 1996; Kinikara, 2007; Thoraval, 2000; Mishra, 2012; Damle, 2012.

⁹⁶ See Dharamsey, 2010, pp. 27 and 34 for the influence of Parsi theatre and oriental mythological stories

Bollywood and Indian Cinema

Bollywood is a “blend of the names of ‘Bombay’ and ‘Hollywood’” (*Oxford English Dictionary*, 2014), but the origins of the term are contentious.⁹⁷ The *OED* traces the origin to *Filmi, Filmi, Inspector Ghote*, produced in 1976 and based on H.R.F. Keating’s mystery novel of the same title. However, Ganti (2004) finds its origin in the English-language magazine *Stardust*, published in India during the 1970s and 1980s (Ganti, 2004, pp. 1, 2 and 4). Mishra (2006) follows the origin of Bollywood through Rajadhyaksha’s reference to “a joke” published in the Indian journal *Screen*, whereas Prasad claims that the term could be attributed to Wilford D. Deming, an American cinematographer. Whatever the origin of the term, it became very popular globally. The terms of ‘Indian cinema’ (Mishra, 2006, p. 3), ‘Hindi cinema’ (Rajadhyaksha, 2003, p. 28) and ‘Indian popular culture’ are all equated with this popular Hindi cinema produced in Mumbai.

Creekumar (2001) describes Bollywood as a “curiously commercialised folk ritual produced for naive and overly emotional spectators” (Creekumar, 2001, p. 377) characterised by “excess” or “feminine emotion” (*Ibid.*, p. 391). Bollywood has been termed as a “temple of desire” growing from the popular Mumbai commercial film industry (Mishra, 2002, pp. 3, 6, and 29; see also Ray, 2013, p. 36). Bollywood or popular Hindi cinema as a “specific narrative and a mode of presentation” (Rajadhyaksha, 2003, p. 28) could be considered a replica of Hindi cinema, but not Indian cinema. Bollywood remains the most prominent figure heading the global “Indian” cultural industry (*Ibid.*, p. 31). The term has increasingly been used to refer to the now globalised Mumbai Hindi film industry (Desai & Dudrah, 2008, p. 2).

Jaikumar (2003) claims, Bollywood is “a parodic and cheeky echo of the North American film industry, a mimicry that is both a response and a dismissal” (Jaikumar, 2003, p. 25). Prasad (2003) also exercises the terms “hybrid derogatory” and “jest and ridicule” to refer to popular Hindi films. Bollywood’s “humorous” name (Lorenzen & Taeube, 2007, p. 1) emerges against the “Hollywood hegemony” (*ibid.*, p. 32). It is interesting to note that critics such as

⁹⁷ For the debates on Bollywood, national identity, popular themes, and Hindi cinema as global cinema, see Tejaswini Ganti (2004), Vijay Mishra (2006), Jaikumar (2003), Prasad (2003), Dudrah (2012), Rajadhyaksha (2003) Chakravarty (1993), and Viridi (2003).

Mihir Bose (2007) linked Bollywood to an “Indian Film Industry”, generously making it part of the Indian film industry operating in regions such as Tamil Nadu, Andhra, Bengal, and the Punjab, which are generally bracketed under the broader term “Indian Cinema” (Dudrah, 2012, p. 1). Seeing a distinction between popular Hindi cinema and Indian cinema, Ciolfi (2012) differentiates features of commercial cinema and art cinema. She also reports that the former is popularly known as Bollywood whereas the latter comprises centres which produce films in more than twenty Indian languages.

The term Bollywood has led to the creation of a variety of other parallels terms such as “Tollywood”, “Dollywood”, and “Mollywood”. Focusing on the period of the 1970s, Ghosh refers to Kolkata-based productions in Tollygunj as “Tollywood” and Dhaka-based productions in Bangladesh as “Dollywood” (Ghosh, 2012). She further differentiates between the three terms: “Bollywood and Dollywood productions replicate national interest; Tollywood represented the interests of the region vis-a-vis the nation” (Ghosh, 2012). Though Bengali is the common language of Tollywood and Dollywood, a distinction could be made through their treatment of themes relating to the region (West Bengal) and nation (Bangladesh) respectively. Similarly, Kolkata (previously Calcutta) and Lahore in Pakistan had already been dubbed “Kollywood” and “Lollywood” respectively. Shanti Kumar (2006) has referred to the Hyderabad-based film industry as “Mollywood”. With these various labels, films in India employed desirable ingredients such as songs, music, dance, action, fights and romance for box-office success. All these elements, perhaps betray the roots of Bollywood in certain cinema forms.

Cultural Influences on Silent and Early Hindi Films

Films produced during the 1940s were influenced by multi-ethnic cultures existing in India. Similar to Indian theatre, Indian films also were engaged in defining a cultural identity that was Indian in its “allegory, shape and form” (Bhaskar, 1998, p. 52). Gokulsing and Dissanayake (1998) detail influences such as Sanskrit epics (the *Ramayana* and the *Mahabharata*), Indian classical theatre, folk theatres (including the *Yatra* of Bengal, *Ramlila* and *Krishnaleela* of Uttar Pradesh and *Tamasha* of Maharashtra) and Parsi theatre (Dissanayake &

Gokulsing, 1998, p. 17). Mishra accounts, “the manner in which the epic texts get transformed in cinema is indebted to Parsi theatre, a dramatic form with a far-reaching impact on Bollywood” (Mishra, 2006, p. 14). The relationships between the Indian epics, Parsi theatre, and other forms of performance seem to be “intertextual” (Desai & Dudrah, 2008, p. 4). As discussed earlier, Parsi theatre popularised songs and dance sequences using Hindi/Urdu folk songs.

The cinema-going populace seems entranced by song, poetry and dialogues used in the Hindi-Urdu mix. This trend of mixing Hindi and Urdu continued until the 1990s and films produced after the 1990s started to use “Hinglish”, a combination of Hindi and English.⁹⁸ This mixture of languages and anglicising of languages easily communicates to urban South Asian audiences despite their diversified and shared cultural past. This allowed the cinematic medium to reach wider audiences. Such films represented Hindi cinema produced from Mumbai as “the” cinema of India (see Maitra 1995; Majumdar 1995; Kaul 1998; Jaikumar 2006).

It may be difficult to understand Bollywood dance without reference to the *mujra* dance form performed by a courtesan. Sumitra Chakravarti (1993) describes the “courtesan as a historical character, cinematic spectacle and the most enigmatic figure” (Chakravarty, 1993, p. 269). Films such as K. Asif’s *Mughal-e-Azam* (1960), Kamal Amrohi’s *Pakeezah* (1972), and Muzaffar Ali’s *Umrao Jaan* (1981) are landmark films in this context. For example, songs such as ‘Pyar kiya to darna kya’ (Why be afraid when in love?) in *Mughal-e-Azam*, ‘Inhi logon ne le liya dupatta mera’ (Only these people have taken my dupatta) in *Pakeezah* and ‘Dil cheez kya hai meri Jan le lejiye’ (Take my life, what is my heart) in *Umrao Jaan*, all echo back to this dance form. Citing these films, Mishra considers Muslim culture as central, pivotal, and exclusive for its source of poetry, dance and expressions, stating that “[w]ithout that cultural input Bollywood cannot be what it is” (Mishra, 2006, pp. 17-18). Mahmood argues that Hindi films’ “aesthetics were determined by the traditions of Parsi theatre, which represented Urdu culture” (Mahmood, 1974, p. 86). Similarly, Sarrazin

⁹⁸ For further discussion on the mixture of languages, see Parveen, 2003, p. 3754, and Roy and Huat, 2012, p. xiv.

explains the *mujra* dance form sung and performed in the *ghazal*⁹⁹ tradition as a mise-en-scene of a *mehfil*,¹⁰⁰ adding romantic sentiment (Sarrazin, 2008, p. 403). This dance form could be considered an essential feature of Muslim culture-led Bollywood films.¹⁰¹

During the 1980s and 1990s, the performance of “item numbers” reshaped this dance practice. An item number refers to a sexualised song-dance with lyrics providing ephemeral meaning in the contexts of plot. These are performed by a male, or more commonly, by a female actor whose costume displays her bare body parts such as deep cleavage, fleshy thighs and an open back¹⁰². Discussing a parallel between *mujra* dance and item numbers, Rao (2007) contends that “Muslim culture was gradually replaced with European culture as cabaret featured in Indian films and recently Muslim culture was replaced with item numbers from the Western culture of the disco club or strip club” (Rao, 2007, p. 70).

Finally, the English novel has influenced Hindi films and has been adopted into various Indian languages, also finding its way into Indian films. For example, three versions of the film *Devdas* (P.C. Barua’s Bengali film-1935, Bimal Roy’s Hindi-1955, and Sanjay Leela Bhansali’s Hindi-2002) are all based on Saratchandra Chattopadhyay’s 1917 Bengali novel of the same name . Mishra observes, “it was English/colonial melodrama, suitably indigenised with *rasas* (notably of love-longing and the tragic) that gave Bollywood its distinctive content” (Mishra, 2006, p. 18). These influences will help better understand what *masala* is in this popular entertainment industry.¹⁰³ These films contain specific ingredients, combined to create a formula often known as *masala* which I explain in the next section.

⁹⁹ A type of poetry. This may or may not relate to the narrative of the film.

¹⁰⁰ A male audience comprising patrons especially nawabs. Sometimes also includes the protagonist and antagonist.

¹⁰¹ However, films such as *Purab Aur Paschim* (1970) negotiated between Western and Indian (Hindu) cultures, dress styles, and values.

¹⁰² For more information see (Shresthova, 2008; Wilkinson-Weber, 2013; Ganti, 2004; Dudrah, 2012; Schaefer, et al., 2013; Gopal, 2011). A section on Item numbers in (Rishi, 2012, pp. 93-97)

¹⁰³ In 2004, Bollywood was given official industry status which produced “films in more than a dozen languages” (Ganti, 2012, p. 13)

What is *masala* in Bollywood Movies?

Masala (literal meaning spice), in the context of Hindi films, can denote a film's entertainment value for each audience member, but "the specific formula is difficult to pin down" (Ashcroft, 2012, p. 3). Tracing this formula in the films of the 1940s, Jaikumar (2003) identifies elements such as action, romance, comedy, tragedy, music and dance, and notes that films with these ingredients could "reap good profits" (Jaikumar, 2003, p. 26). Tyrell (2004) emphasises the musical aspect of these films while referring to the *masala* (Tyrell, 2004, p. 314). Mooij explains that the "Bollywood formula" and its "*masala*" might be a "combination of Parsi plays with their songs and dance numbers, Urdu poetry, Victorian melodrama, and folk theatre with its stock cast of baddies, damsels in distress, strict fathers and enduring mothers" (Mooij, 2006, p. 30).

Noting a fresh development in Hindi films regarding the definition of *masala*, Bharucha (1995) argues that it is not necessary to have extra "*masala*" in the films (Bharucha, 1995, pp. 801-804) in reference to the film *Hum Aap Ke Hain Kaun* (1994, dir. Suraj Barjatya). The film without *masala* (sex and violence) earned approximately US \$22 million. This concept of *masala* seems to have influenced¹⁰⁴ not only Western film producers but also theatre practitioners. For instance, Andrew Lloyd Webber's production of *Bombay Dreams* in 2002 and Gurinder Chaddha's *Bend It Like Beckham* and *Bride and Prejudice* followed a formula with "a little action and some romance with a touch of comedy, drama, tragedy, music, and dance" (Mathur, 2007). Among the points of interaction between 'Bollywood' and 'Hollywood' – that is to say the most visible aspect of Western borrowing – seems to be Bollywood songs and dances.

Bollywood Songs and Dances

Varying between commercial and art labels, these films are widely distributed as "a strong brand" in India and abroad, and have a "massive global

¹⁰⁴ See Tyrell (2004) for Bollywood as an influential dialogue with Western audiences.

impact”.¹⁰⁵ In India, films are similar to theatre in their negotiation of the creative process between East and West (See Tyrell, 2004, p. 313). Through this process, Bollywood seems to have cemented a strong combination of “traditional Indian culture and Western cultural influences” (Bhatawadekar, 2011, p. 247) (see also Sayed, 2013, pp. 14-15; Choudhury et al., 2013). The exchanges between the two elements have inspired the “Indian diaspora” (Mukherjee, 2012, p. 40) and scholars to analyse Bollywood and interpret its various aspects, including textual readings of Hindi cinema (Kazmi, 1998 and 1999; Shah, 1950; Valicha, 1998), studies of political economy (Pendarkur, 2003), narrative history (Dwyer & Patel, 2002; Gaur, 1973; Gopalan, 2002; Jain and Rai, 2003; Ramchandran, 1984), escaping from reality, and fantasy (Lovgren, 2004; Gopinath, 2005, p. 101; Dwyer, 2006-2007, p. 222; Dwyer, 2000, p. 72; Dawson, 2005, p. 163; Banaji, 2006). Scholars of the Indian diaspora have also engaged with Bollywood (Desai, 2004; Ganti, 2004; Dudrah, 2006; Kaur and Sinha, 2005; Kaur, 2005), examining Indian class and society, and Hindu family identity (Chakravarty, 1993; Kapoor, 1990; Viridi, 2003; Parveen, 2003; Alagh & Malhotra, 2004; Ganti, 2005; Bose, 2006; Ghosh, 2012; Sayed, 2013; Ganti, 2012). Comparing Bollywood’s origins and its culture in post-colonial times, Ashcroft observes that Bollywood “demonstrated a stunning example of exceeding its Western counterpart” (Ashcroft, 2012, pp. 3-4). The repackaging of films viewed in the West has also attracted film makers from Hollywood. For example, Danny Boyle and Loveleen Tondon produced *Slumdog Millionaire* (2008) using much of the *masala* of Bollywood films.

As discussed earlier, theatre has played a vital role in popularising songs and dances that continue to be used in film (see Ganti, 2004, p. 3; Sarrazin, 2008, p. 395; Mukherjee, 2012, p. 14). Chatterjee (1995) and Dwyer and Patel (2002) list the attractions of Hindi cinema as its stars, sets, costumes, action, excessively emotional dialogues, songs, and dance sequences. Composed prior to shooting, songs provide a “mirror” of “life and the fantasy that grew out it” (Chatterjee, 1995, p. 201) and capture “central themes” relating to life (Taylor, 2003, p. 311).

¹⁰⁵ See Ciolfi (2012) and Mukherjee (2012) for Bollywood as a brand and its impact.

Viewing songs and dance sequences¹⁰⁶ as a unique and independent genre, Goswami (2009) notes down the qualities of songs as effeminacy, irrationality, fantasy, and non-synchronicity, which serves multiple functions. Songs and dances are also regarded as a distraction and interruption from the narrative of the film. Lalita Gopalan¹⁰⁷ (1997 and 2002) applies the term “coitus interruptus” to describe the disruptive break from the narrative caused by these elements (Gopalan, 2002, p. 18). However, Mooij responds to this critique by quoting Javed Akhtar, a Hindi film lyricist who “writes to an existing tune and tries to solve a narrative problem in the content of the lyrics” (Mooij, 2006, p. 31). It would be an overgeneralisation to consider song and dance sequences as solely narrative interruptions.

On the contrary, songs and dance numbers can be considered as narrative aids. Shresthova considers songs and dance as a “bridge between the narrative function of a song and specific dance sequence” (Shresthova, 2003, p. 46). Shresthova further remarks:

Narrative elements are often situated in the context of Indian ‘classical’ and ‘folk’ dance traditions, non-Indian movement vocabularies and pre- and post-independence reconstruction of Indian dance forms (Shresthova, 2004, p. 93).

In other words, Shresthova suggests that the hybridity of contemporary Bollywood dance fuses different elements of dancing to create a Bollywood style. Ann David also observes that the influence of “folk elements, music and classical dancing; cabaret dancing and other dancing styles such as jazz, street dance and hip hop phrases ... blend[ed] ... with melodramatic facial expression and mime [were used] to convey the meaning of the song” in the films of the 1940s and 1950s (David, 2007, p. 11).

David argues that the use of songs and dance sequences reflect upon performative traditions as an integral part of Indian daily life, both sacred and

¹⁰⁶ Sometimes such a “[p]rofusion of songs” (Barnouw & Krishnaswamy, 1980, p. 69) is overdone. For example, the film *Indrasabha* (1932) contains 70 songs; and in *LOC* (2003) by J.P. Dutta, six top singers lent their voice to one song, which is 20 minutes long and features eleven top actors.

¹⁰⁷ See Gopalan (2002, pp. 130-131) for her argument concerning five applications of songs and dance in Mani Ratnam’s films. Gopala Ratnam Subramaniam is popularly known as Mani Ratnam. Born in 1958, Ratnam is a film maker, screen writer, and director. He chooses to work in Tamil, his first language, and Hindi.

secular (David, 2007, p. 9). In the late 1940s and early 1950s, songs and dance sequences moved the story forward (see Mukherjee, 2012 and Rao, 2007); in the 1960s Indian classical music entered film; in the 1970s Western music brought an element of sensuality¹⁰⁸; and in the 1980s, disco beats dominated (see Sen, 2008 and Bhattacharjya, 2009). Five to six songs and dance sequences in a two- to three-hour film functioned as part of the storytelling, served plot development and the narrative, and displayed emotions representing feelings of love (Ciolfi, 2012, p. 390).

Songs and dances exhibit key information about characters, and expressed their emotional fervour. Also, songs often establish the mood either in dream sequences or lovers' fantasies (see Mukherjee, 2012, pp. 14-18; Sarrazin, 2006, p. 31; Rao, 2007, p. 69; Ciolfi, 2012, p. 389). Rao observes that songs are integrated in different ways to communicate what cannot be conveyed in plain words such as emotions. This is parallel to Bharata's reason to employ songs and music (Bharata, 1950, p. 147). Noting the emotional impact of Hindi film music, Sarrazin accepts that:

Emotion in song is part of a universal rather than personal expression based on codes, sources and emotions implemented through the diegetic force of on-screen performance to convey meaning to the viewer. Considering the importance of emotion, 'heart' and music in the construction of Indian identity, it is not surprising that film songs not only dominate but also transform the narrative, ensuring their continued popularity and Indian cultural universality (Sarrazin, 2008, p. 409).

To put it differently, the film director uses the emotions in songs and dance numbers to connect with the audience even when the latter is not familiar with the codes and signs in the melodramatic acting. Sarrazin has classified Hindi film songs into two broad categories: i) Private and ii) Public.

Private Love Songs:

1. The Glimpse Song is filled with *sringararasa*, (emotions of anticipation, expectation and excitement) and is performed at the

¹⁰⁸ See Lal (1998) for the change in the sensuality of dance styles; also see Skillman (1998, p. 153) for the role of the censorship in encouraging songs and dances by curbing physical contact.

initial sight of the lover, or the first glimpse.

2. Courtship/Meeting songs:
 - a. Primary duet songs represent love-in-union or *sambhoga* providing an opportunity for the couple to openly reveal their feelings to each other and emotionally commit to the union.
 - b. The Secondary duet with caveat or *ayogasringara* is performed with the hindrance of some immediate obstacle prohibiting and delaying the couple's union.
 - c. The Challenge duet song is a playful, flirtatious and violent number where the couple feign a fight and often hurl soft insults at one another. This usually occurs in a public setting where a peer group or crowd supports the couple. This duet helps to maintain dramatic tension and often precedes *sambhoga* (love-in-union).
3. The Seduction Number explores the erotic side of *sringara*, combining playfulness with erotic sentiment. Often the singer is on 'display' for the potential lover as he or she tries to seduce them, and is surrounded by dancers of the opposite sex.
4. The Separation song explores the love-in-separation (*vipralambha*) aspect of *sringara*, often performed as a solo.

Public songs offer critical social commentary on the relationship. They contribute key aspects to the story and play a particularly important role in the couple's love life:

1. Songs and dance competitions
2. Social and public functions (including festivals)
3. Folk and traditional songs (including Hymns) providing the protagonists' sentiment with a more direct expression.
4. *Mujra* (courtesan) number
5. *Qawwali* songs are significant sources of narrative intensity, serving to enrich on-screen tension and meaning with metaphor and commentary on the current situation. (Sarrazin, 2008, pp. 399-402)

She concludes, "there are no single narrative functions of these songs and music" and highlights the "nostalgic tone" which "reinforces the notion that song

and dance is 'in the air', expressive of an idyllic peasant life or simpler times [...] embodying a sentimental longing for traditional India" (Sarrazin, 2008, p. 408). This typology of songs manifests "spectacular dreams and aspirations" in its audiences, while also "enunciating feelings" (Mukherjee, 2012, p. 14). I refer to this typology while analysing Bollywood songs in Chapter Three.

Over the years, sensuality as a commercial product has been packed into the songs and dances of Bollywood (see Sen, 2006; Jocelyn Cullity and Prakash Younger, 2004). Rachel Dwyer (2000, 2004, 2006) suggested that the most direct function of these dance and song sequences is to express the language of love, in both visual (through landscapes, costumes, the protagonists' physical appearance, certain symbols, etc.) and verbal terms, in an artfully conceived alternation of Hindi, Urdu and English. These features became "commercial product[s] from their earliest days" (Dutta, 2009). Subsequently, these aspects of song and dance seem to have become crucial for the success of Hindi films, creating a space in which the emotional truths of characters' lives are conveyed (Ganti, 2012, p. 252).

As one of the important functions of the songs, music, and dances as "popular idiom's cultural capital" (Sarrazin, 2008, p. 395) is that they can connect non-resident Indians (NRIs) of the diaspora¹⁰⁹ to Indian culture, and can create "a unifying identity" (ibid). Sarrazin claims, "the creation of a universal film song language that appeals across local, regional and international boundaries" (ibid.p. 395) helps to create what Anustup Basu (2010) calls a "geo-televisual aesthetic". He defines this as "the projection and reception of words and images over great distance" (Basu, 2010, p. 40). These song and dance sequences can establish a "cultural space" (Gopal & Sen, 2008, p. 151) for selling Indian identity.

Bollywood dance "has become a means of expression of Indian identity" outside of India (Shresthova, 2003, p. 7). Similarly, as "a new cultural form" (David, 2007, p. 8), it is a "multi-faceted tool for negotiating cultural and ethnic

¹⁰⁹ On audience identification see Sarrazin (2008, p. 401); for Bollywood dance performed by Asian American students at a cultural festival, see Shresthova (2003 and 2004); on Bollywood dance in the UK see Ann David (2007); see Nandy (1998) for a definition of Bollywood dance in Hindi film songs. Also see Shresthova (2004, p. 91) and Kabir (2001).

identity” (Ibid., p. 18). It has become “contagious and accessible” (Shresthova, 2003, p. 4) because it avoids “the long-term investment to learn a classical dance form” (David, 2007, p. 8). This accessibility plays an important role in the international mediatisation of “Indian cultural identity” (Bhattacharjya, 2009, p. 54). Such mediatisation has made Bollywood a “powerful fashion icon”:

[Y]oung people are attracted to Bollywood dance because it offers to them a global, expressive, fun, glamorous, modern and cosmopolitan image that appeals to contrast starkly with their local, traditional, perhaps more mundane experiences in a working class environment (David, 2007, p. 16).

David stresses the point that the accessibility and universality of the Bollywood formula is such that in transcending the everyday, the world becomes available to many different audiences in various medias such as dance workshops, Bollywood nights and DJs. In other words, Bollywood dance has global reach for diasporic audiences as well as non-Asian audiences.

One of the strong reasons for the popularity of the Bollywood formula is found within the marketing strategies. Hindi film songs become a marketing strategy exploiting various media. Unique “audio advertising jingle[s]” are aired repeatedly over different medias including radios, TV channels, and now YouTube, prior to the film’s premiere (Taylor, 2003, p. 305). Such mediatisation allowed for the formation of a “collective memory” through the lyrics and tune before viewing the film (Ibid., p. 205). Songs are often repackaged as a “cultural commodity” as a “first marketing move” for the consumption of (inter)national audiences (Booth, 2011, p. 28). Hindi film songs that were played on Radio Ceylon¹¹⁰ (Sri Lanka) and All India Radio soon “became a part of the everyday and left soundmarks on a vast landscape” (Mukherjee, 2012, p. 13). As Peter Kvetko points out, “they are loud and played in open air markets, shops, streets, vans, taxis, and three-wheel scooters or ‘autos’” (Kvetko, 2004, p. 184, also see, Sundar, 2008, pp. 172-173, note: 3). Songs could be seen as bridging “wide gulfs within their audience” (Dutta, 2009) bringing them together despite Indian social, economic, and political issues.

¹¹⁰ Particularly Ameen Sayani’s show ‘Binaca Geetmala’; for further details see Sambandan (2006).

It could be argued, then, that Bollywood *masala* is a mix of comedy, tragedy, and melodrama, spiced up with materials borrowed from classical folk to contemporary song and dance traditions from across the globe, catering to a wide range of audiences. With this understanding of the Bollywood *masala*, I attempt to understand Bollywood's influence on British Asian theatre.

British South Asian theatre: Connections with Bollywood

Long before Lloyd-Webber's *Bombay Dreams* (2002), British South Asian theatre had started to experiment with Bollywood songs and dance sequences, using film songs from the 1960s to serve multiple purposes. One purpose appears to be the commodification of Asian culture. Scholars like Harvie (2005), Buonanno et al. (2011), and Bicknell (2013) have noted the integration of Bollywood songs, music, and dance into theatre productions. They focus upon the representation of British Asian identity through stories of Asians living in Britain. Though they have identified Bollywood's influence, their studies seem to be limited to Tamasha's adaptation of the Hindi film *Hum Aap Ke Hain Kaun* as *Fourteen Songs, Two Weddings and a Funeral*, which toured the UK from 1998 to 2001. Noting the impact of Bollywood cinema on British Asian theatre, Mishra comments:

What is created is not the hybridity of British "fusion" music but a different kind of aesthetic assertiveness in that, in adapting Bollywood, the diaspora has connected with a popular form and made it its own. Thus in Tamasha's adaptation of the film, the language is English, but the bodies are (diasporic) Indian. If one listens to the musical with the original Bollywood film in mind, parallel texts emerge, but so do echoes of a slight dissonance, reflecting a nostalgia, a failure ... *Fourteen Songs* ... in spite of its diasporic specificity and dislocation, is part of the Bollywood cultural system (Mishra, 2006, p. 11).

Mishra suggests that theatre's assumption of such practices from Bollywood films create a new form with a distinct language and aesthetic. Tanika Gupta's play *Wah! Wah! Girls* perhaps does this by interweaving *mujra* dancers' plight in Stratford East (London) with the glitter and glamour of Bollywood. Whether this spreads awareness of British Asians' plight or commodifies British Asian stories needs to be investigated. Daboo discusses the dilemma of "cultural awareness" vs "cultural commodification":

If theatre can resist a Lloyd-Webber style of cultural commodification and instead reveal the contemporary world of deterritorialization, diaspora and the challenge to nation-state identity as creating a new sense of cultural awareness as Tomlinson suggests, then perhaps Fischer-Lichte's version of utopia may become more than a future possibility (Daboo, 2005, p. 337).

Analysing Andrew Lloyd-Webber's *Bombay Dreams*, Daboo reflects that the "economic commodification of Indian culture" could add "a global stamp of authority" by "blending of both cultures" (Daboo, 2005, p. 332). In her critical readings of globalisation and culture, intercultural theatre practices, Bollywood, and diaspora, Daboo examines the British production of *Bombay Dreams*, questioning its multiplicity of readings for different audiences, with a particular focus on the British South Asian diaspora.

One of the contributing factors to the "international popularity of Indian commercial cinema has been the huge spread of the Indian diaspora that has led to a growing global acceptance of Indian films abroad" (Karan & Schaefer, 2012, p. 239). Ley confirms that, "the massive influence of Bollywood in countless different ways on British Asian theatre had far more to do with audiences than with practitioners" (Ley, 2010, p. 231). The impact of Bollywood dance, music, and songs has yet to be investigated in the area of British South Asian theatre.

The choice to use Bollywood film songs and dance is debated among theatre practitioners narrating the British South Asian diasporic narratives. Verma has chosen the Bollywood route to enter Indian into performing arts, especially songs and movement. He explains that:

For Asians the most dominant form was clearly not the theatre. It was film. So we began to examine [Indian] film, and realised that in the best ones, the songs and the movement are key to the story. Songs are often narrative devices. The movement is a gestural language. And that was our route into the traditions of Indian performing art (Plastow, 2004, p. 84).

To put it simply, for Asians, Hindi films may provide a direct link to the "home" traditions, where most available theatre fails to highlight those connections. For a theatre practitioner like Verma, the performative language within Bollywood's songs, music, and dance can provide a strong connection for the diasporic

Asian audience. It will be interesting to see how the 'bums-on-seat approach' from Hardeep Singh Kohli and Verma's theatricality of songs and movement function in their adaptation of *The Kanjoos*, which will be analysed in Chapter Three.

However, practitioners including Parv Bancel, Janet Steele, and Satinder Chauhan do not seem to share this view. Steele has argued that:

sparkly saris and arranged-marriage melodrama do little to present the broader range of stories out there, and the more nuanced aspects of a writer's perspective. I'm not saying we should stage heavy-going stories played to four people in a cowshed, but if we do not keep developing writers from diverse backgrounds, neither the audience nor the medium is going to evolve (Steele, 2012).

Steele seems concerned with the development of new and talented South Asian playwrights who are able to tell the story of their life in Britain uninfluenced by Bollywood and its glitter. Steele is also strongly critical of the exoticising of British South Asian life and the representation of Indian culture through Bollywood songs and dance numbers, which fails to represent the issues of British South Asian identity. Here, the diasporic connections with 'home' seem to be presented in two distinct ways: one that relates to the imagined connection with India through Bollywood (or broadly Indian performing arts in different categories) and the second questions the relationship with the home and diasporic home through stories of South Asians in the UK.

Conclusion

In this chapter, I have mapped out the key aspects of the development of British South Asian theatre, Bollywood, and contemporary Indian theatre in English. I have provided a critical reflection of how British South Asian theatre productions have been analysed using theories of the postcolonial, historical, and intercultural. This has led to the identification of possible scope in developing and testing a model based in the *Natyashastra*. This section also noted how Graham Ley documented this theatre movement, and how researchers recognised various aspects of unfolded theatrical practices ranging from history and racial violence to acting methods and binaries of centre/margin

or mainstream/alternative. This section also revealed the massive impact of Bollywood films on British South Asian theatre and discussed how this study will attempt to address this gap. Similarly, the section on contemporary Indian theatre in English has noted the contributions of scholars in the field. Here, the section considered the search for 'Indianness' using both Western and Indian traditional forms of theatre to create a new identity. Through this review it was established that similar to British South Asian theatre, Indian theatre in English has been using a hybrid form of theatre with a number of influences. This overview has also indicated some of the challenges that may arise while analysing these theatre productions. Global and local cultural influences can function to both benefit and challenge the performance analyst. This chapter has highlighted that analysis of British South Asian theatre productions cannot be developed in isolation; Indian theatrical practices, Bollywood music, songs, and dance, and traditional Indian dance and cultural forms seem to have a strong influence, which may not benefit from analysis through semiotic theories or Pavis' model. Thus, this chapter has argued that British South Asian theatre and contemporary Indian theatre in English provide suitable contexts the research questions this thesis has posed in the introduction. The next chapter discusses four case studies, developing and testing the model of analysis based in the *Natyashastra* that informs the performance analysis to identify how *bhava* is manifested and *rasa* can be relished. Each case study looks at different aspects of the model and describes how the model evolves at the end of the chapter.

Chapter Three: Production Analysis

Part 1: British South Asian theatre

Introduction

The previous chapters presented a model of analysis based on the *Natyashastra*, and outlined the contexts of British Asian theatre and contemporary Indian theatre in English. Part 1 of this chapter develops and tests this model in the contexts of British South Asian theatre and Part 2 studies contemporary Indian theatre in English. In Part 1, the first case study, Tanika Gupta's *Wah! Wah! Girls*, questions how actors manifest *sringararasa* using *angika* (body) and *aharyaabhinaya* (costume, makeup and other embellishments), and examines the role of Bollywood songs, dance, and music as commodities within theatre. The first case study looks at bodily acting and the use of costume, makeup and other embellishments, as well as the music, dance and songs used in the production. The second case study, Tara Arts' *The Kanjoos*, enquires into how actors manifest *angika* (body) and *sattvikaabhinaya* (sincerity) pertaining to *hasya* and *sringararasa*. I also discuss how my proposed model can incorporate responses from the playwright and director. In this production, Verma employed live music from Bollywood films, which I investigate in the light of the influences discussed earlier in Chapter Two. This case study then examines the external and internal bodily manifestation of evoking mental states and the parallel utilization of Bollywood songs and music. In addition, the model experiments by integrating the playwright and director in order to understand the shifts taking place in *rasabhava*. The third case study, Kali Theatre's *Kabbadi Kabbadi*, examines actors' bodily manifestation of *vira* and *karunarasa* through *angika* (body) and *vacikaabhinaya* (vocals). In studying this production, I focus also on the directors' perceived – and the playwrights' experience of – *rasa* in the initial stages, to identify the changes that caused them. Such an approach provides a detailed examination of bodily and vocal acting (*abhinaya*); it also continues to include the director and playwright and advances considerations by bringing in the actors' point of view on manifesting their mental states (*bhava*). This systematic developmental process and testing of the model offers a fresh insight to production analysis in the selected cultural contexts.

Structure of Production Analysis

Although each production analysis differs significantly due to the questions that are posed, I have followed a structure that binds them together. To begin with, each production analysis begins with an introduction and the question(s) I set for examining the production. Second, I briefly discuss the production details such as the venue, date, and time of the performance. This discussion then leads to other works by the playwright, director and cast. Further, I provide a brief synopsis of the play and analysis of the plot. I also analyse *rasa* and acting from the *Natyashastra* perspective. In these productions, I have analysed the dominant *rasas* as I have relished them. However, during the process of documenting actors' physical manifestations I have noted every possible bodily gesture, movement and posture relating to all eight *rasabhavas*. This was later eliminated after identifying the dominant *rasa* for the purpose the study. Finally, I discuss the findings of each case study in the light of the model, before moving onto the next production analysis.

The above structure is based neither on the *Natyashastra* nor on the Pavis model. From reading different models of analysis including Pavis, Fischer-Lichte and Chandrika Patel, I found it necessary to include production details such as venue, dates and times of the performance. This contextual information is of limited importance in the context of the *Natyashastra* as it conceives of the performance as a whole in order to evoke *rasa(s)*, irrespective of playwright and directorial information. Despite this, I have included these details in order to highlight the multi-faceted nature of these performances which are defined in terms of binaries such as alternatives/mainstream, hybrid/authentic and centre/margin. By including this, I also wish to highlight who performs and who works behind the scenes of the production to provide music, light and costumes, though that is not the primary aim of this study.

I could have discussed my journey and experience of visiting these places, and my own personal impression of the theatres (its external architecture, bar and gallery) as Whitmore (1994) advocates; however, the purpose was not to record these personal narrative experiences but to analyse

the production using the tables, examining the relevance of the *Natyashastra* in contemporary theatre. The reason for following this structure is to equip the reader with the necessary details of the performance, although this is a part of Western analysis methods. In doing so, the analysis aims , at the end of each case study, to provide all the required information along with the production analysis. Such an approach to the structure of the case study might change as the study progresses. Following this structure, I begin by analysing Tanika Gupta's *Wah! Wah! Girls*.

Wah! Wah!*¹¹¹ *Girls: The Musical (Britain Meets Bollywood)

Introduction

In the introduction to this chapter, I pose three questions for this production analysis. Given the appearance of Bollywood songs and dance, a) how do *angika abhinaya* and *aharyaabhinaya* evoke *sringararasa*? b) in what ways do Bollywood songs and dance function as narrative aids and, together with costume, make-up and set design, evoke *sringararasa*? c) what can be said about the packaging and “commodification” of Bollywoodised Asian culture to non-Asian audiences, through British Asian theatre? Further, the overarching question of the thesis is employed, considering the ways in which the *Natyashastra*-based model can be developed.

Prior to the analysis, as this was my first case study, I decided to use *angika* and *aharyaabhinaya*, concentrating upon acting with the body, and the external stage and body decorations. Before I viewed the production, I had seen the making of the production on YouTube (curvetheatre, 2012) which provided me an idea that *sringararasa* could be one of the dominant *rasas*; however, that did not prevent me from analysing or experiencing other *rasas*, as I demonstrate in due course. After viewing the production, I confirmed that one of the dominant *rasas* was *sringararasa* and that there is a potential to differentiate between two types of *sringararasa* (love and lust). Along with this choice, I was also aware (through the YouTube webcast) that Tanika Gupta had written this play using Bollywood songs and dance. Based on my reading of British South Asian theatre, as discussed in Chapter Two, I chose to analyse the function of the songs and dances in the production, as this might be an essential opportunity to map out the significance of Bollywood songs and music in British South Asian theatre.

¹¹¹ Audiences in India use this word to show appreciation of performances.

Production Dates, Venue, and Team

Directed by Emma Rice and written by Tanika Gupta, the play premiered at the Peacock Theatre at Sadler's Well in London before touring to the Theatre Royal, Stratford, and the Hall for Cornwall. I viewed the 2.30 pm performance on the 29th September 2012 at Theatre Royal, Stratford East, in which Rebecca Grant performed the role of Sita. Keith Khan designed the costumes and set, Malcom Rippeth did the lighting, and Simon Baker was the sound designer. The Kathak dancer Gauri Shankar Tripathi and the self-trained Javed Sanadi choreographed the dance. Niraj Chag provided the music.

Rina Fatania, trained at the Central School of Speech and Drama, played Bindi, a Bollywood film addict, and Sameenabibi, a courtesan. Sophia Haque, trained at Arts Educational, London, played Soraya, a *mujra* club owner, and a courtesan. Rebecca Grant, trained at the Morrison School of Drama and the Miss Mawson School of Speech and Drama, Nottingham, played Sita, a young runaway. Davina Pereira, trained at the Royal Academy of Music, London, played Anita, a member of the *mujra* club. Shelley Williams played Fauzia, also a member of the *mujra* club. Sheena Patel, trained at the Guildford School of Acting, played Shanti, a member of the *mujra* club, and young Soraya, a courtesan. Tony Jayewardene, trained at the Guildhall School of Music and Drama, London, played Mansoor-Manny, Asian laundry owner and Soraya's father. Delroy Atkinson, also trained at the Guildford School of Acting, played Cal, an Afro-Caribbean. Philip Brodie, trained at Dartington College of Arts (BAhons in Theatre) played Pavel, a Pole. Tariq Jordan, trained at the Webber Douglas Academy and the Central School of Speech and Drama, London, played Kabir, Soraya's son. Gurpreet Singh, trained at the London Academy of Music and Dramatic Arts, played Anish, Nawab, and Tariq, Sita's patriarchal brother. Keeza Farhan, trained at Central England University, Harris Drama School and self-trained in dance, played Omar, a dancer. Japjit Kaur played Devi, the pigeon fairy. It should be evident from the actors' backgrounds that they had not been trained in the *Natyashastra* tradition.

Tanika Gupta (1963-)

Tanika Gupta was born in 1963 and brought up in Chiswick, in an artistic Hindu Bengali migrant family originating from Dhaka, Bangladesh. Her sense of dual identity, British and Indian, was reflected in her early writing as she translated “Indian stories into western contexts; later, she focused on tensions and mixed values within and between different ethnic communities” (King, 2004, pp. 320-321).

Gupta emerged as a playwright as part of the Asian Writers’ Workshop in London, in one of the projects supported by the left-wing General London Council (King, 2004, p. 131). Her plays include *Voices on the Wind*, based on her uncle Dinesh Gupta’s letters (1995); *Skeleton*, an adaptation of Geeta Mehta’s *A River Sutra* (1997) performed at Soho Theatre; and *Waiting Room* (2000), performed at the National Theatre based on Gupta’s personal experience of her father’s death. She also has translated Brecht’s *The Good Woman of Setzuan* for the National Theatre, Education Tour (2001). She has also written *Sanctuary* (2002) and *Inside Out* (2002) for the National Theatre. Her other works include *Hobson’s Choice* (2003) at the Young Vic; *Fragile Land* (2003) at the Hampstead, *The Country Wife* at the Sheffield Crucible in 2004 and *Gladiator Games* (2005) at Stratford East.

In addition, she has written *Catch* (2006), produced at the Royal Court Theatre; *White Boy* (2007), *Meet the Mukherjees* (2008), and *Sugar Mummies* (2006) for the National Youth Theatre/Soho; the latter of which explores female sex tourism, showing how white women buy the services of young black men in Jamaica (Seirz, 2011). Moreover, *2 Young 2 Luv*, *Ananda Sanada*, and *Brood* appeared in 2010. The following year, she adapted Charles Dickens’ *Great Expectations* (2011) for Watford Palace Theatre and the English Touring Theatre, transposing Dickens’ novel to Kolkata in 1861. Her recent play *The Empress* (2013), influenced by a photograph published in Rozina Visram’s book *Ayahs, lascars, and princes: Indians in Britain, 1700-1947*, was performed by the Royal Shakespeare Company in Stratford-upon-Avon and directed by Emma Rice. It explores the stories of the earliest Indian immigrants to late Victorian society, such as ayahs, nannies, lascars, and sailors who never

returned to their homes in India. She was awarded “Member of the Most Excellent Order of the British Empire” “for her services to drama” (*The London Gazette*, 2008) in 2008. On 29th September 2014, she joined the Drama Department of Royal Holloway, University of London, as a visiting lecturer.

From the above list, it can be argued that Gupta has not limited her writing to the British South Asian experience but has been engaged in British, Asian and other adaptations. Gupta’s work explores hybridity as a divisive phenomenon, which could be related to the kind of the work she was commissioned to write, which has seen her labelled a “British Asian Bengali female” playwright. Gupta’s plays are about “third generation immigrants” (Coussens, 2009, p. 65) concerning their “hybrid” (Lucas, 2007, p. 253) identity and a sense of loss in London. Gupta, “a writer of depth and imagination” (Svich, 2003, p. 99) has interrogated the term British (South) Asian throughout her works and is therefore an ideal playwright for this discussion.

Emma Rice (1967-)

Born in Oxford in 1967, Emma Rice is an artistic director of the Kneehigh Theatre Company based in Cornwall. Rice trained at the Guildhall School of Music and Drama in London. Rice’s journey started with the Kneehigh Theatre Company in 1994 as an actor and she worked in Exeter with Theatre Alibi and went to train with the Gardzienice Theatre Association in Poland before joining Kneehigh full time in 2000. Finally, she took over the company in 2005.

Her most significant works¹¹² include *The Red Shoes* (2002), *Tristan & Yseult* (2003), *Cymbeline* (2006), *Brief Encounter* (2007) (nominated for the 2009 Olivier Award for Best Director), *Don John* (2008), *Steptoe and Son* (2012), and *Oedipus* (2013). Rice recently oversaw the UK and US tours of *Tristan & Yseult* and the remounted Australian and US tours of *Brief Encounter* (March 2014). Her experiences of interacting with the script and her emotional

¹¹² Her other works include *Pandora’s Box* (2002), and *The Wooden Frock* (2003-4), *The Bacchae* (2005), *Nights at the Circus* (2006), *A Matter of Life and Death* (2007), *Rapunzel* (2007), *Midnight’s Pumpkin* (2011), *The Wild Bride* (2011).

attachment to it at various levels inform her approach to the production. In an interview with James Taylor, Rice comments:

With a Kneehigh show, I work with myself; I get the palette of my world in place. I like to get the designer and the composer first, before the actors, and we work on themes. I always try and create a palette or playground of colours and songs and musicality, so when you bring the actors in, you can start positioning it. When you work thematically, it's a very fertile way of finding surprise. I'm a storyteller. I make fiction. The first thing I do is not read the play, not watch the film. Instead, I remember: "what did I think about, what is my emotional imprint of this, why do I want to tell this story, what the scene I remember ... what I express on stage is the memory of it—not the reality of it. ... Nobody's saying it's historically accurate, absolutely nobody—but that doesn't mean it's not true. There's a real truth in our emotional memory (Taylor, n.d.).

In other words, she approaches a story with her emotional memory while producing the play. Thus, it is interesting to note how she represents her emotional memory in productions of *Wah! Wah! Girls*, inspired by "Bollywood" stylised *mujra* dances, a love story with a villain and humour against the odds.

Synopsis: *Wah! Wah! Girls*

This two-act play is set in Stratford, East London. The first act introduces Soraya and her *mujra* club dancers through Bollywood addict Bindi's fantasy, which is shown through a huge flat-screen television stage design. Soraya's *mujra*-club undergoes a severe financial crisis and needs a fresh approach to run the business. Sita, a runaway girl from Leeds, persuades Soraya to find her a place in this *mujra*-club, and challenges Soraya's traditional Kathak dancing style with her Bollywoodised dancing style. Kabir falls in love with her at first sight. Opposed to such a bride for Kabir, Soraya attempts to throw Sita out. Pavel shows his resentment for Cal over the issue of providing free services in the community. Cal and Soraya love each other; however, both are afraid of rejection. One of the neighbours, Mansoor, complains about his own ill fate, his struggle for survival and his strong dislike of the *mujra* club run by Soraya.

In the second act, Soraya's past is visited through a flashback scene. She accidentally murdered Tariq, who rejected her because she was a courtesan. Soraya escaped from her village to London where she started a *mujra* club. The club became a refuge for young girls to whom Soraya taught

Kathak dancing. Interested in learning Kathak and wanting to free herself from her patriarchal family in Leeds, Sita turns up at Soraya's club. Sita's brother Anish finds his sister and forces her to return home. Meanwhile, Mansoor reveals himself as Kabir's grandfather in a verbal exchange with Soraya. Mansoor apologises for his decision to sell Soraya. Kabir and Sita find love together, as do Cal and Soraya, while the *mujra* girls decide to leave the club to start afresh. These three love stories set against patriarchy and narrated through Bollywood songs and dances, constitute the plot which I analyse in the next section.

Plot

As outlined in the Chapter One, the *Natyashastra* provides five stages of plot and their corresponding junctures. What follows is an analysis according to the concept of plot illustrated in the *Natyashastra*.

Beginning (*Prarambha*)/Germ (*bija*)

The story begins with a song narrating the plight of the *mujra* dancers and their wish to live a normal life, not as courtesans but following their respective dreams. In these dreams, two love stories (Kabir-Sita and Soraya-Cal) are narrated. The fulfilment of these love stories is the germ of the plot.

Efforts (*prayatna*)/ Prominent Point (*bindu*)

Sita arrives at the *mujra* club and challenges Soraya's traditional Kathak dancing style with her Bollywoodised dancing. This leads to rising tensions between Soraya, Sita, and other *mujra* dancers. Kabir falls in love with Sita. These events create a disruption in the otherwise routine lives of these characters. Kabir's falling in love nurtures the seed sowed in the first stage of the plot.

Possibility of Attainment (*praptisambhavana*)/ the Episode

Soraya accepts Sita in her *mujra* club as Cal persuaded her to understand the plight of such runaway girls. However, she still opposes Sita as Kabir's bride. Meanwhile, Cal proposes to Soraya, who is carrying the burden of her past and needs someone to share it with. She thinks that Cal will understand her. Cal's intervening in the Sita-Soraya conflict furthers the plot

with a possibility that Cal and Soraya might also express their love for each other.

Certainty of achievement (*niyataphalaprapti*)/ episodic indication (*prakari*)

By unfolding her past, Soraya finds relief and understands the patriarchal torture she went through at the hands of her father, Mansoor and Nawab Tariq whom she loved. She narrates how she became a courtesan and arrived in London, where she met Cal. This relief and renewal of her relationship with Cal, though not expressed fully, clears the possible union between Kabir-Sita. Mansoor apologises for what he did to Soraya, which resolves the conflict between Kabir, Soraya and Mansoor.

Attainment of Result (*phala-prapti*)/Denouement (*karya*)

Having acknowledged and understood Soraya's past, Cal accepts her as she is, suggesting a fresh start. Kabir and Sita decide follow their dreams as do the other *mujra* girls.

Having analysed the plot through the *Natyashastra*-based definition, I now investigate how songs carry the different stages of this narrative. The first stage of the plot constitutes the love stories Kabir-Sita, Cal-Soraya and Tariq-Soraya. Three songs, 'Sita Oh Sita', 'Dil Cheez Kya Hai' [What is my heart for you], and 'Maar Daala' [(I) Will Die], and a Soraya-Kabir song narrate these stories. Secondly, the haunted past is revisited through songs such as Mansoor's 'Yah Allah' [O God] and Soraya's 'Shame' song, which she addresses to Mansoor. Mansoor's song complains to God about his ill fate in life. Feeling unloved, Mansoor laments his thirty years as a working-class Asian migrant living without any family as "hell" with an "endless debt". These songs might allow the audience to understand the characters and their traits better than their dialogues. The third important feature relates to the conflict between two races and intergenerational conflicts within the Asian community. Such racial tensions are presented through Cal's song 'I love This Town' and Pavel's song, while Sita's 'Choli ke Piche Kya Hai' [What is underneath my blouse] highlights the intergenerational conflict shown through Soraya's traditional dancing against Sita's Bollywoodised dance. Finally, the plight of the *mujra* dancers (and by extension South Asian females) is presented through two

songs 'Wah! Wah! Girls' and the 'Shakti song'. These songs enhance the audience's understanding of misfortune and underprivileged immigrant life in Britain.

In Chapter Two, I referred to Sarrazin's typology of Bollywood film songs. Keeping this typology in mind, the first song 'Sita Oh Sita' can be identified as a primary courtship/meeting song. The second song 'Dil cheez kya hai' can be identified as both a *mujra* and a glimpse song. The third song 'Maar Daala' is a *mujra* song. Next, the Kabir-Soraya song challenges Kabir's love for Sita and Soraya's refusal to accept it. In the public song category, Mansoor's 'Yah Allah' [depression] song, Soraya's 'Shame'[disgust] song, Cal's songs 'I Love This Town' [happiness] , 'Wah! Wah! Girls' [happiness and tragedy] and 'Shakti' [heroic] provide a critical commentary infused with the characters' personal feelings about their lives in England. These songs contribute key aspects of their narratives in the past and present. Sita's 'Choli ke piche' can be identified as a seduction number in which she "display[s]"¹¹³ her dancing moves; however, for Kabir, the song becomes a primary glimpse song as he falls in love with her at first sight.

Therefore, it could be claimed that the fourteen songs used in the play constitute key elements of the plot. Their functions vary as they arouse characters' feelings, comment on the status quo, narrate the past, and indicate future narratives. As noted earlier, British South Asian theatre productions engage songs as "narrative aids" rather than "narrative interruptions" as Gopalan (1997 and 2002) argued in her studies on Bollywood.

Bollywood *masala* and its relation with *sringararasa*

In this section, I relate how songs and dances as ingredients of Bollywood *masala* develop *sringararasa*. The play is written with all the *masala* (spices) of a Bollywood film, i.e. an assortment of local (Soraya's Kathak-led traditional dancing) and international genres (Sita's Bollywood-led contemporary dance moves), dramaturgical modes (action, melodrama, comedy), song and

¹¹³ Her attempt seems to present fusion dance moves; however, by doing so she also displays her female body which is objectification of female as discussed in (Shresthova, 2008)(Prasad, 1998).

dance sequences, and long-lost relatives reunited. As Gupta notes in an interview webcast on YouTube (curvetheatre, 2012), the Bollywood music and songs influenced the play. The fourteen songs of the play reflect the unique film language of Bollywood and its powerful visibility in the West through theatre, songs, dance, music and performance traditions.

I concentrate now on analysing the song and dance sequences used in the play, drawing critical theoretical evidence from the literature on Bollywood. From among the fourteen songs, I focus my investigation on 'Dil Cheez Kya hai meri Aap Jaan Lejiye' [What is my heart worth for, you take my life] written by Shahryar (1936-2012)¹¹⁴ and put to music by Khayyam (1953),¹¹⁵ which arouses *sringararasa*. I chose this song because it is used twice to depict different shades of Soraya's life including pathos, love and happiness, whilst also expressing the villain's lust. The song is used in the film *Umrao Jaan* (1981), based on the Urdu novel *Umrao Jaan Ada* written by Mirza Hadi Ruswa (Ruswa, 2007 [1899]), a famous Lucknow courtesan. Film scholars such as Shreshthova (2003), Vijay Mishra (2002), Chakravarty (1993), and Morcom (2001) have debated various aspects of the song. Shreshthova observes,

In *Umrao Jaan* (1981), the heroine's tragedy is communicated through her dancing associated explicitly with Kathak, a dance tradition historically influenced by Islam. *Umrao Jaan's* artistic achievement as a performer, demonstrated through dance performances showcasing intricate footwork and expressive sequences, is contrasted with her inability to achieve happiness in her private life (Shreshthova, 2003, p. 25).

Rekha¹¹⁶ plays the courtesan on the screen. In the film, Amiran, later renamed as *Umrao Jaan*, is kidnapped in her childhood and forced to woo the wealthy Nawab Sultan (played by Farooq Shaikh (1948-2013)¹¹⁷ in the film). Given the social stigma of such love, *Umrao* explains to Nawab what it would take to win her love and sustain it. As a courtesan categorised into a lower social class,

¹¹⁴ Akhlaq Mohammed Khan famously known as Shahryar (Salam, 2012).

¹¹⁵ Mohammed Zahur Hashmi, popularly known as Khayyam (Mondal, 2014).

¹¹⁶ An actress from India, Bhanurekha Ganeshan on 10 October 1954 (Ganti, 2004, p. 133).

¹¹⁷ Indian film actor, television presenter.

Umrao perhaps cannot verbalise her warning to Nawab about the consequences of such love. She suggests through the song that if he is determined to overcome social barriers, then she is also ready to sacrifice her life for him. However, Nawab rejects her plea and proposal in order to protect his family honour.

Soraya's story is similar. Instead of being kidnapped, Mansoor sold her to Sameenabibi for a few hundred rupees after the death of his wife. Sameenabibi "educated" her in various arts, including singing and dancing. As a courtesan, she sings 'Dil Cheez Kya hai' on two occasions. First, Cal visits Soraya's past through her fantasy. Young Soraya appears as a courtesan entertaining "men with intelligent conversation speaking in Urdu and Sanskrit" (Gupta, 2012).¹¹⁸ Soraya dreams of being Tariq's wife. Tariq does not want to marry a courtesan, but he satisfies his lust with her. Pregnant, Soraya urges him to accept her through the aforementioned song. The appeal to escape from Sameenabibi's house might seem like a plea from a young girl who fantasises about a respectful life outside the *kotha* (bawdyhouse). This song signifies Soraya's surrender to the dreams of love Tariq has shown to her.

On the second occasion, Cal expresses his love for Soraya. In a response to Cal's proposal, she dances to this song. Contrary to the film, Cal accepts Soraya's past life, but as the song suggests, to accept a courtesan as a wife might be a challenge for him. The song captures the growing relationship between Soraya and Cal, reflecting feelings on Soraya's part and commitment on Cal's part. The first time this song highlighted Soraya's plea to Tariq; the second time under changed circumstances, Soraya, instead of pleading, expresses her intense joy and love for Cal. The meaning of the song conveyed in the film is reversed in the production.

Bollywood songs and dance sequences have been employed to narrate what could not be expressed in simple words, similarly to how Bharata insisted on the expressivity of song¹¹⁹ in the *Natyashastra* (Bharata, 1950, p. 147). The

¹¹⁸ The textual quotes in this production analysis are from the production text which was recorded during the performance. However, the play-text is also published by Oberon.

¹¹⁹ "Those things which cannot be expressed in speech should be presented in a song; for through songs only the strength and ripeness comes to the meaning of words (vakyartha)".

treatise suggests that the manifestation of affection (Table 2) occurs through sportive mimicry, amorous gesture such as gait and movement of the hands, eyebrows, eyes – at the sight of beloved – and whilst absorbed in the thought of a beloved. Such manifestation can be seen in Soraya’s performance. As noted earlier, Soraya’s song was a response to Cal’s proposal. Soraya’s lack of response (Table 2) could be attributed to her bashfulness and her walking away from Cal might indicate her pride in conquering his heart (Table 33). In addition, she performed bashfulness with glances such as *lajjanvita*¹²⁰ (bashful) (ends of the eyelashes bent slightly, upper eyelid, descending in shyness, lowered eyes, Table 5), *lalita* (amorous) (sweet, contracted eyebrows at the end of the eyes, smiling, movement of the eyebrows with signs of love, Table 5) and *catura* (clever) (slightly moving and extending the eyebrows in a pleasing manner, Table 11). These glances reflect Soraya’s love, sportive mimicry and joy. These signs of the *ratibhava* reflected through her acting allow me as a member of the audience to relish *sringararasa*.

The song attempts to highlight Soraya’s feelings through her bodily manifestations, which perhaps allowed spectators to feel the *sringararasa* in the Theatre Royal. As such, the songs from Hindi films can create atmospheres, which in turn “enable the actor to create the element of the play and the part that cannot be expressed otherwise” (Gordon, 1991, p. 28). In other words, songs and dance sequences from Bollywood films can allow spectators to relish a specific *rasa*. The section below discusses what and how these changes were observed through Soraya’s inner/outer decorated/naked body/mind followed by costumes, makeup and ornaments which could not be expressed otherwise.

Costumes: how they work and relationship to actors’ bodies

Costumes, makeup and ornaments hold a significant role in understanding social class, and the relationship between characters and their mental states. As mentioned in the introduction to this thesis, this study

¹²⁰ I refer to glances, postures and other bodily manifestations as prescribed in the *Natyashastra* in italics which are then rendered into English in parenthesis.

attempts to provide a new model of analysis which includes understanding mental states through costumes, makeup and other embellishments. Referring to the usage of Bollywood songs and its narrative function as mentioned in the Chapter One, this section attempts to provide an analysis of costumes as discussed by Pavis in his questionnaire, in which he highlighted the shortcomings of fragmenting the codes of performance and then relating them to the whole production. Pavis lists two specific questions: a) how do costumes work and b) what is their relationship with the actor's body? I will therefore analyse the costumes used in the production through these terms. Then, I further analyse costumes in terms of the *Natyashastra*. Finally, I compare these two systems of analysis for possibilities of contrast or mutual enrichment. The results of this analysis will thereby allow better understanding of both the existing and the proposed models, with an emphasis on developing the latter for further application.

The basic motif for the costumes was salwar-kameez, sari and jeans. Both symbolise social class and the relationship with characters' mental state. Salwar-kameez is generally worn by both sexes in South Asian countries. It consists of kameez, equivalent to a Western top, of knee length with full or half-sleeves. Salwar, equivalent to Western trousers, are wide around the waist with a lot of room around the thighs and doubles down string in circumference. The modified salwars, used in the play, are *churidar*, which means they are fitted according to the shape of the thighs, legs and bottom to enhancing the female body shape. *Dupatta*, an accessory, or *chunni* covers the head, shoulders and bosom. These three-part costumes together symbolize dignity and simplicity to popular Asian perceptions. However, when a courtesan wears this dress without *dupatta*, it becomes a "display" of the shape of her body for possible consumption.

A sari is an unstitched cloth, (often cotton, nowadays variable), from four to nine meters in length. Women in South Asia, especially India, wear them by draping the cloth all over body. It is worn with a blouse at the top and a petticoat at the bottom. It is wrapped around the waist with one end draped over the

shoulder to cover the bosom. Apart from being popularly viewed in India as comfortable mark of social class and worn on auspicious occasions, it also symbolises Hindu traditions¹²¹. It signifies women's ability to manage various chores in harmony with the social norms of the (patriarchal) Hindu society. Similarly, according to popular Indian views, jeans symbolise individuality, freedom and choice of personal clothing¹²², whilst also signifying the cultural influence of West on Indian clothing and a challenge to Hindu traditions. In this analysis, I concentrate on the sari and salwar-kameez.

The performance opened with Bindi and her husband Manny wearing casual clothes (Bindi in a sari and Manny in casual trousers and a shirt). With the fantasy scene, Soraya and her *mujra* dancers appeared in salwar-kameez without *dupatta*. This salwar-kameez was a significant piece of wardrobe since it was used in the production with different patterns and colours. Each female wore salwar-kameez according to her body shape, when performing *mujra*. This allowed them to dance comfortably and display their bodily features. The costumes, therefore, signified that they were presenting their bodies not for themselves, but for the "consumers" of their bodies. However, when they were in jeans and tops, they represented their individual selves as they expressed their dreams of freedom.

Though these costumes changed frequently during the scenes, I would like to highlight the change that took place in the final scene. This is to differentiate Soraya's internal states, and how these were reflected through her costumes. Soraya appears in a dark blue sari and blouse, which signified the shift from her present position as a courtesan to her desired position of Cal's wife. Instead of wearing the traditional sari, covering her body, she wore a stylised sari that left more parts of her body bare than the salwar-kameez. She puts on a dark blue backless blouse and wraps the dark blue sari tightly below

¹²¹ The earlier reference of this costume could be found in Mahabharata, Sanskrit epic: Dice episode.

¹²² For a detailed discussion of the history of jeans, their relation with social class structures and how they became a global fashion icon see, Daniel Miller and Sophie Woodward's *Blue Jeans: The Art of the Ordinary*, Berkeley, University of California Press, 2012.

the waistline by tucking one end in the petticoat, showing the shape of her body, as opposed to draping it on her shoulder. This left her bosom and naval region open for display.

In the above system of analysis, one can break down the signs displayed and the shifts in her social positioning; however, these signs could not reveal any significant meaning within the contexts. For example, Soraya's non-display of her bare body in salwar-kameez arouses lust in Tariq, whereas the sari with bare body parts awakens love in Cal. Salwar-kameez and saris as costumes symbolise female dignity and simplicity in Asian culture; however, it becomes intriguingly difficult to determine Soraya's mental states through the display and non-display of her body during this gradual costume change. In the course of discussion, I attempt to highlight that although costumes can provide insight into mental states to some extent, they are predominantly based in the social class of a given character.

This feature of costume, according to the *Natyashastra*, should align with the manifestation of mental states according to *rasabhava*. What follows is the analysis of costume, make-up and ornaments according to the *Natyashastra*, which will indicate something about Soraya's social status and her inner mental state and turmoil.

Ornaments, Costume and Makeup (Tables 45 and 46)

Costume changes occur more than once within the song observed during the production, which lasts from four to six minutes. I focus here specifically on the costume change for Soraya. Representation of a courtesan's "bodymind", as discussed in Chapter One, can be achieved with ornaments, costumes and their make-up. To manifest *ratibhava*, Bharat mentions the usefulness of being adorned with lovely garments, perfumes, ornaments, garlands of various sweet-scented flowers; for concealed love he recommends simple dress suited to the time of the day, with the character not using elaborate makeup or perfume. With these two manifestations, I attempt to see how *ratibhava* aroused *sringararasa* in the song through costumes, ornaments and makeup. The courtesans

Sameenabibi and Sorayabibi wore highly glamorous and attractive clothes that were tailored with silky shiny fabric and decorated with artificial pearls and diamonds.

Young Soraya and other dancing girls clothe in salwar-kameez. These costumes are very attractive and in many colours (light green, shiny red and sparkling aquatic, blue and gold) with rich embroidery and gems scattered on the silk kameez, enhancing the shapes of their bodies. Young Soraya, as a courtesan, has a light green silk kameez with big shiny red straps on it, along with golden patches of embroidery, studded with stone work along the waistline and long, plain pale-yellowish-orange *churidar* underneath. The light green colour represents, as per the *Natyashastra*, *sringararasa* and the red anger; whereas orange manifests heroism (Table 53). Whether this correspondence was intentional or not could not be confirmed with the costume designer; however these colours could suggest a portrayal of Soraya's state of mind. In this case, Soraya's love for Tariq can be seen evidently. Further, when she suggests to Tariq that he should accept her as a courtesan, the colours could allude to her heroic dreaming, given her low social status.

The dark navy-blue sari studded with white pearls and diamonds, with exquisite embroidery on the borders, made Soraya's character gorgeous and grandiose, as required in her profession as a courtesan. The second costume change, into a sari that stood in contrast to the costumes for a courtesan, might offer an interesting shift in Soraya's perception from her (earlier) plea for love from Tariq to how she feels while expressing her love for Cal. The plea in the earlier case could refer to the social barrier that exists between Soraya as a courtesan and Tariq as a consumer of her body. Perhaps, this can also imply the awareness on Soraya's part that he does not love her but consumes her. While expressing love in Cal's case, there seems no social class barrier between them or perhaps that has become obsolete through the mutual exchange of their love. The costume could suggest how she has transformed her plea into an expression of love. The song in its original filmsetting applied to a courtesan dreaming of Nawab's love, similar to Soraya's dream in the play. In

Soraya's case, she wears her brown Salwar-Kameez prior to Cal's proposal. Her wearing of a sari and dancing during the song with renewed facial expressions, postures and glances indicate her pleasant approval for Cal's proposal and the fulfilment of her desire.

The jewellery used is golden *ghonghroo* (bells on the ankles), golden dotted bangles studded with gems, rings, hanging earrings (*jhoomers*), and a long golden necklace with a golden and engraved oval shaped pendent reaching a deep cleavage. Some other ornaments are *matthapatti* (gem-studded hair ornament on the forehead), and *mattal* (an ear chain which connects the earrings and the hair above the ear). This jewellery seems to create an extra-magnificent female body, arousing *ratibhava* in me as a member of the audience to relish *sringararasa*.

Soraya's body is externally decorated and fully covered; however, her courtesan's costume covers her visible body, but leaves her internally naked and available for consumption through her role in the socially devalued class of courtesan. This objectified female body attracts Tariq with a potential relationship of consumption. With the change of costumes, Soraya appears in a sari exposing much of her belly. Despite this exposure, she shows no internal signs of objectified nakedness which was visible in her salwar-kameez costume. On the contrary, she appears fully covered and attracts a reciprocal relationship with Cal which she did not receive from Tariq. The actor manifests this objectified nakedness in salwar-kameez and her subjective exposure in sari. This state of being ashamed is reflected through Soraya's various manifestations. Soraya reveals shame with the *adhogata* head gesture (head with the face looking downwards, Table 9), *bhugna* mouth gesture (mouth slightly spread out, Table 16) and *abhugna* breast gesture (lowered breasts, back high, shoulders slightly bent and at times, loose, not stiff, Table 20). These gestures and postures of her body might suggest that her being ashamed of being a courtesan (psychological state) is different from affection. As a courtesan, she was shy, nervous, submissive and in conflict with her own pride which was at stake due to her status as a courtesan. But as a "beloved", she

exhibits affection¹²³ towards herself as well as Cal, she is confident, resolute and proud.

Soraya's change of her costumes and states of her mind seem to oscillate between shame (as in honour) in the first act and shame (as in love) in the second act. This distinction is made clear through the change of costume. Dean (2011), in her practice-based research paper, given at the 'Dance and Somatic Practices Conferences' at Coventry University, observes that, "somatic costumes can serve as a bridge between inner somatic experiences of performers and outer forms as perceived by an audience" (Dean, 2011). Therefore, based on Dean's argument, it can be suggested that Soraya's "outer" change of appearance indicated the change of her "inner" self. These elements are not directly and unambiguously accorded with the supposed mental states of the characters that would be flat and formulaic. However, this does not seem true in this case as the characters, according to the *Natyashastra*, should wear the clothes according to their social class and still represent their mental states (see Chapter Twenty-Three of the *Natyashastra*). In this case, the analysis demonstrates the ability to distinguish this aspects.

Stage set and properties

The set design and properties are used as an aid to create an atmosphere or "utopian fantasy"¹²⁴ (Dudrah, 2012, p. 51) suitable for the *sringararasa*. Soraya's entry through a flat screen television on the stage could be seen as a presentation of this "utopian fantasy". Soraya enters through a flat digital television made with a light and semi-transparent floral patterned curtain placed in Bindi's bedroom. Manny's return at the end of the play and his giving instruction to Bindi to complete her research paper for potential publication suggests that what was presented on the stage was a part of daily soap on

¹²³ The appropriate word for the expression can be *lajja*. However, the word *lajja* brings the concept of shame and it seems that language becomes an obstacle. One of the meanings of the word can be a state of mind in which a person blushes with a red or pink face. It can be the first stage of love in which expressing love seems hard even though there is no fear of rejection. However, it is not grace, and bashfulness seems closer. The link below list seventeen meanings with *lajja* as a root in Sanskrit language; however, none of them appears closer in meaning in English.

<http://spokensanskrit.de/index.php?tinput=bashfulness&direction=ES&script=HK&link=yes&beginning=bueisugqznt>

¹²⁴ Also see, (Harvie, 2005)(Armstrong, et al., 2007)

television, or utopia. This initial glimpse into the utopian fantasy world was developed further through the Indian village scene stage setting.

The village-scene is created with a long white piece of drapery hung from scaffolding, which served as a hill from which the river¹²⁵ (the white cloth) flowed. The images of trees, mechanical pigeons and the chirping of the birds through use of audio tracks create the background scenic effect of the village. The young Soraya and her friends play near the river before Mansoor drags her away to be sold to Sameenabibi. Praising Rice's staging in *Wah! Wah! Girls*, Loxton (2012) observes on the British Theatre Guide website,

Emma Rice's production is simply staged. Traverse curtains showing photographically accurate façades of shops and house are rapidly drawn across to change the scene, the interiors behind them in contrast highly stylized. Simple silhouettes of trees, of a village house and fishing boat, the outline of a punkah give a dream view of Indian landscape ... (Loxton, 2012).

Through these glimpses, Rice seems to have been successful in creating the Bollywood inspired concept of utopian fantasy, promoting an atmosphere of *sringararasa*. The centre of the stage was transformed into a dancing hall with a golden chandelier. The chandelier is possibly made of cardboard, and shiny, silky covered pillows and their arrangement made the stage beautiful, which suggests a pleasant and sensual atmosphere – one of the determinants of love (Table 53) – and arousing sentiment of love and *adbhuta* (marvellous).

Arousing *adbhuta* (marvellous) could be related to the fog, memory and the birds in this play. The determinant of *adbhuta* is “seeing one of the magical tricks and creations of things that can never be imagined” (Table 53). The use of mechanical pigeons on the staged streets of Stratford can be relished as *adbhutarasa*. However, at the end of the play, a huge mechanical pigeon made up of fabric, plastic or iron rods with pearl necklaces embodies the idea of a

¹²⁵ Water is a recurring motif in Rice's productions (for example, *Brief Encounter*).

free, liberated, colourful and joyful life for Soraya. Rice mentions in an interview with James Taylor that she loves using mechanics in theatre:

I feel it's a metaphor for life really: for every high moment we have a pretty exhausting low moment as well. In theatre—and I believe this is the only form where this is possible—there's the brilliant gap between what's happening and what the audience sees. It's an illusion, yes, but the magic happens in the audience's mind (Taylor, 2011).

In other words, the magic which Rice refers to could be related to the *rasa* relished from the creation of an atmosphere through set design, which provides what Basu (2010) called a “Geo-televisual¹²⁶ aesthetic”, for example in the appearance of the Indian village set. This experience of an imagined home reiterates the possibility of relishing a glimpse of home back in India for the diasporic audience as discussed in the Chapter One. This seems a deliberate attempt to create an exotic but contemporary living room scenario wherein the utopian fantasy idea and life influenced by Bollywood in India and the UK are suggestive. Such a geo-televisual aesthetic experience through multimedia or technology in Rice's productions creates glamour on the stage. She (2009) notes in a YouTube interview with Susan Feldman that:

There is no trick. It's about my choices; I recognise it. Do they represent what I felt in love or when I move that I felt love? It is just alchemy for me; it works (Feldman, 2009).

Therefore, the stage from the beginning of the play was made into a fantasy world in Bindi's mind, resulting in a Bollywood atmosphere (a state of being in imagination mode) to be relished and to provide a “geo-televisual ‘experience’” for the audience, allowing me as a member of the audience to relish *sringararasa*. Rice is trained in a different acting method and she has received no formal training in the *Natyashastra* or Eastern stage craft, yet the core of her ‘emotional memory’ experience guides her creativity, reflecting what has been

¹²⁶ Basu defines geo-televisual as “the projection and reception of words and images over great distances” (Basu, 2010, p. 40).

described in the treatise. In this sense, it could be seen that the treatise can offer more to the performance analysis.

Discussion

Returning to the three questions structuring this production analysis, I examined a) how do *angika abhinaya* and *aharyaabhinaya* evoke *sringararasa*, b) the ways in which Bollywood songs and dance function as narrative aids and how costume, make-up and set design evoke *sringararasa*, and c) the packaging and “commodification” of Bollywoodised Asian culture to non-Asian audiences through British Asian theatre. Further, the overarching question throughout the thesis considers the ways in which the *Natyashastra*-based model can be developed.

As discussed, through its usage of costumes, make-up and set design, *Wah! Wah! Girls* is reminiscent of Bollywood films such as *Umrao Jaan* (both versions of 1981 and J.P. Dutta’s 2006) and Sanjay Leela Bhansali’s *Devdas* (2006). The songs (especially their textual meanings) convey the themes of the play and have therefore been integrated into the play. The songs and dance moves correspond with the costumes and make-up. Further, the stage designs for the village in India and the street in Stratford East worked to replicate both distantly located venues. Such design might strengthen my experience of *sringararasa*.

In addition, *aharyaabhinaya* and bodily manifestations also were seen in conjunction with the prescribed ways in which *sringararasa* is to be performed. Sophia Haque, who played the character of Soraya, and Sheena Patel, who played young Soraya, both trained at different schools of acting in London. Despite this, both actors perform the *sringararasa* as Bharata mentioned in the *Natyashastra*.

From this model of analysis, it can be deduced that the play engages the audience through Bollywood song and dances, not as mechanical narrative

interruptions but with a strong connection (perhaps an extension of and relocation of the Hindi film *Umrao Jaan* into the British South Asian contexts) to British South Asian and non-Asian audiences. There is a detectable repackaging of the Bollywood narrative to explore British South Asian experiences. However, such narratives might also portray strong stereotypical affiliations with Bollywood. Steele (2012) and Parv Bancil (2008) have distanced themselves from such spectacles of Bollywoodised narratives to tell British South Asian stories. The potential benefit of employing Bollywood style plays or adaptations can be to attract a new audience; however, at the same time it can create a stereotype and may challenge the development of new writing from the playwrights. Such consumption need not be limited to South Asian audiences only, and may also be aimed at the diverse audience that exists in London. Sound Designer Simon Baker (n.d.) also states that,

This project represents something a bit out of the ordinary in that it is not a big glitzy musical, but a new musical designed to reflect London's cultural diversity. As such, our creative brief was a bit different to usual – involving a very short production lead time (Baker, n.d.).

So, if Lloyd-Webber's *Bombay Dreams* was reflecting Bollywood's utopian fantasy with "big glitzy musical" packaging as a known commodity, then Rice's *Wah! Wah! Girls* is repackaged for London's cultural diversity, arguably to commodify Asian migrant diversity.

This debate relates to Daboo's analysis of Lloyd-Webber's *Bombay Dreams*. She highlights the West's ability and economic power to commodify popular culture and its forms, and suitably repackaging them in a way which it believes to be appealing to mass global consumerism (Daboo, 2005, p. 336). Gupta's play, directed by Rice, seems to commodify the British South Asian female story through Bollywood dance and songs for the audience who might be familiar with such culture.

It appears that Asian culture as a commodity has been marketed in this production, even if its presentation is less reliant on glitz and stereotypes than

Bombay Nights. Graham Huggan (2001) has called such attempts at marketing a “staging of marginality” (Huggan, 2001, p. xii). Such a “damaging obsession with Bollywood” (Bicknell, 2013) could suggest a “saturation” of Asian art and theatre in Britain:

It sadly appears that individual companies go for a safe bet to bring the crowds in, appealing to the Asian love of Bollywood, and the White English idealistic view of India and South Asia, Asian-British identity (Bicknell, 2013).

Such practices, instead of representing British Asian narratives, seemingly aim to fill the theatre by selling Bollywoodised exotic or even oriental notions of Asia. Bicknell further criticises such commodification of British Asian identity:

People who embody the idea of a complex, and often conflicting and confusing British Asian identity is not something that can be explored by crudely cutting and pasting bits of one culture’s art with another culture’s art, both of which often champion, outdated traditions and principles as many people see it today in 2013 (Bicknell, 2013).

This is to say that the approach of narrating stories within Bollywood structures risk being confused with those utopian fantasy worlds. Even though Gupta argues that the play has researched the stories of the *mujra* dancers portrayed, the connecting thread to “British Asianness” through Bollywood songs and dances seems far-fetched. It seems that such representations of India or South Asian identity in Bollywood or Rice’s production could stand to the contrary. However, it is also acceptable to say that a play such as *Wah! Wah! Girls* “examines how Asian culture is torn between modernity and tradition as well as how British-born-Asians may struggle to align with both British and Asian identity”. (Bicknell, 2013) Bicknell’s argument about “cultural stagnation” prompts me to think of British South Asians as Trishanku,¹²⁷ a Hindu mythical character. As British South Asian theatre practitioners and plays such as *Wah!*

¹²⁷ I have discussed this aspect in my paper entitled ‘Chutnification of Asian ‘Masala’ in British Asian Diaspora and the myth of Trishanku’. This paper was presented at the Mansfield College, University of Oxford, 5-7 July 2014.

Wah! Girls attempt to experiment with popular exotic culture, attracting a variety of audiences, their practices, as Bicknell suggests, reflect a cultural stagnation. This seems a very strong statement to make, so this study will investigate how the exchanges between South Asian culture and British culture can shape a new cultural phenomenon. Reviewers such as Nadeem, (2012) and ethnicnow (2012) would call it a re-make, and an adaptation of the Hindi popular film *Umrao Jaan* into a play. To consider this argument as a negative review would mean to ignore the elements from the film, but at the same time one has to acknowledge that it is not just *Umrao Jaan* in consideration. There are other elements from films such as songs and dance from *Devdas* along with a strong story of British South Asian characters. These elements make the play more than a mere re-make or adaptation.

Finally, the central concern of this thesis is to investigate what this treatise could offer to the field of performance analysis. The study could develop the following model based on the tentative model as suggested at the end of the Chapter One. The model identifies the *rasa* portrayed in the play through the actors' acting, revealing the internal and external signs related to a specific *rasa*. Costumes, plot and stage design could be analysed by considering Bollywood songs and dances, which seemed to function as narrative aids. Some of the problems faced during the analysis were relating to an inability to analyse single hand gestures, *caris* and *mandalas*. One of reasons, I can argue, is that the *Natyashastra* in its totality addresses pure dance, dance and drama where these features might be performed, rather than in Western drama or theatre. However, I have used these features in the next case study to examine their relevance in a new production.

In addition, I could not discuss "Types of Success" as discussed in the treatise, as this would involve audience research. However, from the general observation of the audience, I could identify features of human success such as "applause, expressive laughter and rising up from seats" (Table 49). This is particular to the day I saw the performance, but it is difficult to generalise for the production and the tour as a whole. Further, I felt that it would be inappropriate

to analyse features such as faults, blemishes, merits and marks of a good play without interacting with the playwright, director and actors. I also wondered if Gupta, Rice and the actors have experienced different *rasas* during the process of production at different levels and whether there were any shifts in *rasa* from writing to production. In search of answers to such questions, I have included the director and playwright in the next production analysis.

Conclusion

Using the narrow lenses of Bollywood aesthetics and *sringararasa* through *angika* and *aharyaabhinaya*, in this case study, I explored Tanika Gupta's Bollywoodised production of *Wah! Wah! Girls*. The study analysed the plot and its inherent narratives through its fourteen songs. These songs built a relationship beyond an individual language, artist or culture in Britain. Gupta, instead of presenting a limited portrayal of Asian experience, has expanded the play to include life as commonly experienced by migrants. Aspects of the play can be regarded as local (in terms of staging it in Britain) and global (in terms of its Asian audiences the world over). Thus, it can be concluded that British South Asian theatre can employ songs and dance sequences: a) as narrative aids and b) to market British South Asian stories mixed with Bollywoodised culture as a commodity. Next, the analysis attempts to reveal actors' bodyminds through the decoding of performance gestures, body language and facial displays (*angikaabhinaya*). Further, the model has proven useful for interpreting the choices the production made in its costumes and adornments, and how this might affect the audience and stage art in conjunction with manifested *rasa*.

Regarding British South Asian identity and theatre, the study reveals that the play can be used to discuss: (1) the issue of family honour (young Soraya's marital rejection by Tariq and Sita's struggle for acceptance as Kabir's wife); (2) patriarchal social structure (Mansoor selling Soraya, and the Anish-Sita conflict); (3) intergenerational conflicts (between Mansoor-Soraya and Kabir-Soraya, Sita-Soraya); (4) economically deprived females (Soraya's attempts to survive and the lives of the *mujra* girls); (5) integration into non-English/European society (Cal and Soraya falling in love with each other and

Pavel's racial comments against Cal) and (6) shared lived experiences (bitter and pleasant) between India and England (Soraya and Mansoor).

These are, perhaps general observations on British South Asian identity/theatre which could be analysed through other available models of analysis. However, these models could limit our understanding of these experiences by noting them down as done above. What the proposed model seems to suggest is that the core of those experiences evoked relevant *rasas* and manifestations of *bhavas*, which were narrated through Bollywoodised production, providing a more nuanced way of reading the Bollywood aspects of the production. This was illustrated by analysing *sringararasa* in the cases of Cal, an Afro-Caribbean and Soraya, a British South Asian. In addition, the difference in migrant experiences such as Cal's, Soraya's and Pavel's were all manifested through Bollywoodised songs, an aspect that potentially deepened the understanding of shared life experiences.

I compared the two systems of analysis through an example of costumes. This comparison has illustrated the difference between the question Pavis posed and the approach this study has taken. By following the *Natyashastra*-based model and the chosen structure, the results reveal greater details about the costumes, as well as how these might relate to characters' internal and external states, which corresponded to the *sringararasas* they manifested. Such results provide an enhanced understanding of the costumes, which meant I could bring new understanding to other aspects of the performance. Thus, the model could look at *angikaabhinaya* (bodily acting), *aharyaabhinaya* (costume, makeup and ornaments) and the role of music, song and dances with reference to *sringararasa*. This improved capacity for understanding is of interest beyond this single play. In addition, it seems that the conceived model in the Chapter One evolves; however, it raises some important questions which needs to be answered. To this end, I now turn to another practitioner who understands the value of paying attention to all aspects of the play's presentation. Jatinder Verma's practice has recorded that as directors and actors, their primary job is to evoke *rasa*. Considering this point of view, I have taken Tara Arts' *The Kanjoos* as my next production analysis. Having focused on *angikaabhinaya* (bodily acting) and *ahayaraabhinaya*

(costume, makeup and ornaments), the *Kanjoos* examines *angikaabhinaya* (bodily acting), *sattvikaabhinaya*, and music and songs with reference to *hasyarasa* (comedy) taking into account the views of the director and playwright and considering their place in the conceived model.

*The Kanjoos*¹²⁸ - *The Miser*

Introduction

The previous production analysed *angika and aharyaabhinaya* using the *Natyashastra*-based model. It also investigated the function of Bollywood songs, dance and music in the context of Gupta's *Wah! Wah! Girls*. The outcome of this analysis prompted me to include the responses of the playwright and director in order to understand the nature of *rasa* felt by the playwright, its perception by director and its manifestation by actors.

Similar to the previous case study, Verma's production of *the Kanjoos* (2012) has a strong connection to India. The purpose of this particular analysis is to explore the actors' manifestation of *hasyarasa* through *angika and sattvikaabhinaya* using the *Natyashastra*. Similar to the previous case study, I selected *hasyarasa* as I was aware that the production is based on a farce and as such it should evoke *hasyarasa*. Viewing the performance confirmed my previous awareness of the *hasyarasa* and hence, I chose to analyse this *rasa* using *angika* and *sattvikaabhinaya*. Next, I also analyse the Bollywood songs and music performed live on the stage. Finally, this analysis also examines the ways in which *rasa* shifts from the playwright to the director and subsequently to the audience. By including playwright and director in this study, I follow Whitmore's suggestion that theatre involves "the complex process of communication takes place in the theatre" (Whitmore, 1994, pp. 24-25).

This case analysis, first, lists the production details such as the production team, set design, cast and costume. Second, it summarises how Verma contextualised a seventeenth-century Moliere play into an Indian setting injecting Gandhian philosophy of minimal expenditure, followed by a brief summary of the play. Third, it analyses how actors perform *hasyarasa*. Further, the section on Bollywood focuses on (a) how the production integrates

¹²⁸The word 'Kanjoos' is commonly used in Hindi, Punjabi and Gujarati to mean 'miser'.

Bollywood songs and dance and (b) how this aids in generating the aesthetics upon the stage. Finally, I discuss the findings in the light of the proposed model. Building upon the previous case study, this case study attempts to analyse the faults and blemishes of the production along with *rasabhava* as mentioned in (a) and (b) above. In order to examine this, the case study incorporates post-production interviews with the playwright and director. In the next two sections, I provide details of the production team and the contextualisation of Moliere's play into contemporary times using Gandhian philosophy.

Production details and team

Tara Arts produced *The Kanjoos* at Tara Arts, Earlsfield (London) from 26th September to 13th October 2012 before touring in 2013. I viewed the performance on 29th September 2012. The production ran for approximately 110 minutes with a ten minute break. Patricia Dreyfus translated the original French play *The Miser* into English, which was then adapted into this play. Claudia Mayer designed the set and Howard Hudson provided the lighting. Danyal Dhondy composed the music while Sohini Alam and Hasan Mohyeddin vocalised it. Shreya Kumar choreographed the dance sequences.

Moliere's *The Miser*, Contextualisation and Gandhian Philosophy

Moliere wrote *The Miser* in a seventeenth-century French cultural setting, in which Harpagon, the miser, is an archetypal character. Verma¹²⁹ was "stuck" with an idea of "*Kanjoos-makkhichoos*" in this story, a term that "operates in Indian imagination" and this became his starting point for the adaptation (Verma, 2012). The miserliness in Harpagon crosses French cultural boundaries and finds its way into Harjinder of *The Kanjoos* - into Indian contexts, the Harpagon of *The Kanjoos*. Verma injects the Gandhian philosophy of minimal expenditure to contextualise this for a contemporary audience. Verma uses Gandhian philosophy:

¹²⁹ This and subsequent quotes from the interviews are tidied up in order to make it more readable. The original transcript without any changes can be found in the Appendix 3.

Due to the fact of relocating, it to modern India, and sixty years on Gandhi is there on the rupee note but that is about it really. There are people who ... use him for their ends and I thought in actually in some senses Gandhi was a kind of *sanyasi*. He created this image for himself for the greater good. The perversion of that idea in the modern world is the interesting thing and I thought a person like Harpagon-Harjinder in modern India might well use him the way that you know we know a lot of politicians using him, use symbol of him, use for ... forget about the rest. This was wonderful and here is a man who made a virtue of not eating too much, of wearing simple clothes and someone like Harpagon that is perfect. That model suits him totally (Verma, 2012).

In other words, Verma adheres to the Gandhian philosophy which Harjinder represents comically. From this sketch of an idea for the adaptation, Hardeep Singh Kohli wrote the full-length play.

Hardeep Singh Kohli (1969-)

Born in Glasgow to Indian Punjabi migrant parents, Kohli studied law at Glasgow University. He joined the BBC Scotland trainee scheme and was considered as of the one of rising stars of the BBC. He moved to London in 2005 to work in television. He directed the BAFTA award winning *It'll Never Work* and has presented a variety of television programmes including *Newsnight Review* and *Meet the Magoons*. He was one of the MasterChef Finalists and is the writer of *Indian Takeaways: A Very British Story*. His shows, sold out at venues and the Edinburgh Festival, are a rich mix of comedy, curry, cooking, anecdotes about his life, and his tour across the UK, a mixture which also gets transferred to the play. *Bollywood Cinderella* (2011) was his first venture into the theatre with Tara Arts in which he hybridised Bollywood dancing with the story of Cinderella. *The Kanjoos* (2013) is his second collaborative work with Jatinder Verma.

Jatinder Verma: Director

I have already discussed Verma's contribution to the British South Asian theatre in relation to the Bilingual theatrical style he has employed for his

productions. This section examines his works as a director and his struggle from margins to the centre.

Born in Dar-es-salaam (Tanzania), Verma grew up in Nairobi (Kenya) before moving to Britain in 1968. He graduated in history from the University of York in 1976. His first directorial venture was an adaptation of Rabindranath Tagore's play *Sacrifice* as *Sannyasi* at Battersea Arts Centre in August 1977 as a response to the racist murder in Southall as discussed earlier. The objective was to "foster a global sensitivity in our locality" (Apex Arts, 2013). This venture made him an "accidental exponent of Asian theatre in Britain" (Verma, 2008). He was the first Asian director to work at the National Theatre in 1989 with his adaptation of Moliere's *Tartuffe*. In 2009, he directed Haneif Kureishi's *The Black Album* for the National Theatre. In 2010, he directed *Gandhi in London* and *Bollywood Cinderella*, and Alex Wheatle's *Uprising* and *The Mysteries* with Academy of Live and Recorded Arts (ALRA) in 2011. In 2012-13, he directed *Dick Whittington Goes to Bollywood* and Wajahat Ali's *The Domestic Crusaders*. Verma's works in the contexts of British South Asian theatrical contexts seem to challenge the reading of the play texts and considers whether it belongs to East (for example, *A Ramayana Odyssey* in 2001) or West (*Theseus and the Minotaur* (2008)). This ability to transpose play-texts into contemporary diasporic conditions and at the same time engaging the 'mainstream' audiences distinguish him among contemporary directors in Britain.

Set design

Claudia Mayer's designed set is Harjinder's haveli (private mansion) in Nagpur, a city in India, where all the scenes take place. The use of bamboo-made curtains and projecting freehand flowering print thereon give the impression of an exotic ancient building. The stage has four thin, straight wooden poles adjoined to the ceiling. These four poles serve as the four walls of the house, with its division created using four curtains made from bamboo. One of the curtains hung down separates upstage left and the rest of three curtains are opened and tied to the nearest wooden pole. At a first glance, the set seems like an open space, a simplified replica of a modern day *haveli* in

Nagpur in India. Singers and percussionists provide the live music to the performance, upstage right. The wooden chairs in different positions in different scenes allow characters to use the space on the stage. The props used are a jute-chair with a long back and lower seat and a mobile phone used exclusively by Harjinder.

Cast

Trained at Bristol Old Vic Theatre School and the University of Exeter, Antony Bunsee plays Harjinder. Krupa Pattani plays Harjinder's daughter, Dimple and Lalli Farishta. She trained at the Drama Studio, London. Harjinder's butler and Dimple's beloved, Valmiki, is performed by Sam Kordbacheh who trained at the ALRA, London. Deven Modha plays Kishore, Harjinder's son and Manju Jamnadass, Harjinder's cook. He trained at the Birmingham School of Acting. Debuting at Tara Arts, Mehrish Yasin performs Mariam and Kohli. She trained at the Drama Studio, London. Trained at RADA, London, Caroline Kilpatrick plays Frosine and Aslam. These actors are trained neither in the *Natyashastra* traditions nor has the director made any conscious attempt to train them. I will come back to actor training analysis later in the discussion section.

Synopsis: *The Kanjoos*

Harjinder, with his two children Dimple and Kishore, lives in his *haveli* in the city of Nagpur, India. Kishore, antithetical to his father, is a spendthrift, gambler, excessively dressed and an unwavering fan of Bollywood. Kishore loves Mariam and Dimple is in love with Valmiki, Harjinder's butler. Mariam and Valmiki, brother and sister, lost their family in a catastrophe at sea. Having survived in the shipwreck, Mariam lives with her mother in Mumbai and Valmiki works as a Harjinder's butler. Valmiki saved Dimple's life on a beach in Mumbai whereas Kishore fell in love with Mariam at first sight.

Harjinder has lately received money and craves to accumulate more by means of securing a dowry for Dimple. Harjinder has assigned this task to

Frosine, a resident originally from Dorset, who fell in love with Indian spiritualism. Frosine finds Mariam and her mother who possesses a piece of land in Mumbai and is ready for Mariam's marriage to Harjinder; unaware of Harjinder's age. Frosine also finds Don Mulana Aslam, Valmiki and Mariam's father, as a bridegroom for Dimple.

Kishore intends to marry Mariam as he fell in love with her when he visited Mumbai; however, he lacks the dowry money. Lalli Farishta, Kishore's trusted ally, arranges a meeting with a lender, Harjinder who sets unimaginable terms and conditions of repayment. Kishore, though, accepts them in order to meet him. However, both recognise each other and the deal could not be signed. Meanwhile, Frosine, along with Mariam, visits Harjinder. Kishore and Mariam express their love for each other upon their first meeting. Harjinder interrupts their serenade, and Mariam complains about Harjinder to Frosine. Ignoring his father, Kishore moves to 'seal the deal' with Mariam using his father's diamond ring. Harjinder attempts to stop Kishore (re)distributing wealth, claiming that he resembles a "communist" (Kohli & Verma, 2012). Valmiki draws Harjinder's attention to a visitor from whom he assumes to gain wealth. In the absence of Harjinder, Mariam and Kishore continue their coquettish interplay.

Harjinder and Kishore begin a game of wits as each seeks to marry Mariam. Valmiki intervenes in the increasingly entangled situation which creates a comic scene. Finally, Harjinder abandons his son. Lalli Farishta steals Harjinder's money box for Kishore and Valmiki is accused of the theft by Manju Jamnadass, Harjinder's cook. There is confusion over the word "treasure" – by which Valmiki understands Harjinder to mean Dimple but Harjinder truly means his moneybox. Reaching a climax, Frosine, the female, reveals herself as Don Mulana Aslam, father of Mariam and Valmiki, who reunites with his two children. They arrange to be married to Kishore and Dimple respectively without any dowry, and Harjinder's moneybox is returned to him.

Analysis of the Plot

Kohli and Verma's adaptation has largely retained Moliere's plot. The play concerns the conflict of love and money. I analyse the plot according to concepts defined in the five stages of plot (see Table 44 in Appendix 1) from the *Natyashastra*, in order to test its relevance in contemporary contexts.

Beginning

In the opening (*mukha*) of the play, the seeds for the conflict between love (Dimple-Valmiki and Kishore-Mariam) and money (Harjinder) have been planted. This conflict and its resolution could be termed as the germ (*bija*) of the plot.

Effort

The events such as Kishore borrowing money with the help of his ally Lalli Farishta, the meeting between Harjinder and Frosine discussing a possible marriage contract with Mariam's mother, and Dimple-Valmiki's elopement plan, show efforts to resolve the aforementioned conflicts.

Possibility of Attainment

Dimple-Valmiki's elopement plan (if Harjinder rejects their proposal), Don Mulana's arrival with his wealth, and Mariam's expressing her love for Kishore and dislike for Harjinder provide possible resolutions to the conflicts.

Certainty of Achievement

Kishore's possession of Harjinder's money box leads to resolving this conflict. The news that Harjinder might get a piece of land in Mumbai through a dowry satisfies his craving for money. Harjinder gives Valmiki full authority over Dimple, suggesting that resolving the third conflict may also be possible.

Attainment of the Result

Don Mulana's identity and his wealth resolve the conflict between love and money, as Aslam offered the expenses for the marriages of his son and

daughter. Kishore also returns Harjinder's moneybox, resolving the conflict of love and money. Thus, the action of the play reinforces the possible manifestation of *sringararasa* as a supporting *rasa* to *hasyarasa*, which is the chief *rasa* of the play.

Such an analysis of plot provides specific moments of the production which can guide the development of the narrative. This progression of events guides the reader briefly through the major events (the main plot) instead of recounting the full story precisely. Whereas Western modes of plot analysis might lead the reader into the entire set of events including major and minor narrative events, the *Natyashastra*-based model can provide a better understanding of plot briefly and far more precisely.

Rasa analysis

In this section, I analyse *hasyarasa* by selecting two specific events from the production. Following Whitmore's (1994) suggestion that it is frustrating to analyse thousands of events within the production, I have chosen two specific moments from this play. I limit my analysis of these two episodes to the *rasabhavas* as manifested by actors. The reason to select these two moments can be explained as the first relates to imposition of father's wish and daughter's refuting it (Harjinder's attempt to convince his daughter Dimple to marry Don Mulana Aslam) and the second relates to satirical perversion of Gandhian ideas. Both create humour in contexts of the play.

Hasyarasa

Discussing sentiments and moods, Bharata identifies the comic sentiment with a lower class of society. *Hasyarasa* arises from the erotic – the happiness or pleasure that is “connected with desired objects, enjoyment of seasons, garlands, and similar things... [It] relates to the union of man and woman [...] and includes conditions available in all other sentiments (Ghosh, 1961, 110)”. Bharata lists the determinants, such as unseemly dress, near obscene utterances and pointing out the faults of others, displaying deformed limbs, quarrels, covetousness, misplaced ornaments, and impudence. Further

to this list, Bharata mentions among its consequences biting lips, throbbing of the nose and cheek, widening of the eyes, contracting eyes, perspiration, colouring of the face, and holding one's sides. The transitory states are lethargy, dissimulation, drowsiness, sleeplessness, waking up and envy (see Table 10).

Convincing Dimple to marry Don Mulana Aslam

As mentioned earlier, Harjinder and Frosine search for a bridegroom for Dimple. They 'find' wealthy Don Mulana Aslam from Mumbai who is "less than sixty years" old (Kohli & Verma, 2012) who is to meet Harjinder in his *haveli*. Dimple's agreement to marry that evening would mean a marriage without paying a dowry and financial savings on Harjinder's part. However, Dimple needs to be convinced. Harjinder and Dimple's conversation evokes *hasyarasa* emerging from determinants such as pointing out the faults of others and a quarrel. This relates to the flaws Dimple finds in Harjinder's decision to marry her to Aslam, as well as Aslam's faults in terms of his age. Dimple attempts to avoid such a marriage with courtesy, keeping her and Valmiki's love secret, with the potential to result in marriage in the future. The father-Daughter argument reaches a peak when Harjinder begins to invert Dimple's utterances. For example¹³⁰,

Dimple: This is something you will absolutely not reduce me to.

Harjinder: This is something I will reduce you to absolutely.

Dimple: I will kill myself rather than marry such a man.

Harjinder: You will not kill yourself ... I will not allow it! When has a daughter ever spoken to her father like this?

Dimple: And when has ever a father married his daughter like this?

Harjinder: My choice for you will be approved by all India.

Dimple: Modern India will not approve it, father. We lead on women's rights.

Harjinder: Women's rights? Women's rights are alright for the right women. And you are not the right woman to have such rights. Alright? (Kohli & Verma, 2012).

¹³⁰ I have used recordings extensively from the production, to use play-texts for the purpose of the analysis. I am thankful to Jatinder Verma for extending the production script to me, to cross check the accuracy of transcription.

The above discussion relates to the picture shown below.

Image Removed Due to Copyright
Still Picture 1: Harjinder convincing Dimple for marriage¹³¹

At a first glance, one could see the symmetry in posture of both the actors. However, a careful analysis could reveal a significant difference in their bodily manifestations. To discourage Harjinder imposing such a decision and to show her despair, Dimple employs *malina glance* (ends of the eyelashes, non-shaking, pale, ends of the eyes, fallen eyeballs, Table 5) and *visana glance* (eyelids drawn wide apart, no winking slightly motionless eyeballs, as above). The affliction due to her father's decision results in her *pihita gesture* with eyelids (when the eyelids are at rest, Table 8). Speaking about her rights, she uses the *udvahita* head gesture (head turned upward once, Table 9) indicating her self-esteem. Her *utksepa* eyebrow (rising of the eyebrows simultaneously, Table 11) shows her anger towards Harjinder. Her *svabhavika* (natural nose, Table 12) and *ksama* cheek gesture (fallen cheek, table 13) along with *kampana* lower lip gestures (throbbing of lips, Table 14) might suggest her fear and sorrow. Her pleading and urging to her father appear as offering prayers by employing the *khandana chin* gesture (when the two lips repeatedly come

¹³¹ © Tara Arts

together with each other, Table 15). Her gestures such as *udvahi* mouth gesture (the mouth turned up, Table 16), *svabhavika* colour of the face (indifferent mood, Table 17) and *unnata* neck gestures (neck with face upturned, Table 18) relate the disregard for the proposal. Harjinder does not listen to her, which disheartens her. Dimple performs this mental state with *abhugna* breasts gesture (the breasts lowered, back high, shoulders slightly bent and at times loose, Table 20), *nata* gesture with sides (the waist slightly bent, one shoulder drawn away slightly, Table 21) and *khalva* belly gesture (bent belly, Table 22).

Harjinder, on the other hand, tries to persuade Dimple to marry Aslam by employing *drpta* glance (steady and widely opened eyeballs, motionless, emitting power, Table 4). His anger at her disobedience reflects through his *unmesa* (spearing eyelids, Table 8) and *nimesa* eyelid gestures (bringing together eyelids, Table 8). He orders her to marry Aslam displaying *akampita* head gesture (moving the head slowly up and down, Table 9). He displays *bhrukuti* eyebrow gestures (raising the root of the eyebrow, Table 11), *sandastaka* lower lip gestures (lips bitten by teeth, Table 14), *chinna* chin gestures (when the two lips very closely meet each other, Table 15) and *udvahi* mouth gesture (the mouth turned up, Table 16) towards Dimple as a display of anger, anxiety and energy. His *manda* nose gesture (lobes at rest, Table 12), *purna* cheeks gesture (expanded cheeks, Table 13) and *unnata* neck gesture (neck with face upturned, Table 18) furthered his portrayal of anxiety and energy. Harjinder's hurry and despair are reflected with his *abhugna* breasts gesture (the breasts lowered, back high, shoulders slightly bent and at times loose, Table 20), *khalva* belly (bent belly, Table 22) and *sthambhana* gestures with thighs (suspension of movements, Table 24). The conversation between father and daughter could be termed as a quarrel and reproach to each other. This conversation marks an excited note (proceeds from the head register and is of extra high pitch, Table 39), through high, excited and fast intonation (Table 40).

Harjinder and Dimple's assertion of each other create a comic situation. Unaware of the fierce verbal exchanges between father and daughter, Valmiki adjudicates and takes his master's case "without doubt" based on his "simple" understanding that Harjinder, the master, "cannot be wrong". As soon as Valmiki realises that it concerns his marriage with Dimple, he flips like "a coin"

to “ascertain the other party’s [Dimple] view”. Reacting to Harjinder’s presentation of Aslam’s financial status and “a cent-percent convincing condition” of marrying without dowry, Valmiki surrenders his argument with a comic reference to cricket, arousing humour in the audience:

A beautiful cover drive, a masterstroke that saves money! A fusion with no loss of finance! ... There is nothing more to discuss. It’s an innings win, having enforced the follow-on! Without dowry! *Buss!* Enough! (Kohli & Verma, 2012).

Such engaging cricket talk pleases Harjinder and convinces him to leave for work; however, Dimple suggests the option to run away with Valmiki. Calming her down with a romantic song ‘Dhire Dhire chal chand Gagan mein’ [O Moon walk slowly]¹³² and Harjinder’s arrival once again forces Valmiki to switch sides: “... but you’d be a fool not to obey your father ... There is a no greater sacrifice than child for parent.” Delighted to hear these words, Harjinder authorises Valmiki to “teach Dimple lesson of life the hard way” which he continues:

Now, listen here you modern young lady, in life and in marriage, money is the greatest paramour. When a man offers to take a daughter “without dowry”, she should take joy in the monetary benefits accruing to her father. Everything lies in those two words. “Without dowry” holds the essence of every human truth and this truth I will now share with you... Better that beauty, honour, wisdom, a story without ending. Better even than perfect youth is to receive without spending (Kohli & Verma, 2012).

Valmiki pleases Harjinder with his words resembling “an absolute banker”. Valmiki’s inconsistency could be seen as he starts the conversation with *drpta* glance (steady and widely opened eyeballs, motionless, emitting power, Table 4) revealing his energetic lackey attitude and gradually shifted to *vipluta* glance (eyelids tremble then motionless, eyeballs disturbed, Table 5). His confidence manifests through *dhuta* head gestures (show movement of the head, Table 9); however, his confused state and concealed feelings for Dimple are indicated

¹³² Film *Love Marriage* (1956) starring Dev Anand and Mala Sinha sung by Mohd. Rafi and Lata Mangeshkar. Shankar-Jaikishan composed music with lyric from Hasrat Jaipuri. Subodh Mukherji directed the film. Dimple and Valmiki conveyed the core message of the song that is they have limited time and have to act swiftly.

through *parivahita* head gesture (head turned alternatively to the two sides, Table 9). Pretending to communicate the master's message, he uses *akampita* head gestures (moving the head slowly up and down, Table 9) and *avadhuta* head gestures (head turned downward once, Table 9). Valmiki demonstrates his love for Dimple using *sama* gesture of eyelids (eyelids in a natural position, Table 8), *catura* eyebrows (slightly moving and extending the eyebrows in a pleasing manner, (Table 11). However, his anxiety conceals the message through gestures such as *manda* nose gesture (lobes at rest, Table 12), *bhugna* mouth gestures (mouth slightly spread out, Table 16) and *vivartana* thigh gestures (drawing the heels inwards, Table 24). He also manifestes fear along with anxiety via gestures such as *kuncita* cheek gesture (cheeks are narrowed down, Table 13), *kampana* lower lip gesture (throbbing of lips, Table 14) *kuttana* chin gesture (when the upper teeth are in conflict with the lower ones, Table 15), and *trysra* neck gesture (neck with the face turned sideways, Table 18). He manifests the fearful thought of losing Dimple through *prakampita* breasts gesture (the breasts incessantly heaved up and down, Table 20) resulting in a comic gait (swift and short steps in all directions, Table 33). Valmiki's brilliant presentation (table 42) of his love, panic and fear through arguments are conveyed by his use of paralinguistic features such as fast notes (throat register, swift, Table 39) and high, excited and fast intonation (Table 40).

Similarly, Valmiki's intervention to Kishore and Harjinder's fight over marrying Mariam create a confusion resulting in comic sentiment. In addition, the song, 'Zindabad Zindabad Ai Mohabat Zindabad'¹³³ (Long live love, Long live love) adds flavour to the *hasyarasa*. The song lyrics depict the eternal conflict between love and money. The film song highlights the emperor father's decision to execute his prince son for his disobedience and falling in love with a courtesan. Through the song, Harjinder's decision is compared with an authoritative dictator highlighting the conflict between money and love. The song 'Pyar kiya to darna kya, pyar kiya koi chori nahi ki ...'¹³⁴ (Why do I fear I love, I have not stolen anything) has become "an inspiration to suffering lovers for years (Gulazara, et al., 2003, p. 394)". Unlike the protagonists of the film, Dimple and Valmiki do not challenge authority, but instead find an alternative to

¹³³ Film K. Asif's *Mughal-E-Azam* (1960); Naushad's music and Mohd. Rafi's playback singing.

¹³⁴ Ibid; Lata Mangeshkar's playback singing

run away and fulfil their vows to each other. Much like the film, the production parodies the seriousness of the conflict to result in laughter.

Likewise, Harjinder's meeting with Frosine is full of humour. In both cases, the gestures, glances and postures present signs of *hasyarasa* as described in the *Natyashastra*. In addition, the frequent references to cooking and cricket, as mentioned earlier, make the audience laugh and therefore arouse *hasyarasa*. These two features, allowing audiences to laugh, have come from a director-playwright collaboration, which I discuss in a later section.

Gandhian Philosophy and *Hasyarasa*

M. K. Gandhi (1869-1948) led the Indian independence movement in British ruled-India, a man who with the ideas of truth and non-violent means, became an instrument in the struggle for independence of India. His strong belief in the search for truth shaped his fight for independence against British-rule. The search for truth determined his practices such as non-violence, the promotion of religious pluralism; an economic model and courtesy-transparency in public life (see Biswas, 2013). His philosophy has three core principles: *sanyam* (controlling sexual desire), *sadagi* (simple living) and the rejection of *samapati* (wealth) (See Biswas, 2013). I explore these three concepts in Harjinder's character, and the ways in which he tailors these principles to suit his own needs, resulting in *hasyarasa* throughout the play. Rather than employing the *rasa* descriptors, as I did in the above analysis, I concentrate on *hasyarasa* being evoked by Harjinder's adoption of Gandhian philosophy.

The parody of Gandhian philosophy arouses *hasyarasa*. For example, Gandhi's abstaining from sex provided him with moral strength. For Harjinder, however, it is "saving" "seed" (Kohli & Verma, 2012). Harjinder attempts to impose this idea on Kishore, who would rather embrace every opportunity for "frivolity" and "decadence". Such self-indulgence could also be seen in Kishore's clothing, in contrast to Harjinder's idea of "simple clothing" inspired from Gandhi:

You are lathered in luxury! The clothes you parade in - Mumbai's very height of fashion! [...] I have said a thousand times look to Gandhi Ji's wise actions. He went for tea to Buckingham Palace in a dhoti and shawl, nothing more! [...] Your clothes make a sizeable investment, lodged in my conscience. They torment me night and day. For sure, you must be robbing me to dress in the way you do (Kohli & Verma, 2012).

Harjinder despises the display of wealth, especially in Mumbai and in the lifestyle which Kishore adopts - gambling, wearing deodorant clothing, and jellifying his hair, all considered as "wasteful expenditures". These warped Gandhian arguments from Harjinder in these contexts arouse *hasyarasa*.

Verma comments:

I think the humour came about because it was so startling [...] To buttress the idea of greed it seemed to me that humour was based on (a) the identification with Gandhi and (b) perversion of that. So it was a kind of [...] it was a startled humour. Finding it extraordinary it is using him and of course some of the details are quite startling, being *Brahmachari* [celibate] is clearly one thing which many people are not aware of and it is extremely funny looking it that way (Verma, 2012).

In other words, parodying Gandhian concepts through a greedy miser stimulates humour. This application of Gandhian principles in a warped, self-serving fashion for consumeristic society seems to challenge young British Asian Kishore, who could be seen as straddling a divide between cultures. Therefore, Harjinder's and Kishore's conflicting views of Mumbai brings to the surface an intergenerational conflict, evoking *hasyarasa* in the audience. Additionally, the inconsistency, apprehension and dissimulation evoke *hasyarasa*.

Harjinder's Gandhian ideas, Kishore's consumeristic lifestyle and the manipulation of an individual 'pick and mix' approach manage to create the apparent contradictions that exist in British South Asian society. Perhaps, the pervasive nature of Gandhian concepts and the British South Asian intergenerational conflict between Harjinder and Kishore lead to comical situations where the father forces upon his ideas of life onto his son. This imposing of ideas generates a tension between East (Gandhi through Harjinder)

and West (Indian youth exposed to metropolitan cities such as Mumbai through Kishore). In fact, by touching upon this conflict in London, Verma seems to address multiple audiences at the same time. In both cases, Gandhian values, principles and philosophy have become alien to contemporary consumeristic globalised societies such as London and Mumbai. It seems that Harjinder and Kishore (East and West) are both laughed at for their inconsistency, apprehension, and dissimulation toward each other. Following this analysis of *hasyarasa*, the next section examines Pavis' analysis of songs and music accompanied by a Bollywood discourse.

Songs and music

In the previous case study, I analysed music and songs using the Bollywood discourse, specifically Sarazine's typology of Bollywood songs. Continuing with the analysis of songs, music and dances, this section analyses the 'function of songs and music' as Pavis referred to in his questionnaire. He explains that:

Without going into the separate questions of the semiotics of music, points where music is used should be noted, together with the way that music is performed (on tape, produced on stage) and the effect it has on the rest of the performance (Pavis, 1985, p. 211).

In the previous case study, I analysed costumes according to Pavis' questionnaire. Continuing with comparing Pavis' question with the *Natyashastra*-based model, this case study attempts to analyse songs and music through Bollywood discourse in order to examine what these two systems of analysis reveal. By doing so, I hope to show a comparison between the two systems of analysis and why it is worth analysing music and songs from a Bollywood perspective in British South Asian theatre productions. With this question, I evaluate songs and music as employed in the Tara Arts' *the Kanjoos*.

Analysis of Song and music used in *the Kanjoos*: Pavis' Question

Actors alongside vocalist Sohini Alam sing (performed live) all of the songs live on stage. It was not lip-synced and was performed with musical instruments such as tabla (played by Hassan Mohyeddin), keyboard and violin (played by Danyal Dhondy). The first song 'Eena Meena Dika'¹³⁵ (The twist song) introduces the contexts of the story (Nagpur of today instead of Moliere's seventeenth-century Paris) and the central character Harjinder (following Gandhian concept of minimal expenditure to suit his greediness). The song creates interest in the story and spreads laughter among the audience. The second song¹³⁶ 'Ye Hai Bombai Meri Jaan (Kishore's song)' reflects Kishore's financial troubles, and reinforces his love for Mumbai. The third duet song 'Dhire Dhire Chal Chand Gagan Mein'¹³⁷, highlights Valmiki and Dimple's romance, and attempts to calm down an agitated Dimple amidst the rising tensions between their union and the current state of events. The fourth 'Zindabad Zindabad' song¹³⁸, involving both couples, Dimple-Valmiki and Kishore-Mariam, is a challenge to authority, while providing a romantic mood in the troublesome times. The next song, 'Dam Maro Dam'¹³⁹ relates Frosine's complaint about Harjinder's not returning the favour for her services in finding a suitable match for Dimple by paying some money for her trip to Gandhi Ashram (located in Ahmedabad). Though the song reflects depression out of hopelessness, the singer's voice perhaps reflects eroticism. The final song 'Raghupati Raghav Raja ram'¹⁴⁰ brings joy and happiness to the otherwise tense Harjinder, obsessing over his money.

Through these findings, one can understand the role of song and music in the production. However, what could not be analysed was the relationship between lyrics (song) and the intertext (a) within the song for future course of action, (b) to portray the rich cultural shift represented in a character, and (c) the distortion of meaning in parody, when the context and ideology is changed. With Bollywood discourse and Sarrazin's typology, I analyse these songs in order to understand the functions of music and songs in Verma's production.

¹³⁵ <https://www.youtube.com/watch?v=85-vsILZjvw>

¹³⁶ <https://www.youtube.com/watch?v=HIAOZrst6fQ>

¹³⁷ <https://www.youtube.com/watch?v=3vDU4ZWm52I>

¹³⁸ <https://www.youtube.com/watch?v=u0CIZv9Y5n4>

¹³⁹ <https://www.youtube.com/watch?v=IRH-n-ov0m4>

¹⁴⁰ <https://www.youtube.com/watch?v=JGBfiMaYqVU>

Bollywood Discourse and *the Kanjoos*

Verma's use of Bollywood songs, performed live on the stage, might be a direct influence of Parsi theatre and Bharata's *Natyashastra*. The play *Kanjoos-the Miser* uses eight song-tunes with tailored lyrics adjusted to the narrative within the play. In this section, I focus on three songs, as I have already discussed the other songs used in the production which aid Verma to highlight the traits of characters and show resolution to the conflict between love and money.

The purpose of using Bollywood songs seems to highlight the features of the characters and their actions. First, the song 'Ai Dil hai muskil jeena yahan'¹⁴¹ [O heart how difficult is to live in Mumbai] (public song according to Sarrazin's typology) refers to Kishore's financial troubles. The underlying meaning of the song portrays Kishore's difficulties in surviving under a miserly father whilst continuing to be a lover of extravagance. In the context of the film *CID* (1956), the actor Johnny Walker performed this song in the guise of a street thief. Similarly, Kishore, with his ally Lalli Farishta, steals Harjinder's moneybox to overcome his financial troubles and be able to marry Mariam.

The song 'Dum Maro Dum' [Take another hit (of marijuana)] (public song according to Sarrazin's typology) pessimistically questions the contribution of the world in the welfare of the female protagonist, from the film *Hare Krishna Hare Rama* (1971)¹⁴². Frosine, who performed the song sung by Sohini Alam, challenges what Harjinder has given her in return for her services. Indian spirituality has attracted Frosine and she wishes to explore further by adapting to Indian culture. Lalli Farishta ridicules such cultural change in her *dharmic* (religious and spiritual) responsibility and upward spiritual journey. The song carries a rich cultural debate as Lalli highlights in the phrase 'more Indian than Indian', to Frosine, a Dorset resident. Also, the song accentuates the 1960s and

¹⁴¹ Guru Dutt's *CID* (1956), starring Dev Anand, Waheeda Rehman and Shakila, O.P. Nayyar's music

¹⁴² Asha Bhosle sang the song seductively, picturized on Zeenat Aman and R. D. Burman's composition in the film.

1970s era when the Hare Krishna Hare Rama movement¹⁴³ attracted youth from the West, who visited India as a pilgrimage. Therefore, Frosine could be seen as a symbolic representation of those pilgrims who visited India in search of Hindu spirituality. Apart from these Hindi film songs, there are references to Hindi film, *Shree 420*¹⁴⁴ and the famous television show, *Kaun Banega Carorepati*-an Indian version of 'Who wants to be a millionaire?' which could be related to Kishore, British Asian youth, in the play.

Secondly, by employing one of Gandhi's favourite Hindu hymns 'Raghupathi raghav raja ram'¹⁴⁵ (folk and traditional song according to Sarrazin's typology) Verma provides a resolution to the conflict in accordance with the concept of *Santarasa* according to Bharata's *Natyashastra*. At the climax of the play when Harjinder finds his moneybox, Sohini Aslam sings this song with greedy voice modulations. The song serves the purpose of bringing serenity and peace by resolving the conflict; however, Verma employs it differently:

Because of Harjinder and he is model and finally that struck me that you know we have Gandhian here and the Gandhian song *Raghupathi*. I wanted to distort it. It is much more about winner, money and that is what we worked on. I thought actually the undertone of the whole play is money and money wins and that is the serenity right through it (Verma, 2012).

In other words, Verma's distortion of this hymn highlights an ironic victory of wealth over love in contrast to the Gandhian idea of peaceful resolution. This perversion of Gandhian ideas creates humour in the play. One can ask the question as to whether the audience laughed at Gandhi through the song or the simply the context of Harjinder. Harjinder's love for money and its return to his possession at the end of the production bring a peaceful resolution, which Verma underlines through the song. Thus, using these two methods of investigating songs, music and dance have revealed that the proposed model using the *Natyashastra* can offer a detailed understanding between the

¹⁴³ Later concentrated as ISKCON (International Society for Krishna Consciousness)

¹⁴⁴ Raj Kapoor's 1955 film.

¹⁴⁵ Gandhi and followers sung this song during the 241 miles Salt March to Dandi on 12th March 1930.

characters' mental states and their relation to the narrative. The shifts between two cultures and the rich cultural debates surrounding them allow for further comprehension of the use of Bollywood songs and dances and their distortion. Such awareness cannot be gained through Pavis's analysis. In the next section, I discuss the findings of this two-layered approach, how the proposed model has evolved and what other questions have remained unanswered.

Discussion

This analysis has explored the ways in which *hasyarasa* was manifested by actors through *angika* and *sattvikaabhinaya* without being trained in the *Natyashastra*. I was also interested to explore the ways in which *rasa* shifts from the playwright to the director and subsequently to the audience. Furthermore, this case study has provided an account of Bollywood songs and music performed live on stage, as it is one of the features borrowed from the Parsi theatre.

The actors of this play have manifested *hasya* through *angika* and *sattvika abhinaya* as discussed earlier. They have been trained in London using different acting styles, mostly informed by Western practitioners such as Stanislavsky, Grotowski, and Brecht, so none of the performers have been trained in the *Natyashastra* tradition. On the other hand, Verma has knowledge of the *Natyashastra*, but is not a trained actor or director. Despite their varied training, I could relate to the gestures, glances and bodily manifestations as described in the *Natyashastra*, as was the case with the actors of the *Wah! Wah! Girls*. This question in the previous case study was not as prominent, as my focus was to examine whether or not these descriptions of manifestation exist in contemporary theatre practice. However, I could also find similar patterns of display in this production analysis as those in the case of *Wah! Wah! Girls*¹⁴⁶. Verma subscribes to the *Natyashastra* and so it is important to know how much that it has influenced his actors in the production. However, he pointed out that:

¹⁴⁶ For example, in *Wah! Wah! Girls*, I could analyse Soraya's glances using Table 5 and eyebrows using Table 11.

I mean there was at no time ... I was conscious or I made the actors' conscious of these particular *mudras* and part of it is because I think well my starting point with the *Natyashastra* was that it is inextricably linked to a language, Sanskrit and that out of the language comes these forms of expressions. When you translate it and transport it to another culture, you cannot just translate those gestures because it just becomes meaningless, so over the years what I have found is that actually, when you are less conscious of it [...] whether it was Kishore or Dimple - my focus then became what the word you are trying to express, what does it mean and particularly if it is an Indian word and using it. I do not know what it means so you tell me in finer way through your gestures of making that clear and that was approach taken the actor and then given who they were and given the mode they were working within they then struck with that without being aware of it (Verma, 2012).

In other words, Verma suggests that the actors' interpretation of the meaning of words and their relevant expressions in their own individual capacity allows the gestures to be manifested unconsciously. This is a very interesting interpretation of the *Natyashastra*, and the transformation of language into gestures requires a cautious analysis which I will discuss further in Chapter Four. In addition, Verma also suggested that he did not consciously train the actors of his understanding of the *Natyashastra*. Kohli understands that though he has nothing to do with the actors' manifestation or delivery on the stage, he argues that it "is something magic [in] the script" citing "Harjinder's not quite malapropism confusion of phrases" (Kohli, 2012).

The 'magic of the script' might have the potential to evoke *bhava* in the actors which would then result in specific gestures, glances and other bodily manifestations. Therefore, it seems that when actors interpret the script, the *bhavas* might allow directors and actors to manifest the meaning intended by the playwright. Kohli as a playwright also advocates the "belief system" of directors and actors, which allow them to render the meaning of the script. Such renderings in this production "felt right" to him (Kohli, 2012). Hence, it could be claimed that the *bhavas* felt by the playwright were appropriately perceived by the director and actors.

The purpose of this production analysis, with the inclusion of playwright and director, was to understand how *bhavas* were felt by playwright, perceived by director and manifested by actors, which were subsequently received by spectators. The audience, from a general observation during the performance, seemed to relish the *hasyarasa*. However, Kohli found that his writing at occasions did not arouse this *hasyarasa*. As he observes,

I think you have to be careful. I can write ... there are lines written there which is cut from the script, very funny lines. [...] Macrocosmically you have to think I have to entertain and make them laugh, microcosmically you cannot say that these lines are going to make them laugh. There were lines which made me laugh but that is different from the audience laugh. So some lines, I was surprised people did not laugh so I think that is funny (Kohli, 2012).

That is to say, Kohli's attempts to awaken *Hasyarasa* at times were well received, but there were situations in which the audience did not register it. He also comments on the ways in which Verma "encouraged" him to "unify" the common interest of British South Asian audiences through his cooking metaphors and by referencing cricket in the script. Such highly collaborative efforts between Verma and Kohli refine a "balance between farce, burlesque and dark humour" (Kohli, 2012) (Verma, 2012). Verma features Kohli's ability to use "a very gentle wit, great facility for quick faster moments and terse lines" (Verma, 2012) which worked well within the text.

Another important insight gained here is the issue of creative tensions which Kohli seemed to have experienced despite his absence from rehearsals. The issue relating to conflict(s) came from the discussions on negotiating meaning, which appears to be prerequisite in arousing *bhavas* within actors. Kohli reports that on one occasion when he visited the rehearsals, he spoke to the actors and could notice that "creative tensions existed between Verma and actors (Kohli, 2012)". He also emphasises how he negotiated the space with Verma:

I felt things were out of the play. I felt that should not have been cut of the play. But what I can do. [...] it is not a typical for me to [...] If I am to

become better writer, I need my writing to be respected and be allowed to exist. We need to work out but it is a small theatre. It is Verma's creation. We need to work out how these relationships unfold. But I did not feel holding the rehearsal room and neither I was encouraged to be there. That is not in a bad way that is practical. He does not have the time and I am sure he is not interested in my opinion. Like I am not interested in his opinion on funny lines because he cannot write funny lines, I can. So he needs to direct the piece (Kohli, 2012).

Kohli and Verma work collaboratively to adapt Moliere's text into the present production, and although both were aware of their position and differences, this did not seem to interfere in their creative outputs; neither of them seemingly taking over as 'auteur'. Verma perceives that this production met his objectives, that is, to tell the story of a miser in an Indian context and Kohli is "fairly happy" (Kohli, 2012) with the production.

The negotiation of creative space seems to have its roots in the objectives which Kohli and Verma share. Verma aims "to tell story about the miser in the Indian context finding humour in greed" (Verma, 2012). However, Kohli suggests that he does not strongly associate himself with 'Indianness' or 'Britishness' but rather focuses upon his "desire to entertain people" and "fill [the] theatre with people having a good time":

So I am not a high artist in that sense. Verma is a high artist. He thinks very much more about the aesthetics and the dramaturgy and likes. Luckily, we are not fixating on the same thing, which means we can both go home with more things. So for me we sold that show and people really enjoyed it; we put many bums on the seats. *Bollywood Cinderella* and *the Miser* are the two bestselling shows at Tara Arts. So that is why I want to do theatre. I want to bring people in and really entertain them, make them laugh, and make them think and we managed to do that. The serious side of work amongst the humour and the love of language and I hope that was communicated with people (Kohli, 2012).

The commercial and artistic vision of theatre production allowed for the arousal of *hasyarasa* among the audience, without sacrificing the theatricality of Moliere's texts. Similar to Kohli, Verma also identifies how Kohli's experience might have shaped his language and imagination:

I think what was really interesting is that Kohli is less of a migrant than I am. I was 14 when I came here with a sense of another country and another culture is still a part of even the way I speak and certainly my imagination. Kohli is very much a kid from Scotland. Therefore his facility with language and his imagination is much more finely tuned to here and that is, I think, is a wonderful combination (Verma, 2012).

Verma suggests that the variety of migrant experiences has shaped Kohli's and his own creative practices. Verma's strong affiliation with Africa and India strengthens his artistic output whereas Kohli's Scottish-British-Indian-Punjabi-Sikh affiliation complements Verma's artistic endeavours.

Verma's usage of film songs transfers certain theatrical elements into the production borrowed from Parsi theatre. As discussed in a section on Bollywood earlier, these songs carry *rasa*, matched to specific moments of the production in conjunction with the play-text. Verma elaborates the ways in which he fuses songs into the production:

It begins initially just from my own sense of what kind of time period and types of music I want. But also the kind of mood and lyric of particular song and how they may or may not fit in a particular moment in the play. Then it is a case of working with the musical team who then refine and come up with those suggestions. As it happens in our case, Kohli comes up with lyrics, which are then filled into the song (Verma, 2012).

Bhava latent in the songs might attract the director and the creative team, and adapted according to the themes of the play. Verma's practice of live music on the stage materialises the Bollywood songs and dance as a genre in contemporary theatre practice. Verma argues that, "[in] modern period, whether we call it Bollywood or whatever else, one of the dominant forms of expression is the cinema" (Verma, 2012). Live music in Bollywood or otherwise conveys the element of theatricality on to the stage. Verma maintains:

Of course, it is much cheaper just to record it, but that live interaction is incomparable. The musicians going 'wah wah' and the actor going 'shut up' is impossible with recording. Moreover, I think for audiences looking

at the notion of *rasa* and *masala* , the part of *rasa* is what live thing is presented in front of you, what it brings to the text and the unfolding of the story (Ibid).

Live interaction among actors, musicians and vocalists reinforce the theatricality generated by a *rasa* through adding a micro-theatrical moment to the overall narrative. The making and relishing of *rasa* with the help of live music could be linked with the practices of Parsi theatre. In connecting Parsi theatre to British theatrical practices (as I discussed earlier), Verma argues that the theatricality of the Parsi theatre with its “energy and sheer audacity” has been transferred into Bollywood cinema (Verma, 2012)”. Verma also elucidates his interest in Bollywood:

Here I am using the term in the overt sense of big brash, archetype or character, song sequences and all of that. I suppose to say the cinema of Ray, Adoor Gopal Krishna and others, which is there as well, and it’s there, its the theatricality of Bollywood that interests me: The fact that it had actually moved out of way from its theatrical route and it is unique in that sense. It is the only cinema in the world which is still theatrical (Verma, 2012).

According to Verma, then, Bollywood has emerged to its current form from Parsi tradition and other influences by retaining the theatricality of theatre. Verma then elaborates on the theatricality of Bollywood,

[C]inema as a medium requires and depends upon forces of naturalism. And that you see that everywhere. It is a naturalistic medium. It does not like broad gestures. If you look at the kind of Bollywood you see gestures in style of performance, which is actually as if they are in the proscenium. They have [the] camera in front of them [as] its being staged. That is what I mean by theatricality in the best of them; the soul, the dance, its not just peripheral element. It pushes...time or narrative. I think that for me is what is very exciting about it. So, those sorts of ingredients constitute theatricality in Bollywood (Verma, 2012).

In short, the elements of dance-drama in Indian performing arts, along with Western concepts of naturalistic modes of presentation seem to attract Verma

to include Bollywood songs and dance as a hybrid form of theatrical presentation. Verma's links with his 'roots' and 'routes' might strengthen his choice of songs which are often taken from the 'golden era' (1947-1963) of Hindi films (Karan & Schaefer, 2012). However, Kohli, by contrast, does not seem to be subscribing to contemporary 'Bollywood'. Yet, he is also attracted to the golden era of the Hindi films. As he comments:

No, I am not a fan of Bollywood. I think Bollywood dumbs down great Hindi cinema. I grew up watching amazing Hindi cinema, melodramatic cinema, beautifully constructed stories, beautiful songs, wonderful actors and I think this *masala* kind of Bollywood approach is massively disrespectful to what was once a vibrant film culture. So I am not really interested in Bollywood. I am pragmatist though; if the name brings people in perhaps I can use it to show people another side of popular Indian culture (Kohli, 2012).

What Kohli argues clearly is the general sense of acceptance of Bollywood as popular Indian culture which can in turn attract an audience. Interestingly, he calls attention to the inherent *sringararasa*, romance, which attracts audiences to the Bollywood films.

I quite like this, particularly with alphonso mango. I like this because growing up with Hindi cinema you never see a kiss, so everything is imaginary and visualised. [...] But I like the idea of the sexuality of food. The way in which we eat and suckle the food is very sensual so I like that. But I also like how Frosine refers to Mariam as your mango-man. There is a great potency in conceptual imagery which I like: the restriction of not being able to say certain things. (Kohli, 2012)

Kohli certainly seems to recognise Bollywood as a marketing strategy for British Asian theatre productions. Such employment of Bollywood songs and music can add exaggerated theatricality, as well as being a marketing strategy to attract the audience. Bollywood song sequences provide a smooth nostalgic flow into the British Asian migrants' journey into the European classics with Indian theatrical traditions as well as Western practices initiating a dialogue. Verma, by employing Bollywood songs and music, makes *The Kanjoos* contextual, comic and contemporary. The references to Bollywood reinforce

nostalgia, narratives and character traits. Therefore, it could be established that Bollywood songs and dance numbers play an important role in the theatricality of some of the British South Asian theatre productions. This investigation therefore places emphasis on the British South Asian theatrical aspect of using songs and dances. This could be further explored with interdisciplinary perspectives from Bollywood studies, as current research on the production analysis does not address this aspect of theatricality through music and dance. These shortcomings can be overcome with the proposed model. Having provided a full discussion, the next section looks at blemishes as one of the features of the *Natyashastra* and how they can be employed in this proposed model.

Blemishes (Table 50)

Bharata in the *Natyashastra* also elaborates on various flaws of theatre productions. He mentions the blemishes (see Table 50) such as natural calamities, enemies of the theatre, and self-made obstructions. The latter includes unnaturalness, wrong movement, unsuitability of an actor to a role, loss of memory, speaking other words, cries of distress, want of proper hand movement, the crown and other ornaments falling off, defects in playing the drums, shyness of speech, laughing too much, crying too much. I now briefly examine how to examine in this production using data collected from interviews with Verma and Kohli.

As mentioned earlier, Verma presents the story of a miser in the Indian contexts. He wishes to bring the cruel physicality of gestural language, “a kind of casual violence” in order to portray an “authentic”¹⁴⁷ Indian experience. Though Verma appears to be satisfied with “meeting the objectives”, he realises that British South Asian actors (notably he refers to them as *English* actors) are “unsuitable” for portraying casual violence, such as a police officer slapping a street vendor, which he witnessed in Delhi (Verma, 2012).

¹⁴⁷ In the interview, he denied immediately that there is anything ‘authentic’ as such which seems agreeable in this context.

Verma claims that the licence for such violence in the performance emanates from the “physicality” of Moliere’s text (Verma, 2012). In order to achieve this theatricality, he employs “overtly melodramatic gestures of cinema” (Verma, 2012). Verma explains how this ‘unsuitability’ of the actors could be overcome with an example from the production:

You know how in a hierarchy, you slap the servant, or slap or manhandle your child. I think there is a distinctive Indian physicality, which didn’t thrive in the production. This is the sort of physical manhandling of people, the touching. And this is one area. I think we went to one level of it through the cinema. It needs to go one more level. So for example, I say when Kishore stops the servant in the second half, it is through words... I think it is a hit. The physicality of the text underscores a brutality and cruelty, along with humour and that is the bit we got to go further on. (Verma, 2012)

In short, Verma pinpoints British Asian actors’ inability to tap into humour that might be found in the brutal physical hitting which exists in the Indian social structure. Kohli also locates ‘definitely’ a “few instances unfortunately too long to remember” (Kohli, 2012) for him. Had I been able to interview him right after the production dates, which was not possible due to Kohli’s prior commitments, I could have gathered important insights into the production faults from the playwright’s perspective. It can still be argued that the *Natyashastra*-based model with the inclusion of interview methods, can reveal many more insights into the nuances of the production which otherwise are difficult to obtain.

What did the model reveal?

This analysis has helped to find out what the model can reveal in the process through testing it with Verma and Kohli’s production. First, the analysis provides insights into actors’ interpretations of the play-texts, which allow them to evoke *bhava* resulting in a physical manifestation as described in the *Natyashastra*, despite their Western modes of actor training. Second, this production analysis reveals interesting aspects such as playwright-director dynamics, influential traces of Parsi theatre (such as in engaging the audience

through integration of live Bollywood songs), the music in the performance, and the ways in which migrant experience could shape the theatrical practices.

Next, the *Natyashastra*-based model displays, as the previous case analysis, similar results for the plot and *abhinaya* (acting). In addition, it also helps in understanding the function of Bollywood songs and music produced on the stage as theatrical devices. The migrant experience of playwright-director also shapes their theatrical practices. Based on this analysis, the following model emerges based in the *Natyashastra*.

Building on these two production analyses, I included interviews with the playwright and director, to understand (a) reasons for the inclusion of Bollywood songs and music, (b) whether both in their individual capacities projected *hasyarasa* and if there were any creative collaborative tensions how they negotiated, (c) their views on blemishes, marks, and merits of a good play and (d) Verma's influence on actors' performances.

Graham Ley suggests that Bollywood films and songs have massive influence on audiences, but not practitioners (Ley, 2010, p. 231). From the discussions so far, it seems that Verma's choice is highly influenced by the theatrical value of Bollywood, and the scope for exploring/exploiting actors' gestures to touch the sensory levels. These songs and dances seem to function as theatrical devices, narrative tools and as a marketing strategy to attract audiences. Using Bollywood discourse and Sarrazin's typology, the analysis unfolds the intricate relationship between songs (lyrics) and intertext, as discussed above, which Pavis' question could not do.

Though Verma and Kohli had different points of view on using Bollywood, their migrant experience shapes their views as well as their practice. Verma viewed 'theatricality' in these devices whereas Kohli valued them as an exotic attraction with which one can fill the space in theatre seats. It seems that the question here arises of how their migrant experiences make this difference and how it becomes a factor in their reading of the performance. These questions can be answered during the initial commissioning process and drafting of the play texts prior to the production. Even though both highlight *hasyarasa*

(comedy) as the dominant *rasa*, the difference emerges with the secondary *rasa*. Verma identifies the perversion of Gandhian philosophy as arousing *hasyarasa* whereas Kohli recognises Harjinder's greed as love for money and therefore calls it a love story (Kishore-Mariam, Valmiki-Dimple and Harjinder-Money). This does not imply any significant difference between playwright and director.

Next, the model emerges as an important means of providing analysis of the plot. The actions analysed in the five stages of the plot mark strong relations between *hasya* and *sringararasa*. The director's choice of using Bollywood songs and music adds extra flavour to both *rasas*. In terms of blemishes, Verma's views on the production signifies his wish to bring the "natural violence" of the Moliere text and that prevails in Indian social structure, into the performance, but which actors could not bring to the production. The final goal of the performance according to the treatise is to evoke *rasa* which this production does. Though the *Natyashastra* does not discuss the playwright's lines being cut, this could be one of the limitations of the model. It could also be related to one of faults mentioned in the *Natyashastra* (see Table 35). However, since these faults, blemishes, and merits are written using Sanskrit language at the centre, it raises the question of whether these can be applied to other language based contemporary theatre productions or texts. I learn that these elements, at this point, have more to do with the text, especially Sanskrit dramatic text. Since my focus in this thesis is not a textual analysis, this model has been used to analyse theatre productions only; I have not applied these elements to a play-text.. Having limited the scope of the model, I think that these elements can be also applied to analyse play-texts in future.

As discussed earlier, *hasyarasa* dominates this production and *sringararasa* is relished as a subordinate *rasa*. The actors' manifestation of these two *rasas* is evident in the analysis section entitled '*Rasa Analysis*'. In the introduction to this thesis, I posed a question regarding Verma's reading of the *Natyashastra* and its possible influence on actors' performances. Verma concisely rejects that he made his actors use or adapt a style which he himself was influenced by. He explains that the process of making actors produce those gestures was rooted in his attempt to make them convey the meanings of the text through gestures. This process of explaining text with gestures turns out to

be an “unconscious” effort from the actors, and hence one could see those gestures during the production. Kohli, although categorically denying his role in directing, also confirms ‘the magic of the script’. During the interview, Kohli suggests that he had no role to play in direction; however, he does stress that he directs his own shows and this play would have been directed differently, even with the same actors. Kohli’s assertion and the question of how can actors, trained in Western schools of acting, display gestures, postures and gait as described for a specific *rasa* in the *Natyashastra*, prompted me to include actors in the model for the next production analysis.

Conclusion

To conclude, it can be claimed that Verma-Kohli’s blending of Gandhian philosophy, Indian curry and cricket into Moliere’s text, create *hasyarasa* in *The Kanjoos*, set in Nagpur, India. Actors’ manifestation of the *bhava* through gestures, postures and the paralinguistic features of *angika* and *sattvikaabhinaya* correspond to the *Natyashastra* despite their Western actor training. In addition, it is revealed that the director, although highly influenced by the acting manual, does not attempt to train actors in these gestures, glances or paralinguistic features. These emerge from actors’ interpretation of meaning, which generate the relevant *bhavas* for performance, allowing spectator(s) to relish the *rasa*. This could lead to another question: what might have happened if Verma had consciously tried to train the actors in these gestures? Would it have heightened the experience of *rasa*, or made the performance stilted and unnatural? And how would this play intensify *rasas* with the theatricality of the Bollywood music?

Furthermore, the use of live performance of Bollywood music and songs, embedded into the text and production, strengthens its referencing of Parsi theatre. Such citations of Indian popular culture might evoke nostalgic links with ‘home’. Though the costume, jewellery, and set design are not discussed in detail as in the previous case study, it is evident that these cultural features embedded in the production were aimed to reduce the geophysical distance between Nagpur and London. This could again be referred to what Basu (2010) referred to as geo-televisual aesthetics, generated through Verma’s binglish

aesthetics, in theatre as opposed to Bollywood films. Next, the evolved model highlights the creative tensions and creative collaborations between actor-director and director-playwright. Further, it brings out the roots and routes of migrant experience, shaping theatrical practices among British South Asian theatre practitioners.

Thus, this case study looked at *angikaabhinaya*, *sattvikaabhinaya*, and the use of Bollywood songs and music, along with views from the playwright and director. Through this case study, the emerged model includes three types of acting, Bollywood songs, music, and dance discourse, and the inclusion of playwright and director. This evolved model is further tested in the next case study, wherein it examines whether actors experience *bhavas*, and how they identify them in order to perform, despite their non-*Natyashastra* training.

Kabbadi Kabbadi Kabbadi

Introduction

In the previous two case studies, this thesis examined the ways in which *hasya* and *sringararasa* were manifested through *angika*, *aharya* and *sattvikaabhinaya*. This research also attempted to understand (a) the role of Bollywood songs, music and dances and their relationship with *rasa*, (b) the shifts of *rasa* from playwright to audience via actors and director, and (c) their collaborative creative conflicts. The previous examination highlighted in the findings that actors have the capacity to create interpretations of the meaning of play-texts and from these meanings; they could engage themselves with relevant *bhavas*. One of the important issues requiring examination, is whether actors experience *bhavas* despite their Western actor training methods and if so, how they manifest the corresponding *bhavas* to *vira* and *karunarasa* through *angika* and *vacikaabhinaya*. Keeping this line of inquiry central, this case study looks at actors' experience of *bhavas* by following the structure of the previous case studies. This production analysis first lists the production details, and also provides an introduction to the game of *Kabbadi*. Thereafter, it discusses briefly the structure of the play, followed by the stage design and costumes used. Next, it provides a brief summary of the play, a plot analysis, and presents a number of findings in the light of the analysis.

Venue, dates and audience

Satinder Chohan's *Kabbadi Kabbadi Kabbadi* is a two-act play, directed by Helena Bell. The play was first developed and showcased at South Hill Park, Bracknell, with funding support from the National Lottery through the Arts Council, in May 2011. It was produced by Pursued By A Bear Productions in co-operation with the Kali Theatre and in association with the Mercury Theatre. The play opened at the Mercury Theatre, Colchester on November 8th 2012. The play toured to various venues in London including the Arcola Theatre, Dalston. I viewed the performance at the Arcola Theatre, on 5th December 2012 as a part of the Kali Theatre's Talkback Festival, celebrating twenty-one years of theatre productions, from 3-22 December 2012.

The audience was made up of mixed gender British Asian and non-Asian members. I also came across two academics, namely Jerri Daboo from the University of Exeter and Ann David from the University of Roehampton, during the performance. British South Asian theatre is one of the research areas in which Daboo specialises, whereas one of David's research interests is in South Asian dance and music, and Bollywood. Some members of the audience also appeared to have prior acquaintance with the playwright and cast as I noticed personal conversations among them.

Cast and production team

The three-member cast was comprised of British Asian actors trained in London. Pushpinder Chani performed Shera (businessperson) and Pavan Kumar (Shera's grandfather who won a medal in Kabbadi in 1936); Asif Khan played Eshwar (an illegal immigrant labourer) and Fauji (Eshwar's grandfather who was given a silver medal for his services in the Waziristan war). He trained at RADA in 2009. Shalini Peiris acted as Azadeh (Pavankumar and Fauji's female friend and an illegal immigrant-cum-ghost), and trained as an actor at Arts Educational, University of London. The production team included Sophia Lovell, designer; Mark Dymock, lighting; Arun Ghosh, music composer and sound designer; Jasmine Simhalan, choreographer; Richard Walker, production manager; and Samantha Nurse, company stage manager.

Along with these details, it is also necessary to understand the game of Kabbadi, beyond what is presented in the production. This is important because the nuances of this game are related to gender bias (masculinity), the concept of two halves (territory and home) and migrating to other territories to achieve victory. These complex notions are interwoven into the game of Kabbadi with a narrative that stretches back into 1936.

Background: The Game of the Kabbadi

The word *Kabbadi* comes from the Tamil classical Indian language, spoken mainly in the Indian state of Tamilnadu. It is made up of two words: 'kai' meaning 'hand' and 'pidi' meaning 'to catch'. Thus, Kabbadi means catching

with hands. It is “a game played between two teams of seven players, in which individuals take turns to chase and try to touch member(s) of the opposing team without being captured by them”¹⁴⁸. Mainly played in South Asia, the game is divided into two teams known as ‘raiders and defenders’. Raiders attack the defenders while chanting the word “kabbadi” and simultaneously holding their breath. If raiders touch one of the defenders’ bodies and manage to return into their own half, known as ‘home’, they score a point, and the defenders lose the player(s) that the raider touched. The game celebrates, in Chohan’s play, sport, nationhood and the struggle to win love. It thus contextualises the concepts of ‘home’ and ‘territory’, stretching from pre-1947 India to 2012 in Britain. Chohan’s play, structured on this game, visits the Punjab in 1936 and London in 2012 as ‘home’ and ‘territory’ through historical references, focusing centrally on the winning of gold and love.

Structure of the play

The play, written in two acts, is set across two periods: the first act is set at the London Olympic Park in Stratford 2012 and the second half in a village in the Punjab in 1936. These two acts function as a game of Kabbadi. The first act shows the intensity of the game (physicality) and the second act shows the shaping of relations between the past and present of the characters. This structure exposes the “physicality and dynamism” (Chohan, 2012) of the game and the production. Chohan has used this structure to address the issues relating to a ‘UK-India divide’ of “people who might exist outside the exciting national narrative” and “who belong to a hidden underclass in this country [the UK]” (Chohan, 2012). This structure to the production can also be seen in the stage design.

Stage design

The stage was comprised of half-finished scaffolding, a building site in the London 2012 Olympic Park corner in Stratford in the first act, with a wooden chair on the edge. In the second act, this was transformed into a village *akhara* (pit) in the Punjab in 1936. The *akhara* was made with white sand or wheat flour

¹⁴⁸<http://www.wordreference.com/definition/kabaddi> accessed on 24/9/2013

spread on the large piece of white thick cotton flooring. Red dust was also used for the pit. The props used were a lantern, a Nazi flag, and an Indian flag along with some books. The overall simplicity of the set allowed the audience to better understand the movement of the actors, and allows the playwright to explore the dynamism of the game of kabaddi.

Playwright: Satinder Chohan (1974-)

Satinder Chohan was born in 1974. Her father had migrated from the Punjab to Southall, Britain in 1968, followed by her mother and her brothers. She obtained a graduate and postgraduate degree in English Language and Literature from Kings' College London and Yale University, respectively. She has worked as a journalist for magazines such as *2nd Generation* and *Pride*. She was also involved in television projects such as Channel 4's *Party Crusaders* and the BBC series *Who Do You Think You Are* before deciding to write in the "rigorous and disciplined art of theatre" (Chohan, 2012).

Her first play *Zameen*, commissioned by Kali Theatre as a part of the Kali Future Development Programme and directed by Janet Steele, the artistic director of the Kali Theatre, dealt with suicides within the Indian farming community, taken "straight from the heart of real India" (Panda, 2009). First read at Watermans in 2008, the production toured nationally in 2008. The play challenges the "general" British view of a Bollywood version of India, as somewhere "clean, colour-coordinated and cute and where everyone is singing and dancing" (Panda, 2009). This "political theatre" (Choonara, 2008) reveals the microscopic world of Punjabi farmers' lives, shaped by forces such as fate, globalisation and the failure of government in India.

Chohan's other plays include *Lotus Beauty* (2010) with the Tamasha Theatre Company and *Crossing the Line* (2011) with Hampstead Theatre. At present, she is engaged with a play entitled *Mother India*.¹⁴⁹ Chohan has consistently used life in the Punjab to depict social, political and cultural life in her plays, seemingly to relate herself to her imaginary homeland of Punjab.

¹⁴⁹ The play is about surrogate mothers and will be located in Gujarat, a Western state of India.

Thus, it seems that the central concern in Chohan's play is 'India' and specifically Punjab. She is not affected by what Bollywood has to offer but rather the kinds of problems relating to India as well as British Asians. Instead of offering the glittering perception of India through Bollywood and British Asian lives, she attempts to portray less discussed and debateable issues. The same line of thought could be traced in this play as she deals with social class, migration (legal vs. illegal) and gender stereotypes. The next section briefly discusses the director's profile.

Helena Bell

Helena Bell, the director, graduated with B.A. (Hons.) English and American Literature and a PGCE from the University of Sussex. Bell trained with the Theatre Centre in London and at the Mercury Repertory Theatre in Colchester on a yearlong Arts Council Director's Bursary in 1996-97. She was a co-artistic director at the Alarmist Theatre in Brighton from 1988-1998. From 1999 to 2007, she worked as a Freelance Director and a dramaturge. Since November 2006, she has been associated with Pursued By A Bear Productions as an Artistic Director, making theatre and digital films at Farnham Maltings. She has developed, produced and directed *Kalashnikov- in the Woods by the Lake* (2011) by Fraser Grace, *Footprints in the Sand* (2008) by Oladipo Agboluaje and Rukhsana Ahmed, and *Fresh Tracks* – a festival of short, new plays. Such profiling of playwright and director enables an understanding of the background from which they come and the possible impact of their works on the current production.

Synopsis: *Kabbadi Kabbadi Kabbadi*

Eshwar works as an illegal labourer for Shera's business in London. Wearing the gold medal, Shera recalls how his grandfather, Pavankumar, won it at the Berlin Olympics in 1936, for British India. Shera wants to play Kabbadi at the building site in Olympic park and later wishes to launch his own UK team for Kabbadi, including Eshwar. Shera lures him into join the club in exchange for covering up his illegal status as a labour. Shera is invited to showcase the pride of his grandfather on the *Mela* day. Meanwhile, illegal migrant Azadeh, whose

legal travel documents are in Shera's possession, enters the site looking for help to get any money to return home. While Shera and Eshwar are engaged in the game, Azadeh steals the medal. Through Azadeh's questioning, Shera narrates the events of 1936. The emotional closeness between Eshwar and Azadeh infuriates Shera and as result, he abuses her physically.

The flashback scene takes place in Despur village in Punjab, 1936. Pavankumar, Shera's grandfather, and Fauji, Eshwar's grandfather, play Kabbadi in the *akhara*. Both male characters play Kabbadi to attract Azadeh, the central character. Azadeh, an Indian freedom fighter¹⁵⁰, visits the *akhara* after being released from a jail in the Punjab. She narrates how Azadeh's father trained all three of them and how her father's ghost visits them daily in the pit. Insisting on the Gandhian philosophy of *khaddar*¹⁵¹, she forces Eshwar to remove his shorts made out of foreign cloth. Meanwhile, Pavankumar brings a telegram stating that he has been selected to play Kabbadi for British India at the Berlin Olympics, as a captain. Azadeh, though opposed to playing under the British flag, shows her admiration for Pavankumar's Kabbadi skills. Disheartened to notice her attraction towards Pavankumar, Fauji decides to join the British Imperial Army for the Waziristan war. Before leaving, Fauji also discovers that Pavankumar has forged the telegram that was addressed to him to captain the team to Berlin. He discloses this to Pavankumar and Azadeh. Pavankumar returns, bearing a gold medal from the Olympics and a Nazi flag, proposing to Azadeh that she should convert to Sikhism. On Azadeh's refusal, he strangles her to death and buries her in the same *akhara*, covering her body in an Indian tricolour with the medal. Azadeh appears as a ghost and honours Eshwar as the rightful owner of the medal disappearing into the same *akhara*.

¹⁵⁰I am using the term consciously here. During my interview with Satinder Chohan, I wanted to clarify the term. However, she insisted on retaining the use of 'Indian Freedom Fighters' instead of 'Terrorists' as is more generally used. Tanika Gupta also has referred to both these terms in one of the published interviews, specifically that she only found details of her uncle Dinesh Gupta in the British Library under the section 'terrorists'. However against the background of post-9/11 discourse, it appears that the term should not be used, as was suggested to me by Lord Meghnad Desai in a conversation regarding his book *Who Wrote Bhagavad Gita* at the Tagore Festival 2014 at Dartington, Devon. Ironically, Rituparno Ghosh's film 'Jeebansmriti', sponsored by the Ministry of Culture and Information and Broadcasting, Government of India, which was also screened at Tagore Festival, mentioned 'Indian Freedom Fighters' as 'Terrorist' and the assistant director also put forward arguments for this.

¹⁵¹ Khaddar or khadi is a hand woven cloth. This movement made economy independent to some extent.

Thus, the play centres on heroism, migration and love interwoven into the complex plot.

Plot analysis (Table 44)

The play begins (*Prarambha* stage 1) in a construction site in London where Eshwar works for Shera, his immediate boss. Shera is a British-Punjabi born in England after his grandfather migrated to England in 1936. Eshwar is a migrant to England whose legal travel documents are with Shera. Shera calls people like Eshwar 'Freshie', a lower class illegal migrant. The germ (*bija*) of this opening is the rivalry in Kabbadi between Shera and Eshwar. In the opening (*mukha*) of the play, Azadeh's questioning of the rightful owner of the Berlin Olympic gold medal signifies the historical events in the light of the contemporary realities of the play. Azadeh's efforts (*prayatna*) to ascertain the rightful owner seem to mark the conflict between Azadeh, Eshwar and Shera. This continues to be the prominent point (*bindu*) of the play as it progresses (*pratimukha*) into the second act of the play.

The play flashes back (*pratimukha*) into the past to the village *akhara* in the Punjab in 1936. It follows the search for the rightful owner of the medal (*Prapti-sambhavana*) with Pavankumar's forged telegram episode (*pataka*). This further develops (*garbha*) into Fauji joining the British Imperial Army to fight in Waziristan, where he dies and is awarded a silver medal for his duties. The pause (*vimarsa*) of the plot might be Pavankumar's returning from Berlin with a gold medal and a Nazi flag, rejecting the Gandhian ideals arising from the fight against the British Raj. He proposes to Azadeh that he will marry her if she converts to Sikhism, which she refuses. Azadeh's determination to expose Pavankumar in front of the whole village leads to her murder. Shera's possession of the medal seems to disturb Azadeh even after her death. To resolve this conflict, Azadeh is presented as a ghost who reveals the episode of her murder. This could suggest the episodic indication (*prakari*) that the rightful owner of the medal is not Pavankumar but Eshwar (*niyati-phala-prapti*).

In the epilogue of the play, Azadeh's handing over of the medal to Eshwar (attainment of the result or *phala-prapti*) suggests a denouement

(*karya*), and Azadeh's disappearance into the *akhara* provides the conclusion (*nirvahana*). It seems that Chohan's aim is to emphasise Azadeh's burden, pain and suffering – fighting against her own beloved people, who have been exploited and tormented. Her heroic struggle leads to *vira* and *karunarasa*.

Actors' Performance: Analysis through Pavis' question

Continuing with the rationale presented in the Chapter One, the choice of Pavis' question regarding actors' performance as the focus of this section is two-fold. First, this question, (that is the physical description of the actors relating to movements, facial expressions and changes in appearance) does not have the scope to analyse micro gestures and relate them back to the other aspects such as costume and the larger picture of the production. Second, the nature of the character/actors relationship seems undervalued. Thus, the reason to include Pavis' question on actors' performance and then compare it with the *Natyashastra*-based model is to suggest that there can be a model of analysis able to dissect the production and then connect the pieces back to the whole performance.

In this section, I apply Pavis' questionnaire to the actors' performance. Shalini Peiris is a British Asian (Sri Lankan) actor trained at Arts Educational, University of London (see Flyer 2, Appendix 3). She performs the role of Azadeh. This character relies heavily on her bodily movements, facial expressions and paralinguistic features to enact the text. Peiris does not make any eye-contact with the audience; however, she does make an eye-contact with her co-actors as a part of her character. This affects how she communicates emotions through displaying facial expressions for anger, love, aggression and pain. The emotional closeness between the three characters make it possible to engage with intensity. The manner in which she performs this intensity can be seen in her body language and the language within the play-text. In terms of character creation, she works as two distinct characters, an illegal immigrant labourer, performed theatrically with much action and histrionics in the first act. In the second act, she performs the historical character of an Indian freedom fighter, in which actions and words carry much of her efforts.

Her actions, such as hiding, searching for shelter, and walking slowly and cautiously (aggression towards the end), dominated the first act. By contrast, the gestures of aggression, violence, satire and heroism, combined with words such as “I’m pregnant with my fight for freedom” (Chohan, 2012)¹⁵² predominate the second act. The auditive signs, such as her British Asian accent, clear diction, rising inflections and varying pace, and her broken English, could support her British Asian identity as well as the status of her character as an illegal immigrant. Her pauses could be interpreted in different ways. For example, she could not understand the reason of her fear, her whereabouts or identifying her relationship with Eshwar. She integrates the text with her physical appearance and paralinguistic features, making the audience believe that she experiences her situation physically.

Her physique and costumes compliment the representation of her character. She wears a white salwar-kameez and a light brown tattered jumper, with her hair loose, bare feet and no ornaments on her body. As a freedom fighter, she dresses in a similar salwar-kameez with a grey and brown dupatta. In the first act, she appears timid, afraid and confused, but towards the end of this act, having found emotional support from Eshwar, she shows aggressive and angry behaviour, which seemed necessary to build the character for the second act.

Having interviewed director Helena Bell, and actor Shalini Peiris, as part of this model, it became clear that Bell employed a different style of acting for each character/actor. Peiris, in an interview with me, revealed that she had worked on her own, participating in informed conversations with the director as well as the playwright, Satinder Chohan, to improve her vision of the character in relation to the other two characters.

Based on notes taken during the performance, as suggested by Pavis (1985, p. 210), and interviews conducted after the performance, I could analyse general aspects of the actor’s body movement and external gestures. This system helps to understand different aspects turning into action from page to stage and from stage to audience; however, the detailed gestures involving

¹⁵² All the subsequent quotations are from the production I viewed otherwise stated.

parts of the body and face, or the internal states could not be commented upon using this framework.

Rasa Analysis

This section discusses the mental state (*bhava*) of actors which Pavis's work cannot analyse, and relates the analysis back to the whole performance. Using the framework from the *Natyashastra*, this section examines *rasas* felt during the performance of *Kabbadi Kabbadi Kabbadi*. The key *rasas* of the performance could be listed as *vira* (heroic), *karuna* (grief), *sringara* (love), and *hasya* (comic). Bell has suggested similar intended themes :

Grief, Anger, Love, Honour, Fear, Betrayal; I hope the audience relished the characters and saw them as truthful creations, showing us the feelings that emerge from credible events and interactions(Bell, 2013).

Thus, Bell implies 'feelings', which are equivalent to *rasas* in the *Natyashastra*, presented through the production. I focus on the manifestation of *vira* and *karunarasa* in this production analysis.

Virarasa

This section discusses *virarasa* from the point of view of the game Kabbadi, and looks at 'sacrifices for the nation' to investigate how the actor(s) manifest(s) *virarasa* using descriptors of *sthayibhavas*, *anubhavas* and *vibhavas*. Azadeh's love for her motherland, India, can be seen on many occasions. Shera announces that Kabbadi is, "the sport of forefathers, passed down from generation to generation, played through rippling muscles, strong bodies and Punjabi blood". It is a "noble fight" between two opposing teams. The nature of the game and the concepts of 'home' and 'territory', as discussed earlier, allow male actors to manifest the *virarasa*. The still picture below shows this aspect:

Image Removed Due to Copyright
*Still Picture 2 Shera and Eshwar playing Kabbadi*¹⁵³

Here, Pavan has grasped Fauji's neck in a tight hold, preventing him from touching the 'home' line and forcing him into his own territory. Both could be seen through determinants such as composure, good tactics, and aggressiveness, along with firmness and bravery as consequents. Ferocity, as a transitory state, manifests *virarasa*. Both actors have employed *drpta* glance (steady and widely opened eyeballs, motionless, Table 4) and their gestures suggest their attempts to overpower each other. The gestures manifested are *prasarita* eyelid gesture (separating eyelids widely, Table 8), *utksepa* eyebrows (raising of the eyebrows simultaneously, Table 11); *vikrsta* nose gesture (blown lobes, Table 12); *purna* cheek gesture (expanded cheeks, Table 13); *dasta* chin gesture (lower lip bitten by teeth, Table 15); *rakta* face (reddened face, Table 17); and *kuncita* neck gesture (neck with the head bent down, Table 18). Both male characters show their physical strength and valour in this way to woo Azadeh.

Shera manifests his arrogance (temperamental state, Table 3) during the opening of the *Mela* day with a long speech. He compares Kabbadi with migration, a heroic act:

¹⁵³ © Kali Theatre Company for subsequent still photos in this case study.

We cross Kabbadi lines as we cross borders. To the UK, US, Canada, Australia, Italy, Germany, Spain ... Attacking life to get what we want, while we defend who we are. Kabbadi lifts us up in the new towns and cities we call home. Lifting us up the Kabbadi way – teaching us how to fight clean and how to be men. Strong men. Noble men. Wherever in the world we play, let's remember the great men who softened the mud before us. So that when we play, we play to win – and when we fall, we fall softly.

His arrogance is enhanced by *vikosa* glance (eyelids wide open, no winking and mobile eyeballs, Table 5) with energetic *drpta* glance (steady and widely opened eyeballs emitting power, Table 4). As Pavan's grandson, pride and self-esteem are reflected in his *udvahita* head gesture (head turned upwards, Table 9), *nirbhugna* breast gesture (stiff breast, depressed back, shoulders not bent and raised, Table 20), *purna* cheeks gestures (cheeks expanded, Table 13) and his heroic gait (swift footsteps in excitement, Table 33). To tell his grandfather's story, he employs an excited note (Table 39), slow, excited and of low pitch (Table 40). Bell remarks on Shera's speech:

Shera would like it to be [heroic]. He wants to be perceived as the hero but only if he can be that with ease. He's not prepared to make sacrifices. His speech is useful as it informs the audience of the connectedness of Kabbadi across continents so that it becomes a global game. It also shows his aspiration for Team UK to be the winner over all these countries. In contrast to the other characters his relationship with the UK is uncomplicated. He and his family have done well here and as long as he can keep winning gold here in every context he is happy (Bell, 2013).

In short, Shera's self-glorification is apparent, but as far as the spirit of the game is concerned, it is Azadeh, not Shera, Fauji or Eshwar, who has absorbed the lauded spirit of Kabbadi.

Azadeh's father was a Kabbadi player who trained Pavan, Fauji and Azadeh. When the village *panchayat* [local community led (s)elected government system] wanted to stop Azadeh –a Muslim girl – playing Kabbadi in the *akhara*, she is determined to fight back with a clear message: "Make the

dead leave first. Then I'll go". Azadeh firmly believed that dead players' ghosts haunted the *akhara*, and she could see her father's spirit in the *akhara*:

Bapu? Bapu there you are? I see you! Sway, shuffle, sway, shuffle, raid, cut through the defence, don't let them catch you, don't let them catch your breath, run free, to the other side! Run! Home!

This state of hallucination is suggested by her energy (temperamental state, Table 3) which is furthered with *drpta* glance (steady and widely opened, motionless eyeball, Table 4). Her envisioning of her father's ghost is expressed through *vitarkita* glance (eyelids turned upwards, full blown moving downwards eyeballs, Table 5) and *vira* glance (bright and fully open serious, Table 6) along with *bhramana* (randomly turning the eyeballs, Table 7) at times. In addition, she demonstrates how her father played Kabbadi with the *parivahita* head gesture (head turned alternatively to the two sides, Table 9). Energy is one of the ways to express *virarasa*, which Azadeh displays with *purna* cheek gesture (expanded cheeks, Table 13), *rakta* face (reddened face, Table 17) and *udvahita* gesture of breasts (breasts raised up, Table 20). Along with these, she also exhibits heroic gait (swift footsteps, Table 33). She displays brilliance, valour and continuity with excited note (Table 39), with excited and high intonation (Table 40).

This corresponds with *virarasa* symbolising Azadeh's fighting spirit, attacking her opponents beyond her own territory. The men's play on the other hand could be argued as stopping the other to cross the territorial line in order to impress Azadeh. The difference between the two *virarasa* seems clear. Thus, with the spirit of the game, Azadeh manifests the *virarasa* representing mental states through an expression of energy.

In addition to the love of the game, *virarasa* is expressed through the love for India. Chohan seems to have symbolised the act of defending in the game – a territorial standoff – to a broader geo-political scale within the historical contexts of 1936. This echoes the socio-politico-cultural and historical struggles of Indian freedom fighters against the British Raj. In the first act, when Eshwar was invited to play for the Club UK, he rejects the offer saying, "I only

dreamt of playing for India” which echoed Fauji’s dream also.

Azadeh’s aggressive attitude (*vibhava*-determinant) can be seen from the beginning of the second act. Upon her entry onto the stage, Pavan and Fauji are happy to see her free from British detention; however, Azadeh questions this notion of ‘free’, “Not while those bastard Britishers rule over us” and claims she would not die before “India is free”. The Khaddar episode, which evokes comic sentiment, could be an excellent illustration of her nationalistic fervour. In addition, her father was in “a shroud of khaddar, not foreign cloth”, as was Azadeh herself. She reminds us of the existence of female freedom fighters in the Indian independence struggle, as Chohan reveals:

Shalini [actor...] has done a dissertation on female freedom fighters in Sri Lanka so she already had a kind of intellectual political grounding in that tradition. She is from Sri Lanka [...] She is brilliant and I think she had a real grasp of that [...] – an understanding of what she was doing. And in the course of research I tried to steer her towards freedom fighters such as Aruna Asaf Ali, Durga Devi, Bhagat Singh and similar sorts of story, so she was [studying] figures like that (Chohan, 2013).

In other words, the actor’s educational and personal research as well as interaction with the playwright seem to have played a vital role. Shalini seems to have internalised not only the language but also the fervour of these female Indian freedom fighters. With such fervour, Azadeh reminds Fauji:

We swore we’d only wear khaddar – never foreign! Never Britisher! What happened to the freedom fighter who persuaded me to take the oath? [...] We marched and chanted together. Now the freedom fighters wearing the threads of Empire?

This episode relates to the Swadeshi movement led by Gandhi from 1905 to 1911. Azadeh evokes Fauji’s memory of their childhood – how they took an oath in blood to fight against the British Empire. This is manifested through *virarasa* determinants (aggression and power), consequents (firmness) and transitory states (pride and recollection, Table 53). Azadeh’s references to the

Government of India Act (1935) and Jallianwala Bagh massacre (13 April 1919) echoes her fighting spirit:

When [did] you sons of the Motherland [forget] how to fight? What happened to you all? In there, I thought you'd be defending our territory, never letting a man from the other side pass or defeat you. They're raiders. We're defenders. We've got to stand our ground! [...] and I'll keep going back til we're free and those butchers quit India.

As an armed freedom fighter, Azadeh decides to kill the commissioner by strapping a bomb to her belly. Pavan, instead of seeing her attempt as heroic, shows his male chauvinistic attitude by asking her whether it was Fauji's child, conceived in his absence. Her reply displays her readiness to sacrifice her life for the nation (Table 53). She replies: "I'm pregnant [...] with my fight for freedom!" As discussed previously, males in the play have only seen Azadeh as a female sexual body or instrument to attain and fulfil their intimate desires. Similarly, she regards Pavan and Fauji only as 'comrades' in their struggle. Her only aim was to realize their dream of a free India. During the performance, one would observe in Azadeh the performing of temperamental states such as initiative, courage, fortitude, fearlessness, dedication, determination, audacity and undying devotion to India. The men in the play seem to have overlooked these constitutive heroic traits in her. What shaped Azadeh is her spirit to fight and not her desire for the male body. However, when I asked Shalini, the actor, about her performance of the call of 'motherland', she states that

The call of the motherland was definitely Azadeh's driving force above everything and everyone else in her life but I don't agree that she didn't feel any attachment/love for the two men as she definitely had strong feelings for both of them in different ways (Peiris, 2013).

In other words, the relationship is stronger in the sense of 'friendship'; however, the performance highlights Pavan's sexual desire and Fauji's desire for companionship. With such a connection with Azadeh, Fauji seems to have accessed her soul and it is the reason why Azadeh, as a ghost, appears as a benefactor in the first act and later in the epilogue to Eshwar. Even though both

males are attached strongly to Azadeh, Fauji and Pavan 'betrayed' her by joining the British Army and abandoning the movement. Chohan also reiterates a strong chemistry among these three characters; however, she wishes to highlight "the whole of idea of heroism" through the script and the game of Kabbadi. Bell appears to have it read as a 'moral' play with heroic elements:

An early initial thread to the play was that Satinder was keen to explore what makes a good man; a noble man. How does sport show heroism or not. Everything is in the action (which speaks louder than words!). The play is quite moral as the cheat is ousted at the end and the wronged and heroic player/lover is redeemed. (Bell, 2013)

In short, the director seems to have interpreted the play as a moral play. However, the actors' performance reveals an emphasis on *vira* and *karunarasa*, meaning that morality is somewhat diluted in the production and so is the director's interpretation of the play. Azadeh's pain resulting from the betrayal by her two male comrades overpowers the second act and leaves one relishing *karunarasa*.

The sport of Kabbadi can be seen as defining the features of masculinity. This game is not, as Pierre Bourdieu has argued, a product of the nineteenth-century rationalisation and re-organisation of the public sphere in the technologically advanced West (Bourdieu [1984] 1993, p. 120). Instead, this game is very much based on "techniques of the body" (Mauss, 1973) implying gender stereotypes at social and cultural level. Chohan, in an interview with me, has confirmed her personal experiences of the gender bias in this game. This gender bias also affects how the heroic element of this sport is linked to masculinity traditionally. This masculinity can be seen in Shera's speech at mela which could be read as a political speech to assert his own ancestry to gain glory and fame.

On the other hand, Eshwar's masculine behaviour seems directed towards selflessness (in risking his own illegal status to help Azadeh) or altruism and honesty. In the first act, these two masculine characters seem to present what Bell has understood as what makes a noble man. To this end, they seem to find "sports as a fertile source for enhancing their legitimacy" (Korstanje, 2011, p. 53) to compete for Azadeh, the female symbolising the

medal. However, within these contexts of gender, sports and behaviour, Azadeh seems to have broken these stereotypes by showing her skills in the sport which is better than the males, as well as her self-sacrifice and integrity. These features make Azadeh, unlike her male counterparts, closer to sports and nationhood. To understand the nature of *virarasa* Azadeh has displayed and which the males seem lack Bell suggests the production as a moral play. Norbert Elias and Eric Dunning's *Sports and Leisure in the civilizing process* can provide some sociological understanding. They argue that the civilising process depends on three interrelated factors: 1) degree of control, understanding and centralisation of external connections; 2) the monopoly of force legitimated by the social bondage; and 3) the capacity of socialising each member from an early age with the end of reducing its own degree of brutality (Elias and Dunning, 1992). In these contexts, Azadeh's father taught Azadeh, Fauji and Pavankumar from an early age the nature of game, the intricate notions of nationhood, territory and fighting the invaders with controlling their breath and strengthening the body.

The fact that Eshwar and Fauji, Pavankumar and Shera as Hindus, and Azadeh as Muslim are playing the game together in the pre-Independent India in 1936 shows the social bonding of these communities; however, it seems, presumably as it is not evident in the play. Azadeh's learning from an early age seems to have taught her to fight the external (British Imperialism) and her focus, self-sacrifice, and giving the medal to the rightful owner are dominant in the second act. Considering the fact that she was killed in 1936 during the first act and appears as a ghost in 2012 in the second act to fulfil her objective, Azadeh seems to have overshadowed the limited acts of masculinity in the game and life and therefore, Bell's reading that it is a moral play seems a shallow reading. In this sense, the play in the process from page to stage and from stage to audience seems to have altered the director's reading. This reading might allow the audience to relish suitable *rasas* based on evocation of mental states by actors' manifestation of *vira* and *karunarasa*.

Karunarasa

As mentioned in the earlier section, the male characters betray Azadeh with whom she had a strong sense of comradeship. However, she acts upon the call of her motherland, leaving everything in her life behind. Patriotism and friendship are important values of Azadeh's life, and the betrayal of these resulted in arousing *karunarasa*.

Azadeh discourages Gandhian follower Fauji from joining the British Imperial Army in Waziristan. Azadeh could foresee the loss of her companion leaving her alone in the struggle. Discouragement as a Temperamental state (Table 3) could be seen in Azadeh's manifesting *malina* glance (ends of eyelashes, non-shaking, pale, ends of eyes half-shut, Table 5). Through Fauji's decision to leave her, she shows distress (*abhitapta* glance-slowly moving eyeballs, movement of eyelids, Table 5) and despair (eyelids drawn wide apart, no winking, slightly motionless eyeballs, Table 5). She exhibits sorrow and pain through *karuna* glance (upper eyelid descend, eyeballs at rest, Table 4), and *dina* glance (lower eyelid slightly fallen, eyeballs slightly swollen, Table 4). She reveals her sadness through *abhugna* breast gesture (breasts lowered, back high, shoulders slightly bent and at times loose, Table 20) and *pathetic* gait (walk with the feet not raised very high, Table 33). She laments her pain with an excited note (Table 40) that resolves later into slow, excited and low pitched intonation (Table 38). These physical and vocal manifestations suggest Azadeh's pain and grief, allowing for the relishing of *karunarasa*.

Similarly, Azadeh displays signs of trauma while she exposes the forgery of the telegram, and when Pavankumar offered her the "Fascist Flag" after his return from the Berlin Olympics with the gold medal. Fearing being exposed in front of the village *panchayat*, Pavankumar "murdered" and "buried" her in the *akhara*. This story Azadeh narrates using signs of trembling, quivering, throbbing and shivering (Table 1). Initially, she displays *bhayanvita* glance (eyes widely open, eyeballs mobile and away from the centre of the eyes, Table 4) moving gradually to *kuncita* glance (bent ends of eyelashes, contracted eyeballs, Table 5), and *vipluta* glance (eyelids tremble then motionless, eyeballs disturbed, Table 5). The assertion of her story was performed through *kampita* head gesture (moving the head quickly and copiously, Table 9). Later, her pain manifested through the *dhuta* head gesture (slow movement of head, Table 9) along with *ksama* cheek gesture (fallen cheeks, Table 13), *vivartana* lower lip

gesture (lips narrowed down, Table 14) and *sthambhana* gesture with the thighs (suspension of movements, Table 24).

Azadeh as a Ghost

The narration of Pavan's murder of Azadeh in 1936 to Eshwar in 2012 could relate to the death as one of the Temperamental states (Table 3) which is used to represent pathos. The pathetic narrative seems loaded with a painful history of betrayal and murder. Without revealing and healing this wound to her soul with her friend, Eshwar (he could be seen as re-birth of Fauji) she could not be free. Earlier in the course of analysis, I have mentioned Azadeh describing her father's presence in the Kabbadi pit as a hallucination, there seems a clear assertion of what is presented in the play as illusory and real. The illusion of her father in the pit is presented with the effect of music and blowing air from both sides of the stage making white particles of dust or flour swirl in front of her. This presentation is non-physical and therefore seemed an imagination from Azadeh's mind, whereas Azadeh as a ghost was physically visible. This distinction between illusory ghost and physically represented ghost is left to the audience to interpret. Seen from this view, it can be argued that Azadeh, as seen in the first half of the play is a ghost. Her pain of being chained to this world after the death –does not allow her to be liberated as she narrated to Eshwar in the first act:

There is a man at the front, others behind him! I can't see his face!
They're dressed in white, standing there!

Being chained to her past, Azadeh shows fear by her *vikrsta* nose gesture (lobes are blown, Table 12), *kuncita* cheek gesture (narrowed down cheeks, Table 13) and *kampana* lower lip gesture (throbbing of lips, Table 14). Moreover, she also displays fear with *kuttana* chin gesture (upper teeth in conflict with the lower ones, Table 15); *prakampita* breast gesture (breasts incessantly heaved up and down, Table 20) and pathetic gait (walk with feet not raised very high, Table 33).

It seems that Azadeh, the ghost “blimmin’ jadu jinn spirit”, has chased Shera to London after he found his grandfather’s medal “wrapped up in an Indian flag” from the *akhara* where Pavankumar buried her body. Azadeh describes her journey to Eshwar:

Azadeh: Something bad happened.

Eshwar: Now?

Azadeh: Before. There was a small window. I saw only sky. The rain came in. The sun never did.

Eshwar: You were locked up?

Azadeh: I think so.

Eshwar: Jail? Detention centre?

Azadeh: I don’t know.

Eshwar: What did you do?

Azadeh: I try to make sense of it – it comes in flashes, then goes.

Eshwar: Like what?

Azadeh: I’m holding something in my hand. I’m at the edge of a river. Like that river there. I try to cross. I can’t. I swirl through red dust. Red dust swirls through me. I see fire trails on water. Fire trails dot to embers. Burn up again. I see Bapu. I see you...

Eshwar: Me?

Azadeh: I’m running. I try to reach you. I can’t reach you. I see Shera.

Eshwar: Shera?

Azadeh: Then - it - it - goes black.

Azadeh displays her oscillation between emotions such as fear, sorrow and confusion with *bhayanvita* glance (eyelids wide open, eyeballs mobile and away from the centre of the eye, Table 4), *parivahita* head gesture (head turned alternatively to the two sides, Table 9), *utksepa* eyebrows (raising of the eyebrows simultaneously, Table 11), and *manda* nose gesture (lobes are at rest, Table 12). Further horripilation, anxiety and pathos are represented through *kuncita* cheek gesture (cheeks narrowed down, Table 13), *kampana* lower lip gestures (throbbing of lips, Table 14), and *chinna* chin gesture (two lips closely meet each other, Table 15). In addition, she employs *vivrta* mouth gesture (mouth with the lips kept apart, Table 16), *abhugna* breast gesture (breast lowered, back high, shoulders slightly bent and at times loose, Table 20) and *kampana* gesture with the thighs (raising and lowering heels repeatedly, Table 24). She also trembles in *avahittha* walking posture (left foot in *sama*, right foot obliquely placed and the right side of waist raised up, Table 29) and pathetic gait (walk with feet not raised very high, Table 33). Azadeh as a ghost

appears to be baffled, as she could not recognise her present location in London. Her confused state is expressed through her use of high note (Table 39); high, excited and fast intonation (Table 40) and slow tempo (Table 43). Thus, Azadeh's plight and death create a strong sense of pain and despair arousing *karunarasa*, overshadowing the *sringara* and *hasyarasa* of the play. This analysis answers the question of the manifestation of mental states and their bodily enactment upon the stage; however, in order to understand what happens in their mind when actors perform on the stage, the interviews with actors, and its relation to their performance needs to be discussed. The next part of the chapter extends this aspect of the discussion.

Discussion

The present production analysis aimed to understand a) how actors manifest *rasa* through *angika* and *vacikaabhinaya*, b) the role of director and playwright in shaping *rasas* in writing and rehearsing and c) how the production could be analysed using the *Natyashastra* model, in light of (a) and (b). This section discusses the findings of this analysis, also using interviews conducted after viewing the production.

The findings suggest that *virarasa* and *karunarasa* emerged as the dominant *rasas*, along with the subsidiaries of *sringara*, *hasya* and *krodharasa*. The *virarasa* is manifested predominantly by Azadeh with determinants such as perseverance, valour and aggressiveness. In addition, the themes including the game and sacrificing one's life for the nation also suggest *virarasa*. Moreover, the actors manifest transitory states such as pride, ferocity, and recollection of *virarasa*. Bell regards this heroism which according to the *Natyashastra* is *virarasa* as the dominant *rasa*; however, Chohan differs as she considered "love and fear", which according to the *Natyashastra* are *sringara* and *bhayanakarasa*, as the dominant *rasas*. She argues,

I think the story itself is essentially about the relationship between the past and present. And it is lot about regret in the second half, so it is about the impact the past has, the past not having played out in a satisfactory way in one's life. And I think it is the shadow of that in the first half – for example the past overshadows what we have in the

moment and again in the second half it's about the past having an impact on where those characters are. And it is regretful the way the past is handled and where these characters are in their present. So fear is a much stronger emotion than love because love has not gone out in the way we would expect so fear overrides that I think. (Chohan, 2013)

One could argue, therefore, that the historical aspects of the play and the interconnection of past and present within the British South Asian narratives guide Chohan. The historical incidents impact strongly upon the present. However, the manifestation of *vira* and *karunarasa* appears to be stronger than *sringararasa*. *Bhayanakarasa* seems to act as a subsidiary *rasa* leading to *karunarasa*. Contrary to that, the flyer (see Appendix 3) highlights the play as a 'love story' but the director's partial denial of this raises a question of how the audience might have viewed this as a love story. *Sringararasa*, in its two forms of love and lust, could be relished at times; however, it cannot be called the dominant *rasa*. Azadeh's heroic attempt to return the medal to its rightful owner could be one possible explanation of this phenomenon. It would be interesting to study how the audience perceived *rasa* in this performance.

Azadeh's act of returning the medal to its rightful owner can be seen as a heroic act. In order to perform this act, her ghost appears physically in the form of an illegal migrant in the UK. This aspect of the illegal migrant as a ghost can provide links with those staying in the UK or elsewhere whose physical presence is questioned and searched. Bell observes on the visual symbolism,

I loved the imagery of the ghosts and the inherent poetry in the script. We decided to create this atmospherically through the spooky soundtrack wonderfully composed by Arun Ghosh and the exquisite, moody lighting design by Mark Dymock. Some of the fight sequences were also heightened (choreographer - Jasmine Simhalan) to reveal a more supernatural moment when it occurred - particularly with regard to Azadeh in 2012 when she is tortured by some ghostly vision she can't understand (Bell, 2013).

In other words, the image of the ghost is enhanced with music, lighting and choreographic moves. Bell's work along with the musicians, lighting designer and choreographer suggests that the ghost element could not be possible

without collective efforts from the production team. It is difficult to say whether other audience members felt this image, and if so, how. In addition, while analysing this production I had not taken into consideration (or even anticipated) the production team and their responses to the play. Therefore, it seems that the model could have provided some connections in this regard which in this case were missed.

Azadeh's performance as a ghost could be related to her pathos and depression (Table 3) with attributes such as anger, violence, intolerance, and short temper. As far as the anger is concerned, Chohan believes that her anger emanates from the betrayal of the males surrounding her in the first act. As Chohan suggests:

I think, in the first act, it [anger] is a sort of confusion and her treatment as a woman [...] anger is a connecting thread [...] it is a quite political anger even though it [anger] is about love in the second half [of the play] [...]it is betrayal of love, betrayal of politics as she is an idealist. She wants to fight for her values and so when she saw the men around her not upholding those values and this is what essentially incredibly problematic for her. So yes, it is about love but it is more about all the three as political beings. The fact that fundamentally politically those men have let her down. One cheats, the other goes to war. She is the only one still fighting for what she truly believes in. So it is sacrifice of those values. So it is much more than love. It is about politics. How you exist in the world and how you present yourself in the world in the things that you want to attain in the life and the men let her down. And for her that is much more important than love (Chohan, 2013).

In other words, anger over personal and political differences in values led to separation and death. Similarly, Bell argues that anger and betrayal were among the reasons she experienced pathos:

Her anger is over the murder of her father and by extension the occupation of India by the British, which leads her to be doubly angered by the betrayal of his legacy shown by her two friends/lovers by their opting out of the Freedom Movement. In the first half her anger is undirected – she is frightened and confused – can't remember things; doesn't know why she is in the UK and wants to go home/get out of there. She's frightened of Shera and the men (ghosts) chasing her, all the nightmares she's experiencing (Bell, 2013).

That is to say, Bell and Chohan find anger, fear and violence as the chief reasons for the conditions of her expressing *karunarasa*; however, Shalini Peiris, the actor, anticipates that there was not “a prominent emotion as such” (Peiris, 2013). She explains:

I don't really plan my emotional expressions unless it's specifically choreographed. It came through the character organically. Helena gave me a great piece of advice which was not to indulge the sadness of Azadeh's story ... as soon as I start feeling sorry for Azadeh, then the audience will stop caring as there's nothing worse than a self-indulgent actor on stage! Sometimes, the less you do, the more you convey (Ibid).

This suggests that Shalini, the actor, could understand *bhavas* depicted through Azadeh's story; however, she could not allow these *bhavas* to overpower her in order to perform the character. This specific actor technique is employed to perform this character with an input from the director. When I shared my reading of her character with *rasabhava* concepts, Shalini responds,

To be honest, I'm not very familiar with *rasa* aesthetics in performance so I wouldn't really be able to say very much on how I performed those *rasa* gestures ... No I don't think I consciously attempted any of the gestures or movements in my performance... it completely came through the character and what felt natural in that moment... (ibid)

Shalini's response above can suggest a clear example of specific Western actor-training methods with which she performs. In her response, despite reference of two contrastive actor training methods from the East and West (broadly speaking), lies the fact that an actor can produce gestures, postures and facial expressions without being trained in the *Natyashastra*. In another question relating to expressing the “emotions of fear and *vira*”, she comments,

What I find really useful for me in developing a character is to base it on the energy of a particular animal. Azadeh seemed like a Tiger woman to me! So I did a lot of research on tigers, how they move, how they behave, where their energy centre is, where their voice is grounded etc. and that definitely impacted my physical gestures as the energy of a tiger is very powerful and forward ... There are definite physical keys that everyone in a state of fear automatically goes into without having to think about it-- your body tenses up, your breathing is a lot shallower and quicker, your senses are a lot more aware as you're on guard ... You're definitely right about the difference in tempo between Azadeh in Act 1

(high intonation, fast tempo) and Azadeh (slow tempo, low intonation) in Act 2. (Ibid)

Building on the *bhavas* of the character and relating those to animal behaviour imagery appears to have played a vital role in bringing out *virarasa*. Similarly, Asif Khan, who played Eshwar and Fauji, responds, “personal memories, imagination and listening to other actors and responding to their lines after the research work as suggested above by Shalini played a very crucial role in subconscious[ly] bringing out the gestures, glances and other paralinguistic features in his acting.” (Khan, 2013).

Playwright-Director Collaboration

Chohan’s draft took two years to reach the rehearsal room and as Bell notes:

Even within rehearsals there were still cuts and rewrites taking place. It was intense and exciting and deeply satisfying too. Yes, we had a few conflicts but given the epic nature of the endeavour it was incredibly good natured and connected from my point of view. (Bell, 2013)

Bell and Chohan appear to have been struggling to find their voice within the production. Despite these conflicts, Bell suggests that they worked as a “team” in an extremely collaborative environment, which provides Chohan the opportunity to learn the intricacies of the craft of writing. As Chohan recalls her experience of the rehearsals:

I think sometimes I did have to clarify certain things and explain certain intentions. What was my intention, what is the actor’s intention going to be on the line. For example, at the end, there is whole discussion that cuts in about the Olympics. So after Eshwar has left, it is just Azadeh and Pavankumar. It is about [...] winning and losing honourably. Now at one point the actor and the director wanted me to cut this whole section because they felt that it did not uphold the drama. [...] It is Azadeh and Pavan (and they) should have their confrontation and this digresses the story a little. There was a big discussion about that. [...] I really wanted it in there because I wanted the displacement, I wanted digression. I wanted the actors to go somewhere else and not stay on this straight dramatic line because I felt like it was something to be he would throw into deflects her attention again. [...] It is not problem while watching and I think actually where I feel that it may be it’s me talking as a writer but in the other elements of the play where things get bit choppy and for it gets in layer that I wanted as a writer. The actor had to make it work and he struggled with that but I think he put brilliant weight to that. I don’t even

notice which builds the drama. The drama builds instead of cutting straight to the climax there is a slow built to that. (Chohan, 2013)

That is to say, Chohan becomes aware of the creative processes in rehearsals allowing her to adapt the text to suit the technical aspects of performance. This process has 'frustrated' the playwright as she has to 'cut too much' in 'rushed decisions' (Chohan, 2013). Despite shifts in *rasas* (*sringara* and *bhayanaka*) that Chohan experiences at the time of writing, she feels that the production was "better than she intended and expected, and it conveyed what she aimed in the performance"(Chohan, 2013). She was not "entirely happy with the script"; however, she is also aware that,

all those cuts were necessary for the production and that what you have to remember in theatre that it is a collaborative venture and it is not just about your work. Your script is one element of the whole thing. So are the lighting, sound, music and choreography; I love those. So it really reinforces what I was trying to do. That is where the script is taken to another level. So in a way that input on the script which rather people lifted that on, improvised on it, and just reinforced the spirit of that [the script] I think (Chohan, 2013).

In short, the script becomes a starting point where the playwright welcomes the suggestions from the creative team, and allows for improvisation to reinforce the spirit of the performance. Along similar lines, Khan also notes,

Yes, there were disagreements, mostly with changes in the script, and creative choices, blocking etc. However, these are to be expected and it is good to have honesty, humility and no-egos in the room. I think we had that! (Khan, 2013).

Khan's comment reaffirms Chohan's point of view, and this is similar to Verma and Kohli and the tensions between Verma and his creative team. One interesting aspect that emerges from these interviews is how *rasas* shift significantly from playwright to director and subsequently to actors during discussions, with creative tensions and collaborative negotiations taking shape in the rehearsal room. The theatricality of the script and the *rasa* portrayed seem to refine dynamically throughout rehearsal and production process. In

addition, the analysis also reveals that despite the actors' training in London, the gestures, postures, and glances seems to be manifested subconsciously. This research grounded their attempts to establish an interpretation, which in turn seems to have lead them to manifest the *bhavas* unconsciously. The actors do not seem to make any deliberate effort in exhibiting the bodily manifestations prescribed in the *Natyashastra*. The model evolved after the production analysis suggested that any analysis of theatre performance should not neglect point of views of actors, playwright, and director. The focused interviews with these theatre stakeholders have provided important insights into the production, which otherwise a critic might not have. Obtaining this information has equipped the necessary contextual background, negotiations in the rehearsal room, and actors' mental states to the analysis. These particulars along with *rasabhava* descriptors using four types of acting analysis can deconstruct the knowledge unknown to viewers and its reconstruction of the pieces in relation to the whole performance. Therefore, the model based on the *Natyashastra* implies a 'holistic' examination of the theatre.

What did the model reveal?

This case study specifically aimed to understand how actors manifest *angika* and *vacikaabhinaya* pertaining to *vira* and *karunarasa* despite their Western actor training methods. The model revealed actors' internal states such as pride, arrogance and fear. With the inclusion of actors, this model can analyse gestural language specific to the *rasas* mentioned. These bodily and paralinguistic manifestations come "unconsciously" and "naturally" through the portrayal of a character. A character's depiction by the playwright, and its interpretations by the director and actors generated these manifestations even though the actors were trained in methods different from the *Natyashastra*. These results help to understand the creative processes employed by actors, director and playwright at different levels. It seems that the model based on the *Natyashastra* can be usefully applied to theatre and performance studies, and has relevance in contemporary British Asian theatre contexts. Thus the model shows how it can be applied to the actors' actions which match with the manifestation of their internal states using their body; however, the actors are not conscious of this process. One can ask what would occur if they acted

according to the model. That is to say, can actors deliberately do what is presented to them in terms of their actions to communicate the performance?

Conclusion

Prior to this case study, my impressionistic analysis suggested that *karunayasa*, *sringararasa*, *hasyarasa*, and *virarasa* might have dominated the play. Out of these *rasas*, *vira* and *karunayasa* dominate the performance. This production analysis investigates how actors manifested these *rasas* and the role of the playwright and director. The analysis also provides useful insights into the gradual development of the script in the rehearsal room, with creative collaborations among the creative team, the negotiation of creative tensions and adapting the script to suit the dramatic conventions rather than its meaning. Further, the analysis also tests a model for theatrical performance analysis based on the *Natyashastra*, which highlights actors' manifestation of *rasa* even where this was not a conscious performance choice.

Similar to Verma and Kohli's *The Kanjoos*, Chohan's *Kabbadi Kabbadi Kabbadi* explicitly establishes historical links between India and England. These links are based on Chohan's experiences with India, Indian history and the Punjab, which themselves were shaped in England. Chohan seems successful in highlighting the social class structures existing amongst the British Asian community. For example, Shera considered Eshwar of lower class as he did not have the legal right to work as a labourer. On the other hand, Eshwar and Azadeh display migration as a heroic act. Two specific observations can be made from the results drawn from the production analysis using the *Natyashastra*-based model:

(a) The motif of migration as a heroic act among British South Asian theatre productions could be analysed using other available models; however, this model in addition to that can help to understand the mental states and their physical manifestations through actors' bodies. It can also be suggested that the model itself is a form of migration (and the result of migration in some ways).

(b) Unlike the evidence discussed in previous case studies, Bollywood songs and music do not seem to narrate the story of British South Asians in this play. Chohan portrays (British) Asian migrants' lives without glamorizing them; rather she depicts complicated legal and social concerns that affect the lives of three characters in the play. Therefore, it can be argued that the use of Bollywood songs and music is the director's highly personal, aesthetic and commercial decision which might affect the popular perception generating stereotypes around nation (perhaps India through Bollywoodised productions), identity (British South Asian narratives) and popular culture (Bollywood and British Asian theatre).

The question could be asked as to whether this evolved model of analysis can be applied to productions other than British South Asian theatre. Can the actors' bodily manifestation be examined according to the *Natyashastra* in a different cultural context other than British South Asian? In order to answer this question, I examine and test the evolved model in the next case study: *Where Did I Leave My Purdah* in which that director's choice to employ a Hindi film as a reference point for acting seems to have shifted the emphasis of *rasa*.

Part 2: Contemporary Indian theatre in English: *Where Did I Leave My Purdah*

Introduction

The previous case studies have examined the model in its analysis of British South Asian cultural contexts. The model has evolved in this process and in order to apply it to contexts other than the British South Asian, I analyse Lillete Dubey's Prime Time Theatre Company's production of Mahesh Dattani's *Where Did I Leave My Purdah* (2013). As mentioned earlier in the introduction, I intend to test the model in a different cultural context in order to make the model applicable and useable in diverse cultural contexts just as Pavis' work sought to. My previous knowledge and understanding of Indian theatre and discourse on Indian drama (in English and in regional languages) in pre and post 1947 contexts has helped to make my choice for this production analysis. During my field trip to India, I attended the Bharat Rang Mahotsav (International Theatre Festival) organized by the National School of Drama, New Delhi, in January 2013. I saw some productions in different Indian regional languages such as Hindi, Bengali, and Marathi; however, the translation of production texts and critical published literature was a challenge. To overcome this language barrier, I also viewed productions (including a Parsi theatre production¹⁵⁴ and traditional Bhavai performance) in my native language (Gujarati), but the translations of critical literature and production remained a daunting task. While reviewing the literature and viewing the productions as mentioned in Chapter Two, I found very limited production analysis of the Indian theatre in English. This was a huge gap in performance analysis in Indian theatre contexts. The choice of Dattani's play was an accidental one. I met Dattani at a seminar entitled 'India and South Africa: comparisons, confluences, contrasts' at King's College, London (5th and 6th October 2012) where he read his work. During the conversation, I briefed him about my research and he invited me to view the production of his play along with attending a national seminar on his work at Pune.

For a production analysis of contemporary Indian theatre in English, I start with the background and purpose of the play, in order to understand its

¹⁵⁴ Karanjia group's *Ghar, Ghoghro ne Ghotalo*. The only Parsi theatre performing in India at present.

historical context woven in the plot. For example, Kalidasa's play *Abhijnansakuntala*, portrays the partition of India and an anecdote on Zohra Sehgal, a veteran film actress who recently died. Secondly, I provide details of the production team, a synopsis of the play and an examination of the plot. Next, it analyses the *rasabhavas* manifested by the actors. Finally, it discusses the findings. The guiding questions for this analysis are: a) how do actors manifest *karuna*, *bhayanaka*, *hasya* and *raudrarasa*, and b) what are the roles of the playwright, actors and director in (re)shaping the focus of *bhavas*. This case study also takes into account the popular reception of the production and compares it with my analysis. Following the structure used in the previous case study, I seek to understand the ways in which the partition of India in 1947 and the purpose of the play are intertwined.

The Partition of India: A Historical Background

Dattani's play centres on Nazia Shahiba's migration from Pakistan to India during partition in 1947. The event of Partition¹⁵⁵ and subsequent violence has formed "a major collective memory recorded in Indian history" (Butalia, 1997, p. 90) with the bloodbath of Sikhs, Hindus and Muslims especially in the Punjab, now divided between India and Pakistan. In such violence, female bodies became sites for performing hatred by the 'other' communities. Dattani's play explores the aftermath of such violence and the rape of a mother, wife, the actor and her family of Nazia Sahiba.

Synopsis of Mahesh Dattani's *Where Did I Leave My Purdah*

During the production of *Shakuntala* in Lahore, the shouting of rioters is heard as they have come to kill Suhel, as he is a Hindu. Suhel goes out to calm them down but he is unsuccessful. In order to save Suhel from the rioters,

¹⁵⁵ See Bannerji, 2004, p. 3807 for violence; Brass (2006) for reasons of communal violence; Menon (2006, p. 30) and Gauri Viswanath and Salma Malik (2009, p. 67) for violence against women. Apart from these and other scholarly works on partition, there have been a number of theatrical performances on Indian Partition. For example, the Tamasha Theatre Company's *A Tainted Dawn* (1997), *The Other Side of Silence: Voices from the Partition of India*, (2000) scripted by B. Gauri and directed by Kirti Jain (2003) and Man Mela's production of *Umraan Langian Phabaan (A Lifetime On Tiptoes)* (2007); Amita Deepak Jha's *A Tryst with Destiny* (2012); Howard Brenton's recent play *Drawing the Line* (performed from 3rd December 2013 to 11th January 2014)

Nazia Sahiba, a theatre actor, kills one of the rioters. In order to save their lives collectively, Suhel, Nazia and Zarine left Lahore to Delhi by train. During this journey, Nazia was raped on the train. With Suhel, her co-actor and husband, she started her theatre company in Delhi, which performed Kalidasa's *Abhijnansakuntala*. Nazia performed Shakuntala, a hermitage girl and Suhel played Dushyant, the king. In the story of Shakuntala, Dushyant and Shakuntala fell in love and enjoyed their union prior to marriage¹⁵⁶. After the king left for his stately duties, Shakuntala was pregnant. In the meantime, thinking of her beloved, Shakuntala forgot to welcome a sage, Durvasa,¹⁵⁷ who cursed her with the person [Dushyant] that she was so deeply in thought of forgetting her. However, the sage also lessened the effect of the curse by stating that if she reminded him of any present given to her, he would recall her, and they could be reunited. However, Shakuntala lost the ring that Dushyant had gifted her as a token of their marriage. Under the effect of the curse, King Dushyant [performed by Suhel] rejected Shakuntala [performed by Nazia] and questioned her character. Nazia, too, was pregnant due to the rape during partition. For Suhel and Nazia, this was a culminating point of their difference as they reacted to their roles. Suhel divorced Nazia and took the child, Ruby. Ruby, as an adult, questions Nazia, her mother, about why she had abandoned her. Nazia reveals the facts of partition and her rape, hidden from Ruby, and they reconcile at the end of the play, Nazia accepting Ruby as her child.

Through Nazia's story, Dattani seems to provide the subjective impact of violence on women during the partition. Due to the neoteric history of partition, the play felt relevant because of the recent events¹⁵⁸, though these events were not in the focus.

¹⁵⁶ The marriage was actually performed according to a mythical Gandharva tradition. In this tradition, lovers exchange vows in order to consume their love. Based on the exchanges of vows, they later marry conventionally.

¹⁵⁷ A mythical character in the epic of *Mahabharata* who is angered easily.

¹⁵⁸ The rape case in New Delhi, prior to my visit on 16th December 2013 shook India and questioned the legal mechanisms in India. It also raised awareness campaigns across various media and was discussed across age, class and gender. This play with a rape scene and events of it might be an additional dimension.

Purpose and genesis of the play

Dubey commissioned Dattani to write a play highlighting Indian theatrical traditions from 1950s to contemporary times. During their initial discussions, Dattani perceived it as a “memory play”. While writing, Dattani also came across a few anecdotes about Zohra Sehgal (1912-2014), an Indian actor, who pursued her acting career with many challenges.

Dattani blended three different aspects together to write this “memory play”: a) fictional character of Nazia Sahiba and her four decades of performance, b) the theatrical device of selective amnesia from Kalidasa’s *Abhijnansakuntala* and c) the partition of India (Dattani, 2013). Dattani integrated the Sanskrit play with Sehgal’s personal involvement in theatre and Nazia’s refusal to visit her tainted past and affiliated characters in the play. Dattani observes,

I was also aware that my character did not want to go through memory, that she is actually being compelled to visit the past. She by herself wants to move on; she wants to draw a modern interpretation of *Shakuntala*. That is denial she has consciously put on herself as a means of survival. And I thought that if any play comes close to that it is Shakuntala’s story. And I chose of course *Abhijnansakuntala* as the counterpoint; it is the recognition of the remembrance of Shakuntala whereas in the original *Mahabharata* story, Durvasa’s curse does not exist, the whole ring episode was added by the playwright. So I found that very interesting. And also there was a little bit of information I had that loosely connected with Zohra Sehgal. Actually when Prithviraj Kapoor did *Shakuntala*, he casts Zohra’s sister as Shakuntala, not Zohra. (Dattani, 2013)

In short, Dattani chooses partition, Sanskrit drama, and the anecdote on Zohra Sehgal to write this play. Similarly, Dubey comments that her purpose was to “examine the history of Indian theatre” beginning from Veda and progressing to current times. Viewing “a very broad and ambitious idea”, it was narrowed down to *Shakuntala*:

... [we] paired it down which laid down to less so then it became one play and actually it was supposed to be a play at different points of time [...] you notice the first *Shakuntala* happens when in pre-independence and the second *Shakuntala* happens a few years after when she has a baby so time span became very short so we decided to not to do that so the

audience is going to know that now she is wearing sari and his costume is slightly different. (Dubey, 2013)

Shakuntala's theme of memory/forgetfulness and reconciliation remains at the centre with the additional impacts of partition. Partition highlights the differences between the traditions of theatre in India across a narrow period, where a character was part of pre- and post-Independence traditions. Dubey further clarifies that the purpose of the play was to have:

[...] [a] glimpse into the world of the theatre [...] the world of real life or reel life, stage life. It explores the life of a woman to be creatively fulfilled, the life she kinds of wants and what she has sacrificed or compromised to fulfil herself, which men may never feel. (Dubey, 2013)

In other words, Dubey seeks to present a female perspective of a theatre actor in various stages of her life. With this background information, it can be argued that Dattani and Dubey have moved from their earlier conceived production. The idea of the play seems to create its own trajectory when it goes into the production. Having discussed the purpose of the play and its historical background, I turn to discuss the production of the play.

Production Details: Venues, dates and audience

Produced by Lillete Dubey's Prime Time Theatre Company in Mumbai, the play opened on 30th October 2013 at the Tata Theatre, with national and international touring from 26th January onwards. I viewed the performance on 2nd February 2013 during the run at the *Indradhanush Mahotsav* [Rainbow Festival] 28th January to 3rd February 2013, at the Fine Arts Society in Chembur in Mumbai. The Society organises Indian classical music and dance concerts for its members in Mumbai. I also attended a national seminar on 'The Theatre of Mahesh Dattani' on 9th February 2013, organised by St. Meera's College for Girls in Pune, where the production of the play was part of the seminar. At both the venues, the play was performed in an auditorium. Though I had not

collected any demographic details of the audience, I observed a mixed-gender audience at both venues.

These details indicate the urban concentration of Indian theatre in English performed at specific venues. This concentration of the audience also directs attention towards the actor training schools located in these urban centres. Without aiming to discuss the actor training schools in such centres, I provide brief details about the cast from the production.

Cast

Lillete Dubey, trained by Barry John, plays the character of Nazia. Soni Razdan, trained at the Guildhall School of Music and Dance (London), performs Ruby, Nazia's daughter and Zarine, Nazia's sister. Sid Makkar plays Vinay, Assistant Director, Suhel, Nazia's husband and Dushyant. Neha Dubey enacts Shakuntala, young Nazia and Nikhat, Ruby's daughter. Neha Dubey is a trained psychotherapist and not a professionally trained actor; however, she has worked in many Hindi and English films. Priyanka Karunakaran plays a young actor and Gautami, a widow from the hermitage, and Ansuya, Shakuntala's friend. During my field trip to India (January 2013 to June 2013) I could only contact Neha and Lillete Dubey from the cast due to Sid and Priyanka's earlier commitments, and therefore I could not interview them in order to examine their roles. It is interesting to note that Mahesh Dattani wrote Nazia and Nikhat's character with Neha and Lillete Dubey in mind.

Mahesh Dattani (1958-)

Born on 7th August 1958 in Bangalore, Mahesh Dattani's family migrated from Porbandar (Gujarat) to Bangalore (Karnataka). Attracted to the "magical world of theatre" (Biswas, 2008) in his childhood, this led him during his college years to join Bangalore Little Theatre Group and participate actively in the workshops, directing and acting plays in early 80s. He was trained by Molly Andre at Alliance Française de Bangalore from 1984 to 1987. He has also been

trained in Bharatnatyam, an Indian classical dance form with Chandrabhaga Devi, and in ballet by Krishna Rao from 1986 to 1990.

As well as having such diverse roles in performing arts, in 1984, Dattani established his own English language theatre company named Playpen. The company gave him a background in theatre for his writing ventures (Mee, 2007, p. 156), where he performed Greek tragedies, modern classics and contemporary works. He directs the first performance of all of his written plays.

In 1986, he wrote his first full-length play in English, *Where There Is a Will*, for The Deccan Herald Play Festival. In 1998, Dattani won the Sahitya Akademi Award,¹⁵⁹ the highest literary award in India, for his *Final Solutions and Other Plays*, and for his outstanding contribution to the theatre in Indian English language, which he claims:

[...] is an Indian language [...] and [English theatre] is as relevant as any other language theatre in India. It's restricted to urban cities because that's where English is spoken, but then all language text-based theatre is restricted to a region where the language is spoken (Dattani, 2010).

In other words, Dattani identifies English as one language among many others in which it is acceptable to produce Indian theatre. He writes in English because he could not find many 'good' Indian plays written in English. As he reports to Ali in interview published online:

...there were no such stories about contemporary India or about the vibrant Indian community in the English language and this made me think. I wanted more plays written primarily in English (Ali, 2005).

Despite the limited practice of contemporary Indian theatre in English, interest in Dattani's play-texts have made him one of the most researched, discussed and popular contemporary Indian playwrights.

¹⁵⁹ "[Dattani's work] probes, tangled attitudes in contemporary India toward communal contribution to Indian drama in English". Sahitya Akademi citation quoted on the cover page of his *Collected Plays*, Mahesh Dattani, New Delhi, Penguin Books, 2000.

His plays often deal with socio-economic issues such as gender discrimination (*Tara*-1990, *Dance Like a Man*- 1989); religious communalism (*Final Solutions*-1991); homophobia (*Bravely Fought the Queen*-1991, radio play-*Do the Needful*-1997); child sexual abuse (*30 Days in September*-2001¹⁶⁰); homosexuality (*Seven Steps Around the Fire*-1999, *Muggy Night in Mumbai*-1998); consumerism (*Big Fat City*-2013), and cancer survivors (*Brief Candle*-2009). These plays portray vividly the reality of contemporary Indian society (Nair, n.d.) using Indian myths, rituals, traditions, history and contemporary issues such as love, happiness, sexual fulfilment, gender and identity. *Where Did I Leave My Purdah* probes the issues of identity after the trauma of partition and the rape of the lead female character, which changes her status individually and the position of females in society.

Mahesh Dattani made use of *Bharatnatyam* in his play *Dance Like A Man*, performed at the Music Academy auditorium in Chennai in 2002 and other Indian cities. This production toured in other cities such as New York and Edinburgh theatre festival, receiving considerable critical attention. The play, which has had over four hundred performances, registers the strong influences of “traditions, classical and folk, [which] survive in present-day theatre practice in spite of tremendous changes in content, style and performer audience relationships” (Shivaprakash, 2011, p. viii). However, Sanakaranarayanan (2002) criticises the production in the light of the *Bharatanatyam* dance inspired acting. She comments,

In the Lillete Dubey production, the sets and props on stage were too realistic and cluttered. The reproduction of an upper middle class drawing room reminded one of the Parsi plays, which try to do the same. The sets detracted the audience's attention without contributing anything to the actual play. The sets were dead as far as the play was concerned. They did not give any energy to the players. In fact, the stage only limited their movements and made them artificial (Sanakaranarayanan, 2002).

In other words, the influence of Parsi theatre and South Indian dance tradition were evident; however, it does not meet the ‘standards’ of either. As

¹⁶⁰ Manu Sharma, a research scholar, analysed this play using *rasa* theory; however, he applied it to the play-text (Sharma, 2014).

Sanakaranarayanan (2002) comments, a disappointing aspect of the play was the quality of acting,

...caricaturing of one of their kind. The net result was that the actors managed to get a few laughs out of the audience; but, they failed to bring out the pathos or irony built into the play (Sanakaranarayanan, 2002).

In short, the director seems to have failed to incorporate the traditional dance-based acting, and this perhaps changes the *rasa* of the play. This criticism of Dubey's production seems to stem from her efforts to experiment with different traditions of theatre practices that co-exist in contemporary Indian theatre.

It is clear that Dattani's plays are received well across the world and seem to portray a mix of contemporary nuances in Indian theatre, as discussed in Chapter Two; however, the performances of his plays in India seem limited to urban centres such as Mumbai, Delhi, Pune and Hyderabad. His collaborations with Lillete Dubey seem successful in terms of *Dance Like A Man* to which a very few critics such as Sanakaranarayanan, as mentioned above, show their concern. In the next section, I briefly examine Lillete Dubey's work.

Lillete Dubey (1953-)

Born on 7th September 1953 Lillete Dubey was educated in Pune, Delhi, and Lucknow. During her college days, her love of theatre began, which brought her to the theatre (Sawhney, 2002). Having been trained with Barry John, she began her acting career with Greek tragedies and classics (Bhatia, 2011) and performed in films¹⁶¹ (Bollywood as well as Hollywood). Her earliest performance was as Cecily in *The Importance of Being Ernest* by Oscar Wilde. Dubey has directed plays by Neil Simon, Tom Stoppard and Edward Albee.

She established her theatre company Primetime Theatre Company in 1991 in Mumbai, to showcase Indian drama written in English, and tour around the world. The purpose of establishing her own theatre company, she explains,

¹⁶¹ For example, Mira Nair's *Monsoon Wedding* (2001) as Pimmy Verma, Karan Johar's *Kal Ho Naa Ho* (2003) as Jaswinder 'Jazz' Kapoor and as Mrs Kapoor in *The Best Exotic Marigold Hotel* (2011)

was to show Indian writers with original Indian writing from India not just doing Indian production, and that you can take material from anywhere in the world and Indianise it, whether it is Shakespeare or anyone.. . And the second aim was to travel and take it abroad and see how does material from here play out in a place like London where there is very good theatre (Dubey, 2013).

That is to say, Dubey produces plays written in India and tours them in the major cities of the world to understand the possible readings of her productions. Such ambitious aims might allow her to collaborate with Indian playwrights to write content that is well-received. Based on her aims, it can be argued that she is interested in urban, elite and Indian writing in English (See Malini, 2012 and Nayak, 2012). Her desire to “engage” people with the “entertainment” of plays written in English from India seems to “intoxicate” her (Shedde, 2003).

Before moving to Mumbai in 2004, she was a founding member of Delhi's Theatre Action Group. She has directed *Womanly Voices* (2005) (*Utran* written by Wajeeda Tabassum, *Shishu* by Mahashweta Devi and *The Music Teacher* by Gita Mehta); *30 Days in September* (2007) (by Mahesh Dattani); *Sammy* (2009) (by Pratap Sharma), and *Wedding Album* (2009) (by Girish Karnad). The most notable among her performances is playing ‘Ratna’ in *Dance Like A Man* written by Mahesh Dattani, which has completed around 495 shows across the world. She collaborates with Dattani for the sixth time since 1993 in the production of *Where Did I Leave My Purdah*. With these brief details of the cast, playwright, and director, next section provides a detailed description of the stage design.

Stage design

Bhola Sharma designs the set, which was divided into spaces of past and present. The stage right is used as a vanity room for the first scene and later used as a green room. It is a raised platform with an old dark-brown tattered trunk filled with costumes and a wooden bench. This bench was used to show the moving train, as actors performed upon it while swaying to and fro. The up-stage and down-stage are used as a forest for movements while stage left was used as Nazia’s warehouse. When the actors are on the film set, it was lit with white and orange lights, while in the green room a dressing table mirror

with nine lights are lit. It is decorated with dark colours except for a flower print painting. Down-stage had a wooden chair and an old, aluminium blue-coloured trunk. Overall, the set design had simple props and it was easy to follow the movement of the characters.

Plot analysis (Table 44)

The performance of the play runs for eighty-five minutes and is written in scenes. Nazia revives her theatre company with the modern version of *Shakuntala*. This revival revisits her past, raising questions about her relationship with Ruby, Zarine, her sister and Suhel. These questions constitute the beginning (*Prarambha*), or the germ (*bija*) of the play, which is addressed in scene one.

In order to seek answers to her questions, Ruby claims that Zarine had played the role of Shakuntala, not Nazia. Ruby lures Nazia with sponsorship of her adaptation of Shakuntala and Nazia acknowledges the contribution of Zarine and Suhel to the company, which exposes Nazia hiding facts of her past.

Ruby's persistent inquiry into her parents' past forces Nazia to reveal the facts of her own life. Nazia discloses the facts of her being raped during their migration from Lahore to Delhi on the train. This episode partially releases the tensions between Ruby and Nazia, but it also indicates a rift between mother and daughter, to be resolved in the next stage.

Ruby's questions seem to be answered gradually. Ruby shows her anger towards Nazia for abandoning her and so does Nikhat, Ruby's daughter. Ruby informs Nazia about the death of her husband, Suhel. This conveys certainty of attaining reconciliation (*niyata-phala Prapti*) as Nazia is forgiven from this scene onwards. Ruby also forgives her own daughter Nikhat for her negligence.

Nazia and Ruby reunite and apologise. The reasons for Zarine's death and Suhel's divorce of Nazia are unfolded to reveal the relationships among them. Zarine and Suhel are acknowledged for their contribution to the theatre

company and the production is revived, with Nikhat set to perform the role of Shakuntala. These events of death, abandonment, and reunion might suggest a strong portrayal of rasas such as *karuna* (sorrow) and *krodha* (anger) which are investigated in details in the next section.

Rasa Analysis

This section examines *rasas* I felt during the production, such as *karuna* (sorrow), *bhayanaka* (terror), *krodha* (anger) along with *sringara* (love) and *hasya* (laughter). First, I analyse the manifestation of *karuna* and *bhayanakarasa* followed by anger (*krodha*). Second, I examine *hasya* (laughter) which was manifested as *sringararasa*. Finally, I discuss how these *rasas* shift from playwright to director and how they were received.

Karuna and Bhayanakarasa (Pathetic and Terrible Sentiment)

Karunarasa results from bereavement, death, and the loss of a beloved. *Bhayanakarasa* is manifested through the limbs, actions, and the apprehension of danger (Table 10); it also strengthens *karunarasa*. I discuss how the actors manifested these two *rasas* using three events from the production including Suhel's death, partition, and Nazia's rape.

Suhel's arrival and death

Nazia was perturbed when Suhel called her after fifty years. She appears paralysed (*sthambha*, Table 1) with her *stambhana* gesture of the thighs (suspension of movement, Table 24). Her speaking is accompanied by *sranta* glance (eyelids down due to fatigue, narrowed corners of the eyes, fallen eyeballs, Table 4):

They just hide in a dark corner like a ghoulish and grab at you when you are not looking. And sometimes you have to beat the shit out of the ghoulish to make it crawl back into its dark corner¹⁶² (Dattani, 2013).

¹⁶² These lines were recorded during the performance and were transcribed later as per the requirements. I asked for the script from Dattani for the accuracy of these texts, which he gave me, though he was not sure which draft was used in the production. All the subsequent quotes are from this recording cited as (Dattani, 2013), otherwise stated.

Suhel's phone call reopens the old wounds:

You are sick and in a hospital and could do with some cash, right? [...] Oh good for you that you have sons who will pay for all that. Where are they? New Jersey or somewhere and they send you a couple of hundred dollars every month and call you and say 'I love you dad' [...] Where? Birmingham? [...] Look, stop babbling. You are babbling [...] You are not making any sense [...] Why do you call after fifty bloody years? To tell me you have sons in Birmingham? [...] But why? [...] Well, I don't want to see you. Sorry about that [...] Oh so you can still read. Yes, I am reviving the company. Is that why you want to come? So you can take credit for everything you didn't do? [...] Well you left me to handle the company on my own.

Later, this pain is aggravated when she receives the news of Suhel's death. She laments his arrival in her life, manifested with *nihancita* head gesture (two shoulders raised up with neck bent on one side, Table 9) along with baffled touch to her *samudgaka* lips (contracting lips and at rest, Table 14). Her pretentious anger (Table 2), and affection for Suhel are confirmed by her *khalva* belly (depressed, bent, Table 22) and sobbing. Her pleading with a shaky voice is manifested with *dina* glance (lowered eyelid slightly fallen, eyeballs slightly swollen and moving very slowly, Table 4), *karuna* glance (upper eyelids descend and eyeballs at rest, Table 6) and *dhuta* head gesture (slow movement of the head, Table 9). She also displays *ksama* cheek gesture (fallen cheeks, depressed, Table 13), *rakta* face (reddened face, Table 17) and *vivrta* mouth gesture (the mouth with the lips kept apart, Table 16). Her pathetic feelings are also observed in her *ayata* posture (right foot in *sama* and the left foot obliquely placed, the left side of waist raised, Table 29) along with the gait, slow tempo and measured steps (Table 33). The mental state of losing Suhel and its pain and suffering could also be noticed in her use of paralinguistic features such as low notes (Table 39), grave, low, and slow intonation (Table 40) and slow tempo (Table 43). Thus, Suhel's return and his subsequent death unfold the painful narratives evoking *karunarasa*. Despite her attempts to forget the events of her rape and partition, Nazia has to face them.

Rape and Partition

The rape and partition evoke *bhayanakarasa*. Nazia narrates the reasons why she migrated from Pakistan to India amidst the violence, as shown in the still picture 3 below.

Image Removed Due to Copyright
Still Picture 3¹⁶³: Rushing up for Delhi

In the above still picture, Zarine (standing order from left to right), Suhel, young Nazia, and an actor (sitting behind the trunk) are fearful, and they prepared to leave Lahore for Delhi in a hurry. Nazia has killed a rioter off stage, who came to attack Suhel, a Hindu, and the subsequent violence is the reason for her evoking *bhayanakarasa*. This is displayed by *bhayanvita* glance (eyes wide open, Table 4), *trsta* glance (eyelids drawn up with trembling eyeballs, Table 5), and *kampita* head gesture (head moving quickly and copiously, Table 9). Suhel, meanwhile, uses *vidhuta* head gesture (quick movement of the head, Table 9) and Zarine employs *avadhuta* head gesture (head downward once, Table 9), and *kuncita* cheeks gesture (narrowed down, contracted, Table 13). Furthermore, all performers display the expression of hurry with *chinna* gesture of the waist (turning the middle part of the waist, Table 23). It is furthered by Zarine's *vivartana* thigh gesture (drawing the heel inwards, Table 24).

¹⁶³ © Prime Time Theatre Company and all the subsequently pictures in this case study. I am thankful to Lillete Dubey for providing these pictures for this study.

The picture 4 below captures Nazia's pain, despair and fear while she narrates the rape.

Image Removed Due to Copyright
Still Picture 4 : Rape narrative

Her despair could be seen in her manifestation of *visana* gesture (eyelids drawn wide apart, no winking and slightly motionless eyeballs, Table 5), and she exhibits her anxiety through *sunya* glance (weak, motionless eyeballs, non-attention to external objects or people and turning to space, Table 5). The pain could be seen in her *dhuta* head gesture (slow movement of the head, Table 9), *ksama* (fallen cheeks, Table 13) and *kampana* (throbbing of lips, Table 14). These are enhanced further with *bhugna* mouth gesture (mouth slightly spread out, Table 16), *trysra* neck gesture (neck with the face turned sideways, Table 18), *abhugna* breast gesture (the breast lowered, back high, shoulders slightly bent and at times loose, Table 20) and *khalva* belly gesture (depressed, bent belly, Table 22). She describes the event thus:

The entire train was filled with Hindus migrating to India [...] The train to Delhi from Karachi [...] The infamous Flying Mail 9 Down. Yes we were on it. We boarded the train at Lahore. Zarine, Suhel and I [...] The rioters wanted to kill everyone on the train full of Hindus. Except for us. [...] The train arrived across the border. Filled with bodies. On the train was written in blood 'A gift from Pakistan. For all the wrong you have done'. Blood from [...] bodies spilling out of the train. Suhel went first, to the bogey we were in. He couldn't – he wouldn't tell who Zarine was. Even her clothes were bloodied. He called me [...] I saw her hand. On her finger [...]

The ring with the inscription from the Koran. I recognised the ring. I recognized Zarine. Only just then. She was killed by her own people.

Narrating her traumatic past, Nazia exhibits *bhayanvita* glance (eyes wide open, Table 4), *vipluta* glance (eyelids tremble then motionless and eyeballs disturbed, Table 5) and *niskramana* glance (eyeballs going out, Table 7). This monologue is supported with *vikrsta* nose gesture (blown lobes, Table 12), *rakta* face (reddened face, Table 17), *kampana* gesture of the lower lip (throbbing of the lips, Table 14) and *kampana* gesture with the thighs (raising and lowering the heels repeatedly, Table 24). She also uses high notes (Table 39), excited-high intonation (Table 40), trembling (Table 42), change of colour (putting pressure on artery, Table 1) and hysterical mood (combination of smiling, weeping and sorrow, Table 2). The rape narration explains the missing links to Ruby and Nikhat, who manifested horripilation (Table 1) and *kuncita* cheek gestures (Table 13). Nazia further narrates:

You see [...] I was still wearing that piece of black cloth. But we were in another country, with a different set of demons. They came at us. They came at me. They pushed me down behind the bushes, five or six or seven, eight of them. I don't know. They tore at my clothes and at my flesh. All I could think isn't Suhel saving me? These are his people! I stopped looking at those eyes, so much anger and hatred! Hell bent upon humiliating me. I stared back with hatred too, but they hurt me even more till- I stopped looking into their eyes.

The sexual assault from the past is performed by manifesting *bhayanvita* glance (eyes widely open, eyeballs mobile in fear and away from the centre of eyes, Table 4), and *trasta* glance (eyelids drawn up in fear, trembling eyeballs, full-blown middle of eyes, Table 5). She also exhibits *bhayanaka* glance (eyelids drawn up, fixed and eyeballs gleaming and turning up, Table 6) and *valana* glance of the eyeballs (eyeballs moving quickly, Table 7) with *bhrukuti* (knitting eyebrows, Table 11). These gestures are accompanied by *kuttana* chin gesture (upper teeth in conflict with the lower ones, Table 15), *abhugna* (breasts lowered, back high, shoulders slightly bent and at times loose) and *prakampita* breast gestures (breast incessantly heaved up and down, Table 20). Also, such a traumatic and humiliating narration results in grave-low (Table 39) and fast-slow (Table 40) intonation.

The rape narration acknowledges Nazia as Ruby's mother and Suhel as her foster father. Arousing *karunarasa*, this acknowledgement as a mother is manifested with the gait of an aged woman using grave-low intonation (Table 40), grave notes (Table 39) and slow tempo (Table 43):

You were born [...] I didn't want to hold you! I couldn't look at you, without all that coming back! You were my flesh, wounded, humiliated. I didn't cry when you came out! I was relieved- that the tapeworms infesting my belly left by those pigs who ate my flesh, were out of my body. When Suhel gave you to me, I could not hold you. I told him to take you away from me! He thought that if I held you everything will be all right. He persisted and I resisted. He did not understand that if I held you – that I could just take [my] veil, wrap it around your neck and snap that tiny neck – get rid of you, my pain. Not because I hated you, but because I hated myself [...] Even today when I look at you [...] It comes back. I tried really hard to forget. I tried. And I will keep trying. Help me. Just leave me alone!

Ruby also narrates how Suhel provided Nazia extra time to show her motherly love for the new born baby during two scenes which strengthened *karunarasa*. Ruby shows her sorrow with *dina* glance (lowered eyelid slightly fallen, slightly swollen eyeballs moving very slowly Table 4). However, Nazia does not want any "pity" as she revealed her contempt for herself with *udvahi* mouth gesture (mouth turned up, Table 16), *vivartana* lower lip gesture (narrowing down lips, Table 14) and slow-excited, low-pitched intonation (Table 40). Such contempt for herself and for Ruby deeply echoes her anger for the rape and Suhel's mysterious non-action in the situation. From this description, it is clear that events of partition, rape and abandonment are hidden deliberately. Before they are known, the characters manifest anger for each other.

***Raudrarasa* (anger)**

Anger is one of the manifested *rasabhava*. Suhel's mysterious behaviour during the partition has affected Nazia and his own life later. In the play and in subsequent interviews with Dattani and Dubey, both the playwright and director explained that they did not concentrate on Suhel's passivity and disappearance, as that was irrelevant to them. Instead, they focused on Nazia's plight in the event of partition. Therefore, this analysis is centred on Nazia's anger only.

Nazia (as Shakuntala) has perceived Dushyant's rejection as Suhel's own. This rejection plays a vital role after the event of the rape. During one of the performances of Shakuntala, Suhel asks Nazia to put more "feeling" into the scene with *malina* (pale) glance (ends of eyelashes, non-shaking, ends of the eyes half shut, Table 5). However, Nazia complains:

[...] in the court – when you spurn me, the look in your eyes! You mean every word you say! I know where that comes from. It all comes back! I cringe at your touch. When you reject me in the court, I wish I could wipe out every memory of you, Zarine and... [The rape, Suhel's disappearance] .

Nazia shows her anger and wishes she could "wring" Suhel's neck. She blames him, as he "did nothing to stop it [the rape]. Nazia displays her intolerance with *vikosa* glance (eyelids wide open no winking, mobile eyeballs, Table 5), *kampita* head gesture (moving the head copiously and quickly, Table 9), and *bhrukuti* eyebrows (raising the root of the eyebrows, Table 11). Nazia could not tolerate Suhel's failure as "[n]othing has happened to him". The husband and wife, as professional actors, could not discuss what has happened. In this case, it seems that the gap between them widens, affecting the roles they played, especially Nazia. Suhel's suggestions seem to be more like intolerable blames than advice. At times, Suhel wants Nazia to "come out" of her traumatic past, but Nazia could see Dushyant (Suhel) "accusing" her:

Move on? I am trying – trying to do that, but you keep reminding me of what happened [...] I just have to look at you and it all comes back! I can't play Shakuntala because of you. The first time I see you as Dushyant, I look away because it reminds me that I once made the mistake of falling in love with you. When you kill the bee it reminds me that I killed for you. When you take me in your arms as Dushyant I – I want to throw up!

The anger in the above scene culminates in the divorce as Suhel declared '*talaaq* [divorce]' and thrice using *akekara* glance (half-winking, slightly contracted eyelids and the corner of the eyes and then joined them together, eyeballs turned up repeatedly, Table 5). He indicates their separation through his *vahita* neck gesture (the neck with the face turned sideways, Table 18), *vivartana* side gesture (sacrum turned around, Table 21), walking with slow steps, depressed belly, and slow movement of hands and feet. Therefore,

Suhel's passivity at the time of the rape and his mysterious disappearance leaving Nazia are two causes of Nazia's anger.

If Nazia is angry due to her rape and divorced, then Ruby's anger is due to non-recognition and abandonment. The tensions between Ruby and Nazia emerged from the very first scene; evident in Ruby's addressing of Nazia as her "aunt". The push and pull of their relationship could be understood by their use of paralinguistic features such as grave-slow notes (Table 39), low, and grave intonation, which is slow, excited and of low pitch (Table 40). Determining the rightful owner of Shakuntala's costumes causes tensions between them. Nazia rejects Ruby's claim that Shakuntala's costume was really Zarine's with *abhitapta* glance (slowly moving eyeballs, movement of the eyelids, Table 5).

Nazia could not bear Ruby's presence, knowing that she is her daughter. She uses *kuncita* glance (contracted eyeballs with bent eyelashes, Table 5) to show her anger. Their "stare" and "glare" at each other could be observed with their manifestation of *kruddha* glance (motionless eyelids, drawn up, eyeballs immobile and turned up with knitted eyebrows, Table 4) and *raudri* glance (rough eyeballs, red, raised eyelids are still and eyeballs knitted, Table 6) along with *unmesa* and *nimesa* gestures of the eyelids (separating the eyelids, Table 8). Provoked, Ruby shows agitation with *vibhranta* glance (moving eyeballs and eyelids, wide open, full open eyes, Table 5), and *virarasa* through *vira*-heroic glance (bright, fully open agitated serious eyeballs at the centre of the eye, Table 6). She shows concern for Zarine with *samudvrtta* (raised eyebrows), *anuvrtta* glance (observing carefully, Table 7) along with *kampita* head gesture (moving the head quickly and copiously, Table 9), and *utksepa* eyebrows (raising the eyebrows simultaneously, Table 11). These are accompanied by *vikrsta* nose gesture (lobes are blown, Table 12), *vivartana* lip gesture (narrowed down lips, Table 14), *chinna* gesture of the chin (two lips very closely meet each other, Table 15) and *vinivrtta* gesture (spreading out of the mouth, Table 16).

Ruby also accuses Nazia of "killing" Zarine on and off the stage. Noticing the "blank out" of names from the poster of *Shakuntala* performed in Delhi in 1950, Ruby threatens to expose her:

Who is to know what happened sixty years ago? Everyone is dead. And when they were alive they were too scared of you. So they let you take all the credit after my mother died [...] I won't let you now. I will reveal how devious and crooked you are. You will be stripped of all your awards. Your name will be mud (Dattani, 2013).

So Ruby pretends that Zarine is her mother. But she also knows that Nazia has given her birth and rejects her as she was born of rape. Ruby thinks that she has nothing to do with that and holds Nazia responsible for her rejection. She also knows that Zarine played Shakuntala, not Nazia. With the above threat, Ruby wants Nazia to tell the truth about her parentage. Nazia rejects Ruby's argument that Zarine and Suhel had an affair and that Suhel was her father. This rejection also infuriates Ruby, which she manifests with *sankita* glance (once moved, once at rest, slightly raised, obliquely open and timid eyeballs, Table 5), and *akampita* head gesture (moving the head slowly up and down, Table 9). Ruby exhibits her impatience and anxiety with *sunya* glance (weak, motionless eyeballs, and eyelids in ordinary position, non-attentive to external objects and turns to space, Table 5). Further, these states are enhanced with *ancita* head gesture (neck is slightly bent on one side, Table 9), *manda* nose gesture (lobes are at rest, Table 12), and *bhugna* mouth gesture (the mouth slightly spread out, Table 16). Ruby shows her despair and anger with *vikosa* glance (eyelids wide open, no winking, mobile eyeballs, Table 5), *udvahi* mouth gesture (the mouth turned up, Table 16) and *sthambhana* gesture of the thighs (suspension of movements, Table 24) with a low note (Table 39) progressing to high, excited and fast intonation (Table 40) along with a quick tempo (Table 43).

If Ruby is angry because of her abandoned status, Nikhat, Ruby's daughter, is angry due to Ruby's neglect of her. Nikhat, the personification of the lost ring¹⁶⁴, has been used as a theatrical device to remind Nazia of her

¹⁶⁴ Dubey comments, "It is an echo of Kalidasa's *Shakuntala*. She [Nikhat] is the ring. It is the beautiful the way he (Mahesh Dattani) [...] an object which she personified. It is an object just a ring and everything comes back. Similarly, it is her and now her spitting image of herself so he has taken an object and personified it" (Dubey, 2013). Nikhat is Nazia's daughter in the play and in real life too, Lillete Dubey (Nazia) is mother of Neha Dubey (Nikhat). Thus, in that sense Neha was reflecting Lillete's image thus, seen as a ring which reminds Nazia of her young age when she was raped which she wished to wipe out from her memory deliberately.

past, just as the ring was used to remind King Dushyant of his marriage to Shakuntala in Kalidasa's *Abhijnansakuntala*. Nikhat, played by Neha Dubey, daughter of Lillete Dubey, is a reminder to Nazia of her past. Finding Ruby's anger similar to hers, she expresses her agony and pain:

I held the same anger against you. You didn't notice my anger because you were too angry yourself, at your mother for dying and leaving you in hell [...] you gave what you got. [...] There was that whole week when you would give me my lunch box without packing my lunch in it, and at lunch break, I would open an empty lunch box. [...] I was angry too. (Dattani, 2013)

Nikhat manifests her anger with a change of voice (broken and choking voice, Table 1), and *kruddha* glance (eyelids motionless, drawn up, eyeballs immobile and turned up, eyebrows knitted, Table 4). She also uses *kampita* head gesture (moving the head quickly and copiously, Table 9) *utksepa* eyebrows (raising the eyebrows simultaneously, Table 11), *chinna* gesture of chin (two tips very closely meet each other, Table 15) and *udvahi* gesture of mouth (the mouth turned up, Table 16). Though Nikhat, Ruby, and Nazia are reunited at the end of the play, their reunification evoked *karunarasa*. However, what is interesting is that some of the incidents caused *hasyarasa*, including the manifestation of *ratibhava*. Despite this *rasa* being not the focus of the plot, some comments and scenes have been highlighted as the main focus of the play and reviewers term this play as a comedy. In the light of such reviews, I examine *hasyarasa* in the next section.

***Hasyarasa* (laughter)**

Hasyarasa, according to the *Natyashastra*, is manifested through limbs and actions (Table 10). Nazia has forgotten her painful past of forty years. Enjoying life at eighty, Nazia is shown playing a prank on her co-workers, suggesting her enjoyment of life in the fullest sense, and this emerges as one of the main sources of humour in the play. There are a few moments in the production which evoke laughter in the audience; however, these moments are loaded with past references which stimulates *hasya* instead of *karunarasa*. Instead of referring to these moments of the productions, I discuss how *hasyarasa* (laughter) is manifested in specific moments of the production,

including the very first scene in Nazia's vanity room and the lilting dialogue delivery while performing Shakuntala.

Nazia waits for Vinay, an assistant director, to escort her to a film set. She faints to win the bet that Vinay might kiss her on lips. She manifests her fainting with *sthambha* (paralysis) temperamental state (Table 1) *sama* lying down posture (Table 29) with *abhugna* (the breast lowered, back high, shoulders slightly bent and at times loose) and *udvahita* gestures (the breast raised up, Table 20). Nazia performs her sickness with hysterical mood (fainting) (Table 2) through mimicking sleep for comic sentiment. Surprised and perspiring, Vinay shows his anxiety and attempts first aid with mouth-to-mouth resuscitation. This is performed with *purna* belly (Table 22) and *nata* shank gesture (the knee bent, Table 25). Winning the bet, Nazia exhibits her joy through *hrsta* glance (moving, slightly bent, eyeballs not wholly visible winks, Table 4), and *prasarita* gesture with sides (the stretching of the side in their direction, Table 21). In addition, she also uses *nihancita* head gesture (two shoulders raised up with the neck bent on one side, Table 9), *kuncita* eyebrows (slightly bending of eyebrows one by one, Table 11), *vikunita* (contracted nose, Table 12) and *purna* cheek gestures (full blown cheeks, Table 13).

Nazia labels Vinay as “gay” which excites laughter in the audience and makes Vinay ashamed. He manifests this with *lajjanvita* glance (ends of the eyelashes bent slightly, upper eyelid, descending in shyness, lowered eyeballs, Table 5) along with *bhugna* mouth gesture (the mouth slightly spread out, Table 16) and his colour of the face is *rakta* (reddened, Table 17). Vinay denies that he is ‘gay’ with slow note (Table 39), grave and low intonation (Table 40) with a medium tempo (Table 43) and slow intonation (Table 40); however, Nazia exercises quick tempo (Table 43), excited intonation (Table 40), and slow, excited and low pitch to represent mental deliberation (Table 39).

Hasyarasa is also evident in the lilting delivery of the dialogues, body movements and some verbal exchanges. As discussed earlier, *Shakuntala* is performed within the production to refer to Nazia's past. One such reference is a romantic scene between Shakuntala (young Nazia), and Dushyant (Suhel), as shown in the still picture 5 below:

Image Removed Due to Copyright
Still Picture 5 Romance between Shakuntala and Dushyant

In Kalidasa's play, Dushyant fell in love at first sight with Shakuntala, who reciprocated with similar feelings. Young Nazia, played by Neha Dubey, displays *lalita* glance (sweet, contracted at the end of the eyes, smiling and movement of eyes, Table 5) and *nihancita* head gesture (two shoulders raised up with neck bent on one side, Table 9). She also uses *utksepa* eyebrow gesture (raising the eyebrows, Table 11), *visarga* lip gesture (spreading out of lips, Table 14), *udvahi* mouth gesture (mouth turned up, Table 16) and *prasanna* face (bright face, Table 17). Dushyant could be seen with *prasanna* face (bright face, Table 17), *nata* face (face bent down, Table 18), *phulla* cheek gesture (cheeks are raised, Table 13) and *visarga* lip gesture (spreading out the lips, Table 14). However, both characters seem to manifest amorous gestures, making the audience laugh during such a romantic scene. I analyse this aspect later in the discussion section, as it relates to the director's use of a Hindi film as a reference point for acting styles as practised in the early 1940s in India. Despite its occasional occurrences during the performance, *sringararasa*, though perceived as *hasyarasa*, appears to have relieved the audience from the *karuna* and *krodharasa*. Such findings suggest a shift in the reception of *rasas* which requires a fuller investigation of the audience analysis at two sites (Mumbai and London) of performance. Instead of proceeding with audience analysis, I seek to understand and discuss how the playwright and director view this shift.

Discussion

The aim of this case study was to test the model that evolved through the three case studies in Part 1 of this Chapter. This case study analysed a) the actors' manifestation of *karunarasa*, *bhayanakarasa* and *krodharasa*, b) how the audience received *sringararasa* as *hasyarasa* and c) how *rasas* shift from playwright to director, director to actors and finally to the audience.

Karunarasa is the dominant *rasa* in this production; however, Dattani denies that he wanted it to be the prominent *rasa* in the play. He argues:

Karuna is I think the *rasa* developed more by director. I don't see it as the dominant *rasa* [...] the character does not have any sense of self-pity. And I don't think the ideas evoke pity either but of course if that is the way audience receives, it is there. But my focus was definitely on the drama of anger and love (Dattani, 2013).

In other words, Dattani inclines to portray *krodha* and *sringara* as the dominant *rasas* from the story of *Shakuntala*. Dattani suggests that one of the possible reasons for this difference, after viewing the production, could be that:

[...] we are so close to partition [...] one generation away from it. Although I don't really see the play as being about partition, it is the life and times of this woman actress she went through her personal life and the whole story of *Shakuntala* which is all about love-*sringara* and its certain reading of that text as well which comes in there through the story of Nazia as well. That's how I wrote it. But I have to admit that the most audiences find the sympathy with the character which is fine because so much of writing is subliminal without realising it you are its own destiny (Dattani, 2013).

In other words, the reading of Nazia's life against the backdrop of the partition and rape might have allowed the dominance of *karunarasa*. Importantly, Dattani suggests that his conscious attempt to portray love and anger is subsumed by his subconscious narration of Nazia's plight. On the other hand, Dubey read the play as being about a mother-daughter relationship against the backdrop of rape and partition. She comments,

[...] it focuses on something not just the rape [...] it points to such a complex psychological area that a mother should love her child. Any child that she has there is an unconditional love yet it comes of circumstances like this. [...] here is a living testimony of that rape every time she looks at Ruby even though she has gone into denial of course it is a reminder of the rape. [...] such a horrible reminder of what she had to endure and yet she is her child. I think that is wonderfully complex space that he has created [...] so I think the beauty of that complexity is so much moving (Dubey, 2013).

In other words, Dubey, as a female director and mother of two children, could sense the pathos in Nazia's situation. Such a conflicting relationship between mother and rape victim seems to have allowed Dubey to interpret *karunarasa* as the dominant *rasa*. This discussion with Dubey and Dattani strongly suggests that neither of them portrayed *hasyarasa* as the dominant *rasa*. Although this has been highlighted by reviewers in Mumbai as well as London. The discussion around this popular reception is discussed in the next section.

Is it a comedy?

The play is popularly received as a comedy in Mumbai and London. There are moments in which I could relish *hasyarasa*; however, these moments are loaded with painful past narratives, an aspect that seems to have been overlooked. As mentioned earlier, one of the purposes of the play is to show the ways in which Indian performances evolved from the 1950s to the 1990s, which was narrowed down to the production of *Shakuntala* pre- and post-Indian independence. Instead of watching theatrical performances, Dubey asks her actors (except Sony Razdan who played Ruby Thakur, as she was not part of the *Shakuntala* performance within the play) to watch V. Shantaram's Hindi film *Shakuntala*, which was produced in 1943. This practice might have led to popular reception of the production as a comedy. Dubey responds,

I made the actors to see V. Shantaram's *Shakuntala* [...] the play is funny because it is very stylised [...] Now if you are doing something that belonged to the 40s, you see the difference and how theatre evolved.[...] How people were at the time, how they acted at that time.. If you go back to *Balgandharva*, you will find it very strange [...]. We were trying to be authentic rather than funny; if it is funny then it's fine, this is how it was, [...] By the second [version], we made it into a musical drama, very dramatic, melodramatic [...] If you [critics and reviewers] find it funny, that is fair enough we're not concerned with that, we aim to show it as it happened (Dubey, 2013).

Dubey embraces the influence of the Hindi film style of acting which prevailed in the 1940s. V. Shantaram seems to have followed Sanskrit theatre traditions in his film version of *Shakuntala*. The acting styles in the 1940s were highly

influenced by Parsi theatre practices.¹⁶⁵ The acting in this film was reviewed as "the unabashed naïveté of acting of the entire cast" (The New York Times, 1947). Dattani does not perceive Dubey's choice as he thought of it differently, with it being "more the company theatre tradition rather than the Sanskrit theatre tradition", as he further states:

My model definitely was company theatre not the Sanskrit classical drama. The company theatre [...] was again an interesting marriage of the classical tradition and the Parsi tradition as well as of melodrama. So they had these stock movements and lilting dialogue delivery, which is not very different from Sanskrit theatre [...] is very rigid way of speech. The dialogue has to be because of Sanskrit language has that but then I also said that I gave (her) full fledge flexibility how you want to do [...] Had it been in Sanskrit or even Hindustani because that was the language company theatre used, it may have been little different or easier to just follow the model of the company theatre. But in its authenticity if you look at the play it would have been done in Hindustani and the company theatre style which borrowed heavily from Parsi, nautanki etc (Dattani, 2013).

In short, Dattani wanted the production to use company theatrical practices (that the actors' gestures are taken from a non-*Natyashastra* based approach) but he does not have control over Dubey's choice. I will discuss this contradiction between Dubey and Dattani later in Chapter Four. However, both Dubey and Dattani share their views on tracing the historical developments in Indian theatre. Dubey's creative liberty to choose V. Shantaram's film over a Sanskrit, Parsi or company theatre model shifts *rasas* from *sringara* to *hasyarasa*. This different approach has made a significant change in the perception of the play.

Learning from Satinder Chohan's production, I also inquire into the collaborative creative conflict that might have shaped the production. Dattani states that he generally does not permit amendments to the script; however, the present script is the result of collaborative efforts with actors after the first reading and subsequent rehearsals. Dubey cites a specific and important example:

¹⁶⁵ From the research carried out for this study, it could be established that acting schools were few in India during 1940s. It seems that actors were trained either by Western schools of Acting (for example, RADA) or by Parsi theatres.

[A]very important scene between young Nazia and her husband which was a very dramatic scene. So, lots of points were not coming out in that. I mean right up to three or four shows, there was this feeling that some mention of that child [Nikhat] should be there. [...] It was not there in the original script at all. That was one big important thing. Take her away; I do not want to see her anymore. So everyone is very curious that who is she, what is she, why did she [Nazia] not want to see her [Ruby the child]. Plus their own relationship [Nazia and Suhel] the way he had written initially did not have enough of Nazia's vulnerability. That it was differently written and it was just not confrontation. It has also to go into vulnerable space where she feels. She does not understand and both of them I think that scene was there, it was very small but it was not underlined enough. This scene has to be much bigger so as to bring out the relationship. Relationship is very important and needs to be amplified much more and described much more. Many aspects as he was writing needs to be underlined more. (Dubey, 2013)

In short, Neha (trained as a psychologist), the actor, could not find the dramatic tensions between young Nazia and Suhel caused by the child born of the rape during rehearsals; she felt that some mention of Nazia's motherly affection for the child was needed, despite her hatred for the rape. Highlighting the tensions between the mother and daughter is crucial for the dramatic effects, which led to pathetic feelings. Based on the suggestions made by Neha Dubey, Dattani adds two scenes: 1) Young Nazia feeding her child (Ruby) during the break of a performance, with Suhel delaying the act and prolonging the break in order to allow Nazia to feed the baby and 2) Ruby has neglected her daughter, Nikhat, and her own pain and anger is narrated in parallel through her own story.

Dattani comments,

We did edit one section towards the ends where the granddaughter comes in. She has her own story. She accuses Ruby of neglecting her, because she is so caught up with her anger and this actually makes her neglect her own daughter. It is this realisation that makes Nazia see her wrong doing in having abandoned her child and how this has affected the next generation; that is when she tells the true story (Dattani, 2013).

In other words, Dattani's acceptance of actors' suggestions intensifies the pathetic feelings of Nazia's character. In addition, with that inclusion, Dattani seems to relate the effect of partition on three generations. This reshaping of the play might have altered the focus of the play from love and anger to

karunarasa. Though audience analysis is not undertaken here through the proposed model, the research suggests a potential application for the model in the reception of the audience as well. This case study, as in previous case studies on British South Asian theatre, has tested the model on Indian theatrical cultural contexts. The developed model indicates its potential applicability across two different cultures. The next section outlines what this model has revealed by testing it to a different cultural context.

What did the model reveal?

The aim of this case study was to examine what the model can reveal in an Indian cultural context. The proposed model that emerged provides three insights into the production analysis in the context of *Where Did I Leave My Purdah*. The first important observation could be a stratified analysis of theatre that includes acting, writing and directing. This three-layer approach could suggest an understanding of the complex communication processes taking shape. This learning can further coordinate a complex set of processes in theatre, such as commissioning, rehearsals and production from the *Natyashastra* perspective. With such renewed interest in the *Natyashastra*, the applications of this acting manual could be broadened.

Second, this model of analysis provides a better understanding of actors' internal states, which are manifested through their body, along with relating these physical manifestations to the overall production. This could suggest possibilities for deducing meaning from actors' internal states and relating them to others signs and codes presented during the production, taking into account the responses from the playwright and director.

Third, the model shows a negotiated relationship between the director, playwright and actors, which perhaps reshape the production during the *rasa* realisation process, which was conceived differently at the writing stage. The shifts in *rasa* were due to the fact that the director, playwright and actors have a good relationship. As mentioned earlier in the introduction, the rape incident in New Delhi appears to have provided a certain reading, focusing on the mother-daughter relationship. The melodramatic representation of this relationship was

projected through subliminal writing and therefore the characters' destinies were not in the hands of the playwright. The director's choice of a Hindi film to understand Indian theatre as part of the history of India could suggest (a) a lack of research and documentation of earlier theatre production and (b) the director's personal and strong relationship with films. Therefore, it can be argued based on this strong evidence that the model tested, developed and applied to a different cultural context still seems to provide similar results as were seen in Part One of this chapter, despite the cultural, training and other differences which the next section explores in detail.

Conclusion

It interests me to observe similar results of analysis concerning actors' bodily manifestations in these different cultural contexts. The analysis of *Where Did I Leave My Purdah* suggests that the *Natyashastra* could analyse 'gestemes'. The production analysis might suggest that the psychological states (*bhavas*) of actors (Higgins 2007) are processed through manifestation and gesticulation as well as paralinguistic features. This production analysis notes the ways in which *karunarasa* has been evoked and has influenced the meaning of the production, referring back to the entire performance. It also highlights the ways in which *rasa* shifts from playwright to audience in the light of the *rasa* realisation processes. Such shifts of *rasas* suggests that the playwright, director and actors negotiate their interpretations to collaborate in the production, during the writing and rehearsal processes. Despite their efforts to perform a narrative story with (a) specific *rasa*(s) through which the audience may (not) share their interpretations; the popular reception in India and London labelled the play as a 'comedy'.

As mentioned earlier, this research does not delve into audience analysis; however, these results encourage further audience analysis with this model in mind. Another significant finding was the concept of plot analysis based in the *Natyashastra*. Similarly to earlier production analyses, I find the concept of plot, as detailed in the Bharata's *Natyashastra* useful to understand the structure of this production. Thus, the proposed model aids in understanding production at different levels, with the manifesting of *rasabhava* by actors, the

conception of *bhavas* by the playwright, and the interpretation and reception of these *bhavas* by the director.

This chapter has started its investigation with the model in its early stages. The first case study on Gupta's *Wah! Wah! Girls* looked at *angikaabhinaya*, *aharyaabhinaya* and Bollywood songs and dances. The results of this case study implied a possibility to analyse acting from the *Natyashastra*; however, it also suggested that music and dances used in the British South Asian theatre needs a different approach as opposed to semiotic theories of performance analysis. Testing this evolved model on Verma and Kohli's *The Kanjoos*, the evidence of *angikaabhinaya*, *sattvikaabhinaya* and Bollywood songs and dances suggested similar results to the previous case study. This case study then allowed for the inclusion of the director and playwright into the model in order to understand the shifts taking place in the production. The third case study, Chohan's *Kabbadi Kabbadi*, permitted the involvement of actors in addition to the playwright and director. Following this evolved model so far, this case study looked at *angikaabhinaya* and *vacikaabhinaya*. Here, it revealed that the actors' manifestation of their mental states is an unconscious process and corresponds to descriptions of relevant *rasa* mentioned in the *Natyashastra*. These results have also questioned the different actors' training methods and refuted the claim that those mental states and their bodily manifestations can only be attained if actors are trained in the *Natyashastra*. The final case study in Part Two of the chapter tested the evolved model in a different cultural context. Results of Dattani's *Where Did I Leave My Purdah* suggests that the evolved model can be applied to a completely different cultural context, and that one can find similar results of actors' mental states being portrayed with relevant *rasabhava*. The inclusion of popular reviews, although brief, suggests the potential applicability of this model to audience analysis as well. Thus, the proposed model at the end of Chapter Three can be recommended as a model that can put forward an 'objective' analysis of theatre production. The following chapter explores some of the fresh insights the model has offered, and various issues that have arisen during the course of this study in more detail.

Chapter Four: Conclusion

Introduction

This study has demonstrated the relevance of the *Natyashastra*. Using four theatre productions from two cultural contexts, the study has provided a ‘holistic examination’ of theatre production by incorporating features from the available models of analysis and the *Natyashastra*. This final chapter evaluates the claim of a ‘holistic model of examination’ for theatre. The first section discusses the key problems, solutions and limitations of this study in the light of the research findings. The second part deals with the attempt to transpose the *Natyashastra* to other cultural contexts and while doing so, highlighting the intercultural and postcolonial theoretical concepts laid out by Pavis. Furthermore, this interest in the transposition of the *Natyashastra* inspires a range of questions including the issues of ethics, religion and cultural contexts. The third section explores the aesthetics of *rasabhava* in relation to these debates on bodymind, inner and outer manifestations, and the issue of subjectivity. The subsection discusses intricately connected concepts such as *abhinaya*, actor training and creative process, and current debates on bodymind. Following this, I discuss the research findings concerning British South Asian and Indian theatre in English, centred around the role of Bollywood. The final section of this conclusion lists future areas of research. The following section will explore the claim of ‘holistic examination of theatre’.

‘*Natyashastra*-based model’ of theatre

This research provides a ‘*Natyashastra*-based model of theatre’. The model provides a ‘holistic’ examination (Taylor 2005, p. 104) of theatre productions and identifies the limitations of a semiotic analysis as discussed in Chapter Three, using British South Asian and Indian theatre in English as case studies. Using *rasabhava*, four types of acting, and the *rasa* realisation process, this research devises a model as an explicit “system of organisation of meaning” (Pavis, 2013, p. 4). A key problem related to the analysis of actors’ psychophysical manifestations emerges in the current discourse on theatre analysis was emphasised in Chapter One. Investigating the relevance of the

Natyashastra in contemporary contexts has led to the discovery of potential applications of *rasabhava* concepts as a tool. This goes against the popular view that the treatise is limited to Indian classical dances such as Kathakali only.

This study conducted research on the *Natyashastra* with a view to use it as an apparatus for analysis. By instigating such research, this study has demonstrated the applicability of the *Natyashastra* in these analytical contexts and the ways in which the limitations of semiotic theories of theatre analysis can be overcome. This research has broken the prevalent inability to separate, dissect and then reconstruct actors' psychophysical manifestation using the highly codified language of the *Natyashastra*. Based on strong evidence discussed in Chapter Three, this study claims that the *Natyashastra*, despite having difficulty in separating the highly codified language of Indian classical dances, can be useful in performance analysis outside the discourse on *kathakalli* and Indian classical dances. Though this is the first implementation of subjective experimentation using the *Natyashastra* for research on separating elements of dance-drama, textual features will require further research in the future. The next section discusses the issue of subjectivity in *rasa* aesthetics and objective analysis.

***Rasa* aesthetics and subjectivity**

Rasa is a subjective experience and this study is limited to a degree by my own viewing, relishing and tasting of *rasas*, which are discussed in Chapter One. However, based on the analysis of *rasabhava* concepts in Chapter Three, which discussed actors' physical manifestation of their mental states (*bhavas*), these physical descriptors cannot be dependent upon an intimate knowledge of the *rasabhava* in order to interpret these responses. These descriptors relate to mental states that are expressed by bodies in specific conditions. For example, laughter or crying can be defined, but it is possible to differentiate between different kinds of laughter and crying. In order to interpret these manifestations, it seems that one can observe them as they are detailed in the *Natyashastra*. This study applied the *Natyashastra* in dramatic performances where the subjectivity of experiencing *rasa* and conducting an objective analysis

were difficult to achieve simultaneously. Bharata's *Natyashastra* has the scope to be applied in performance analysis despite its subjective approach, and there are further opportunities for researching its uses.

The ephemeral nature of theatre performance distinguishes the theatre critic from a literary critic in terms of the quality of the subjective experience. This study has demonstrated that literary theories risk combining two distinct disciplines (See Frye, 1957, p. 20; Merleau-Ponty, 1962, p. 61; Kernodle, 1967, p. 646). In distinguishing one from the other, David Rod discusses the inevitability of subjectivity in theatre criticism:

A literary critic can read a poem or novel once for pleasure and then go back and examine it thoughtfully, methodically, and critically; but the theatrical critic must find a way to combine the direct experience of performance with the critical examination of that performance - or, if the two are irreconcilably separate, then to do both separately at the same time. Under such conditions, it is difficult to see how subjective response can be kept out of theatrical criticism (Rod, 1988, p. 96).

Rod suggests that a theatre critic's views can be subjective and it is unlikely that this subjectivity can be overcome. Commenting upon this subjective/objective polarity, Pavis suggests "a simple notation of signs" which can "eliminate [the] spectator's subjective gaze" (Pavis, 1997, p.224). He also suggests that an elimination of subjectivity, and to consider the work of art as an "object", can be achieved through "a conceptual and methodological apparatus" (Pavis, 1997, p. 220). Similarly, Fischer-Lichte argues that analysis is based on the perceptions of a critic/spectator, and is shaped by different experiences (2014, p. 50, 54).

The *Natyashastra* has established that *rasa* is a subjective experience, and therefore each spectator's experience is personal, based on their own individual tastes and perceptions. Summarising Abhinavagupta's views on aesthetic experience, Kapila Vatsyayan remarks that, "The aesthetic experience is different from any ordinary experience, as it is not based on objective perception, but it is a subjective experience and realisation" (Vatsyayan, 1996,

p. 151). It is difficult to comment upon whether the audience or *saharadaya* in Bharata's time could relish the *rasas* as a trained audience, or if Bharata reflected upon a purely natural or casual emotional experience. In this complexity, it seems that I can conflate my position as a self-trained spectator-critic.

The concept of *rasa* emphasizes the subjectivity of art experience. As Meyer-Dinkgrafe (2002) succinctly puts it: "the experience of *rasa*, which is at the centre of Indian aesthetics, [...is] an aesthetic experience that is created within the spectator while watching the performance" (Meyer-Dinkgrafe, 2002, p. 78). *Rasa* allows the connoisseur to go beyond the limitations of the egocentric experience. Such experience depends upon the retelling (performing) of *bhavas* through the theatrical medium (or any form of performing arts). Enjoying similar mental states as those performed on the stage by actors, is what Bharata called *rasanubhuti* (experiencing *rasas*), the foundation of aesthetic experience. As mentioned in Chapter One, the connoisseur (*saharadaya*) relishes the actors' manifestations of *bhavas* which are highly subjective in nature and depend on individual tastes. This study has established that *rasa* is relished subjectively and is not imposed upon the audience. It does not originate from pre-existing experience, but instead comes from a collaboration between performers and spectators who already understand the *bhavas* (mental states) latent in themselves.

Zarrilli et.al. (2006) claims that *rasa* aesthetics operate at two levels: 1) the audience experiencing *rasa* through the actors' performance of *bhava* and 2) the result of the *rasa* realisation process (as discussed in Chapter One) involving playwright, director, actors and other theatre stakeholders. He further observes, "the 'seed' of *rasa* experience is implicit in a drama and made explicit by the actors as they perform" (Zarrilli, et. al, 2006, p. 131). Differentiating between Eastern and Western aesthetics, he remarks, "[Sanskrit theatre's] practitioners were not logo centric but concentrated on the means by which performance itself should evoke the proper aesthetic pleasure" (ibid. 134). Despite the differences between cultural and technical performance, the "experienc[e] [of] emotions" is shared by spectators and actors. (ibid. 224). These experiences can be "cultivated by certain psychophysical practices, this

can lead to an increasingly subtle, heightened level of bodymind integration, and unity” (Zarrilli, 2013, p. 151).

This subjective experience is drawn from a spectrum of interrelated *rasas*, rather than from a strict categorisation, and therefore this study could not be generalised to consider the rest of the audience. I found myself not only “immersed” and “attuned” with the characters but also “responding to the different flavours offered” (Zarrilli et. al. 2006, p. 224) by means of savouring the *bhava* performed; that is to say, if *hasyabhava* was performed, I laughed or smiled. Although it would not make sense to provide a systematic account of how my ability to appreciate the productions has been refined by my experiences, I am aware of how my appreciation of the nuances and production choices has increased, particularly through my use of the model and its tables.

As stated earlier, my cultural background and knowledge of the *Natyashastra*, which I learnt in the due course of this study, allowed me to interpret them in this way. Here, it can be highlighted that these “cultural codes”, (Whitmore, 1994, p. 9), from the *Natyashastra* have been segregated from the codes related to dance forms in order to understand “theatrical codes” which are “perfectly acceptable and perhaps even understandable” as suggested by Whitmore (1994, p. 9-10). However, Fischer-Lichte argues that “[t]he gestures and body movements of the actor have their cultural, not just theatrical, meanings”(Fischer-Lichte, 1997, p. 26). These varied meanings emerge from the play text, actor-director conversation, and critics’ insights. British-born Australian linguist Michael Halliday defined language “as a semiotic system not in the sense of a system of signs, but a systemic resource for meaning” (Halliday, 2003, p. 192). This process of meaning creation through language “constructs human experience” (Halliday, 2003, p. 217) and this “act of meaning is not the coding and transmitting of some pre-existing information or state of mind, but a critical component in a complex process of reality construction” (Halliday, 2003, p. 386). The *Natyashastra* in these contexts provides a resource for understanding meanings through the language of theatre codes rooted in the concept of embodying human experience. Daboo suggests:

What connects them is the centrality of action, sensory awareness, and 'becoming'. It is embodiment and relationship to the action, as well as the sensory field offered by the performance score, that creates the psychophysicalization of the character in the performance moment (Daboo, 2013, pp. 259-260).

What Daboo connects is the actors' and therefore the character's [human] experience performed on the stage. Despite having a different cultural context, this system of analysis can examine embodied human experience enacted on the stage. Such investigation can be subjective, so in order to understand other meanings and make the examination objective, the model includes theatre stakeholders who directly or indirectly influence the performance. This inclusion aligns with the concept of the *rasa* realisation process.

In Chapter One, the *rasa* realisation process has been discussed along with drawing parallels with Whitmore's basic communication model. Considering theatre as a communicative and creative process, the proposed model included actors, directors and playwrights. Inclusion of these stakeholders provides a better understanding of the creative processes involved in theatre, which helps to analyse the production. Though this inclusion happened gradually, the role of playwright and director helped to comprehend the shifts of *rasa* that take place. These changes can happen for many reasons, such as the perversion of Gandhian philosophy (as in *the Kanjoos* and *Kabbadi Kabbadi*), social tragedies (as in *Where Did I Leave My Purdah*) and use of Bollywood elements (as in *Wah! Wah! Girls* and *Where Did I Leave My Purdah*). Actors also play a crucial role in this movement of *rasas*, which interlinks creative negotiations, choices and tensions in the rehearsal room. However, the important insight that this model gained is how the actors' use personal research, imagery and the use of the play-texts to perform a character.

Through its development, design and testing, this model of analysis has responded to a need to theorize material production through articulating responses to live performances (Bharucha, 1993 and 2000), although only in theatre contexts. In addition, this study has paid critical attention to psychophysical acting (analysis of *rasabhava*) and the role played by imagination (for instance, Shalini Peiris and Asif Khan) as Zarrilli (2013, p. 33-

34) found in his recent studies. Further, Meyer-Dinkgrafe proposed to integrate theatre and consciousness in order to “resolve the dead-end” in the interculturalism debate (Meyer-Dinkgrafe, 2002, p. 71), specifically referring to Peter Brook’s *Mahabharata* in 1985 and the subsequent criticism of Bharucha (1993, 2000). This study takes a step toward integrating bodymind consciousness in theatre analysis using *Natyashastra*-based manifestation and can be seen as a postcolonial response to theatre analysis. In this sense, the study does not claim to present a fully coherent theory to the critical discourse but leaves scope for future refinements, adaptations and critical evaluations. These observations proffer a set of questions that are discussed below.

Can *bhava* analysis cross the boundaries of culture?

This section attempts to answer the question whether *bhava* analysis in theatre studies can move beyond the boundaries of culture. It looks at the criticality of prefixes attached to the concept of culture, human nature and manifestation of mental states.

Considering culture as a complex term to define, I turn to anthropology to seek an answer to this question. Hofstede’s three levels of uniqueness in human mental programming suggest that human nature is at the bottom of his pyramid; culture is in the middle and places personality at the top (Hofstede, 1991/1994, p. 6). His idea of human nature, which determines one’s physical and basic psychological functioning, can be of interest here. The actors in this study manifested their feelings and emotions to portray a specific personality, but at the middle level, culture modifies their performances.. A thin line can be drawn between the bottom and middle level to understand theatrical processes. In Pavis’ proposition, culture can have clear definitions, which is very problematic, and raises questions concerning appropriation and hybridity. Lo and Gilbert (2002) have challenged Pavis’ notion of culture through their model. These vibrant shifts between nature and culture, as Lo and Gilbert’s model suggests, can be manifested through the actors’ bodymind. Pavis’ hourglass and semiotic models of analysis cannot examine this. Pavis states:

[So] theatre, whether intercultural or not, is made of composite materials, is made of body and mind. This is the reason why the intercultural mix happens almost automatically. All theatre production is an intercultural production, which makes its analysis so difficult (Pavis, 2010, p. 14).

Moving beyond narrow definitions of culture and instead focusing on acting through the body and mind, Pavis touches the core of theatre analysis, highlighting the difficulty in analysing hybrid performances with a thin-line approach. Zarrilli instead outlined this thin line with his interdisciplinary and intercultural actor training and research. Contemporary (psychophysical) acting, as Zarrilli observes, “a) [is] highly diverse, b) [has] often been influenced by intercultural concepts and/or techniques, c) may be contradictory and d) [is] often idiosyncratic” (Zarrilli, 2013, p. 5). Within the two cities of London and Mumbai, both with different approaches to actor training, Zarrilli observes that, “contemporary theatre practices, [sic] are shaped within the crucible of a global, (largely) urban, cosmopolitan context, which is inherently multi-cultural and intercultural” (Zarrilli, 2013, p. 35). The collaborative process in arousing *bhava* can cross the binary boundaries of inter, intra and multiculturalism as Zarrilli exemplified by providing an example of Maya Krishna Rao’s work¹⁶⁶ (ibid., p. 90) and extending his understanding to the field of psychology. Kiran Kumar Salagame (2010) has examined the “systematic exposition of the analysis of the subjective experience of different emotions and ‘causes’ of emotions” (Kumar, 2011, p. 132). While empirical research in the sciences has presented a ‘universality’ of emotional expression from a biological perspective, the research in humanities has interrogated emotions and their expression based on culture. Sauter et. al (2010) in their experiment on emotions, published in *Proceedings of the National Academy of Science of the United States of America*, compared the reactions of Western participants to those of culturally isolated remote Namibian villages. Disa Sauter et. al. (2010) observes,

[...] emotions are psychological universals and constitute a set of basic, evolved functions that are shared by all humans. In addition, we demonstrate that several positive emotions are recognized within—but not across—cultural groups, which may suggest that affiliative social signals are shared primarily with in-group members (Sauter, et al., 2010, p. 2411).

¹⁶⁶ Maya Krishna Rao is a contemporary Indian performer trained in *Kathakalli*.

In spite of my disagreement with use of the term 'universal' here, there is value in the notion this research proposed, suggesting a basic level of shared emotions (that they are manifested biologically). But the emotions that make us feel accepted and part of a shared community, are more culturally insular, expressed within groups rather than universally. Narrowing this discussion to the field of theatre and performance studies, eminent scholars have turned to cognitive neuroscience. Meyer-Dinkgrafe (1996, p. 152), Schechner (2001, p.35), Zarrilli (2010 and 2013) and Loukes (2013) have explained *rasabhava* in reference to the central nervous system. However, this needs further interdisciplinary research.

Narrowing this discussion to the field of theatre and performance studies, Patrice Pavis' hourglass model, as discussed earlier in Chapter One, has inspired many debates. Daniel Daugherty's succinct comments on interculturalism with reference to *Kathakalli King Lear* seem useful:

The process of making Kathakalli King Lear was not the sand of an hourglass flowing from source to target culture. It was the widening swing of a pendulum. Both India and Europe were the intended cultures. Both India and England were the source cultures. The artists via their collaborative decisions and long terms dedication to the project filled the space in between (Daugherty, 2005, p. 68).

Daugherty's observation seems to refute Pavis' "one-way" (see Daugherty, 2005 and also Lo and Gilbert, 2002) transposition of culture (Daugherty, 2005, p.54). Similarly, Chapter Three of this study has demonstrated that it cannot be only "from East to West" (ibid) but that it is a "two-way" (Lo and Gilbert, 2002, p. 42) exchange of cultures. Daugherty's comments (2005, p. 66) on viewers' experience of *karunarasa*, despite linguistic and cultural barriers support the transposition of *Kathakalli* codes.

Pavis (2010) distinguished between intercultural and post-colonial theatre in his recent paper, 'Intercultural Theatre Today', later published as a book. Here, Pavis seems to have overlooked the mixing of 'Other' cultures into the 'mainstream', which resulted in hybridity of the intra, inter and multicultural nature of theatre. This is evident in two contrasting points. Firstly, he relates the practices of Grotowski, Barba and Brook to 'inter' or 'trans' cultural

practices, by referring them to “the universal similarity” (Pavis, 2010, p. 7). Secondly, he could not identify the cross-cultural exchanges taking place through the use of language (English in this case) and performing techniques of the Other culture (ibid., p. 8). These theatre practices, to which Pavis refers, seem “reactionary” and have “an acceptance of the commodification of culture” (ibid. p.6). However, there can be a third dimension to this: experimenting with one’s own culture, other available languages and cultures. It is possible to fuse several of the identities emerging from the separation of geo-political affiliations with “target culture”, while still remaining attached to a “source culture” (to use the terms Pavis suggested). Such allowance to the newly emerged hybrid cultural identity provides fluidity to move between two cultures constantly questions ‘self’ and ‘other’ practices.

Verma’s ‘Binglish’, Chohan’s Shera and Dattani’s Nikhat seem to act as evidence for cultural exchanges of such new identities. Similarly, through travelling (as in Pavankumar), displacement (as in Nazia) and migration (as in Soraya), these characters move not only between the cultures of India and England but also across a geo-political environment that allows them to explore the hybridity and shifts in identity. Verma’s *The Kanjoos* can be a “linguistic as well as geographical” (Pavis, 2010, p. 9) transposition towards globalised interculturalism. Verma’s production can be seen as “a new form of theatre” (ibid., p. 9) in which ‘Binglish’ allows him to fuse Indian, English and French identities. An English actor played an Indian character (Harjinder) adapted by British Asian and British-Scottish artists from Moliere’s French character (Harpagon), and these travels across cultures appear to embody a new identity on the stage. Furthermore, this play features “encounters between social geographies and cross-cultural [boundaries], [and] emphasises logicity and [the] inevitability of British/Asian relations in India subcontinent and in Britain” (Ukaegbu, 2013, p. 121). Thus, this work not only “speaks to Diaspora Asian communities and their host societies simultaneously” (ibid., p. 122) but reveals “two aesthetic ideals” through cross-culturalism and ‘Binglishing’ (Ibid. p. 133). Verma’s Binglish practice highlights the complications which Daboo has articulated relating to culture and the intercultural, “as there can be an over-simplification of the notion of ‘one’ culture interacting with ‘another’, and that the shifting boundaries of culture and forms are much more complex than this

singularity implies” (Daboo, 2013, p. 259). These global migration patterns, cultural exchanges and political interventions question the notion of target and source culture in twenty-first-century contexts. By taking this new approach to culture as a complex and dynamic political concept, this study ‘writes back’ by incorporating Indian and ‘Western’ forms of analysis and migrates from performing arts practices to an apparatus for theatre analysis. This discussion leads towards the consideration of the cultural transposition of the *Natyashastra*.

Can these manifestations be transposed?

By considering the relevance of Bharata’s *Natyashastra* in contemporary theatre studies discourse, this study has raised several questions pertaining to the cultural transposition of *rasabhava*. Specifically: Can the specific cultural manifestation of the *Natyashastra* be transposed to contemporary British South Asian and Indian theatre contexts? The complex comparison between Indian theatre and British South Asian theatre makes it difficult to answer this question. This analysis seems to result broadly in a comparison between Eastern and Western theatre practices as well as cultural studies, thus inheriting a problematic discourse.

Acknowledging these paradoxical debates in the field of theatre and performance studies, it is worth mentioning that Schechner (1998) suggested that through study of the *Natyashastra*, performance could be better understood. It is plausible to think of Schechner’s *rasabox* exercises and Zarrilli’s actor training as instances of the transpositioning of cultural contexts. David Mason (2006) criticises Schechner’s “misunderstanding” (Mason, 2006, p. 77) of the *Natyashastra* on three grounds: 1) an excessive sensuality not inherent in the *Natyashastra*, 2) erasure of the orthodox lines between performer and spectators, and 3) a romanticised notion of the *Natyashastra* (ibid., p. 70). However, it seems that Schechner could nonetheless transpose cultural manifestations of the *Natyashastra* to American theatre contexts, despite certain limitations.

In the British context, Zarrilli's actor training has transposed the cultural manifestation of the *Natyashastra* via his own training in *kalarippayattu* and *kathakalli*. Drawing evidence from his practices and published works, as discussed in Chapter One, it can be argued that Zarrilli has been able to transpose his training from Asian dance forms to theatre productions in British contexts. In doing so, he applies, adapts and translates his findings from Indian, Japanese and other cultural contexts into his theatre practice.

In this research context, Verma's reflections in an interview concerning *The Kanjoos*, he suggests that he had wanted a certain form and level of physical violence in the production, to reflect upon what he had experienced in India. Verma's perceptions of the physical violence in Moliere's text, and English actors' reluctance to perform that on the stage indicates further scope for the exploration of the politics of culture, as actors do not always embody and comply with the changes within these transitions (Pavis, 2010, p.10). This means that the changes occurred due to the accepted and popular societal norms as part of broader cultural practices. These practices seem to affect the transition in embodying Verma's interpretation of physical violence. Thus, Verma's "English" actors could not follow such physical violence.

Verma argues that translating the gestures described in the *Natyashastra* become meaningless when transposing them into another culture (Verma, 2012, quoted earlier). What Verma suggests is that only transposing those gestures with the description of *bhava* will be a futile endeavour. Instead, he allows actors to explore and interpret the meaning of the gestures and then enact them without using language. By working in tandem with verbal and non-verbal language, actors deduce the meaning through their own psyches and convey the meaning through physical expression. The meaning they decipher generates mental states or images of the message, which is then conveyed in gesture. In this sense, Verma's approach to the *Natyashastra* seems more acceptable than Schechner's *rasabox* exercises.

Similarly, Dattani stated that the actors' gestures are taken from a non-*Natyashastra* based approach, which is contradictory to what this study suggests. His statement seems to distinguish between acting style and

psychophysical manifestation. Dattani suggests that he wanted to perform this play according to the company model of acting, whereas Dubey adopted a Hindi movie based acting model. What this study has analysed is the gestures, postures and facial expressions that resulted from these two acting styles. This study has offered a *Natyashastra*-based analysis that uses the actors' process of internalisation followed by psychophysical manifestation to determine meaning and cultural value. This focus is considered far more relevant than the choices of the playwright, director, or actors without this base in the *Natyashastra*.

There was no conscious attempt to produce the cultural manifestation of the *Natyashastra* by actors and directors consulted in my interviews, despite the awareness of it shown by Verma and Dattani and to a lesser extent Dubey (who knew that there are nine *rasas* and that they were to do with the *Natyashastra*). These manifestations through bodymind appeared to have been created unconsciously by the actors' processes of interpreting the text within socio-historical and cultural contexts. The central element of this transposition is the actors' engagement with the text through bodymind. Thus, it can be argued that actors' manifestation and Bharata's specific cultural manifestations closely resemble each other. These manifestations are not chained entirely to the original treatise, as one might see explicitly in dance forms such as *Kathakalli*, but there are traces of both the cultural and the psychophysical within these manifestations.

This study has attempted to replace or transform 'emics' to 'etics' which Spencer-Oatey (2012) has explained in an on-line course on *Understanding Culture for Work*. Citing Pike's (1967) coinage¹⁶⁷ of 'etics' [universal cultural elements] and 'emics' [culture-specific, unique elements] (Spencer-Oatey, 2012, p. 12), she argues "etics and emics can co-exist" and that understanding of 'Culture' cannot be improved with compartmentalisation (ibid., p. 13). This argument in the context of my study is provocative, as British South Asian theatre¹⁶⁸ is highly categorised, as is contemporary Indian theatre in English.

¹⁶⁷ Pike, a linguist, defined etics from phonetics, which is sounds of all language, and emics from phonemics, which describes distinctive sounds that occur only in one language. (Franklin, 1996)

¹⁶⁸ See Svich, 2003, p. 101-102 and Daboo, 2012, p. 156-157. Both scholars find it difficult and complex to define the way this political term plays an important role in creating polarities in 'mainstream' theatre.

However, it can be suggested that the question of transposing the cultural manifestations of the *Natyashastra* into contemporary British and Indian theatre can be dealt with in terms of 'etics' but not so with 'emics'. This idea of sounds crossing these cultural boundaries can also be related to physical movement, which are also biological in nature. Bharata's *Natyashastra* has descriptions related to psychophysical manifestations, and the resulting tables have been used to analyse theatre productions. Thus, transposition of the *Natyashastra* gestures in productions does not suggest a mere imitation of what is described in the *Natyashastra*, but rather a careful analysis and understanding. The suggestions made through language are interpreted, and the resulting meanings are displayed through one's bodymind.

It is difficult to generalise in answering the question of transposition with just two cultures involved, and it raises another question: Do theatre actors (including film and television) across cultures express their feelings/emotions in a similar way? What is unique in their manifestations? Can the study of *Natyashastra* be applied to English pantomime, Greek tragedies or even American theatre? If so, what are the cultural/intercultural and philosophical implications? Moreover, can we develop acting styles based upon the *Natyashastra*, which "address our global, urban, multicultural, intercultural realities" (Zarrilli, 2013, p. 35)? Within this limited study, I could only attempt to develop a model of analysis, which highlighted a possible way to analyse a theatre production using two different cultural contexts, so although these larger questions remain a motivating factor, attention given to them in this study has been limited.

Question of ethics in transposition

This study has taken a risk in extracting religion and culture out of the *Natyashastra* and has applied its nuanced and micro psychophysical manifestation to different cultural contexts. From the beginnings of the Oriental Studies, back in the eighteenth century, perhaps beginning with Sir William Jones, scholars have strongly associated Sanskrit literature and the *Natyashastra* to the religion and culture of Hindus. In Chapter One, I have

already established that the *Natyashastra* can offer more than these views. This study provides an innovative engagement with the *Natyashastra*, which “imagines itself as a *shastra* of *prayoga* [experiment]” (Prasad, 2007, p. 100), in order to create a dialogue by placing it in different cultural contexts to understand its *shastric* (scientific) nature which Dennen specifies as “scientificness” (Dennen, 2010, p. 164).

Though there is a risk in such scientific experiment in extracting religious and cultural contexts, it allows use of the *Natyashastra* beyond the prescription of practices as found in various Indian classical dance forms such as *Bharatanatyam*, *Kathakali* and *kalaripayattu*. Within these dance forms, one can observe the fluidity of the description of practice and it is this inherent fluidity of *Natyashastra* that has allowed “manipulation [sic] by colonial administrators” (Prasad, 2007, p. 118). Further, this fluidity of the *shastric* rules can be placed in a constant conversation with contemporary theatre performances, which can initiate re-evaluation of the *Natyashastra*. Such assessment not only questions and challenges the historical mappings of the treatise but also articulates ‘holistic examination of theatre’ in which semiotics of theatre finds its limitations.

This fluidity of the *Natyashastra* allows for adaptation to suit contemporary theatre analysis by capturing the essence of *rasabhava*. However, dangers of such adaptations were averted to suit the need and objectives of this study with proper understanding and pre-testing. My own cultural background provided clarity and support in compressing the thirty-six chapters into fifty-two tables. These tables are then refined to forty-two in order to make a meaningful model of analysis. By conducting this experiential study, the model has gained an alternative point of view to analyse the aesthetics of theatre productions.

Aesthetics of contemporary theatre productions: Actor training, acting styles, and Creative process

The aesthetics of the *Natyashastra* emerge from relishing *rasas* relating to *bhavajagat* (a world of emotions). This model has captured “the experience of

aesthetic emotion and is thus applicable cross-culturally” (Hogan, 2003, p.40). It also can evaluate performing arts as a “harmonious whole” (Institute/1978, 2007, p.61) and thus distinguishes itself from other models of analysis. Each production elements functioned as a courier of *rasas* and has interdependence while evoking *rasa*.

Trained in the ‘Western’ school of acting, actors responded that they performed “the specific patterns of a ‘character’ in a given moment of a situation in a play” (Daboo, 2013, p. 162) in which they expressed “psychophysical” (see Zarrilli et. al. 2013) embodiment of a character. This model analysed various elements of the production using the *Natyashastra*. The following observations can be made:

1. With this model of analysis, an analyst can peep into the actors’ circle of concentration (Stanislavski, 1986 (1936), p. 82) which incorporates the imaginary life created by the actors using the five senses. This can be seen as getting an inside view of the process of acting, which is well-defined by Daboo: “It is in the merging of acting and imagination that an actor can forget their ‘self’, and be absorbed in the creative process of act-ing” (Daboo, 2013, p. 163). For instance, the analysis of Shalini Peiris’ performance revealed the ways in which Shalini, the person, imagined herself as a tiger to perform the character of Azadeh, and the ghost which, as Daboo suggests in her reading of Stanislavsky’s *An Actor Prepares*, can be a “creative state” (ibid.). Her gestures in the production seem to emanate from her own creation of an internal image of the character, and Loukes defines this internal image as gesture (2013, p. 219). Such results of internal views into actors’ psychophysical process can be significant in order to better to understand the creative process of acting and actors’ mental states.
2. This model of analysis reveals actors’ working through “subtext” that includes intonation, gesture, body posture, pauses and choices of action and tempo-rhythm (Moore, 1984, pp. 28, 41)(Benedetti, 1982, p. 48). For example, Shalini’s use of paralinguistic features has been analysed in her performance in Chohan’s *Kabbadi Kabbadi*.

Such findings confirm that actors' body acts as an instrument of communication and expressing mental states (*bhava*). This can be seen in Schechner's comparing of Western actor training with Bharata's *Natyashastra*:

Unlike Western performer training which assumes that emotions are epiphenomenal, the result of performing the proper actions within the right "given circumstances," Bharata believes that emotions are primary, fundamental. That these 8, or 9, *rasas* are the basic flavours of human experience; that what performer training does is give performers the means to directly experience themselves and convey to their partakers that experience (Schechner, 1998).

Schechner's observation directs attention towards the core of performing arts – expressing one's self. In the context of theatre, this can be a collaborative search for a common or shared expression of human experience.

As discussed in Chapter One, the four types of *abhinaya* (acting), operating on many theatrical presentations, centres on *bhava* or "the state of being/doing" (Zarrilli 2011). Actors, similar to *Kathakalli*, *Kalarippayattu* and *Kuttiyattam*, explore "hidden" *bhavas* within themselves through "mind (*buddhi*)" (Zarrilli 2011, p. 254). This process of exploration, as investigated in *Kabbadi Kabbadi* (see Shalini Peiris' account in Chapter Three), suggests "performance is the concentration of body and mind focused on *rasa*" as Arya Madhavan concluded in his research on *Kudiyattam* (Madhavan, 2010, p. 207).

Evocation¹⁶⁹ of *rasabhava*, despite different actor-training methods, is manifested with unconscious efforts. Exhibiting mental states through body explains that it is a mistake to consider the actors' body and mental states as separate, and has to be taken into consideration while analysing production. Drawing from Merleau-Ponty's *Phenomenology of Perception*, Zarrilli provides evidence of the unity of body and the way in which body-minds (actors) perform different "'lived' experience"; however, actor training and theatre studies (including performance analysis) do not tread further on the issue of analysing those embodied experiences staged by actors using their bodymind.

¹⁶⁹ For example, in an exercise, Stanislavsky demonstrates in rehearsing Hamlet in 1911: "Your cheek will grow red or you will turn pale [...]" (Stanislavski, 1986 (1936), p. 187). This description can be compared to Table 17 'Colour of the Face' wherein Bharata describes the physical manifestation and its usage to present mental states thus: Rakta (Reddened) face to present intoxication and heroic, terrible, or pathetic sentiments.

Contrary to the analogy of cooked food, as discussed in Chapter One, the actors in this study have recognized that they perform *bhavas*. In this context, Loukes' (2013) research suggests that an actor may not "try to create or show emotion. Importantly, this does not mean that the actor does not feel" (Loukes, 2013, p. 251-252). What Loukes implies through "the sensation of sadness" (ibid., p. 251) seems nearest to an explanation of *bhava* and that 'immersed' state which can also be related to Shalini's response to her performance in Chohan's *Kabbadi Kabbadi*.

The results, therefore, raise important questions regarding acting styles and techniques. Actors' preparation and performance can reflect the *bhavas* as suggested in the *Natyashastra*. Given the actors' training backgrounds and their embodying a "state of being/doing" (Zarrilli, 2011, p. 255), the results need further deliberation: Can the *Natyashastra*, with its elaborate "technical" (ibid., p. 258) details for performing arts, be considered an archetype manual for acting, suitable for training as well as analysis? This big question does not have a simple answer, cannot be answered in the scope of this study, and requires inclusion of other forms of performances and cultures other than the UK and India.

British South Asian theatre and Contemporary Indian theatre in English: Findings

This study has benefitted from insights into the theatrical practices of British South Asian theatre and contemporary Indian theatre in English. British South Asian theatre is highly 'compartmentalised' and labelled with culture, politics, race, and postcolonial theory along with centre and margin dichotomies. Contrary to the studies discussed in Chapter Two, the insights gained into actors' "inner" and "outer" manifestation of states, as Daboo¹⁷⁰

¹⁷⁰ "The psychophysical practices discussed throughout the book have shown that the actor explores the connection between 'inner' and 'outer' in a way that attempts to dissolve such distinctions in practice, whether through action and imagination, breath and subtle energy, or impulse or movement" (Daboo, 2013, pp. 260-261).

(2013) has discussed, could not find such labels or compartments. Instead, this study analysed the performer's body and not the cultural-racial-political connotations that it carries, for example, a Sri Lankan body, or an English body or white/brown/black body. This examination of actors' bodymind shows that both inner and outer states performed unconsciously is the unique feature of this model. The results comply with Zarrilli's concept of bodymind (Zarrilli, 2013, p.41) and Daboo's explanation of the psychophysical process (as discussed in Chapter One).

Further, the model also reveals the role of Bollywood songs and music as a narrative aid and marketing strategy (see Bhuchar, 2012) for "capturing the spirit of Bollywood" (Chambers, 2011, p. 167). This "new *British* form" (Hingorani, 2010, p. 105, italics retained) inspired by Bollywood films "create[s] a clear correlation between Bollywood and the mainstream, [...] explicitly indicated". This study also has demonstrated that "the mixing of British Asian theatre with the mainstream create Bollywood, as this is the economically driven force by which a 'mainstream' audience will be generated for an 'Asian' production" (Daboo, 2012, p. 161). This cannot be seen as the "death of British Asian stories" as Parv Bancil (2008) perceived in his reflection on Tamasha Theatre Company's bollywoodised production of *Wuthering Heights* (Bancil, 2008). Instead, such conscious use of stories from British South Asians, or even adapting popular novels, films or stories in a Bollywoodised form might create a new audience, as Daboo has suggested. On the other hand, productions such as Kali theatre's *Kabbadi Kabbadi* is disconnected from the popular association with "British Asian theatre and the sparkly saris, arranged melodrama to acknowledge the full breadth of its talent" (Steele, 2012). At the same time, such plays distinguish a darker side of British South Asian migrant experience, far away from Bollywood or the popular perception of South Asian narratives. Whether Bollywood can be employed to narrate British South Asian narratives is a complex and debateable issue; however, it can be argued that Bollywoodised narration can be seen as a novel experiment of British South Asian theatre, that provides a unique experience of popular culture mixed with British Asian diasporic narratives.

In British South Asian theatrical contexts, Bollywood becomes a narrative aid to project the emotional aspects of migrant experiences. In the case of Indian theatre in English, it has become a reference point for acting styles. This reference, though chosen by the director, has played an instrumental role in shifting *rasas*. This is clearly not the case for every production in Indian theatre in English, as there are directors such as K. S. Rajendran who attempt to use traditional performance practices in their productions. Even in Dubey's case, this cannot be always true, as each of Dubey's productions has incorporated distinct experimentations – an aspect for which she often is criticised. Such criticism, as demonstrated earlier in this thesis, relates to her mixing two distinct traditions of acting and the material. This could be connected to Karnad's claim, as mentioned in Chapter Two, that there was no meaningful tradition in Indian theatre in English in the 1980s. Perhaps Dubey's practice raises the question about to what extent directors work within a certain set of traditions, whatever their creative intent and that stepping outside of these can be both innovative and risky. This is partly due to the collaborative nature of theatre. In the Chapter One, through the analogy of cooked food it was explained that the audience experiences *rasa* through the collaborative efforts of playwright, director, actors and production team members.

In addition, the *Natyashastra*-based model of analysis using Sarrazin's Bollywood song typology (Chapter One) exhibits the convoluted relationship between parodied meaning in lyrics, action and the character's (Frosine's) cultural shifts in Verma and Kohli's play. Thus, the comparison between Pavis' questionnaire and this model further justifies the *Natyashastra*-based approach as a suitable alternative for analysing productions.

Limitations of this model

Such a model of analysis has some limitations. First, at this stage, I must acknowledge that the raw tables at the end of this study in their final and revised form, are very long and complex, and an analyst (other than me) may find it difficult to deal with them. These tables need restructuring based on *rasas* and body parts, which then can be made available for possible analysis by (non) experts or scholars of the *Natyashastra* in future.

Next, while developing this framework for analysis, the study identifies ten features related to literary text, dance or dance-drama¹⁷¹ and hence cannot be used to analyse theatre. These features can be *Caris* (Table, 31), *Mandala* Movement (Table, 32), Sounds and figures of speech (Table, 37), Meters (Table, 38), Single and Two hand gestures (Table, 19), Sensual perception (Table 47), Faults (Table, 35), Characters and their traits (Table, 51), Marks of a good play (Table, 52), or the Merits of a play (Table, 36). Though these features do not seem to be useful in the current project, they are not rejected from future analysis of a theatrical model, which may also include play texts.

Concentrated in plays performed in English and limited by the geographical boundaries of London, Mumbai and Pune, this research has found some further limitations of the model, in addition to those mentioned above. First, this analysis consumes a lot of time and energy with a high potential for human error in noting the gestures. These gestures occur in clusters, which are not presented in combination in the *Natyashastra*. This is further aggravated with a number of gestures occurring at the same time with more than one character (British South Asian or Indian actors) involved. Broadly, 'Asian' culture is at the centre of this research and considering this, it is difficult to generalise these results without including theatre productions from different cultures, languages and geo locations. Second and most importantly, the timely communication between analyst and theatre stakeholders remains a challenge. Third, communicating gestural clusters to playwright, director, and actors might pose a challenge, as these are codified in Sanskrit and translating these into English would generate problems related to language.

Next, the cultural context of the spectator might be one of the limitations. Here, the factors such as social, political, economical, and media-generated construction of sexuality and gender play a crucial role in creating a barrier to a value system that links to an aesthetic experience of the performance. During the course of research, my cultural context, prior knowledge of the *Natyashastra*

¹⁷¹ The *Natyashastra* also outlines the broad definition of performing arts and as this study was limited to theatre, I have not explored them. Also, the concept of dance or dance-drama and the dance (Bollywood) used in two of the selected case studies differ significantly, though pointing out that difference was not the objective of this study, since I have a limited understanding of dance practices such as *Kathakalli* and Bollywood dance.

and British Asian cultural contexts helped me to overcome these factors to an extent. However, those who are not familiar with these features might find it challenging or even misread these manifestations described in the *Natyashastra*. In addition, potential misreadings while applying the model to any cultural contexts might occur as a value system linked to traditional values in relation to sexuality and gender is highly subjective. Furthermore, the time and scope of this study did not allow investigation into whether audiences experienced the projected *rasa* or not.

Areas for future research

I have illustrated through this research that the proposed model based on the *Natyashastra* can analyse aspects such as actors' gestures and movement, their performing of *bhava*, and music (in these cases use of Bollywood songs, music and dance numbers). This study has situated its analysis in the contexts of British Asian theatre and contemporary Indian theatre in English, though other theatres, such as English and Greek theatre are also of interest.

To generate a comprehensive production and reception model concerning the *Natyashastra*, there appears to be a need for more research on different cultural productions, to allow further assessment of the proposed model. Further research should situate its analysis in these theatres to explore how *rasabhava* of the *Natyashastra* can be navigated and negotiated. Doing so will advance the discussion of how *Natyashastra*, as a tool, can analyse theatre productions using the model discussed above. Having fulfilled the aims of the study by providing a theoretical and analytical framework and testing the model of analysis based on the *Natyashastra*, future research can be built on this study with further investigation of the areas listed below:

1. Taking this model into the rehearsal room will allow better understanding of the strategies employed by actors and directors in establishing internal mental states (*bhavas*) and the power dynamics affecting shifts in *rasa* manifestations. A comprehensive study of the production, from commissioning to touring, involving each stakeholder in the process of analysis would generate insights into theatre productions and their receptions at different sites, which

may in turn also affect the productions. A study also can be conducted considering these influences as research questions to investigate subtle differences of the same production at different times and locations, and their relationship with the *rasa* relished by audience.

2. Audience analysis ought to be conducted using the *Natyashastra*, which may involve interdisciplinary research from fields such as computer science, cognitive psychology, and theatre studies. This could be a broad interdisciplinary project bringing sciences from the laboratory into theatre and performance studies. Research on emotions by nViso (2011), Nummenmaa, et al. (2014) and Reisenzein, et al. (2013) find it challenging to address how emotions are felt and perhaps the *Natyashastra* could illuminate this aspect of research. In questioning what this study relating to tables does for the audience/performer relationship; implied sharing and offering of the taste metaphor behind *rasas* will need the inclusion of audience reception analysis. In *rasabhava* aesthetics, meaning is led through emotions to the audience (see discussion in Chapter One). In such circumstances, the spectator becomes a vital participant in relishing *rasa*, which depends on the subjective experience of the spectator by establishing a vital relationship with the performer. As a spectator and student of the *Natyashastra*, I relished *rasabhava*; however, it would be interesting to determine how other spectators (likely not familiar with the *Natyashastra*) relished *rasas* based on the *bhavas* manifested by actors.

3. British South Asian theatre companies such as Tara Arts and the Tamasha Theatre Company have produced plays for children with an aim to educate through theatre. This study focused on developing a *Natyashastra*-based model and as such, there was no scope to examine the reception and impact of such theatrical practices on the young British (South Asian) audience in educational institutes.

4. There is a massive of influence of 'Bollywood' on British South Asian theatre companies and individuals, which might represent reality or imagined connections with India and the UK. This seems to be an interesting, exciting and fascinating question, as research has been carried out on Bollywood and British South Asian theatre, but their relational aspects (for example, the role of

Bollywood in entertaining British audience through theatre, film, radio and television industries) need to be investigated.

To conclude using Daboo's vocabulary, this tradition of the *Natyashastra* can be seen as 'unfixed' in this study by processing, adapting and transforming it through Western models of analysis in order to further "the act of dialogue" (Daboo, 2013, pp. 256, 258) articulated by Zarrilli, Daboo and Loukes (2013) in their book on acting. Therefore, having fulfilled the aims and objectives of this particular research, this study has provided a theoretical and analytical framework through which to analyse theatre productions, and upon which to build with further research in the near future.

Appendices

Appendix 1: Tabulated *Natyashastra*

Table1: Temperamental states, their representation, and what it indicates

No	Temperamental State	Their representation on the stage	Result of
1	Paralysis (<i>stambha</i>)	Being inactive, motionless, like an inert object, senseless, stiff-bodied	Joy, fear, sickness, surprise, sadness, intoxication, anger
2	Perspiration (<i>sveda</i>)	Taking up a fan, wiping off sweat, looking for breeze	Anger, fear, joy, shame, sorrow, toil, sickness, heat, exercise, fatigue, summer, massage
3	Horripilation (<i>romanca</i>)	Repeated thrills, hairs standing on the end, touching the body	Touch, fear, cold, joy, anger, sickness
4	Change of Voice (<i>swarasada</i>)	Broken and choking voice	Fear, anger, joy, fever, sickness, intoxication
5	Trembling (<i>kampa</i>)	Quivering, throbbing, shivering	Cold, fear, anger, touch (of the beloved), old age
6	Change of colour (<i>raivarnya</i>)	Putting pressure on artery	Cold, anger, fear, toil, sickness, fatigue, heat
7	Weeping (<i>asru</i>)	Rubbing the eyes, shedding	Joy, indignation,

		tears	smoke, collyrinm, yawning, fear, sorrow, looking with a steadfast gaze, cold, sickness
8	Fainting (<i>pralaya</i>)	Falling on the ground	Too much toil, swoon, intoxication, sleep, injury, astonishment

Table 2: Natural graces of women

No	Graces	Usage
1	Supportive mimicry	Imitating the behaviour of the lover, words, gestures, and make-up
2	Amorous gestures	Standing, sitting postures, gait and movements of hands, eyebrows, eyes- sight of beloved
3	Dishabille	Slightly carelessly placing of garlands, clothes, ornaments and unguents
4	Confusion	Inversion of various items such as words, gestures, dress, make-up, intoxication, passion, joy
5	Hysterical mood	Combination of isolated states of smiling, weeping, laughter, fear, sickness, fainting, sorrow and fatigue of (excessive) love
6	Manifestation of affection	Occurs through sportive mimicry, amorous gesture – absorb in thought of a beloved
7	Pretended anger	Arises account of the joy and perplexity in

		touching the hair, the breast, the lip and it is feigning distress when actually there is delight
8	Affected coldness	Indifference to show vanity, pride after conquering lover's heart
9	Lolling	Graceful movements of hands, feet, brows, eyes, lips etc.
10	Want of response	Due to bashfulness, pretence and nature women do not reply to lovers even when they have heard his words

Table 3: Sentiments and their relation to temperamental states

No	Sentiment	Temperamental states
1	Erotic	All except indolence, cruelty and disgust
2	Comic	Weakness, apprehension, envy, weariness, inconstancy, dreaming, sleeping, dissimulation
3	Pathetic	Discouragement, anxiety, depression, weakness, weeping, stupor, and death
4	Furious	Arrogance, envy, energy, agitation, intoxication, anger, inconstancy, cruelty
5	Heroic	Presence of mind, energy, agitation, joy, assurance, cruelty, indignation, intoxication, horripilation, change of voice, anger, envy, contentment, arrogance, deliberation
6	Terrible	Perspiration, trembling, horripilation, change of voice, fear, death, change of colour
7	Odious	Epilepsy, insanity, despair, intoxication, death, sickness, fear

8	Marvellous	Paralysis, perspiration, loss of consciousness, horripilation, astonishment, agitation, joy, stupor, fainting
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Table 4: Glances to express the dominant states

No	Name of the glance	How it is represented	Dominant state
1	<i>Snigdha</i> (loving)	Medium widened, sweet, eyeballs still, tears of joy	Love
2	<i>Hrsta</i> (joyful)	Moving, slightly bent, eyeballs not wholly visible, winks	Laughter
3	<i>Dina</i> (pitiable)	Lower eyelid slightly fallen, eyeballs slightly swollen, moving very slowly	Sorrow
4	<i>Kruddha</i> (angry)	Eyelids motionless, drawn up, eyeballs immobile and turned up, eyebrows knitted	Anger
5	<i>Drpta</i> (Haughty)	Steady and widely opened eyeballs motionless emitting power	Energy
6	<i>Bhayanvita</i> (awe-stricken)	Eyes widely open, eyeballs mobile in fear and away from the centre of the eye	Fear
7	<i>Jugupsa</i> (Disgusting)	Eyelids contracted but not joined together, covered eyeballs turning away from the object coming in view	Disgust
8	<i>Vismita</i> (Astonished)	Levelled fully blown turned up eyeballs, eyelids motionless	Astonishment

Table 5: Glances to express the transitory states

No	Name of the glance	Description	Use
1	<i>Sunya</i> (vacant)	Weak, motionless, eyeballs and eyelids in ordinary position, non-attentive to external objects and turns to space	In anxiety, paralysis
2	<i>Malina</i> (pale)	Ends of the eyelashes, non-shaking, pale, ends of the eyes, half-shut eyelids	Discouragement, change of colour
3	<i>Sranta</i> (tired)	Eyelids let down (due to fatigue), narrowed corners of the eyes, fallen eyeballs	Weariness and depression
4	<i>Lajjanvita</i> (bashful)	Ends of the eyelashes bent slightly, upper eyelid, descending in shyness, lowered eyeballs	Shame
5	<i>Glana</i> (Lazy)	Eyebrows and eyelashes moving slowly, covered eyeballs due to fatigue	Epilepsy, sickness, weakness
6	<i>Sankita</i> (Apprehensive)	Once moved, once at rest, slightly raised, obliquely open, timid eyeballs	Apprehension
7	<i>Visanna</i> (Dejected)	Eyelids drawn wide apart, no winking slightly motionless eyeballs	Despair
8	<i>Mukula</i> (Happiness)	Eyelashes slightly trembling, upper eyelids slightly trembling, eyeballs opened	Happiness, sleeping, dreaming

9	<i>Kuncita</i> (contracted)	Bent ends of the eyelashes, contracted eyeballs	Envy, undesirable object, objects visible with difficulty, pain in the eye
10	<i>Abhitapta</i> (distressed)	Slowly moving eyeballs, movement of the eyelids indicate distress and pain	Distress, discouragement, accidental hurt
11	<i>Jihma</i> (crooked)	Having down, slightly contracted eyelids, concealed, casts obliquely and shyly eyeballs	Envy, stupor, indolence
12	<i>Lalita</i> (amorous)	Sweet, contracted at the end of the eyes, smiling, movement of the eyebrows and has signs of love	Contentment and joy
13	<i>Vitarkita</i> (conjecturing)	Eyelids turned upwards for guessing, full blown moving downwards eyeballs	Recollection and deliberation
14	<i>Ardhamukula</i> (Joy)	Half-blown and slightly mobile eyeballs	Joy due to an experience of sweet smell or touch
15	<i>Vibhranta</i> (confused)	Moving eyeballs and eyelids, wide open, full-open eye	Agitation, hurry and confusion
16	<i>Vipluta</i> (Disturbed)	Eyelids tremble then motionless, eyeballs disturbed	Inconsistency, insanity, affliction of misery and death
17	<i>Akekara</i> (half-	Half-winking, slightly contracted eyelids and the	Separation, looking at a

	shut)	corner of the eyes and then joined together, eyeballs turned up repeatedly	distinct object, consecration by sprinkling
18	<i>Vikosa</i> (Full-blown)	Eyelids wide open, no winking, mobile eyeballs	Awakening, arrogance, indignation, cruelty and assurance
19	<i>Trasta</i> (Frightened)	Eyelids drawn up in fear, trembling eyeballs, full blown middle of the eye	Fright
20	<i>Madira</i> (intoxication)	Light: rolling middle of the eye, ends of the eyes are thin, bent eyes, fully wide corners of the eye Medium: eyelids slightly contracted, slight mobile eyeballs and eyelashes High: either too much winking or no winking at all, slightly visible eyelids, looking turned downwards	Intoxication

Table 6: Glances and sentiments

No	Glance	How it is executed	Sentiment	Origin
1	<i>Kanta</i> (pleasing)	Contracting eyebrows and casting a side look	Erotic	Joy and pleasure
2	<i>Bhayanaka</i> (Terrible)	Eyelids are drawn up and fixed and the eyeballs are gleaming	Terrible	Fear

		and turning up		
3	<i>Hasya</i> (smiling)	Two eyelids by turns contract, open with the eyeballs moving and slightly visible	Humour	Jugglery
4	<i>Karuna</i> (Pathetic)	Upper eyelid descend, eyeball is at rest due to mental agony, gaze is fixed at the tip of the nose and tears	Sorrow	Sorrow
5	<i>Adbhuta</i> (Astonishment)	Eyelashes slightly carved at the end, eyeballs raised, eyes charmingly widen till the end	Astonishment	Wonder
6	<i>Raudri</i> (Anger)	Eyeballs are rough, red, raised, eyelids are still, eyebrows knitted	Furious	Cruel
7	<i>Vira</i> (heroic)	Bright, fully open, agitated, serious, eyeballs at the centre of the eye	Heroic	Heroic
8	<i>Bibhatsa</i> (Odious)	Eyes nearly covered by eyelids, eyeballs disturbed, eyelashes still and close to each other	Odious	Disgust

Table 7: Additional Glances (eyeballs) and their relation to the sentiments

No	Glance	Description	Use in sentiments
1	<i>Bhramana</i> (moving round)	Randomly turning the eyeballs	Heroic and furious
2	<i>Valana</i> (turning)	Moving obliquely	Heroic, furious and terrible
3	<i>Patina</i> (relaxing)	Relaxation	Pathetic
4	<i>Calana</i> (trembling)	Tremor	-
5	<i>Samoravesana</i> (drawing inside)	Drawing in	Comic and odious
6	<i>Vivartana</i> (turning)	Turning the eyeballs sideways in a sidelong glance	Erotic
7	<i>Samudvrtta</i> (raising up)	The raising of the eyebrows	Heroic and furious
8	<i>Niskramana</i> (going out)	Going out as it were of the eyeballs	Terrible, marvellous
9	<i>Prakrta</i> (natural)	Eyeballs in the natural	-
10	<i>Sama</i> (level)	The eyeballs in level position and at rest	-
11	<i>Saci</i> (side-long)	The eyeballs are covered by eyelashes	-
12	<i>Anuvrtta</i> (inspecting)	Glance which carefully observes any form	-
13	<i>Alokita</i> (casual)	The eyeballs in suddenly seeing any object	-

14	<i>Vilokita</i> (looking around)	Eyeballs in looking back	-
15	<i>Pralokita</i> (carefully looking)	Turning eyeballs from side to side	-
16	<i>Ullokita</i> (looking up)	Turning the eyeballs upwards	-
17	<i>Avalokita</i> (looking down)	Turning the eyeballs towards the ground	-

Table 8: Gestures with eyelids

No	Gesture	How it is performed	Usage
1	<i>Unmesa</i> (opening)	Separating the eyelids	Anger
2	<i>Nimesa</i> (closing)	Bringing together the eyelids	Anger
3	<i>Prasrta</i> (expanding)	Separating eyelids widely	Wonder, joy and heroism
4	<i>Kuncita</i> (contracted)	Contracting the eyelids	In seeing undesired objects, (sweet) scent, flavour and touch
5	<i>Sama</i> (level)	Eyelids in natural position	Love
6	<i>Vivartita</i> (raising up)	Raising up the eyelids	Anger
7	<i>Sphurita</i> (throbbing)	When the eyelids are throbbing	Jealousy
8	<i>Pihita</i> (resting)	When the eyelids are at rest	In dreaming, fainting, affliction due to storm, hot smoke, rains and collyrium

and eye-disease

9	Vitadita (driven)	When eyelids are struck accidentally	Accidental injury
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Table 9: Head gestures and their use

No	Gesture	How it is performed	Uses
1	<i>Akampita</i>	Moving the head slowly up and down	Giving a hint, teaching, questioning, addressing in an ordinary way, giving an order
2	<i>Kampita</i>	Moving the head quickly and copiously	Anger, argument, understanding, asserting, threatening, sickness and intolerance
3	<i>Dhuta</i>	Slow movement of the head	Unwillingness, sadness, astonishment, confidence, looking sideways, emptiness and forbidding
4	<i>Vidhuta</i>	Quick head movement	Attack of cold, terror, panic, fear, first stage of drinking
5	<i>Parivahita</i>	Head turned alternatively to the two sides	Demonstration, surprise, joy, remembering, intolerance, cogitation, concealment, and amorous sporting
6	<i>Udvahita</i>	Head turned upward once	Pride, showing height, looking high-up, self-esteem
7	<i>Avadhuta</i>	Head turned downward once	Communicating message, invoking a deity, conversation, beckoning [one to come here]

8	<i>Ancita</i>	Neck is slightly bent on one side	Sickness, swoon, intoxication, anxiety, sorrow
9	<i>Nihancita</i>	Two shoulders raised up with the neck bent of one side	In pride, amorousness(<i>vilasa</i>), light-heartedness (<i>lalita</i>), affected indifference (<i>bibboka</i>), hysterical mood (<i>kilalincita</i>), silent expression of affection (<i>mottayita</i>), pretended anger (<i>kuttamita</i>), paralysis, jealous anger (<i>mana</i>) in women
10	<i>Paravrtta</i>	Face is turned round	Turning away the face and looking back
11	<i>Utkspita</i>	Face is slightly raised	Lofty objects and application of divine weapons
12	<i>Adhogata</i>	Head with the face looking downwards	Shame, bowing (in salutation), sorrow
13	<i>Parilolita</i>	Head moving on all sides	Fainting, sickness, power of intoxication, being possessed by an evil spirit, drowsiness

Table 10: Sentiments and their means of histrionic representation through gestures

No	Sentiments	Means of histrionic representation through Gestures
1	Erotic	Words, dress, and action
2	Comic	Limbs, dress and action
3	Terrible	Limbs, feigned fear, dress, action, fear from wrong action and an apprehension of danger
4	Pathetic	Rising from obstruction to lawful deeds, loss of wealth,

		bereavement
5	Heroic	Making gifts, doing one's duty, fighting one's enemies
6	Odious	Nauseating (sight of stool/worms), simple, exciting (sight of blood and similar objects)
7	Marvellous	Celestial (seeing heavenly sights), joyous (joyful happenings)
8	Anger	Caused by enemies, superior persons, lovers, servants, feigned anger

Table 11: Eyebrows

No	Gestures	Description	Use
1	<i>Utksepa</i> (raising)	Raising of the eyebrows simultaneously or one by one	Anger, deliberation, passion, sportiveness, in seeing and hearing only one eyebrow is raised, ad in surprise, joy and violent anger both the eyebrows are raised up
2	<i>Patana</i> (lowering)	Lowering of eyebrows simultaneously or one by one	In envy, disgust, smile, smelling
3	<i>Bhrukuti</i> (knitting)	Raising the root of the eyebrows	In objects of anger, dazzling light
4	<i>Catura</i> (clever)	Slightly moving and extending the eyebrows in a pleasing manner	In love, sportiveness, pleasing (objects), (pleasing) touch and awakening
5	<i>Kuncita</i> (contracted)	Slightly bending of eyebrows one by one or the both at	Manifestation of affection, pretended and hysterical mood

once

6	<i>Recita</i> (moving)	Raising of one of the eyebrows in an amorous way	In dance
7	<i>Sahaja</i> (natural)	The position which the eyebrows maintained by nature	Simple conditions

Table 12: Nose gestures

No	Gesture	Description	Use
1	<i>Nata</i>	Lobes are constantly changing	In slight weeping at intervals
2	<i>Manda</i>	Lobes are at rest	In discouragement, impatience, anxiety
3	<i>Vikrsta</i>	Lobes are blown	Strange smell, breathing, anger, fear
4	<i>Socchvasa</i>	When air is drawn in	Sweet smell, deep breathing
5	<i>Vikunita</i>	The contracted nose	Laughter, disgust, envy
6	<i>Svabhavika</i>	The natural nose	Remaining conditions

Table 13: Cheeks gestures

No	Gestures	Description	Use
1	<i>Ksama</i> (depressed)	(cheeks are) fallen	In sorrow
2	<i>Phulla</i> (blown)	(cheeks are)	In joy

		raised	
3	<i>Purna</i> (full)	(cheeks are) expanded	In energy and arrogance
4	<i>Kampita</i> (trembling)	(cheeks are) throbbing	In anger and joy
5	<i>Kuncita</i> (contracted)	(cheeks are) narrowed down	In horripilation, (sensitive) touch, cold, fear and fever
6	<i>Sama</i> (natural)	As cheeks are by nature	In remaining conditions

Table 14: Lower lip gestures

No	Gestures	Description	Use
1	<i>Vivartana</i> (narrowing)	Lips narrowed down	In envy, pain, contempt, laughter
2	<i>Kampana</i> (trembling of lips)	Throbbing of lips	Pain, cold, fear, anger, swiftness and the like
3	<i>Visarga</i> (spreading out)	To spread out the lips	In women's amours, affected indifference and painting of lips
4	<i>Vinigahana</i> (concealing)	Drawing in lips	In making efforts
5	<i>Sandastaka</i> (biting)	(lips) bitten by teeth	Manifestation of anger
6	<i>Samudgaka</i> (contracting)	The contraction of lips and keeping them at rest	In pity, kissing and greeting

Table 15: the Chin gestures

No	Gestures	Description	Use
1	<i>Khandana</i>	When the two lips repeatedly come together with each other	In muttering prayers, studying, speaking, eating
2	<i>Kuttana</i>	When the upper teeth are in conflict with the lower ones	In fear, cold, attack of old age, sickness
3	<i>Chinna</i>	When the two lips very closely meet each other	Sickness, fear, cold, (taking) exercise, angry look
4	<i>Luksita</i>	When the two lips are held widely apart	Yawning
5	<i>Lehita</i>	In licking the lips with the tongue	Greediness
6	<i>Sama</i>	When the two lips slightly parted from each other	Natural position
7	<i>Dasta</i>	When the lower lip is bitten by teeth	In angry efforts

Table 16: The Mouth Gestures

No	Gesture	Description	Use
1	<i>Vidhuta</i>	The obliquely open mouth	Restraining, saying 'not so' and the like
2	<i>Vinivrtta</i>	Spread out the mouth	Women's envy, jealousy, anger, contempt, bashfulness and the like
3	<i>Nirbhugna</i>	The mouth lowered	In looking into depth and the like

4	<i>Bhugna</i>	The mouth slightly spread out	In being ashamed, discouragement, impatience, anxiety, discipline, consultation, for ascetics it is natural
5	<i>Vivrita</i>	The mouth with the lips kept apart	Laughter, sorrow and fear
6	<i>udvahi</i>	The mouth turned up	Sportiveness, pride of women, saying 'go away', 'so indeed', disregard, angry word

Table 17: The colour of the face

No	Gesture	Use
1	<i>Savabhavika</i> (natural)	Natural and indifferent mood
2	<i>Prasanna</i> (bright)	Wonder, laughter and love
3	<i>Rakta</i> (Reddened)	In intoxication, heroic, terrible ad pathetic sentiments
4	<i>Dark</i> (syama)	Terrible and odious sentiments

Table 18: The Neck Gestures

No	Gesture	Description	Use
1	<i>Sama</i>	The natural neck	In meditation, natural pose, muttering of mantras
2	<i>Nata</i>	(neck with) face bent down	In wearing (lit. binding), ornaments, putting one's arms round, (taking)

			somebody's neck
3	<i>Unnata</i>	Neck with face upturned	In looking up
4	<i>Trysra</i>	Neck with the face turned sideways	In carrying weight in the neck, sorrow
5	<i>Recita</i>	The neck shaken or moved	In feeding, churning and dance
6	<i>Kuncita</i>	The neck with the head bent down	Pressure of weight and in protecting the neck
7	<i>Ancita</i>	The neck with the head turned back	In hanging (to death), arranging hair and looking very high up
8	<i>Vahita</i>	The neck with the face turned sideways	In looking with the neck turned round
9	<i>Vivrta</i>	The neck with the face towards the front	In (indicating) going towards one's own place

Table 19: Single hand gestures

No	Gesture	Description	Representation/Use
1	<i>Pataka</i> (flag)	The fingers extended and close against one another and the thumb bent (level with forehead)	An administration of blows, scorching heat, attainment of happiness, arrogant reference to one's own self
		Two <i>pataka</i> hands with fingers separated and moving are to be joined together	Glare of heat, torrential rain and shower of flowers

	Two <i>pataka</i> hands separated from the <i>Svastika</i> position	A shallow of pool of water, present flowers, grass and any design (object) made on the ground
	<i>Pataka</i> hands with their fingers pointing downwards	Anything closed, made open, protected, covered dense or private (concealable)
	<i>Pataka</i> hands with fingers pointing downwards and moving up and down	Express the speedy movement of wind, and [ocean] waves, breaking against the shores and flood
	The <i>recaka</i> of <i>Pataka</i> type	Encouragement, many [in number], a great crowd of men, height, beating of drums and flight of birds upwards
	Palms of <i>Pataka</i> hands rubbed against each other	Washed, pressed, cleansed, pounded or holding up a hill or uprooting
2	<i>Tripataka</i> (Flag with three fingers)	The third finger of the <i>Pataka</i> hand to be bent
		Invocation, descent, bidding goodbye, prohibition, entrance, raising up [anything], bowing [in salutation], comparing, suggesting alternatives, touching [the head with]

		auspicious objects or putting them on the head, putting on a turban or crown and covering the mouth or the ears.
	<i>Tripataka</i> with fingers pointing downwards and moving up and down	Flight of small birds, stream, snakes, bees and the like
	Two <i>tripataka</i> hands held like <i>Svastika</i>	Adoration of the feet of venerable (<i>Guru</i>) persons
	Two such hands meet at each other's end	Marriage
	Separated and moved from the above position	A king
	When obliquely formed <i>Svastika</i>	Plants
	Raised with palm turned backwards	Ascetic
	Face each other	Door
	Two <i>tripataka</i> hands first raised near one's face, then moved with fingers pointing downwards	fire, battle, sea monsters
	These hands with forward thumb	Crescent moon
	These hands with turn itself towards the back	King's march [against his enemy]
3	<i>Kartarmukha</i> (scissor's blade)	Showing the way, decorating the feet, dying parents, grand-

	Pointing downwards	parents, and spiritual guide, and crawling of babies
	Finger pointing upwards	Biting, horn, letters
	Middle finger bent backwards	Falling down, death, transgression, reversion, cognition, pulling [anything] in trust
	With two symmetrical or asymmetrical hands	Antelope, yak, buffalo, celestial elephant, bull, gate, and hill-top
4	<i>Ardhachandra</i> (Crescent Moon)	The fingers and the thumb so bent as to make the curve like a bow Young trees, crescent moon, conch shell, jar, bracelet, forcible opening, exertion, thinness, drinking. For women, girdle, hip, waist, face, <i>talapatra</i> , ear-ring
5	<i>Arala</i> (bent)	The forefinger curved like a bow, the thumb also curved and the remaining fingers separated and turned upwards Courage, pride, prowess, beauty, contentment, heavenly [objects], poise, act of blessing and other favourable states. For Women, gathering hairs or scattering them, looking carefully over their entire body
	Two <i>arala</i> hands moving around each other and	Preliminaries to the marriage by bride's

		their fingers meeting in the form of <i>Svastika</i>	going round the bridegroom, marital union, circumambulation, round objects, great crowd of men, objects arranged on the ground. For Women, in calling anyone, asking anyone not to come in, uprooting anything, saying too many things, wiping off sweat, enjoying sweet smell, abuse and censure
6	<i>Sukatunda</i> (Parrot's beak)	The ring finger of the <i>Arala</i> hand is bent	Words such as '(it is) not I', '(it is) not you', '(it is) not to be done', invocation, farewell, 'Fie (upon you)' in contempt
7	<i>Musti</i> (fist)	Fingers have their ends (bent) into the palm and the thumb (is set) upon them	Beating, exercise, exit, pressing, shampooing, grasping sword, holding clubs and spears
8	<i>Sikhara</i> (peak)	In <i>musti</i> , the thumb is raised	Reins, whip, goad, bow, throwing a javelin, or spike, painting the two lips and feet and raising up hairs
9	<i>Kapittha</i> (elephant-	The forefinger of the <i>sikhara</i> hand to be bent	Weapons such as sword, bow, discus,

apple)	and pressed by the thumb	javelin, spear, mace, spike, thunderbolt, arrows, true and wholesome deeds
10 <i>Katakamukha</i>	The ring finger and the little finger raised and bent respectively	Sacrifice, oblation, umbrella, drawing up reins, fan, holding mirror, drawing [patterns], powdering, taking up big sticks, arranging a pearl necklace, taking up garlands, gathering the end of the clothes, churning, drawing out arrows, plucking flowers, wielding a goad, drawing out a goad, string and looking at woman.
11 <i>Sucimukha</i>	The forefingers of the <i>katakamukha</i> hand to be stretched, raised and bent Moving fingers upwards	Moving sideways, shaking, moving up and down, moving up without any rest Discuss, lightning, banners, blossoms, earring, zigzag movement, a cry of approbation, young serpent, young sprout, incense, lamp, creepers, sikhanda, falling down, curve,

	roundness
Forefinger raised	Stars, nose, [the number] one, club, stick
Forefinger bent meeting mouth	A being with teeth
Circular movement of the hand	Taking away [a man's] everything
Forefingers alternatively raised and lowered	Long study and long day
Forefinger curved, move up and down near the face	Sentence
Forefingers stretched, shaken and moved	'no' or 'speak'
Shaken hand	Anger, perspiration, hair, earring, armlet, decoration of the cheeks
This hand held near the forehead	'I am', enemy, 'who is this', scratching of the ear
Two <i>sucimukha</i> hands united	Union of men
Two <i>sucimukha</i> hands separated	Separation
Two <i>sucimukha</i> hands crossed	Quarrel
Two <i>sucimukha</i> hands pressed against each other	Show bondage
Hand facing each other	Close of the day

	held separately on the left side	
	Held on right	Close of the night
	Moved in the front	[any] form, stone, whirlpool, mechanical contrivance, hill
	Moved in front and pointing downwards	Serving up meals
	Hand pointing downwards close to the forehead	<i>Shiva</i>
	Hand raised to the forehead and held across it	<i>Indra</i>
	Two hands	Orb of the full moon
	Two hands close to the forehead	Raising <i>Indra's</i> banner
	This hand moved all around	Orb of the moon
	This hand held on the forehead	<i>Shiva's</i> third eye
	This hand raised obliquely	<i>Indra's</i> eye
12	<i>Padmakosa</i> (lotus-bud)	Fruits like bilva, <i>kapittha</i> (elephant-apple), breast of women
	The fingers including the thumb to be separated and their ends to bend but not to meet one another	
	Hand bent at the end	Accepting (these) fruits or flesh, offering <i>puja</i> to deity, carrying tribute, casket, offering first funeral cake, a number

		Two such hands with moving fingers meeting at a wrist and turning backwards	of flowers Full blown lotus and water-Lilly
13	<i>Sarpasirah</i> (snake-head)	The fingers including the thumb to be close to one another and the palm to be hallowed	Offering water, movement of serpents, pouring water [on anything], challenging [for a duet], and motion of the elephant's frontal globes.
14	<i>Mrgasirsa</i> (deer-head)	The <i>sarpasirah</i> hand with all its fingers pointing downwards but the thumb and the little fingers raised up	'it is', to-day, possible, splendour, throw of dice, wiping off perspiration, pretended anger
15	<i>Kangula</i>	The middle and the forefingers and the thumb to be separated and the ring finger to be bent but little finger raised	Immature fruits of various kinds, angry words of women
16	<i>Alapallava</i> (<i>alapadmaka</i>)	All fingers turned towards the palm, standing on its sides and separated from one another	Indicating prevention, saying 'who are you', 'it is not', 'nonsense' and a woman's allusion to herself
17	<i>Catura</i>	The four fingers stretched and the thumb bent near the middle finger	Representing policy, discipline, penance, cleverness, a young girl, a sick person, spirit, deceit, proper words, welfare, truth

		and tranquillity	
	By one or two such hands moved round	Openness, deliberation, moving conjecturing, shame	
	Combined <i>catura</i> hand	Lotus-petals, compared with eyes and ears of deer	
	<i>Catura</i> hand held up	White	
	<i>Catura</i> hand moving it round	Red and yellow	
	Pressing [one such hand with another]	Blue	
		Sports, love, brilliance, memory, intelligence, judgement, forgiveness, nutrition, consciousness, hope, affection, reasoning, union, purity, cleverness, favourableness, softness, happiness, character, question, livelihood, prosperity, dress, soft grass, a small quantity, wealth, sexual intercourse, merit and demerit, youth, home, wife	
18	<i>Bhramara</i> (bee)	The middle finger and the thumb crossing each other, the forefinger bent,	Plucking flowers with long stems such as lotus and water-lily and

		the remaining two fingers separated and raised Fall down with a sound	earring Rebuke, pride of power, quickness, beating time and producing confidence
19	<i>Hamsasya</i> (Swan-mouth)	The forefinger, the middle finger and the thumb close to one another and the remaining fingers stretched	Indicate specially, fine, small, loose, lightness, exit and softness
20	<i>Hamsapaksa</i> (swan-wings)	The three fingers stretched, the little finger raised and the thumb bent Held near the cheek	Pouring libation of water Acceptance of a gift, <i>acamana</i> and taking meals by Brahmins, embrace, excessive stupor, horripilation, touch, unguent and gentle massage, amorous action of women relating to the region between their breasts, their sorrow and touching their chin
21	<i>Sandamsa</i> (pincers)	The forefinger and the thumb of <i>Arala</i> hand crossed and the palm a little hollowed Held in one's front	Plucking flowers, making garlands of them, taking up grass, leaves, hair or thread and holding or pulling out an arrow or thorn

	Held near the mouth	Taking off flower from its stem, the wick [of a lamp], [collyrium] stick, filling up [any vessel with anything], in saying 'fie [upon you], anger
	Such two hands combined	Scared thread, piercing a hole [in pearls and similar objects], bow-string, fineness, arrow, objects aimed at, <i>yoga</i> , meditation and small quantity
	Left hand held on one side and slightly turning its tip	Softness, abuse and envy, painting, colouring one's eyes, deliberation, stem, drawing <i>Patralekha</i> and squeezing of lac dye by women
22	<i>Mukula</i> (bud)	The fingers bent and close to one another and their tips meeting together in the <i>Hamsasya</i> hand
		Making offerings in worshipping a deity, bud of a lotus or a water-lily, throwing a kiss, contempt, miscellaneous things, taking meals, counting gold coins, narrowing the mouth, giving away [anything], quickness and bud of flowers

23 <i>Urnanbha</i> (spider)	The fingers of the <i>Padmkosa</i> hand [further] bent	Combing hair, receiving stolen goods, scratching one's head, skin disease, lions, tigers and such other animals and taking up [touch]- stone
24 <i>Tamracuda</i> (copper-crest)	The middle finger and the thumb crossed, the forefinger bent, the remaining [two fingers] at the palm, falling down with a sound	Rebuke, beating time, inspiring confidence, quickness and making signs, small fractions of time like <i>kala</i> , <i>kastha</i> , <i>nimesha</i> and <i>ksana</i> and taking to a young girl and inviting her
	Fingers in a hand are close to one another, bent and the thumb is set on them	Hundred, thousands and lac of gold coins
	And when the fingers in it are made suddenly to move freely	Sparks or drops
	Two Hand gestures	
25 <i>Anjali</i>	Putting together of the two <i>Pataka</i> hands	Greet gods (near the head), venerable persons (near the face) and friends (near the breast)
26 <i>Kapota</i> (pigeon)	The two <i>anjali</i> hands meeting on one of their sides (women hold this hand to breast)	Inimical attitude, bowing and talking to a venerable persons, cold and fear

		The hands released after the meeting of finger	Anxious words or saying 'this much can be done', 'nothing more can be done'
27	<i>Karkata</i> (crab)	Fingers of the hands are interlocked	Bees-wax, massaging of the limbs, yawning just after awakening from sleep, a big body, supporting the chin and holding a conch-shell [for blowing it]
28	<i>Svastika</i>	Two <i>arala</i> hands upturned and held together at the wrists (women only) when separated from <i>Svastika</i> position	Direction, clouds, the sky, forests, seas, seasons, the earth, similar (other) extensive things
29	<i>Katakavardha</i> <i>manaka</i>	When one <i>Kataka</i> (<i>mukha</i>) hand is placed on [the wrist of] another <i>kataka</i> (<i>mukha</i>)	Love-making and bowing (to a person)
30	<i>Utsanga</i>	When the <i>arala</i> hand are contrarily placed and held upturned and bent	Feeling of touch, anything to be done with great efforts, acts of anger, indignation, squeezing [anything] and women's act of jealousy
31	<i>Nisadha</i>	The left hand holding the right arm above the elbow and the right hand similarly touching the left arm with a cleansed fist	Patience, intoxication, pride, elegance, eagerness, valour, arrogance, self-conceit, haughtiness,

			motionless, steadiness
32	<i>Dola</i>	When the two shoulders are at ease in the <i>karana</i> and the two <i>Pataka</i> hands are hanging down	Hurry, sadness, fainting, fit of intoxication, excitement, state of illness and wound by weapons
33	<i>Puspaputa</i>	The two <i>Sarpasirah</i> hands with their fingers close to one another meeting on one side very closely will give rise to this gesture	Receiving and carrying rice, fruits, flowers, foods of various kinds, carrying and removing the water
34	<i>Makara</i>	When the two <i>Pataka</i> hands with their thumbs raised are turned down and placed on each other	Lion, tiger, elephant, crocodile, shark and fish and other carnivorous animals
35	<i>Gajadanta</i>	The two <i>sarpasirah</i> hands touching the opposite arms between the shoulder and the elbow	Carrying of the bridegroom and bride, expressive weight, clasp a pillar and uprooting a hill or a block of stone
36	<i>Avahittha</i>	When the two <i>sukatunda</i> hands meet each other on the breast and are bent and then slowly lowered	Weakness, sigh, showing one's body, thinness [of the body] and longing [for a beloved person]
37	<i>Vardhamana</i>	When the <i>mukula</i> hands is clasped by the <i>kapittha</i> , by pressing one hand with the other	Grasping, receiving, preserving, convention (or doctrine) truthfulness and

The two *Hamsapaksa*
hands turned down

abridgement

Opening of the objects
like latticed windows

Table 20: The gestures with breast

No	Gesture	Description	Use
1	<i>Abhugna</i> (slightly bent)	The breast lowered, back high, shoulders slightly bent and at times loose (not stiff)	In hurry, despair, fainting, sorrow, fear, sickness, broken heart, touching of cold objects, rains and being ashamed of some act
2	<i>Nirbhugna</i> (unbent)	The breast stiff, back depressed, shoulders not bent and raised	In paralysis, having resentment, look of surprise, assertion of truth, mentioning oneself haughtily and excess of pride
3	<i>Prakampita</i> (shaken)	The breast incessantly heaved up [and down]	In laughter, weeping, weariness, panic, [fit of] asthma, hiccough, misery
4	<i>Udvahita</i> (raised)	The breast raised up	In (representing) deep breathing, viewing some lofty objects and yawning
5	<i>Sama</i>	Natural	-

Table 21: the gestures with the sides

No	Gesture	Description	Use
1	<i>Nata</i> (bent)	The waist slightly bent, one side slightly bent , one shoulder drawn	In approaching anybody

away slightly

2	<i>Unnmata</i> (raised)	The other side [on the assumption of the Nata position], the waist the side, the arm and the shoulder raised	In going backwards
3	<i>Prasarita</i> (stretched)	The stretching of the sides in their (respective) directions	In joy and the like
4	<i>Vivarita</i> (turned around)	The <i>trika</i> (sacrum) turned around	In turning about
5	<i>Aprasrta</i> (drawn away)	The side restored to its original position from the Vivarita movement	In returning

Table 22: The gestures with the belly

No	Gesture	Description	Use
1	<i>Ksama</i> (thin)	Thin	Laughter, weeping, inhalation and yawning
2	<i>Khalva</i> (depressed)	Bent	Sickness, penance, weariness and hunger
3	<i>Purna</i> (full)	Full	Emitting breath, fatness, disease, too much eating and the like

Table 23: The gestures with the waist

No	Gesture	Description	Use
1	<i>Chinna</i> (turned aside)	Turning the middle of the waist	Exercise [limbs], hurry and looking around
2	<i>Nivrtta</i> (turned	Turning to the front	Turning around

	around)	from the reverse position	
3	<i>Recita</i> (moved about)	Moving in all directions	Movements of the general types
4	<i>Prakampita</i> (shaken)	Obliquely moving up and down	In the walking hunch-backs and persons of inferior type
5	<i>Udvahita</i> (raised)	Raising two dies of the waist slowly	In the movement of corpulent persons and the amorous movement of women

Table 24: The gestures with the thighs

No	Gesture	Description	Use
1	<i>Kampana</i> (shaking)	Raising and lowering heels repeatedly	Frightened movement of persons of the inferior type
2	<i>Valana</i> (turning)	Drawing the knees inwards (while going)	Movement of women at ease
3	<i>Stambhana</i> (motionlessness)	Suspension of movement	Perturbation and despair
4	<i>Udvartana</i> (springing up)	Drawing the knee inwards and moving it	Exercising [the limbs] and the class dance
5	<i>Vivartana</i> (turning round)	Drawing the heels inwards	Going round due to causes like hurry

Table 25: The gestures with the shank

No	Gesture	Description	Use
1	<i>Avartita</i>	The left foot turning to the	Jester's walking

	(turned)	right and the right [one] to the left	
2	<i>Nata</i> (bent)	The knee bent	Assuming <i>sthana</i> (standing) and <i>Asana</i> (sitting) postures
3	<i>Ksipta</i> (thrown out)	Shank thrown out	The exercise of the limbs and the class dance
4	<i>Udvahita</i> (raised)	Raising [a shank] up	Movements like quick walking
5	<i>Parivrtta</i> (turned back)	The turning back [of shank]	Class dance and the like

Table 26: The gestures with the feet

No	Gesture	Description	Use
1	<i>Udghattita</i>	Standing on the fore part of the feet and then touching the ground with the heels	Follow the <i>udghattita karana</i> and this should be applied once more in high or medium speed
2	<i>Sama</i> (natural)	(feet) naturally placed on an even ground, natural posture	Kept still in representing the natural position of the body in connexion with various <i>karanas</i> , but in the <i>Receka</i> movement of the feet it should be moved
3	<i>Agratalasancara</i>	The heels thrown up, the big toe put forward and the other toe bent	Urging, breaking, standing posture, kicking, striking the ground, walking, throwing away [something], Various <i>recaka</i> movements and walking on the forepart [of

			the foot] due to wound at the heel
4	<i>Ancita</i>	The heels on the ground, the forepart of the feet raised and all the toes spread	A movement with a wound at the forepart of the foot, turning round in every way, foot being struck [by something] and in various <i>bhramari</i> movements
5	<i>Kuncita</i>	The heels thrown up, toes all bent down and the middle of the feet too bent	In aristocratic going, turning round to the right and vice versa

Characters (superior and middle types) should give postures at the entrance like *vaisnava sthana*, breast raised, shoulders at rest, *Sama* and *caturasa*.

For men:

Table 27: *Sthana* (Standing Postures)

No	Posture	Description	Uses
1	<i>Vaisnava</i>	The feet two <i>tala</i> and a half apart, one foot in the natural posture and another obliquely placed with two toes pointing sideways and the shank bent and limbs with <i>sausthva</i>	Superior and middle type of person carry on their ordinary conversation with various duties; throwing a disc, holding a bow, in patience, stately movement of the limbs, in anger, in the

			administration of rebuke, in love, distress, apprehension, envy, cruelty, assurance, recollection and assumed with sentiments like erotic, marvellous, the odious and heroic.
2	<i>Sampada</i>	The feet in the natural posture kept one <i>tala</i> apart and the body with the natural <i>sausthva</i>	Accepting blessings from <i>Brahmins</i> , mimicking birds, bridegroom at the marriage ceremony, persons in the sky, chariot and aerial car, persons of marked sects, persons practising vows
3	<i>Vaisakha</i>	The two feet three <i>talas</i> and a half apart and the thighs without motion; the two feet to obliquely placed pointing sideways	Riding horses, exercise, exit (from any place), mimicking large birds, practice of bending the bow, <i>recekas</i> (of the feet)
4	<i>Mandala</i>	The feet are four <i>talas</i> apart and obliquely placed and turned sideways the waist and knee in natural position	Use of weapons like the bow and the thunderbolt, riding elephants and mimicking large birds
5	<i>Alidha</i>	The right foot in the <i>Mandala sthana</i> drawn five <i>talas</i> apart [from the other foot]	All acts relating to heroic and furious sentiments, duel of wrestlers, representation of enemies, attack on them, release of missiles
6	<i>Pratyalidha</i>	The right foot is bent and the left foot is put forward in the <i>alidha sthana</i>	Actual throw of the missiles in this position, use of various weapons from this standing posture

Table 28: Sitting Posture

No	Gesture	Description
1	Sitting at ease	Two feet are at rest and kept doubled up, <i>trika</i> is slightly raised and the two hands are put on the thighs on the two sides
2	Sitting in a thinking mood	Easy sitting posture, stretch slightly one of his feet, the other foot is at rest on the seat and the head is to bend on one side
3	Sitting in a sorrow	From the easy sitting posture, putting up hands for supporting the chin or resting the head on the shoulder
4	Sitting in fainting and intoxication	From the easy sitting posture, stretching arms loosely and to sit depending on some support
5	Sitting in shame/sleep/illness/meditation	Lump together limbs between legs and heels
6	Ceremonial occasions	Hump raised in which the hip and heels come together
7	Pacifying beloved/pouring ghee into sacrificial fire	Put one of stretched knees on the ground from the sitting posture as described in ceremonial occasion posture
8	Sitting in worshipping	Downcast face, sitting posture with the two knees on the ground (i.e. kneeling down)

Table 29: Walking Postures of Women

No	Posture	Description	Use
1	<i>Ayata</i>	Right foot will be <i>sama</i> , the left foot <i>trysra</i> (obliquely placed) and the left (side of the) waist raised	Invocation, dismissal, observing carefully, thinking and dissimulation, first appearance on stage, scattering handful of flowers on the stage, anger due to jealous love, twisting the forefinger, prohibition, pride, profundity, silence, fit of resentment, looking at the horizon
2	<i>Avahittha</i>	The left foot will be <i>sama</i> and the right foot <i>trysra</i> (obliquely placed) and the left side of the waist raised up	Normal during conversation with anyone, in determination, satisfaction and conjecture, anxiety, amorousness, sportiveness, grace erotic and the like
3	<i>Asvagranta</i>	One foot is raised and the other is resting on its fore part and ready for the <i>suci</i> or the <i>Aviddha cari</i>	Taking hold of the branch of tree, plucking a cluster of flowers or in the rest by goddess or women for any purposes

Table 30: Lying down postures

No	Posture	Description	Use
1	<i>Akuncita</i>	Limbs narrowed down, the two knees sticking to the bed	Attack of cold
2	<i>Sama</i>	Face upwards, hands free, turning downwards	Deep sleep

3	<i>Prasarita</i>	Lying down with one arm as the pillow, knees stretched	Enjoying a sleep of happiness
4	<i>Vivartita</i>	Face downwards	Wound from any weapon, death, vomiting, intoxication and lunacy
5	<i>Udvahita</i>	Lying down with the head resting on the hand and making a movement of the knee	Sports and entrance of the master

Table 31: *Caris* (Earthly and Aerial)

No	Name of the <i>Cari</i>	Description
1	<i>Samapada</i>	The two feet close together, the nails [of the feet] meeting and standing on the spot
2	<i>Sthitavarta</i>	One <i>agratalasancara</i> foot drawn upto cross the remaining foot and this movement repeated with another foot after separating the two
3	<i>Sakatasya</i>	The body held upright, one <i>agratalasancara</i> foot put forward and the breast being <i>udvahita</i>
4	<i>Adhyardhika</i>	The left foot on the back (i.e. heel) of the right one, the latter to be drawn away (a <i>tala</i> and a half part)
5	<i>Casagati</i>	The right foot put forward and then drawn back and at the same time left foot drawn back and put forward afterwards
6	<i>Vicyava</i>	Separating the feet from the <i>Samapada</i> position and striking the ground with their fore apart
7	<i>Edakakridita</i>	Jumping up and down with the <i>talasancara</i> feet

8	<i>Baddha</i>	The sideways movements of the thighs when the two shanks crossed
9	<i>Urudvrtta</i>	The heel of a <i>talasancara</i> foot placed outwards, one of the shanks to be slightly bent and the thigh turned up
10	<i>Addita</i>	One <i>agratalasancara</i> foot rubbing against the fore part or the back of another foot
11	<i>Utsyandita</i>	The two feet to move gradually sideways in the manner of the <i>receka</i>
12	<i>Janita</i>	A <i>musti</i> hand held on the breast and another hand moved round, and the feet to be <i>talasancara</i>
13	<i>Syandita</i>	One foot put forward five <i>talas</i> away from the other
14	<i>Apasyndita</i>	The reverse of the <i>syandita</i> (i.e. another foot being put forward five <i>talas</i> away from the other)
15	<i>Samotsaritamatali</i>	Going back with a circular movement and the feet being of the <i>talasancara</i> kind
16	<i>Mattali</i>	Going back with a circular movement and hands being <i>Udvestita</i> and motionless

Aerial Caris

1	<i>Atikranta</i>	A <i>kuncita</i> foot thrown up, put forward and caused to fall on the ground
2	<i>Apakranta</i>	The <i>valana</i> posture of the thighs, a <i>kuncita</i> foot raised and thrown down sideways
3	<i>Parsvakranta</i>	One foot <i>kuncita</i> and another thrown up and brought near the side
4	<i>Urdhvajanu</i>	Throwing up a <i>kuncita</i> foot and its knee brought up to the level of the breast and the remaining knee without movement and then this second foot thrown up in the

- manner of the first and the first foot kept motionless
- 5 *Suci* A *kuncita* foot thrown up and brought above the knee of the remaining foot and then to let it fall on its fore part
 - 6 *Nupurapadika* One *ancita* foot raised up and taken behind another foot and then quickly caused to fall on the ground
 - 7 *Dolapada* One *kuncita* foot thrown up and moved from side to side and then caused to fall on the ground as an *ancita* foot
 - 8 *Aksipta* One *kuncita* foot thrown off and then placing it quickly on an *ancita* foot by crossing the shank of the remaining leg
 - 9 *Aviddha* One *kuncita* foot from the *svasatika* position stretching and falling on the ground quickly as an *ancita* foot
 - 10 *Udvrtta* The *kuncita* foot of the *aviddha cari* taken round [the thigh of the remaining leg] and thrown up and then caused to fall on the ground
 - 11 *Vidyudbhranta* One foot turned to the back and after touching its top part to be stretched and the head moved in a circle
 - 12 *Alata* One foot stretched backwards and then put in and afterwards caused to fall in its heel
 - 13 *Bhujangatrasita* One *kuncita* foot thrown up and the waist and the knee being turned round and the thigh of the remaining foot to be turned round too.
 - 14 *Harinapluta* The foot in the *atikranta cari* to be caused to fall on the ground after a jump and the shank of an *ancita* foot to be put in the *ksipta* posture
 - 15 *Dandapada* The foot in the *Nupura cari* to be stretched and quickly to turn

- 16 *Bhramari* The foot in the *atikranta cari* to be thrown up and the entire body turned round (literally the *trika* turned round and then the second foot to be moved on its sole.

Table 32: *Mandala* Movement (Aerial and Earthly)

No	Name of the <i>Mandala</i> movement	Description (to be followed successively)
<i>Aerial Mandala</i> Movements		
1	<i>Atikranta</i>	<ul style="list-style-type: none"> a. The right foot to be moved successively in the <i>Janitta cari</i> b. The <i>Sakatasya cari</i> in which the breast is <i>Udvahita</i>, the left foot in the <i>alata cari</i> and the right foot in the <i>parsvakranta cari</i> c. The left foot in the <i>suci cari</i> and the right foot in the <i>apakranta cari</i> d. The left foot successively in <i>suci cari</i> and the <i>Bhramari cari</i> turning the <i>trika</i> e. The right foot in the <i>Udvritta cari</i> and the left foot in the <i>alata cari</i> which should be changed to <i>Bhramari cari</i> f. This left foot in the <i>alata cari</i> and the right foot in the <i>dandapada cari</i>
2	<i>Vicitra</i>	<ul style="list-style-type: none"> a. Right foot in the <i>janita cari</i> and in the <i>talasancara</i> manner b. The left foot in the <i>syndita cari</i> the right foot in the <i>parsvakranta cari</i> c. The left foot in the <i>bhujangatrasita cari</i> and the right foot in the <i>atikranta</i> and <i>udvrta cari</i> d. The left foot in the <i>suci cari</i>, the right foot in the <i>viksipta cari</i> and the left foot in the <i>apakranta cari</i>

- 3 *Lalitasancara*
- a. The right foot with the knee raised in the *suci cari*
 - b. The left foot in the *apakranta cari* and the right one in the *Parsvkranta cari*
 - c. The left foot in the *suci* and the *Bhramari cari*, this later by turning round the *trika*
 - d. The right foot in the *Parsvkranta cari* and the left foot in the *atikranta cari* which to be changed into the *Bhramari chari*
- 4 *Sucividdha*
- a. The left foot in the *suci* and *Bhramari cari* (the later by turning the *trika* round), the right foot in the *Parsvkranta cari* the left foot in the *atikranta cari*
 - b. The right foot in the *suci*, the left foot in the *apakranta cari*
 - c. The right foot in the *Parsvkranta cari*
- 5 *Dandapada*
- a. The right foot to be moved in the *Janita cari* and the *dandapada cari*, the left foot in the *suci cari* and the *Bhramari cari*
 - b. The right foot in the *Urudvrtta cari* and the left foot in the *alata cari*
 - c. The right foot in the *Parsvkranta cari* and the left foot in the *Bhujangtrasta cari* and the *atikranta caris* to meet the right foot in the *Dandapada cari*
 - d. The left foot in the *suci* and *Bhramari cari* the later by turning the *trika*
- 6 *Vihrta*
- a. The right foot in the *Janita cari*, its *nikuttana*
 - b. The left foot in the *syandita cari*, the right foot in the *urudvrtta cari*
 - c. The left foot in the *alata* and the right foot in the *suci cari*
 - d. The left foot in the *aksipta* and *Bhramari* and the *dandapada cari*
 - e. The left foot in the *suci* and *Bhramari cari* and the right foot in the *bhujangatrasita cari* and the left foot in the *atikranta cari*

- 7 *Alata*
- a. The right foot to be moved in the *suci cari* and the left foot in the *Apakranta cari*
 - b. The right foot in the *Parsvakranta cari* and the left foot in *Alata cari* after moving by turn in these *caris*, six or seven times with graceful steps
 - c. The right foot in the *apakranta cari* and the left foot in the *Atikranta* and *Bhramari cari*
- 8 *Vamavidha*
- a. The right foot to be moved in the *Suci cari*, the left foot in the *Apakranta cari*
 - b. The right foot in the *Dandapada cari* and the left foot in the *suci cari* and the right foot in the *Bhramari* and the *Parsvakranta caris*
 - c. The left foot in the *Aksipta cari* and the right foot in the *Dandapada* and *Urudvrtta cari*
 - d. The left foot in the *Suci*, the *Bhramari* and the *Alata cari*
 - e. The right foot in the *Prasvakranta cari* and the left foot in the *Atikranta cari*
- 9 *Lalita*
- a. The right foot to be moved in the *suci cari* and the left foot in the *Apakranta cari*
 - b. The right foot in the *Parsvakranta* and the *Bhujangatrasita cari*
 - c. The left foot and the *Alata cari* and the right foot in the *Parsvakranta cari*
 - d. The left foot in the *Atikranta cari* with graceful steps
- 10 *Kranta*
- a. The right foot to be moved in the *Suci* and the left foot in the *Apakranta cari*
 - b. The right foot in the *Parsvakranta cari* and the left foot too in the same *cari* moving round alternatively in these *caris* in all directions
 - c. The left foot in the *Suci cari* and the right foot in the *Apakranta*

Earthly Mandala

- 1 *Bhramara*
- a. The right foot to be moved in the *Janita cari* and the

- left foot in the *Askandita*
- b. The right foot in the *Sakaatsya cari* and the left foot to be stretched
 - c. The right foot in the *Bhramari cari*
 - d. The left foot in the *Askandita* and the right foot in the *Sakatsya*
 - e. The left foot in the *Apakranta* and the *Bhramari cari* by turning about the back.
- 2 *Askandita*
- a. The right foot to be moved in the *Bhramari cari* and the left foot in the *Addita* and *Bhramari cari* later by turning the *trika*
 - b. The right foot in the *Urudvrtta cari* and the left foot in the *Apakranta* and the *Bhramari cari*
 - c. The right foot in the *Skandita cari*
 - d. The left foot in the *Sakatasya* and the same foot to violently strike the ground
- 3 *Avarta*
- a. The right foot in the *Janita cari* and the left foot in the *Talasanacara cari*
 - b. The right foot in the *Sakatasya* and *Urudvrtta cari*
 - c. The right foot in the *Atikranta cari* turning backwards and *casagati cari*
 - d. The right foot in the *skandita cari* and the left foot in the *Sakatasya cari*
 - e. The right foot in the *Bhramari cari* with the *trika* turned round and the left foot in the *apakranta cari*
- 4 *Samotsarita*
- a. Assuming first of all the *Samapada sthana*, then stretching the two hands with their palms turned upwards
 - b. Their intermittent *avestana* and *udvertana* movements, putting the left hand on the waist, the hand moved in the *Avartita* manner
 - c. The right hand to be put on the waist and the left hand moved in *Avartita* manner, moving round alternatively with this *caris*

- | | | |
|----|---------------------|---|
| 5 | <i>Edakakridita</i> | <ul style="list-style-type: none"> a. The two feet on the ground to be moved successively in the <i>suci</i>, and the <i>Edakakridita cari</i> b. The swift moving <i>Bhramari cari</i> by turning the <i>trika</i> c. Moving the feet round alternatively in the <i>suci</i> and the <i>Aviddha cari</i> |
| 6 | <i>Addita</i> | <ul style="list-style-type: none"> a. The right foot to be moved in the <i>Udghattita</i> manner then simply moved round b. The right foot to be moved in the <i>syandita cari</i> and the left foot in the <i>Sakatasya cari</i> c. The right foot to be moved backwards in the <i>Apakranta</i> and the <i>Casagati cari</i> d. The left foot in the <i>Addita cari</i> and the right foot in the <i>Apakranta cari</i> e. The left foot in the <i>Bhramari cari</i> and the right foot in the <i>Syandita cari</i> and to violently strike ground |
| 7 | <i>Sakatasya</i> | <ul style="list-style-type: none"> a. The right foot to be moved in the <i>Janita</i> b. To move in the <i>talasancara</i> manner and the same foot in the <i>Sakatasya cari</i> and the left foot in the <i>syandita cari</i>, moving around in this manner alternatively with <i>Sakatasya cari</i> |
| 8 | <i>Adhyardha</i> | <ul style="list-style-type: none"> a. The right foot to be moved successively in the <i>Janita</i> and <i>Synadita</i> b. The left foot in the <i>Apakranta cari</i> and the right foot in the <i>Sakatasya cari</i> moving around alternatively |
| 9 | <i>Pistakuta</i> | <ul style="list-style-type: none"> a. The right foot to be moved in the <i>Suci cari</i> and the left foot in the <i>Apakranta</i> b. The right foot in the <i>Bhujangatsita</i> and the left foot too in the same <i>cari</i> |
| 10 | <i>Casagata</i> | Going round with feet in the <i>casagata cari</i> |

Table 33: Gait and Sentiments

No	Sentiments	Gait
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1	Erotic	In ordinary love-making should be graceful. <i>Atikranta cari</i> Concealed love: walk with slow and silent steps, faltering gait
2	Terrible	Standing with four <i>talas</i> apart and take steps four <i>talas</i> wide
3	Odious	The feet in the <i>Edakakridita cari</i> falling in quick succession sometimes close to and sometimes wide apart from each other
4	Heroic	Swift footsteps with various <i>caris</i> , in case of mutual excitement <i>Parsvakranta</i> and <i>Aviddha</i> and <i>suci cari</i>
5&6	Marvellous and Comic	Swift and short steps in all directions
7	Pathetic	Slow tempo, repeated steps – inferior characters Walk with the feet not raised very high – superior characters Walking by measured steps – middle characters

Table 34: Gaits and Different Characters

No	Type of character	Gait
1	Merchants and Ministers	Natural, <i>atikranta cari</i> with steps two <i>tala</i> wide
2	Ascetic, sectarians	<i>Atikranta cari</i> with natural limbs, according to vow, confused, stately, sober, mild; <i>Pasupata</i> sect: walk in the <i>Sakatasya</i> and <i>atikranta cari</i> with haughty steps
3	Blind man or person in darkness	Consist of the feet drawn over the ground

4	Charioteer	Simple steps
5	While moving in the sky	Consists step straight and wide, or high and low or irregular and round about
6	Ascending any lofty palace	<ul style="list-style-type: none"> • Move the feet in the <i>atikranta cari</i> and with the body held up, one should put forward his steps in the stairs- ascending • The body slightly bent and one foot should be in the <i>atikranta cari</i> and the other in the <i>ancita</i> movement – descending • Climbing trees, coming down the trees and getting down into river : <i>atikranta, suci, Apakranta</i> and <i>Parsvakranta cari</i>
7	Travelling by boat	Quick steps
8	Riding a horse	<i>Vaisakha sthana</i> and simple foot steps
9	Serpents	<i>Svastika</i> feet, <i>parsvakratna cari</i> and then make a <i>receka</i> of <i>svastika</i> feet
10	Parasite	Graceful, forward <i>akunicta</i> feet within one <i>tala</i> and holding the <i>katavardhamana</i>
11	<i>Kanchukiya</i>	Feet raised half a <i>tala</i> high and simple steps one should walk carrying one's limbs
12	Emancipated, sick and fatigues	Slow steps, walk with lean and depressed belly, slow movement of hands, feet and emitting breath in every step
13	A person walking long distance	Slow steps, narrowing limbs, rubbing the knees
14	Corpulent person	Feet raised slowly, dragging body with efforts, (in hurry) steps copiously breathing, simple steps
15	Intoxicated person	Light: reeling with the two feet backwards High: unsteady feet, reeling body and staggering

- 16 Lunatic Irregular steps, imitating various types of men's *cari*, *baddha cari*, crossing feet, going round in all four directions, perform *bhramara mandala*, turning the trika gracefully and holding the *lata* hand with irregular movements
- 17 Lame Remain stiff feet to be made *agratalasancara* and the body is to held up by the stiff foot, body moving on one foot, resting on another
- 18 Cripple *Agratalasancara* and the *ancita* feet, the steady body, *nata* shanks
- 19 Dwarf All limbs narrowed down, neither moving quickly or taking wide steps
- 20 Jester Feet raised and put forward, walks like a crane looking up and down and with wide strides
- 21 Menial (servants) one of their sides or head/hand/foot to be lowered and their eyes are to move to different objects
- 22 *Sakara* Proud but ordinary steps, while walking touching clothes and ornaments and often looking at them, and from the unnatural motion of his body his garlands and suspended parts of the clothes are to move to and fro
- 23 Lowly person Walk with eyes looking around, protecting their limbs from the contact of other people
- 24 Young women *Avahittha sthana*, the left hand pointing downwards, the right hand with the *Katakamukaha* gesture placed on the navel, the right foot raised gracefully up one *tala* and thrown on the left one, left hand with *lata* gesture place on navel and right side bent, placing the right hand on the hip and the *Udvestita*

		movement of the left hand, the left foot to put forward, the right hand with <i>lata</i> gesture
25	Aged women	<i>Avahittha sthana</i> , putting the left hand on the waist and the right hand with the <i>Arala</i> gesture upturned, placed between the navel and the breasts, walk gradually with body neither relaxed nor stiff nor much moved about
26	Handmaids	Walk with slightly raised body, flourishing arms, <i>avahittha sthana</i> with the left hand pointing downwards and the right hand showing the <i>Katakamukaha</i> hand held on the navel
27	Half women	Stately but graceful movement of the limbs and playful steps

Table 35: Ten Faults of a Play

No	Fault	Sanskrit equivalent
1	Circumlocution	<i>Gudhartha</i>
2	Superfluous expression	<i>Arthantara</i>
3	Want of significance	<i>Arthahina</i>
4	Defective significance	<i>Bhinnartha</i>
5	Tautology	<i>Ekartha</i>
6	Want of synthesis	<i>Abhiplutartha</i>
7	Logical defect	<i>Nyayadapeta</i>
8	Metrical defect	<i>Visama</i>
9	Hiatus	<i>Visandhi</i>
10	Slag	<i>Sabdacyuta</i>

Table 36: Merits of the Play

No	Merit	Sanskrit Equivalent
1	Synthesis	<i>Slesa</i>
2	Perspicuity	<i>Prasada</i>
3	Smoothness	<i>Samata</i>
4	Concentration	<i>Samadhi</i>
5	Sweetness	<i>Madhurya</i>
6	Grandeur	<i>Ojas</i>
7	Agreeableness	<i>Saukumarya</i>
8	Directness of expression	<i>Artha-vyakti</i>
9	Exaltedness	<i>Udara</i>
10	Loveliness	<i>Kanti</i>

Table 37: Sounds and Figures of speech and according to sentiments

No	Sentiments	Sounds and figures of speech
1	Heroic, furious, marvellous	Light syllables, simile and metaphors
2	Odious, pathetic	Heavy syllables, simile and metaphors

Table 38: Metres and Sentiments

No	Sentiments	Meters
1	Heroic and furious	<i>Arya meter,</i>
2	Erotic	Gentle meters
3	Heroic	<i>Jagati, Atijagati, samkrti</i>
4	Battles and tumults	<i>Utkrti</i>
5	Pathetic	<i>Sakkari and atidhrti</i>

Table 39: Six Alamkaras (notes¹⁷²) of the Recitation

No	Alamkaras	Description	Usage
1	The high note	Proceeds from the head register and is of high pitch	Speaking anyone at distance, rejoinder, confusion, calling anyone from distance, terrifying, affliction
2	The excited note	Proceeds from the head register and is of extra high pitch	Reproach, quarrel, discussion, indignation, abusive speech, defiance, anger, valour, pride, sharp and harsh words, rebuke, lamentation
3	The grave note	Breast register	Despondency, weakness, anxiety, impatience, low-spiritedness, sickness, deep wound, from weapons, fainting, intoxication, communicating secret words
4	The low	Breast register and	Natural speaking, sickness, weariness due to austerities and

¹⁷²Sanskrit and Prakrit languages are used in the *Natyashastra* so the Notes and intonation (table 38 below) refer to these two particular languages however independent studies on these two aspects in British Asian drama could be taken.

	note	low pitch	walking a distance, panic, falling down, fainting
5	The fast note	Throat register, swift	Women's soothing children, refusal of lover's overture, fear, cold, fever, panic, agitation, secret emergent act, pain
6	The slow note	Throat register	Love, deliberation, discrimination, jealous, anger, envy, saying something which cannot be expressed adequately, bashfulness, anxiety, threatening, surprise, censuring, prolonged sickness, squeezing

Table 40: Intonation¹⁷³ and Temperaments

No	Intonation	Temperaments
1	High, excited and fast	Rejoinder, confusion, harsh reproach, representing sharpness, roughness, agitation, weeping, challenging one who is not present, threatening and terrifying [anyone], calling one who is at distance, rebuking anyone
2	Grave and low	Sickness, fever, grief, hunger, thirst, observation of a lesser vow, deliberation, deep wound from a weapon, communicating confidential words, anxiety and state of austerities
3	Grave and fast	Women's soothing children, refusal to lover's overture, panic an attack of cold
4	Slow, excited and of	Following an object lost after being seen, hearing anything untoward about a desired object or

¹⁷³ See note 1.

	low pitch	person, communicating something desired, mental deliberation, lunacy, envy, censures, saying something which cannot be adequately expressed by words, telling stories, rejoinder, confusion, an action involving excess wounded, diseased limb, misery, grief, surprise, jealous, anger, lamentation
5	Grave and slow	Words containing pleasant sense and bringing happiness
6	Excited and high	Words which express sharpness and roughness

Table 41: Sentiments and Intonation

No	Sentiments	Intonation
1	Comic, erotic, pathetic	Slow
2	Heroic, furious and marvellous	Excited
3	Terrible and odious	Fast and slow

Table 42: Enunciation and Sentiments

No	Sentiments	Enunciation
1	Comic and erotic	Presentation, separating, brilliance, calming
2	Pathetic	Brilliance and calming
3	Heroic, furious and marvellous	Separation, calming, brilliance, continuity
4	Odious and terrible	Closure and separation

Table 43: Tempo and Sentiments

No	Sentiments	Tempo
1	Comic and erotic	Medium
2	Pathetic	Slow
3	Heroic, furious, marvellous and odious	quick

Table 44: Plot: its stages, elements, and junctions

No	Stages	Elements	Junction of the principal plot
1	<ol style="list-style-type: none"> 1. Beginning (<i>Prarambha</i>) 2. Effort (<i>Prayatna</i>) 3. Possibility of Attainment (<i>Prapti-sambhavana</i>) 4. Certainty of attainment (<i>niyata-phala-prapti</i>) 5. Attainment of the result (<i>phala-prapti</i>) 	<ol style="list-style-type: none"> 1. The germ (<i>bija</i>) 2. The prominent point (<i>bindu</i>) 3. The episode (<i>pataka</i>) 4. The episodic indication (<i>prakari</i>) 5. Denouement (<i>karya</i>) 	<ol style="list-style-type: none"> 1. Opening (<i>mukha</i>) 2. Progression (<i>pratimukha</i>) 3. The development (<i>garbha</i>) 4. The Pause (<i>vimarsa</i>) 5. The conclusion (<i>nirvahana</i>)

Table 45: Costume

No	Kind of costume	Usage
1	<p>Model work (<i>pusta</i>)</p> <ol style="list-style-type: none"> 1. Joined object (<i>sandhima</i>): Mat, cloth, skin 2. Indicating object (<i>vyajima</i>): mechanical device 	Hills, carriages, lofty palaces, shields, armours, banners and staffs and elephants etc. are of model works

3. Wrapped object (*vestima*): produced by wrapping
- 2 Decoration (*alamkara*) -
 1. Garlands (encircling, spread up, grouped, tied-round, hung-down)
 2. Ornaments (males and females should be applied according to the sentiments and states keeping physical form and tradition into consideration)
 3. Drapery

Table 46: Sentiments and Make-up & Costume

No	Sentiments	Make-up and costume
1	Erotic	<ol style="list-style-type: none"> 1. Adored with lovely garments, perfumes, ornaments, garlands of various sweet scented flowers 2. (for concealed love): Simple dress suited to the time of the day, not to make his/her toiletry elaborately
2	Terrible	Body dripping in blood, mouth moistened with it, having pieces of flesh in hand
3	Comic	Tattered clothes or skin, or smeared with ink (or lamp-black), ashes or yellow-ochre

Table 47: Representation of Sensual Perception

No	Sensual perception	How it is represented
1	Sound	A sidelong (<i>saci</i>) glance, bending the head sideways, putting the hand near the ear

2	Touch	Slightly narrowing down eyes, raising the eyebrows touching the shoulder and cheek
3	Form	Holding on the head the <i>pataka</i> hand with its fingers slightly moving and looking intently (at something) with eyes
4	Taste and smell	Slightly narrowing down the eyes and expanding the nostrils, intently gazing at something

Table 48: Special representations (*chitraabhinaya*)

No	Phenomena	How it is represented
1	Day, night and season, morning, evening, seasons, extreme darkness, wide expanse of water, directions, planets, stars and anything that is fixed	Two hands raised with <i>pataka</i> and <i>svastika</i> gesture, <i>udvahita</i> head looking upwards with various eyes fitting each occasion
2	Objects on the ground	Two hands raised with <i>pataka</i> and <i>svastika</i> gesture and <i>udvahita</i> head together with the eyes looking downwards
3	Moonlight, happiness, air, flavour and smell	Use the gestures of touch and horripilation
4	The sun, dust, smoke and fire	Cover one's face with clothes, heat – desire for a shady place
5	Midday sun	Looking upward with half-shut eyes, rising or setting sun by representation of the idea of

		the depth
6	Pleasant objects	Use gestures for representing the touch of one's body together with horripilation
7	Sharp objects	Touch of one's limbs and uneasiness and to narrow down his mouth
8	Deep and exalted feeling	<i>Sausthava</i> of the limbs and display of pride and deceit
9	Necklace and flower garland	Hold the two <i>arala</i> hands in the place where the sacred thread is held and then to separated them from the <i>svastika</i>
10	The idea of entirety	Move on the index finger, look round and press the <i>alapallava</i> hand
11	Audible and visible objects	Point ears and eyes respectively in the direction
12	Lightning, shooting stars, thunder, sparks of fire and flame	Relaxed limbs and vacant eyes
13	Repugnant objects	<i>Udvestita</i> and <i>paravrtta</i> <i>karanas</i> of hands and to bend the head and to look obliquely or to avoid contact
14	Lions, bears, monkeys, tigers and other beasts or prey	Holding <i>padmakosa</i> hands downwards in the form of a <i>svastika</i>
15	Worshipping superiors	Hold <i>tripataka</i> and <i>svastika</i> hands and taking up of the good or the whip – <i>svastika</i>

		and <i>katak mukha</i> hands
16	Numerals (One to ten, fingers, multiplying of ten, hundreds and thousands)	Two <i>patakas</i> hands
17	Umbrellas, banners and banners-staff	Holding of any staff
18	Memory and meditation	Indicating attention, downcast eyes, slightly bent head and the left hand with the <i>sandamsa</i> gesture
19	Height	<i>Udvahia</i> head and the hands <i>hamsapaksa</i>
20	The idea of past, cessation, destruction or words listened	Carrying from the left <i>arala</i> hand on the head
21	The autumn	Composure of all senses, tranquillity of all the directions and a view of different flowers
22	The early winter	(Superior and middle type of characters) Narrowing down their limbs and seeking the sun, fire and warm clothing (inferior characters)- groaning, clicking and trembling of the head and the lips and chattering of teeth
23	The winter	Smelling of the flowers, drinking wine, feeling an unpleasant wind
24	The spring	Acts of rejoicing, enjoyments and festivities and display of

		various flowers
25	The summer	Heat of the earth, fans wiping off sweat, feeling of hot wind
26	Rains	<i>Kadamba, nimbi, kutaja</i> flowers, green grass, <i>Indragopa</i> insects, peacocks
27	Rainy nights	Loud sounds of the masses of clouds, falling showers of rain, lightning and thunder
28	Seasons in general	Sign, costume, activity or scenery

Table 49: types of success

Human success	Divine success
<ol style="list-style-type: none"> 1. Vocal: slight smile, smile, expressive laughter, well-done, 'how wonderful', 'how pathetic', tumultuous applause 2. Physical: joy expressed in horripilation, the rising up from the seat, the giving away of clothes, rings, tears, shaking the shoulders and head 	When there is no noise, no disturbance, no usual occurrence, and the auditorium is full of spectators.

Table 50: Blemishes

No	Source	Types
1	1.1 God: strong wind, fire, rains, fear from an elephant, or serpent, stroke of lightning, appearance of ants, insects,	Mixed, total, partial

ferocious and other animals

1.2 Enemy: all round screaming, buzzing, noisy clapping, throwing of cow dung, clods of earth grass and stones.

Reasons: jealousy, hostility, being partial, receiving bribe

1.3 From Calamity: earthquake, storm, falling of meteors

1.4 Self-made Blemishes: unnaturalness, wrong movement, unsuitability of a role, loss of memory, speaking other words, cry of distress, want of proper hand movement, falling off the crown and other ornaments, defects in playing the drums, shyness of speech, laughing too much, crying too much.

2 Repetition, defective use of compound words, wrong use of case-endings, want of proper euphoric combination, use of incoherent words, faulty use of three genders, confusion, between direct and indirect happenings, lapse in metre, interchange of long and short vowels, observing wrong caesura.

3 Miscellaneous: Preliminaries, interpolation

Table 51: character and their traits

Sex	Superior	Middle	Inferior
Male	Controlled senses, wise, skilled in various arts and crafts, honest, expert in enjoyment, brings consolation to the poor, versed in different Sastras, grave, liberal, patient, magnificent	Expert in dealing with people, well-versed in books on arts and crafts and sastras, wisdom, sweetness of manners	Harsh in words, ill-mannered, low-spirited, small intelligence, irascible, violent, can kill his friend, can kill anyone cruelly, treacherous, haughty in words, indolent, expert in insulting the honoured person, covetous for women, fond of quarrel, doer of evil deeds and stealer of others' business
Female	Tender nature, not fickle or cruel, speaks smilingly, obedient to her superiors, bashful, good-mannered, physical charm, high birth, natural qualities, grave	Those who not have superior qualities always and have some faults	Similar to those of males

and patient

Table 52: Marks of a Good Play

No	Marks of a good play
1	Ornateness (<i>bhusana</i>)
2	Compactness (<i>aksara-samghata</i>)
3	Brilliance (<i>sobha</i>)
4	Parallelism (<i>udaharana</i>)
5	Causation (<i>hetu</i>)
6	Hesitation (<i>samsya</i>)
7	Favourable Precedent (<i>drstanta</i>)
8	Discovery (<i>prapti</i>)
9	Fancy (<i>abhipraya</i>)
10	Unfavourable Precedent (<i>nidarsana</i>)
11	Convincing explanation (<i>nirukta</i>)
12	Persuasion (<i>siddhi</i>)
13	Distinction (<i>visesana</i>)
14	Accusation of virtue (<i>gunatipata</i>)
15	Excellence (<i>gunatisaya</i>)
16	Inference from similitude (<i>tulya-tarka</i>)
17	Multiplex prediction (<i>padaccya</i>)
18	Description (<i>dista</i>)
19	Pointed utterance (<i>upadista</i>)

- 20 Deliberation (*vicara*)
- 21 Inversion (*viparyaya*)
- 22 Slip of tongue (*bhramsa*)
- 23 Mediation (*anunaya*)
- 24 Series of offers (*mala*)
- 25 Clever manner (*daksinya*)
- 26 Censure (*garhana*)
- 27 Presumption (*arthapatti*)
- 28 Celebrity (*pradiddhi*)
- 29 Interrogation (*prccha*)
- 30 Identity (*sarupya*)
- 31 Indirect expression of one's desire (*manoratha*)
- 32 Wit (*lesa*)
- 33 Concealment (*samksepa*)
- 34 Enumeration of merits (*guna-kirtana*)
- 35 Semi-uttered expression (*anukta-siddhi*)
- 36 Compliment (*priokti*)

Table 53: Dominant States, Determinants, Consequents, Transitory States, Sentiments, and Colours

No	Dominant states	Determinants (<i>vibhava</i>)	Consequents (<i>anubhava</i>)	Transitory states (<i>vyabhicaribhavas</i>)	Colours	Sentiments
1	Anger (<i>krodha</i>)	anger, violation of modesty, abuse, insult, uttering falsehood, harsh words, animosity, jealousy	making the eyes red, perspiring profusely, knitting the eyebrows, clapping the hands, gushing of the teeth, biting of the lips, throbbing the cheeks, hitting the palm with the fists etc.	tumultuous battle, energetic enthusiasm, impetuosity, wrath, restlessness, ferocity, profuse perspiration, trembling, rising of the hairs etc.	Red	Furious (<i>Raudra</i>)
2	Sorrow (<i>soka</i>)	Curse, distress, downfall, calamity, separation from the near and dear ones, loss of wealth, murder, imprisonment, plight, dangerous accidents,	discharge of tears, lamentation, parched throat and mouth, pallor of the face, drooping of the limbs, gasping for breath, loss of memory etc.	dejectedness, indifference, languor, anxiety, yearning excited state, illusion, loss of sense, sadness, ailments, lethargy, sluggishness, epileptic, loss of memory, fear, death, paralysis, tremor, pallor in the face, shading of tears,	Grey	Pathetic (<i>Karuna</i>)

		and misfortunes.		loss of speech and kindred feelings		
3	Laughter (<i>hasya</i>)	unseemly dress, misplaced ornaments, impudence, covetousness, quarrel, near-obscene utterance, displaying deformed limbs, pointing out the fault of others	biting the lips, throbbing of the nose and the cheek, opening the eyes wide, contracting the eyes, perspiration, colour of the face, holding the sides	lethargy, dissimulation, drowsiness, sleeplessness, waking up, envy	White	Comic (<i>hasya</i>)
4	Disgust (<i>jugupsa</i>)	seeing what is unwholesome or displeasing, hearing, seeing and discussing what is Undesirable	squeezing up all the limbs, moving the face to and fro, rolling the eyes, heartache, grief anxiety, spitting, expressing disgust	loss of memory, Agitation, delusion or loss of memory, illness, death	Blue	Odious (<i>bibhatsa</i>)
5	Fear (<i>bhaya</i>)	terrific noise, sight of apparitions, panic and worried state on hearing the cries of jackals and owls, empty house,	trembling of hands and feet, movements of the eyes, hairs standing on ends, pallor in the face, change of voice and tone	Paralysis, perspiration, choked voice, horripilation, trembling, change of voice or tone, lack of lustre, suspicion, fainting, dejection, agitation,	Black	Terrible (<i>Bhayana ka</i>)

		entering a forest, death, murder of kinsmen, imprisonment, seeing or hearing about or discussing any of these things		restlessness, fright, epilepsy or loss of memory, death		
6	Energy (<i>utsah</i>)	composure and absence of infatuation, perseverance, good tactics, humility, valour, power, aggressiveness, mighty influence	firmness, heroism, bravery, readiness to sacrifice, proficiency	fortitude, intellect, pride, impetuosity, ferocity, indignation, recollection, horripilation	Light orange	Heroic (<i>vira</i>)
7	Astonishment (<i>vismaya</i>)	seeing a heavenly being, attainment of the cherished desire, proceeding towards excellent park, temple etc., seeing magical tricks and creations of things that can never be imagined about etc.	gaping of the eyes, staring with wide eyes, eyes, horripilation, tears, perspiration, delight, uttering words of congratulations, making gifts, scenes of shouts of ha-ha	shedding tears, paralysis, perspiration, choking of the voice, horripilation, excitement, fury, sluggishness, sinking down etc.	Yellow	Marvellous (<i>adbhuta</i>)

8	Love (<i>ratī</i>)	<p>the pleasant season, garlands, unguents, ornaments, people dear and near, sensual objects, excellent mansions, objects of pleasure, going to the garden, experiencing pleasure, listening to sweet voices, seeing beautiful things, play and sports etc.</p>	<p>clever and significant glances of the eyes, movements of the eyebrows, ogling looks, movement of limbs, sweet major dance figures</p> <p>dejectedness and indifference to worldly joys, languor, apprehension, jealousy, weariness, anxiety and worry, yearning, drowsiness, sleep, dream, feigned anger, illness, insanity, forgetfulness, sluggishness, death</p>	<p>all mentioned excluding fright, lethargy, ferocity, disgust</p>	<p>Light green</p>	<p>Erotic (<i>sringara</i>)</p>
9	Quietude (<i>santa</i>)	<p>Self-enlightenment, free from worldly pleasure and passions and desires</p>	<p>Calm and tranquil, out of physicality of the world</p>	<p>Satisfaction of all desires</p>	<p>-</p>	<p><i>Santa</i></p>

Appendix 2: Flyers

The Kanjoos

Kabbadi Kabbadi

Appendix 3: Interview Transcripts

Interview with Hardeepsingh Kohli

Certainly, it is a farce and I have created a farce I suppose. However, it is a very funny, very physical. I think Moliere has a real love of language and I have too so hopefully that works together.

As a writer, I only see the mistakes. I am very aware of the flows and where it needs to be improved. So that is mostly...it is quite wordy production into get and I am a director also so my inclination is to direct things also. I think the humour comes out very well. Verma is a very physical director. His knowledge of Indian theatre is second to none in this country. So I enjoyed as much as I can.

Well, I used to preview my shows at Tara Arts. He sort of talked me into write a pantomime last year. He is the driving force behind Tara Arts. It is a small theatre and so he used to sort of get involved in everything. So the challenge is to have a space to write as a writer and still allowing him to be an artistic director. We have been negotiating that space. So 'Bollywood Cinderella' was very much the beginning and the Miser was the next step so it is very interesting for me to write.

I know I do not write for Verma I write for the audience. But there are certain things he wanted me to...he was very much interested...small cast like the duality of certain actors playing more than one character so we kept that very close. Gandhian image was very much his image so that was something we very much worked together but he is not a write and I am. So I need to make it come real. I am not an artistic director and he is so that is his strength. So I think it worked. I would like to tweak things here and there but overall the piece is good. I am fairly happy with it.

I think Verma and I had different objectives, which might be an issue, but thankfully, they are not. For me, I am not defined by my Indianness or my Britishness but I am defined by my desire to entertain people, to engage people.

So for me, it was, I care mostly about making sure that we fill theatre, people are in the theatre having a good time. So I am not a high artist in that sense. Verma is a high artist. He thinks very much more about the aesthetics and the dramaturgy and likes. Luckily, we are not fixating on the same thing, which means we can both go home with more things. So for me we sold that show and people really enjoyed, put a lot of bums on the seats.

Bollywood Cinderella and the Miser are the two bestselling shows at Tara Arts. So that is why I want to do theatre. I want to bring people in and really entertain them, made them laugh, and made them think and we managed to do that. The serious side of work amongst the humour and the love of language and I hope that was communicated with people.

No, I am not a fan of Bollywood. I think Bollywood dumps down great Hindi cinema. I grew up watching amazing Hindi cinema, melodramatic cinema, beautifully constructed stories, beautiful songs, wonderful actors and I think this masala kind of Bollywood approach is massively disrespectful to what was once a vibrant film culture. So I am not really interested in Bollywood. I am pragmatist though if the name brings people in perhaps I can use the name to show people another side of popular Indian culture.

No. I mean I am romantic person. I love stories. There are two love stories at the heart actually three love stories let us not forget Harjinder's love for money. I think when you write this Indian sense of melodrama you can get away with pushing the envelope and making it little bit....I think it was quite self-aware and the actors must be laughing at the romances as well as there are lots of asides for example, Dimple says about Kishore 'I didn't like him before, he didn't make any sense before and now he fell in love, he is ridiculous'. Frosine, in the text, makes reference to what is going on. So I do not think it completely lacking self-awareness but I do know we are...it is difficult things to explain. Indian and Urdu, for example, are great romance languages. You know grown up with the lyrics 'Kabhie Kabhie' in your head, it is difficult NOT to fall in love every day.

Verma likes it. He is very sweet terth and he is very...He likes my cooking side of things. He always encourages me to do that. So from that point of view, I was allowed to get away with it. For me, a lot of talk masala old spice. I think cooking is a great metaphor of life anyway which is the why rest of the work I do. And cricket is something unifies British and Indian culture. There is a love of cricket and I think slightly pomposity to particular context used by Valmiki. It is interesting thing coming up.

Again part of that came from Verma and part of that came from me. So again, one of those moments, we are combined I mean I have...Verma has liking for food but he does not necessarily has food knowledge I have. That is why I put that stuff in. But it is good fun. I think food is so central to Indian life so central to my life and I cannot do anything without it.

It is a very good question. I would not intend it because I think you then put an actor in a situation when he does not know what to believe. If it is playing it for laughs then this is a character feel that so I think in terms of that that is much more about his performance and his directions than anything else but it felt right. It did not worry me as a writer. I think you have to be careful. I can write...there are lines written there which is cut from the script, very funny lines. So one has to be aware of that as well but I think the one has to be you cannot write ...it is weird one. It is quite strange. Macrocosmically you have to think I have to entertain and make them laugh, microcosmically you cannot say that these lines are going to make them laugh.

There were lines which made me laugh but that is different from the audience laugh. So some lines, I was surprised people did not laugh so I think that is funny.

There were few instances unfortunately too long now to remember for all that has become one. But there are definitely. But I feel quite yes, there are it is a funny one. Sometimes bizarrely, sometimes actors occasionally are not upto it. Sometimes the audiences are not up to it too. They are not there having a good

time. A lot of it happens to my life work as well. Certain lines are deliberate and spoken one hundred and fifty times and I know they are funny and so I have to tell audience if they do not laugh and I have to tell that was a great line. You fuck that off, not me. I delivered it well, it is a good line. But I think the other great joy in the theatre is every audience finds that there are moments and it is little bit like climbing a mountain. You find your footholds and handholds as long as you get on the top with it I think I am not worried. I put trust on which route you would take some people take easier route some people take more challenging route. So actors' performances changes like the weather changes on the day. So there are elements in it. I think I love writing funny lines but the truth is never all worries. You always write funny lines because I just happened to be blessed with that. I do not know why but I can do it, not worried about.

No. What was fascinating was that Louis 14th Kingdom was very much like recent modern India in terms of morals and social cultural aspects. I think what was interesting about work being re-imagined within modern Indian context because much India is changing though still there is a sense of family, there is a sense of ...you would not believe Harpagon today would have sway over some of these, the way he does, they just leave. But actually when there is a lovely scene between Mariam and Kishore in which she says I would have to leave my mother behind, leave my honour behind and we believe that. We know what that means as modern Indian men. We still know about what it means. The one challenge I have found I think we both work on in Tara Arts is I am really uncomfortable with the subjugation of women within society. So I managed to give them a sense of it. There is a lovely feminist track at the end of Cinderella and women are very strong in this.

The thing with philosophy, politics and religion is that they are all linked in one or another but what them links more than anything else is how individual chooses to manipulate those each to another end. I am Sikh, British Sikh. There are lot of Sikhs in Britain who hate me because I am not proper devout Sikh. I trim my beard, I drink beer, I drink alcohol, and I go out with woman so I am not a proper

Sikh. That is how they define Sikhy. For me, I define it by the charitable work you do, how you serve the society (the inner and spiritual philosophical teachings). So similarly, philosophically there are people there are believers in certain philosophy, other are certain believers and act completely differently. There are communist and socialists, so every society has divisions. So I think this is a lot of down to Harjinder, the actor, whose performance was storming performance. Somehow manages to pull together what apparent contradictions seemed to work. It was pick and mix approach. We see it more and more these days. Now I also think this gambling philosophy in the context of Frosine who kind of a karmic shopper, taking what truly- karmic tourist more than anything else.

For me, if you want to make a piece of work contemporary you have to make it contemporary. That is you know my...why else would I do it. There are much better writers out there to do a version in classical Indian play where is I am live I live in... It is a cultural accommodate. That is why I do comedy is something to go for contemporary references.

Yes, it took me a long time to get hold of these business terms in. But that was inspired by a poem John Milton called 'On His Blindness'. When he was losing his sight. He was very religious man and he could not understand why God whom he believed in him to write away why taken his sight away. If you look through the poem, quotes the poem, all the financial terms in that poem are very interesting and I just felt that imaginary is really interesting thing, particularly in 2012 Britain. We have more of fame with legal and business terms because what is going on with the world economy and I kind of felt that strangely. Very interestingly, Verma spoke about ...when there have been giving respects to Harjinder, which I never saw very early on. But I grew to understand that actually he is doing what he believes is right. We may actually think he is wrong but he believes he is right. I wonder whether of world is more like Harjinder we would not be in a state where we are now.

I think there is an interesting notion with parents where the obedience with children in Indian families is such thing taken for granted that they never question it. So I am not sure he ever questioned his children's obedience therefore his love for money. There was a moment actually when he is upset to hear that Valmiki seduces his daughter but it is momentary and then what worse is that taken his money. So I mean but that is about his love for money more than anything else. I think if we met Harjinder five or ten years earlier when his wife was alive then he would be different man. But that is much unravelling.

I love Bombay; it is one of my favourite places on the planet. But I do think there is for those that particularly the immigrant parent to Britain had no appreciation of the arts no appreciation of the aesthetics because there is no enough time, there is no indulgence. They are too busy trying to keep roof over their heads, their families are to be fed so for me there is going to art is just a waste of money is something I hear, as I have grown up, across Indian families and such stuff.

I think there is a misunderstanding of Bombay. I do not think in those ways because Mumbai is full of people who are trying to make money, the most industrious people in India, and actually Bombay is a beautiful city, happy and lovely city. I do not know the happiest city in the world to be honest with you. You consider some people live in deep poverty, yet there is happiness, humanity about them. There is a kind of human endeavour if you are unable to handle crisis, how you are undergoing to crisis, go to Bombay. You will understand why people get up every day. That is such an amazing place. If he discovers more in the world his fear is to be unknown. If he discovers that there is more than money in the world, and he actually pains to see Bombay to be actually, what a murderous place is.

I quite like this particularly with alphonso mango. I like this because growing up with Hindi cinema you never see a kiss, so where everything is much by imaginary and visualisation. I like that in alphonso mango. Actually to me, I hate alphonso mango, it is too sweet for me, too perfumed for me, too orange for me. I cannot eat them. I like African mangoes to tell you the truth. But I like the idea of

sexuality of food. The way in India mango we eat, suckle the food is very sensual so I like that. But I also like Frosine refers to Mariam your mango-man, at least need a mango. There is a great potency in conceptual imaginary which I like the restriction of not being able to say certain things.

For melodrama sometimes things, the audience needs to own certain things and put them in their own words to grow into their heads to make it more personal experience. So something do not need to be said. That means something referred to, to point an audience in a direction. It is little bit like we show them the drawing room and let them decide what colour there are, what furniture is there. So they say it is a drawing room. Similarly, this sexual feeling let us not tell them it. That just suggests that there is a love but let them kind of describe in their terms and make it more personal experience. So it is the audience who has to perceive it.

Oh again this is really interesting. Some people know what alphonso mango is, some people do not. You can tell them watching that for Indian they know alphonso mango and those kind of people do and they get engaged really because I think my fingers being covered in liquid, sweetness and it is like sex, mango is a sex.

We know we are frankly one does not want to pick one actors over the rest but I will. I think the actress playing that part is probably my favourite actress to write for. If I only have to write for her throughout my life I would be very happy. She is a brilliant actress, a fantastic comic actress, finding comedy in the serious. With Lalli I was really interested doing is that I think there is wisdom in people that they have observed life from the very heart of it. One thing Kishore is not wise. He is a bit of fool, love-struck fool and equally there is something holding Dimple back. She feels somehow kind of trapped in her own circumstances perhaps she understand like about Lalli was on how just that sense of that someone has watched everything unfolding around them. The wisdom of those we do not expect to be wise. And in a sense they have to be wise because they are

survivors. If Kishore misbehaves she still need. If Lali misbehaves she does not. That is the world she lives in. That I always quite admired.

I mean actually there is very nice scene between Harjinder and her (dimple) where if you look at the writing and you will hear it spoken that they echo each other's phrases and words. Something is about directing the way actor performed...I felt that the scene ends with the women's rights but actually she was scared to stand up for her father. She was scared to put a point forward. And again for me that is an issue for emancipation of women, they ought to be able stand up, what is interesting about that scene is does not object to the notion of arrange marriage. She does not. Intentionally. What she objects is to is this one which is very subtle point. Perhaps it lost on some people but I think among I mean.... you are probably right.

That has got nothing to with me. It is very difficult for me to have an opinion on that. Certain things are written in a way to be delivered so for example, Harjinder's not quite malapropism confusion of phrases that was in the writing but how he chose to deliver that is up to him (the actor).

I cannot. It is difficult for me to separate because actors might say it is the way the script asked to me deliver, so that is something magic of the script.

Creative tensions existed between Verma and actors. Verma has relations with everyone. I have relations with Verma only. Actors and I do not speak in the rehearsal room. I spoke to them once in the rehearsal room. It is not my space to be in.

Massively. If I have been directing the play, things would have been differently. I felt things were out of the play. I felt that should not have been cut of the play. But what I can do. I am not... I would have directed the show differently. Verma and I have taken a break and we have to look at that relationship because it is not a typical for me to... I need my... If I am to become better writer, I need my

writing to be respected and be allowed to exist. We need to work out but it is a small theatre. It is Verma's creation. We need to work out how these relationships unfold. But I did not feel holding the rehearsal room and neither I was encouraged to be there. That is not in a bad way that is practical. He does not have the time and I am sure he is not interested in my opinion. Like I am not interested in his opinion on funny lines because he cannot write funny lines, I can. So he needs to direct the piece.

Interview with Jatinder Verma

I think all of that is correct. I would say that in a way for me to some extent the norm in terms of theatre. That we all work of the notion of *rasa* whether we are aware of it or not. That is evoking a flavour, a taste and I think that concept is so apt for the theatre. It is that theatre like unlike any other art form is a bastardised form. It is mixture. Now, some are conscious of it and some are not. I am conscious of it and so I have no apology for it to make a mixture. Into that basic concept if I add one other element and that is of being migrant. So if you are like a kind of dislocated person, which I think, is the modern condition and especially the Asian migrant that means that there are at least two if not more reference points. One would say multiple reference points. For us its clearly India acts as a reference point however far removed we may be from it and certainly for me it has become a question for me over many years how do I do a theatre. What kind of dramaturgy do I employ which is true to what I am, a dislocated being. One who is required to almost by history to have multiple reference points and that has led me to think of Indian forms whether theatrical forms or cinematic forms as well as English forms, European forms and see well in what all of these where there can be a connecting points or dissonating points. So for me that is the kind of approach to all texts.

I think nostalgia is part but it seems that is the part which is highly embedded in all theatre to an extent. It seems to me that all theatrical experiences wherever they are work on a combination of nostalgia and what may be and it is that access which it seems generates good work or high art. It is that dialogue which is ultimately shared with the audience because they are going between nostalgia could be the form of costume or decor all sorts of things. It does not have to be overt. And they are going with something sort of familiar in the English contexts. I am always aware that with productions like this which are kind of adapting or setting to India. What I am also touching on in addition to as a part of nostalgia is that amongst the white audience is this notion of exotic. Which I think is a very strong one and increasingly I have come to respect it. That is an enduring one. This sort of idea of India which takes many shapes and is also persistent idea in the English imagination for at least three hundred years.

I suppose it is always...it has to do with the word 'universal' as you know it is very contentious word. I would rather use archetype I think in characters like Harpagon you have archetypes that can be filled by pretty much in every culture. Because this particular archetype embodies the notion of greed as a morality. I do not think that is unique to France. I think it is a human condition. What I found very exhilarating is that Moliere never apologised for it. That in fact Harpagon starts as a greedy man and ends as greedy man. He has no...He has no revelations. He is the ultimate victor. And that stuck me very powerfully that in the times we are living in today whether it is bankers or financiers and so and so forth they are winning and they are winning all the time. You can have whatever political things against them and all the rest of it money will talk and money will win. And that I found really provocative in the Moliere.

Well a lot of ...Gandhi became it was due to the fact of relocating it to modern India and sixty years on Gandhi is there on the rupee note but that is about it really. There are people who sort of quote him but they use him for their ends and I thought in actually in some senses Gandhi was a kind of sanyasi. He created this image for himself for the greater good. The perversion of that idea in

the modern world is the interesting thing and I thought a person like Harpagon-Harjinder in modern India might well use him the way that you know we know a lot of politicians using him, use symbol of him, use for... forget about the rest. This was wonderful and here is a man who made a virtue of not eating too much, of wearing simple clothes and someone like Harpagon that is perfect. That is model that suits him totally. Politics, who cares.

Yes, I think the humour came about because it was so startling. I mean everyone have an idea of Gandhi whoever they are. Whether they are Indians or not but no one has, so far, encountered him being used in this fashion. To buttress the idea of greed it seemed to me that humour was based on (a) the identification with Gandhi and (b) perversion of that. So it was a kind of ... it was a startled humour. Finding it extraordinary it is using him and of course some of the details are quite startling, being Brahmachari is clearly one thing which many people are not aware of and it is extremely funny looking it that way.

I mean ultimately the success of the play is made by its audience. None of us certainly has an idea how it will be received but we knew that it was a good text. Yes, it was funny but also it was provocative. Whether it was successful or not we do not really have idea. And it is really the audience who received it. I suppose that the question is what made it success and I can theorise it in all sorts of ways but part of it was the fact that it worked the notion of *rasa* as not a homogeneous thing but *rasa* made out of masala and it seems that word typifies of what the Asian in Britain is. It is a masala being, mixture of all sorts of things. 'Chutnification' what Rushdie called it? And it is the fact that it is unapologetically celebrating 'Chutnification', though it is not necessarily the right word. It was not apologetic. Fine. Ok. So one can bring in this and that add that to the point of all English character. Someone who has stayed in India is from Dorset and is full of yoga and who sees herself as somehow a combined East and West.

Why Miser, why Moliere?

Simply, because of the time. I think no better text I know of which talks to our time today and does it so provocatively. Our era is dominated by finance, by money. We are all suffering the austerities and here is a play which is funny which is about money but which also says that actually money wins at the end. His cry at the end...forget he asked for his servant and his children they are not there but I have got my money box. I have got my money. Anything else does not matter. I think that is if you like a little sting in a tail. And I felt that that is the best vehicle for today on commenting in this times we are living.

How would you describe the play as a director?

I do not know. You know it has been its certainly charmed the audiences. It is funny. I would probably say it is a comedy of our times. And by our times I mean not just the austerities and all sorts of financial crisis all over the world but also our times if you like a new kind of England. This sort of masala, mixture which is not national which I think it travels across all cultures here. So it is interesting for me that there are white audiences or non-Indian audiences who appreciated just as much as Indian audiences did. Because it is just not Bollywood but India is deep in the imagination of England much deeper than we often give it credit for.

Not in the imagination you previously said

Yes, I mean that was at very early stage. I think to an extent I would still argue that we are not quite in English imagination. But this kinds of production help to just lay seeds within the imagination that there is another kind of England that is growing up post-war and that it is actually changing in small ways what the idea of England is. I am fully aware that outside the London things are quite different but certainly in London the sense that there are Asians, there is African, Caribbean and they are part of English society in many different ways. In some cases, one end of the spectrum is where actually there is no difference in culture now. They are all English and at the other end of the spectrum which to some extent exhibited by our work is that they are English and Indian. And that seems

to me provocative bit and that is as much saying that we all owe those imaginations. That is both Asians and non-Asians. As it is about celebrating the fact that it is a part of me. That I cannot help it.

It started really because I wanted to do because I have said things before. These are the best times of such a play and this is the best text for it. I asked someone who I know Patricia Dreyfus who is fluent in French to provide literal translation to go through original carefully and to give me the associate meanings and so forth. She did a very good job. I was aware of the cast I had so then I reconstructed it to look at the characters and minimise and so forth. And laid in the initial ideas that how to transfer to a kind of modern Indian setting. Hardeep Singh Kohli took over that structure and began to write along that sort of structure.

How did the collaboration started?

It actually started last year. He had been coming here for about three or four years with his cooking show pre-Edinburgh and it stuck us that actually may be he would be interested in writing a pantomime. And so last year I put it to him and said I know you have never written for theatre and I fancy if you would like to write a pantomime for me which he did and it was fantastically successful and was our version of Cinderella. So then as to develop it further and one of the reasons why I ask Hardeep Singh Kohli to look at Moliere is that what was interesting from the literal translation is that the text is sort of a balance between some broad farce and burlesque and a kind of dark humour. What I liked about Kohli's writing is that he has got over a very gentle wit and great facility for quick faster moments, terse lines as well as whole sort of cooking metaphors. So I thought that would work really well with the text.

Any conflicts/issues

No I think what was really interesting Kohli is less of a migrant than I am. I would mean only by that I was 14 when I came here in a sense another country and another culture is still a part of even the way I speak and certainly my imagination. Kohli is very much a kid from Scotland. Therefore his facility with

language and his imagination is much more finely tuned to here and that is I think is a wonderful combination.

How do you approach adaptation?

I used to start with whatever the story is in this case this particular story it's a kind of image or line first pops up into your head. So for example with this one, I just thought of Kanjoos-makkhichoos. That was the immediate thing that stuck me. And that became the starting point for the adaptation. There is a currency with the term that operates in Indian imagination and so like trying to push it there. Then became the questions of well to be set in equivalent period which is I did with Tartuffe in a way I felt with this text that I do not want to historicize it too much. I do not want to make it a period drama because it will distance it too far. So let us look at more kind of slightly more modern period, and see what sorts of energy that comes up with. And with the kind of modern period whether we call it Bollywood or whatever else one of kind of dominant forms of expression is the cinema. And that is what then led to Bollywood.

Why Bollywood has become Jatinder Verma's plays?

Partly it is because it is theatre. The origin of Bollywood is theatre. It directly came out Parsi theatre and for me that is the really interesting part. For me, Parsi theatre is this mixture, it came about because its connection with Britain, that is its stick and the energy and sheer audacity of it transfers into Bollywood cinema. Here I am using term in the overt sense of big brash, archetype or character and song sequences and all of that. I suppose to say cinema of Ray, Adoor Gopal Krishna and others which is there as well and it's there, its theatricality of Bollywood that interests me. The fact that it had actually moved out of way from its theatrical route and it is unique in that sense. It is the only cinema in the world, which is still theatrical.

How do you see 'theatrical' element in Bollywood?

I think in the sense that, for example, every other cinema and even the work of say that wonderful director who did 'Omkaara', Vishal Bhardwaj, that cinema as a medium requires and depends upon forces on naturalism. And that you see everywhere. It is naturalistic medium. It does not tickle like broad gestures, you look at the kind of Bollywood you see gestures in style of performance, which is actually as if they are in at the proscenium. They have camera in front of them its direct being staged. That is what I mean that by theatricality then in the best of them, the soul, the dance, is not just peripheral element. It pushes all whether time or narrative. I think that for me is what sort of very exciting about it. So it is those sorts of ingredients which constitute theatricality in Bollywood.

Binglish

It is just truth of me. Truth of part of my activities even though second or third generation just being and I would say that is also truth of modern England. Salman Rushdie who uses this (Chutnification and imaginary homelands) phrase many years ago about making it different sort of noise in English and I think that was true in 1980s and it is true now. It is making a different sort of noise in English. But to an extent i would say that we all have become Binglish. I say 'kebab' and anyone knows what that is; I say 'vindaloo' and knows it and you say 'masala' or 'raita' they know what it means.

Hinglish and Singlish

I think that is a great beauty in many ways of English. It is fantastically elastic language and every culture has sort of moulded it for itself and long may it be continue. There is no academy, which dictates what proper English is, and for me that concept is the only true one. It is the only true reflection of modernity that is what it is mean to be modern today. Certainly if you happen to be in the West, you cannot avoid this. You cannot avoid these other languages hitting you in one way or the other. And that is certainly the case with England.

Bollywood song selection

It begins initially just from own sense of what kind of time period, what types of music I want. But also the kind of mood and lyric of particular song and how they may or may not fit in a particular moment in the play and then it is working with the musical team who then refines and comes up with those suggestions. As it happens in our case Kohli comes up with lyrics which are then filled into the song.

Why live music?

Precisely that really. Of course, it is much cheaper just to record it but that live interaction is incomparable. The musicians going with 'wah wah' and the actor going 'shut up' is impossible with recording. And I think the audiences again looking the notion of *rasa* and masala then the part of *rasa* is what live thing is made in front of you. What it brings to the text and the unfolding the story.

Raghupathi raghav raja ram?

Because of Harjinder and he is modelist and finally that struck me that you know we have Gandhian here and the Gandhian song Raghupathi. I wanted to distort it. It is much more about winner, money and that is what we worked on. I thought actually the undertone of the whole play is money and money wins and that is the serenity right through it.

Any specific issues

I think there were kind of two. One is the text, the Moliere text. What was very evident is that without even seeing a French version the text makes clear it how physical it is. At times overtly directions like the cough or like him going to slap. And that course changed what is physicality of this text how does transfer it to an Indian context but one sort of key was to go via the overtly melodramatic gestures of cinema. But that is sort of elements I think what we have not quite got

and this where...it is to do with the actors, with English actors. Is this hiking, is this touching people. And that is the one thing which I am hoping we will progress on much further with the tour. You know how in a hierarchy you slap the servant or slap your child or you handle it. I think there is distinctive Indian physicality which is not thrived. This sort of physical man handling of people, the touching. And this is one area. I think we went to one level of it through the cinema. It needs to go one more level. So for example, I say when the servant is stopped by Kishore in the second half, it is word which stops it. I think it is a hit and why that is important is that in way it underscores and this sort of what is coming through the text that the physicality of the text is underscoring a brutality of cruelty along with humour and that is the bit we got to go further on.

Various mudras and gesture

I mean there was at no time....I was conscious or I made the actors' conscious of these particular mudras and part of it is because I think well my starting point with the *Natyashastra* was that it is inextricably linked to a language, Sanskrit and that out of the language comes these forms of expressions. When you translate it and transport it to another culture, you cannot just translate those gestures because it just becomes meaningless so over the years what I have found is that actually when you are less conscious of it and if you found the mode and this is where the Bollywood cinema comes in. Once you go down that mode it will come naturally. And it is finding that kind of mode because one gave it Bollywood mode it meant then whether it was Kishore or Dimple- my focus then became what the word you are trying to express, what does it mean and particularly if it is an Indian word and using it. I do not know what it means so you tell me in finer way through your gestures of making that clear and that was approach taken the actor and then given who they were and given the mode they were working within they then struck with that without being aware of it. That it is that mudra or gestures.

Objectives

I think so the play met the objectives I set. I wanted to push more with the next incarnation of the play when the play will be on the tour. I think the darkness I want to push more, cruelty I want to push more. But probably speaking yes absolutely it met that sense of actually it being seen in an Indian context is not a problem. It is an Indian play even though it is French. We can both note and making it properly Indian; I do not mean that sense 'authentic' Indian. That is a meaningless term, there is nothing authentic but that the transfer would be effective for all audiences and that so far has been brought to audiences which are effective.

Objective

Objective was to trying to tell story about the miser in an Indian context. The rest of the thing come on after that but that is really I what the story is and aware that in our times money is affecting so much that we can both find humour in someone being greedy. That humour is also tinged by the fact that we recognise it and therefore we are laughing at it at the same time laughing with it.

What do you mean by darker side?

A lot of it has to do with particular gestural language, so distinctively Indian we have an approach to class to hierarchy which tinges of the brutal and for me all the most violent and brutal thing is seen a policeman slapping some street vendor in Delhi. And I do not see it anywhere else. It is a kind of casual violence. I think that what I want to get at that sort of level of casual violence.

Obstacles

That is what you are in the business of theatre for you have those obstacles and you have to start converting them and then you are above the obstacles. Now I can say if I had more money so and so forth but that is what I had and this is what I did.

Interview with Satinder Chohan

I feel that dramatically it conveys all the things I intended for it to convey. It is very difficult I mean I love performances. they are strong performances but for me sort of my script writing point of view in terms of having gone through the whole process when I watch something it is hard for me to focus on those elements alone because I am thinking about my writing thinking about I could have done differently and yes in terms of scenes I could have straighten things, tighten things so I am thinking critically when I am watching. But no all and all this was much better than I expected.

For example, second scene of the first act the end when Azadeh comes in the stadium that scene went through lots of cuts and rehearsals I think we have not got the right cuts for that. And the right pacing for that. You know I feel there are awkward movements bit chunky bit choppy it is not fluid the way I intended but it was written in a very different way. We cut a lot of lines away from that scene. For me it jars a lot. When I watch it every time I think we cut too much or we should focus on that a little bit longer.

Yes I think so. It is...i love so many elements of it love the performances love the directions like the sound it is a new script I had we had more time it would have been I feel we have to make very rush decisions in rehearsals so that to me is a big kind of frustration I wish that we had worked with the cuts to more time work with the cuts.

I was there the whole time but I was not supposed to be there. I was invited for the couple of weeks but I ended up the whole month. They were in rehearsals for month. I think it was good because it was a big script than we see. That is primarily because you know I wrote a long script. But once we edited the Kabbadi sequences it became even more a longer play. We have to cut away more of the text so it was good. I was there. I was making cuts even to the last day.

I think the story itself is about essentially it is about the relationship between the past and present. And it is lot about regret in the second half so it is about the impact the past has. The past not having played out in satisfactory way in one's life. And I think it is the shadow of that in the first half for example the past overshadows we have in the moment and again in the second half it's about the past having an impact on where those characters are. And it is regretful lot of regret about the way the past is handled and where these characters are in their present so fear is much stronger emotion than love because love has not gone out in the way we would expect so fear overrides that I think.

I know it is really important we definitely did little bit of research into Indian history, not as much as i would like to but that there was so much to pack into the month that it was impossible. I did I mean as much research as I could. I knew Shalini who plays Azadeh she ended up watching 'The Legend of Bhagat Singh' passing the DVD around and so there was discussions and sort of talk about the revolutionary movement and ideas behind it and the figures behind it. Because it was always been I was growing up here and yes it is very strong sort of left wing socialist type movement. So yes we definitely that was very important for us to focus upon it.

I think it was one part of it. Like Shalini...she has done dissertation on Female freedom fighters in Sri Lanka so she already had a kind of intellectual political grounding in that tradition. She is from Sri Lanka. So I remember one of the first things that we talked about the assassination of Rajiv Gandhi and the role of women in the Sri Lanka. She already had really a good understanding and the way I don't think other actors would have had. She is brilliant and I think she had real grasped of that...she had real understanding of what she was doing. And in the course of research I tried to stay her towards not very much because the time factor freedom fighters such as Aruna Asaf Ali, Durga Devi, Bhagat Singh and sort of little story so she was figures like that reading around lot of material so I think she had a brilliant grasp of all that to convey all. I think lot of actors from here has that.

I think that it is really difficult. I wanted to because one of the reasons why I write something like this because I think Britain has a real problem with understanding its colonial past. I think there is a lot of amnesia about what the British did during the empire and I think normally it is not taught in our schools. They like to celebrate all the great kind of successes what they did in other countries and their achievements in all the countries but they turn a blind eye to the darker aspects of that so for me that is always been growing up in Britain as Asian person who is very much aware of my history. I can't identify with that history so in my work it's hugely important that we have I feel open discussion about these things. So for me first half of play I know it is not obvious but it is essentially about empire. It is about the past, it is about the way we received the past, the way the past comes in and has some kind of retribution in the present. And but I also know that I can't do it away in a heavy-handed manner because it got to be told in a story because otherwise it just becomes political sort of ranting and is very difficult for the audience to cross that. So that is why even with white audiences I think it is you know I can't go completely like in depth. It is just introduction of it and that is what I was very aware of that. I have to try to introduce these things as much as possible even if people might not know who was Bhagat Singh is but they get enough sense of what his role is. In the way I write it. Asian audience likewise there is some understanding, there is basic understanding and I think it is about advancing that as well and not losing that and always being aware of those. It is that history is reason why we are here today. It has bearing. It is not just about beyond stage like connect two histories its present day immigration, it all that stuff hadn't happened we wouldn't be here. So it is about those connections. So for white audiences it is also important, it is about that understanding too. I lived through I grow up here in Southall and still from there we have a real history of racism and problems is towards immigration in this country and I think upto for white audiences also to make those connections that without empire we would not be here. It seems so obvious that you would be amazed that how many people do not make that connection. They

like to vilify immigrants who are here but they do not make the connection that actually we are all here of those consequences of that history. It is all about those things and through the performance I don't know performance the play I wanted the audience to start thinking about those things from the different perspectives, so from an Asian perspective and from English British perspective.

Yes, she is very angry. In anger, probably as a woman I think in the first act it is sort of confusion and her treatment as actually anger is connecting thread is how men treated her. The men in her life and the anger emanates from it. so it's quite political anger even though it is about love in the second half I think it is a betrayal of ... betrayal through love it is betrayal of politics and where I think she is an idealist. She wants to fight for her values and so when she see the men around her not upholding those values and this is what essentially incredibly problematic for her. So yes, it is about love but it is more about all the three as political beings. The fact that fundamentally politically those men have let her down. One cheats, the other goes to war. She is the only one still fighting for what she truly believes in. So it is sacrifice of those values. So it is much more than love. It is about politics. How you exist in the world and how you present yourself in the world in the things that you want to attain in the life and the men let her down. And for her that much more important than love.

Yes, I wanted her to be strong and angry definitely. I wanted to be her angry character. I think Shalini the actress represented that brilliantly. The kind of rage and ...I think she conveyed it very brilliantly. I find it moving I did not expect to find it as moving as I did on occasion. I think she did fantastically well.

I intended it that way because I think; it is the way that love is in the 21st century. The love between Azadeh and Eshwar is very pure, romantic type love. I think it is respectful but I know I have seen men who are like Shera. It is disrespect of woman, towards women and I wanted to convey that. That, there is someone who just thinks woman as attractive. You can earn her and possess her in that way. It is about possessing at the end of the day, controlling her, earning that so there is a difference. One treats her in wants to help her without any

consequences, for his own advancements. Other just wants her to boost his own ego its uplifting him by using her so there is a real distinction I have seen I mean both exists.

It exists. But I think the way we treat love is veryI think love has become like a commodity, hasn't it? All these, I don't I am not judging people who go onto on line dating sites so but to me love is like romantic kind of very deep potentially, deep emotionally. I am not saying that you can't get through these things but when you start treating love as commodity, that you can buy sort of mail order from the internet. There is something skewed about adaptation of love. It fulfils some point we derive from it and what we gain from it. It is you know with Shera is very instant he wants it and he wants it now. Like child who is really possessive, we all have elements of that. We are just living on such a he-men culture it is like immediate gratification.... he wants immediate gratification whereas Eshwar is a married man and he may have feelings towards Azadeh. She also knows he is married man and she respects that and loyal and uphold those values any more. And it is about values at the end of the day it is about upholding those values.

I think there is something she recognises in him. I think it is a mutual love or emotion. This is the person who will help her not Shera. Because it that Eshwar extends himself to her. She recognised the difference in that. Now....it also forms a circle...it something that triggers it is like something when you meet people an if you are connected to them and it feels like you know him in former sort of lifetime and these are elements i the play as well. It is not just about now. It is very Indian thing, eastern thing. It is about past lives and how life is playing out the ages so it was very intentional. People fall in love like that sometimes.

Absolutely. There is a real hierarchy between them and again I am from Southall and see all the time. There is a real kind of superiority among those who have settled here first towards still, immigrants coming in and it makes me mad because we all come from that place we have been all through these experiences.

I would say it more of a class thing because its money at the end of the day. It is about money and it is about economic status through that lot of Asians who have properties here and businesses and have money. They start to employ immigrants actually white it is but like a cheap labour. To them they are looking for not giving them a fair deal, no minimum wages. It is terrible and it is pathetic situation, not improving situation. We are doing it to our own that kind regrets with me so it is very intentional and that is the dynamic between the two to them. Because that is, the scene you see played out in so many Asian businesses all over the country. Cheap immigrant labour but to our own so and also in terms of I have heard terrible stories about even domestic help in households. I just can't believe it. Having come through the experiences the way we have gone through as a community in this country people continue to meet out the treatment, the people used to meet out to us and now they are doing double marginalisation. They are trying to do that to immigrants who are coming from even....I know people on my street who are so incredibly rude about the new immigrants.there is a real sense, even in Southall real sense of us and them, to fight it supposed to be a community where we got very strong political tradition there and so for me that is all very problematic. It is almost like adopting a role of the oppressor in a way. And that is what they are doing. Shera is very much like them even he is Asian he is British in terms of the way he treats Eshwar. He is....There are no British people in it but that he is showing Britishness acting British the position of the coloniser, he occupies that. They think he is Indian but in terms of values, he sacrificed values and have lost those values, values of community because of individual advancement. It is all about profit making money detriment forget that what these are suffering; forget that we are exploiting these people. They are continuing these traditions and I support those and that is why I wrote that act in that...

I think he has quite played he is so obvious a villainous figure but I think there is something charismatic about him as well. He has a little bit of charisma and that is why people may work for him. He abuses (muses) people to do things for him. That is why Eshwar does not challenge him. Yes, people keeping their place. I

know plenty of people like that who are very charismatic, much skewed values and happy to exploit but charming, hilarious, great to hang out with.

He occupies kind of higher social level where Eshwar aspires to in the same way we want to aspire to British represented we want to be like them. I think we have become like that. I think there is same sort of dynamics between two of them.

Oh it was from the beginning. Kabbadi inspires the whole script so everything that happens emanates from the Kabbadi including the heroism, the whole idea of heroism. Because I think it is. I wanted to do something that was very theatrical. I think it is very physical game. I mean there is lot of physicality and intensity to it. It is very dramatic. I just thought it would really land in theatrical space in a brilliant way and to use that in a story and high iconic tussling between two men so much potential drama narrative in that.

Similar game of Kabbadi by NRI in the film Pardesh. Chohan has not seen so it is not influenced by it.

Yes, I think so. We had a brilliant love sports. I am obsessed with sports. So I love football, tennis all those things and I grew up watching Kabbadi in Southall. It was always going in but it was very much a demarcated thing of very male sport and very male experience in terms ofwe were only two girls it was quite overwhelming experience to have. It is so male dominated. It something so Punjabi but felt so male. It is not really a family kind of event over here in the way that it is welcoming for women. So I do not really watch it. All the men in family they love it. They watch it. I am not brilliant on the rules, on the game but to me it is about the drama of the game and the spirit of the game that is so important for the play. There is no point for me to get into the technicalities about rules or points because we don't have the space for that like to go to real Kabbadi match if that is what you want to see. ...the spirit of the game was well captured with 'go, say breathlessly Kabbadi, touch the opponent and come back'. It is got to be basic. This is the audience we are talking about there is no point in complicating something so already quite difficult to grasp and breathlessly going on. So we

had a choreographer coming Jasmine who is fantastic. She has got martial arts, sports background, dancing background. She knew the rules so she came in and practice with the actors, rehearse with actors and I learn a lot through that. So for me it is a past everything I was trying to do in the script so these scenes the bits for I have started getting about Kabbadi it is very much about the spirit of the competition and tussling between two characters. So she comes in and makes it technical with specific Kabbadi moves. So for me that is past anything it's gone beyond my...I can't my trips or I don't have time I am just like, Eshwar- Shera tussling....

Because I did I think some point I did think about doing all female cast and having women playing Kabbadi and then it is about a woman in a man's world and it is enough to have one woman. I don't need three women to make a point I want to make a point. So but I wanted her to be knowledgeable in it because there are plenty of women who have played Kabbadi.

I guess so. I mean it supposed to be but it comes from a real place. It is very I am trying to present the politics in a personal way, lighter way. My house in our community sometimes there are some really terrible jokes about Muslims in Pakistan. That are unacceptable in the world outside but it is very tribal thing. It is sort of India-Pakistan thing that manifests itself. So...it is like a joke that we might have heard in the house that could never transcend outside. It is not meant in a kind of Islam phobic way but it comes off like that, that what those jokes are about.

It is what it is about. It is actually hearing those things in a theatre. it is hearing that language in public setting because it past we hear it in our house and we hear it on street while walking we don't hear ever in kind of theatre setting, in a new writing theatre. Whatever I think there is a joy, weird kind of joy in hearing that stuff aloud. I mean it makes us laugh at home but in a play world and delivered in that way I think it resonates with people and it is just like....my dad I was so scared when my dad came but apparently he told my nieces bhaiya it is fine and it is timely and really authentic . So there is something quite joyful

weirdly joyful about hearing it because it is not usual but we do. So even though it is anger it is still quite funny. My mum swears at me, calls I 'Randi' and I like that thing and I still laugh. It is hilarious. It is colour to the language, a colour and vibrancy to the language as well and you can't take swearing seriously anyway because the words are quite shocking and awful in themselves.

It was better than I intended it to be may be. I think it was better it was going to be full flat because it was quite having I mean I have been working on it year and half on a lot of drafts and at the end of the rehearsals it still was not where it was to be. But it worked as a play for me, and that was the most surprising. I went with the feelings of fear and terror because I thought that script is not, I did not get to the place where I wanted it to go. It almost did but I was not entirely happy with it. So to see it work it works as part of that production I think I still have problems with it. I still have places where it can be strengthened but because in a way I feel all those cuts were necessary for the production and that what you have to remember in theatre that it is a collaborative venture and it is not just about you work. Your script is the one element of the whole thing. So the lighting, sound, music and choreography I love those. So it really reinforces what I was trying to do. That is where the script taking to another level. So in a way that input rather people that lifted on and improvised on it and just reinforced the spirit of that I think.

Sometimes. I mean sometimes there was an element that this was not intended. I have to explain things that is why I was glad that I was in rehearsals because I think sometimes I did have to clarify certain things and explain certain intentions what was my intention what is the actor's intention going to be on the line. For example, at the end, there is whole discussion that cuts in about the Olympics. So after Eshwar has left and it is just Azadeh and Pavankumar, It is about Raunaq Singh Gill at the Berlin Olympics on winning and losing honourably. Now at one point the actor and the director wanted me to cut this whole section because they felt that it did not uphold the drama. That the act is intentional at that point, it is just about the drama to cut that. It is Azadeh and Pavan (and they)

should have their confrontation and this digresses the story a little. There was a big discussion about that. That was almost still going to be cut at some point I think at the beginning of the text. I really wanted it in there because I wanted the displacement, I wanted digression. I wanted the actors to go somewhere else and not to stay on this straight dramatic line because I felt like it was something to be he would throw into deflects her attention again. So there was a big discussion about it but it ended up staying in for me. It is not problem while watching and I think actually where I feel that it may be it's me talking as a writer but in the other elements of the play where things get bit choppy and for it gets in layer that I wanted as a writer. The actor had to make it work and he struggled with that but I think he put brilliant weight to that. I don't even notice which builds the drama. The drama builds instead of cutting straight to the climax there is a slow built to that.

It is fine because it is such an interesting feature about the game and I think that is why it was about pairing it down that sport to its basics and using that in first and second half...it is about sustaining the breath. It is about the breath so I don't mind (audience laughing) I watch Kabbadi and it is such a curious kind of aspect of it...it is fundamental to it. It is like hold your breath and chant and play. You are not just playing a game, you are engaging your body fully, your voice.

No. I think it is probably both. I think it is. I don't think it is exclusively for one but I think whether there is love or desire, there is politics that comes first. So it is about showing that. But then it is about love-desire but there is restrain. It is like that thing when Shera who felt attraction and desire and feels he has to act upon it. It what annoys me about people in this day and age they have an attraction and they have to act upon it. And it is like what about self-control, what about restrain, what about assessing situation. I am not scientific about it but assess situation. Act responsibly. Act honourably in that situation. And I think what she does. There is desire on her part. I think it is typical Indian value but then I have seen Indian men behave differently too. And but for me it is a good Indian value. It is about sacrifice, it is about honour, sacrifice and honour in love on immediate

occasion and it is something I have been instilled in my upbringing. So I would say that is where restraint comes into.

My parents are first generation migrant from Punjab, India and I am second generation migrant and they never felt British. They are grateful to everything given by in this country but there have been not a question of feeling like British. My mum does not really speak English, I speak to my mum in Punjabi and I speak to my dad in English. My dad speaks English. My mum even her life in Southall she goes to Gurudwara, she comes home she doesn't need to speak English; it is function to live to exist. So that world is different world. If you leave London, Southall then the sense of difference is very strong.while going to community I feel the difference. I feel more like a Londoner than British do. I think that is better description of my identity being a Londoner than a British so for it is a quite complex thing....it is not straight forward...for me it's feel very Punjabi, Londoner. I feel Indian. I know when I go back to India I am not an Indian. I also don't slide in there. I know it is an illusion but I like that. I like being between the walls, not belonging to any specific ones.

Interview with Helena Bell

The play *Kabbadi Kabbadi* is considered as one of the ground-breaking work that captures what British Asian identity is. How do you see the play revealing complexities of British Asian identity? It evokes the sentiment of pain, anger and fear. Is that what you wanted Azadeh to perform?

Modern British Asian identity is shown here as having been formed by what has happened in the past. The 70 year time span shows Eshwar's Great Grandfather (Fauji) fought in Waziristan for the British and lost his life for that cause. Present day Eshwar comes to the UK because he's curious about the country that gave his 'Pardada' a silver medal and he needs to support his family back in the Punjab. He feels UK owes his family some loyalty for the sacrifice his family made on their behalf. Azadeh comes to the UK as a ghost in 2012. She was

murdered by Pavan in 1936 and she wants the truth about him to be known. She is an avenging angel in many respects. In 1936 her anger with the British has been crystallised through her recent imprisonment. Her back story informs her current actions and psychology. At the age of five she witnessed her father's murder by the `British at the Amritsar Massacre of 1919 - a terrible and bloody act. She becomes a Freedom Fighter to avenge his death and that informs everything she says and does within the play. She can't move beyond this central traumatising event. Her relationships with the two men are all connected to the fact that they knew her Bapu as boys - he trained them to play Kabaddi and they were all part of the Freedom Movement before Azadeh was imprisoned.

'Musla girl' in the beginning is a racial comment however audience relished with joy. As a director did you interpret it as comic or otherwise?

Shera is a nasty piece of work. He's selfish and go-getting and everything involves him getting what he wants - sexually and financially. His redeeming quality is that he's funny and he has a genuine passion for Kabaddi but he is morally bankrupt and hopefully that is clear in the play. Audiences responded to this differently every night. We didn't expect this to be funny and not intended to be. `More it reveals his underlying racism and the divisions within British Asian communities and the different status issues between illegal immigrants and UK nationals.

There is nostalgia in the play. For instance, playing the *Kabbadi Kabbadi* verbally in the first scene and then Azadeh's singing of 'Bande Mataram'. How the feeling of 'nostalgia' is related to British Asian playwright or people?

Yes, nostalgia is strong in 2012 when the descendants of the 1936 trio imagine and glorify their ancestor's actions back in India. So Shera lives in the reflected glory of his Pardada (Pavan) winning Olympic gold medal for Kabaddi in 1936. It gives him status and superiority and the impetus to win a gold medal for himself.

Azadeh has 'nostalgic' flashbacks of events she doesn't understand but somehow seem significant such as the flag and singing Bande Mataram. As a character (but really ghost!) in 2012 she is much more unconscious than the others and images/feelings overwhelm her which she can't explain. Eshwar is not nostalgic. His family were shamed in India because they fought for the British and he comes to the UK clutching his silver medal and hoping for a future so he is more forward looking and wants to forget the past.

Azadeh has a strong physique as required in the game. However for Shera she is just an instrument for lust. Is that what he meant? How as a director did you see it?

Yes, Shera is very attracted to Azadeh. It's more than he usually feels for anyone- We wanted it to have an intense hold over him. So it's double edged in a way. He is fascinated by her Kabaddi prowess as that's his passion but she is also immensely compelling and magnetic for him (sense of lives lived before/karma etc.). He's also very competitive and doesn't want Eshwar to win her.

The play highlights the treatment of illegal migrants and how British Asian legal migrants treat, help and exploit them. To what extent, as director do you perceive this aspect of British Asian community?

I can't comment personally on this but our research did seem to support this view which was rather shocking. We heard about how special sheds have been built in many gardens in Southall to house illegal migrant workers and the conditions are truly appalling.

The game is about 'noble fight'. Do you think it is heroic fight in the play? How do you see heroism and love in the game? An early initial thread to the play was that Satinder was keen to explore what makes a good man; a noble man. How does

sport show heroism or not. Everything is in the action (which speaks louder than words!).

The play is quite moral as the cheat is ousted at the end and the wronged and heroic player/lover is redeemed. Heroic element of the game is strengthened with the images of Kabbadi players' ghost in the Akhara. How did you see those images in the script and how did you visualise those images on the stage?

I loved the imagery of the ghosts and the inherent poetry in the script. We decided to create this atmospherically through the spooky soundtrack wonderfully composed by Arun Ghosh and the exquisite, moody lighting design by Mark Dymock. Some of the fight sequences were also heightened (choreographer - Jasmine Simhalan) to reveal a more supernatural moment when it occurred - particularly with regard to Azadeh in 2012 when she is tortured by some ghostly vision she can't understand.

The language used is Punjabi and English (with an accent). The play uses many 'Gaalis' (abusive words) and it is very much ingrained into culture. The use of such language arouses laughter sometimes. How do you see it in the context of the play? Jatinder Verma calls such mixture of Punjabi and English as 'Binglish' though I am limiting its meaning here. Do you see it as 'Binglish'?

Satinder says she only likes to hear swearing in Punjabi! I think it was useful for giving Asian audiences ownership over the play. Those that couldn't understand Binglish were left out of the jokes but largely didn't seem to mind. Were quite interested in being distanced by this. It was almost coded like the secrecy of the freedom fighting in 1936.

Azadeh displayed the imaginary feelings of horror and terror which is a psychological. She has performed it fantastic. Her entry on the stage is paranoiac. This is something an illegal migrant would normally feel when hiding.

How much and what sort of inputs as a director you have provided to the feelings displayed?

I worked with rigorous detail on every back story and even the characters needed to experience in order to tell their stories truthfully. We did masses of research factually in to the world of illegal immigrants and we worked psychologically on every moment to moment feeling in the play to create credible performances. All feelings are generated from past and current events so we were always clear on those for each character plus the time frame, time of day, month, year, location etc. was agreed between us before each scene started. Essentially it was in large part a meticulously naturalistic rehearsal period which started with the text not the emotion.

It is generally considered that 'Heroism' and 'Kabbadi' as a game is not suitable for females (however I do not agree with). The playwright refused to agree to the general thought. Azadeh is speaking for women here. 'Bapu' is her mentor, teacher and father. Incidentally, 'Bapu' is also known in India as 'Mahatma Gandhi' in India's struggle for independence that empowered Indian females by allowing them to take part in the movement against British Raj. How do you see the role played Azadeh in the context of British Asian women?

I think it's a complex issue within the play. I would certainly class myself as a feminist and yes, Azadeh is a strong and ferocious Kabaddi playing woman but she only has that entitlement because of the status of her father (the revered Bapu who was a fantastic Kabaddi player himself and inspiring coach). In the 1936 Punjabi Village they are accepted (despite being Muslim) because of the heroism and tragedy of the dead Bapu and also grudgingly because Azadeh carries on that tradition by going to prison for the cause herself. She is brave and uncompromising but all this is within the context of her relationship with men. Mahatma Gandhi, Her Father, the two men who want to marry her. This gets much worse when she loses status in 2012 as an illegal immigrant and then has

to call on moral man Eshwar to act as her protector. Looking back on it, now with hindsight and distance, I think this play could be perceived as being quite negative about what women can do for themselves and everything is framed within the context of the males around Azadeh. If Satinder intended this as a comment on British Asian women then I would say there is still a long road toward empowerment to travel!

Shera and Eshwar are in the Olympic Stadium. Does the script give you the full instruction on what the playwright wanted the characters to perform or was it the director's input?

Yes, we worked on it together. The whole process was extremely collaborative. Satinder came to all the rehearsals and I worked with her a dramaturge on the script for over 2 years so we were very invested in every aspect of it as a team.

How much were you familiar with the game before the play? How much did you learn about the game and the culture involved in it? To what extent, do you think the game played in the performance was about love for Azadeh and honour for the country?

I knew nothing about Kabaddi before Satinder pitched the idea to me. We did a huge amount of research but couldn't get to see a game played (somehow didn't seem possible as women to attend) so we watched vast amounts on You Tube and Jasmine Simhalan the choreographer was skilled and expert in martial arts so she talked us all through every aspect of it. Yes, Kabaddi was used in 1936 as an honourable way to win admiration from Azadeh. Like Knights jousting for the Princess but in this case the Princess also played the game to a high standard herself. The play asks are you playing the sport for yourself or for your country when it reaches Olympic standards. There's an underlying theme of trophies within the script. Woman as trophy as much as gold medals.

The play aroused the sentiment of compassion at times for the British Asian illegal migrants. Do you perceive the sentiment of compassion in the play for the British Asian community?

Well that's an interesting question as in fact I guess the British Asian Community in this case is only represented by the corrupt Shera. That's more a matter of logistics however. (We had a massive play spanning two countries and 70 years and only 3 actors so you can't go in to everything!) I think Satinder wanted to explore this one somewhat unpalatable angle that some in the community are exploiting their Indian brothers and sisters for their own gain and this is unacceptable.

Satinder was commissioned to write. Was there a conflict from the genesis of the play to the performance or reading of the play? How did the improvisation take place?

Creating new plays is an exacting and extremely time consuming business. We had several development periods over two years and the play took 11 drafts to get to rehearsal mode. Even within rehearsals there were still cuts and rewrites taking place. It was intense and exciting and deeply satisfying too. Yes, we had a few conflicts but given the epic nature of the endeavour it was incredibly good natured and connected from my point of view.

Is the love portrayed between Azadeh and Eshwar is without any demands and constraints? Is it because they share the same background?

In 1936 the pair has grown up together and has been lovers before Azadeh goes to prison. It's uncomplicated for Fauji but Azadeh is disappointed that he moves away from the Freedom Movement on her return from prison so she moves away from him emotionally. So her demand is that he return and fight the good fight and then she will maybe marry him. It's actually very conditional. In 2012 the

relationship is unconditional because she knows that she has something to do there and that it involves him but she can't discover what that is till the end. And yes, there, naturalistically they share the same background as illegal immigrants from the Punjab.

As a director, how do you see Shera's speech at the beginning of the mela wherein he informs about the game and the Indian diasporic community across the world? Is that heroic?

Shera would like it to be. He wants to be perceived as the hero but only if he can be that with ease. He's not prepared to make sacrifices. His speech is useful as it informs the audience of the connectedness of Kabaddi across continents so that it becomes a global game. It also shows his aspiration for Team UK to be the winner over all these countries. In contrast to the other characters his relationship with the UK is uncomplicated. He and his family have done well here and as long as he can keep winning gold here in every context he is happy. Eshwar's love for Azadeh got much highlighted when he came to know that Shera (attempted) molested her.

The conflict with heroic element gave Eshwar's character a noble touch that fights for a noble cause. How do you see the play taking the sentiments of love and heroism forward?

Eshwar is a kind of moral compass. His nobility/heroism is rewarded at the end of the play when it is revealed that his Pardada was cheated from playing at The 1936 Berlin Olympics by Shera's Pardada - Pavan and the gold medal is rightfully to be restored to Fauji. (His grandfather who only won a silver medal for fighting in the war whereas he should have won gold at the Olympics instead). Fauji was forced to fight for the British because his family needed him to support them. He sacrificed his life for that and it should not have been his destiny. Similarly in

2012 Eshwar is prepared to play Kabaddi for Team UK if it will help Azadeh to get her papers to return home. He puts other people before himself.

The reference to Indian political freedom movement is touched upon in the second half of the play. 'Khaddar'-khadi -home-made cotton movement by Gandhi however it is laughed out by the audience (including me). Was your intention to make it comic or rather the audience perceived it as such? Were you surprised if that was not your intention? Then I would like know what sentiment did you aimed for at least for this part?

We wanted to show the familiarity between the three characters. They have grown up together as children and played Kabaddi in the Akhara. Know each other's families etc. The humour and teasing is part of this relationship however after the laughter dies down Azadeh does get angry with Fauji - reminding him what the Khaddar movement was about and how it informs their Freedom Movement in 1936. We want the audience to understand that this is Fauji's first betrayal of the movement. He should never be wearing shorts made by the British. It shows that while Azadeh has been in prison he has started to move away from the cause.

The sentiment of love is overshadowed by the sentiment of heroism and pain. Was it the way it aimed at?

Yes, this is not really a love story. Satinder was more interested in the themes of heroism and winning and freedom I think. Both men in 1936 propose marriage to Azadeh but they both want her to change - Pavan wants her to convert from Muslim to Hindu and Fauji wants her to stop being part of the (direct action) Freedom Movement. Neither of which she can sacrifice for the love of either of these men. Her driving force is her father and avenging his death and driving out the British. She can't get past this though you see glimpses when she is tempted to accept them.

Azadeh's anger comes from fear and pain in the first half of the play, and betrayal of love in the second. Is that so?

Her anger is over the murder of her father and by extension the occupation of India by the British which leads her to be doubly angry by the betrayal shown by her two friends/lovers of his legacy by their opting out of the Freedom Movement. In the first half her anger is undirected - she is frightened and confused - can't remember things; doesn't know why she is in the UK and wants to go home/get out of there. Is frightened of Shera and the men (ghosts) chasing her, all the nightmares she's experiencing.

Males are shown as rivals in sports as well as in love. Is Shera's love lust while Eshwar's idealised one?

In 1936 Pavan's love is quite idealised as well. He wants to marry her. Is proud of winning gold for her; brings her back a Nazi flag (without irony) because he thinks she will like it - reminds him of Hindu flag. Similarly Fauji's love is idealistic. He feels they've been pledged and that once he had played Kabaddi for India he can come back and claim her as his wife. When that is taken away from him he flounders and allies himself with the British military to make ends meet. In 2012 it is less idealised/young love. Eshwar is already married and although he is attracted to her he is too good a man to cross the line. And yes, Shera's love is lust but complicated by her supernatural force. He feels compelled to violate/have her.

There are two love (erotic, not in the strict literal meaning) scenes. The one between Azadeh and Eshwar and the other between Azadeh and Shera's great grandfather. In both cases, they are performed with much restraint which is indicative of Azadeh's love for both. Is that true?

In 2012 Azadeh feels something between herself and Eshwar - an ease and familiarity. She feels she's met him before can't explain the odd feelings she has. Is attracted to him. It isn't necessarily erotic just karmically connected in some way because of their past connection.

What are the chief sentiments according to you of the play? Why? And do you think that the audience relished those emotions as you intended?

Grief, Anger, Love, Honour, Fear, Betrayal I hope the audience relished the characters and saw them as truthful creations showing us the feelings that emerge from credible events and interactions.

Interview with Asif Khan

1. Where did you train as an actor?

I trained as an actor at RADA. The Royal Academy of Dramatic Art.

2. Did your training as an actor conflicted with the director's?

With training you learn a variety of techniques, some of which you find more helpful than others. There are various techniques I always like to do when finding character. Having worked with different directors, each has their own particular approach. And generally with any production I agree on some, and can disagree on others. But I try to keep an open mind. There are always things to learn. The learning process never stops. And you might find something new that you can then take on to the next project. With Helena there were a lot of useful exercises she did with us. The most helpful was sitting and working out the characters back stories and ensuring we were all on the same page when it came to the 'given circumstances' of the world we were playing in.

3. How did you negotiate your 'reading' of the character of Eshwar/Fauji with the director? Were there any differences in your reading of the character from playwright and director?

Playwrights, directors and actors all have their own interpretation of the characters. The director's job is to bring all three together to help the actor find the character and 'own' the character. After all, the performance and story is told through the actors and everyone wants to see truthful, believable, three-dimensional characters on the stage. Helena was great to work with as she allowed room for me to explore and bring my own creativity to the role. And I felt like I was 'trusted' by both director and writer. There were disagreements in the room between all three at times, but that is perfectly natural, and as a team this helps us all make the right choices.

I wanted to ensure my playing of both characters were different, and also wanted to bring out all the subtleties of the characters. An accent was one thing I worked on and I had two different references for this, i.e. two real life people. Also the pitch in my voice range. Eshwar was higher, Fauji lower. They were both Indian and from the same family so despite the similarities between the characters I really also wanted to bring out the differences. The lives of both characters were very different.

4. Was there any point during the rehearsals that playwright, director and you as an actor found against each other?

Yes there were disagreements. Mostly with changes in the script, and creative choices, blocking etc. However these are to be expected and it is good to have honesty, humility and no-ego in the room. I think we had that!

5. Could you please explain your process and approach for this specific role?

Firstly reading the play many times. Some things instinctively come in to play and your imagination begins to work.

Creating a very solid back story for the characters, and establishing the 'given circumstances' of the world, so that all three actors play off the same things. Detail, detail and detail! The more specific the better. Acting is always specific.

Next is to then make certain choices. Accents, as I discussed earlier -and I listened to hours of the two chosen models I had for this. 'Sachin Tendulkar' for Eshwar and 'Imran Khan' for Fauji. I worked out objectives for my characters – i.e. 'What do I want?' As well as answering all the major 'Stanislavski' questions:

Who am I?

Where am I?

When is it?

Where have I come from?

What do I want?

Why do I want it?

What do I do to get what I want?

Why now?

What are the inner obstacles?

What are all the outer obstacles?

What will happen if I don't get what I want?

All these questions are very important. Pictures, photos, films, music all contributed to finding the character.

Finally when you walk on stage, you forget about all the 'work' and just listen and respond to the other actors. The less you think the better. The 'subconscious' is where the best acting comes from. Spontaneity, instinct, playing, being in the moment, listening are all very important.

6. Can you please explain how did you express 'emotion' of 'love' and heroism' in Kabbadi? How did the action come about?

Finding personal memories which are similar to the characters. I thought about all the memories from my life growing up. Next is to imagine 'what would I do IF I was in the characters circumstances?' Imagination. Also I researched and found videos of Indian immigrants living in poverty, similar to Eshwar. This really helped me sympathies and understand the character's mind frame.

7. How did you engage your bodymind while enacting the state of being in fear?

There are plenty of things each of us fear in real life. So personal memories.

8. Which emotion do you consider was prominent?

Both characters desired a better life. So I think 'longing'.

Interview with Shalini Peiris

1. Where did you train as an actor? Did your training as an actor conflicted with the director's?

I trained at a drama school called Arts Ed London and graduated in 2009. No, my training's never conflicted with any director I've worked with.

2. How did you negotiate your 'reading' of the character of Azadeh with the director? Were there any differences in your reading of the character from playwright and director?

Helena (the director) and Satinder were incredibly supportive and always on hand to help me with any questions I had about the character as they knew the play inside out by the time we started rehearsals. For the first week and a half, we went through each scene together in great detail and discussed the backstory of the scene and our characters, their relationships, their intentions, their obstacles etc. so we were all on the same page. They were also great though in giving me the freedom to explore Azadeh for myself.

3. Was there any point during the rehearsals that playwright, director and you as an actor found against each other?

No not really. We always communicated really well so if I was struggling with a scene then Helena and Satinder would completely support me instead of there being conflict.

4. Could you please explain your process and approach for this specific role?

I always do a huge amount of research for every play and character I approach. So for this play, I researched everything from the Indian Independence

movement to key women activists within the freedom struggle, to immigration in the UK, to the sport of Kabaddi itself, to the symptoms of post-traumatic stress disorder which Azadeh clearly had in the second half of the play (2012). Also the Kabaddi/fight training that we received was also a huge part of our preparation as we had to physically lock into our characters.

5. Can you please explain how did you express 'emotion' of fear and sorrow in Kabbadi? How did the action come about?

I don't really plan my emotional expressions unless it's specifically choreographed. It came through the character organically. Helena gave me a great piece of advice which was not to indulge the sadness of Azadeh's story...as soon as I start feeling sorry for Azadeh, then the audience will stop caring as there's nothing worse than a self-indulgent actor on stage! Sometimes, the less you do, the more you convey.

6. How did you engage your bodymind while enacting the state of being in fear?

There are definite physical keys that everyone in a state of fear automatically goes into without having to think about it-- your body tenses up, your breathing is a lot shallower and quicker, your senses are a lot more aware as you're on guard.

7. Which emotion do you consider was prominent?

I don't really think there was a prominent emotion as such.

That was a really interesting read! To be honest, I'm not very familiar with *Rasa* aesthetics in performance so I wouldn't really be able to say very much on how I performed those *Rasa* gestures.

What I find really useful for me in developing a character is to base it on the energy of a particular animal. Azadeh seemed like a Tiger woman to me! So I did a lot of research on tigers, how they move, how they behave, where their energy centre is, where their voice is grounded etc. and that definitely impacted my physical gestures as the energy of a tiger is very powerful and forward. You're definitely right about the difference in tempo between Azadeh in Act 1 (high intonation, fast tempo) and Azadeh (slow tempo, low intonation) in Act 2.

The call of the motherland was definitely Azadeh's driving force above everything and everyone else in her life but I don't agree that she didn't feel any attachment/love for the two men as she definitely had strong feelings for both of them in different ways.

They all grew up together so that history of friendship was very strong, further strengthened by what they went through together as freedom fighters for the movement. I think with Pavan, there was a definite strong sexual chemistry-- I think Azadeh was very aware that he was attracted to her and played on it. I also think she found his strength very attractive being such a strong woman herself. With Fauji, it was very much a meeting of minds and souls. I think he was the only one that could access her vulnerable gentler side and there was definitely a strong love there between them both.

She definitely felt betrayed by both but with Fauji; it was also a personal betrayal as well as his abandoning the movement and joining the British army.

Thanks for explaining further. No I don't think I consciously attempted any of the gestures or movements in my performance-- as you said, it completely came through the character and what felt natural in that moment.

Interview with Lillete Dubey

My company which I set up with the *raison de tre* the basic aim was to show Indian writers original Indian writing from India not just doing just Indian production and you can take material from anywhere in the world and indianised it whether it is Shakespeare or anyone but not just Indian writings only. And, the second aim was to travel and take it abroad and see how does material from here play out in place like London (NY, USA, AUS) where there are very good theatre. Because it is scary because we do new brand new work sometimes we did Vijay Tendulkar classic or Mohan Rakesh play but very often work we do is new work with Mahesh Dattani except for *Dance Like a Man* which was first play which is already in writing he did couple of shows, for almost eight or nine years nobody had done it and I did it which has become one of his, ours and India's most successful shows around close to 500 shows. But not just in quantity but also the quality, you have to see the reviews it has got from around the world from NY Times to Australia. But it has a lot of has to do with the play, production and script and everything. Iraqi-American playwright it is about the gulf war and it is about monologue, which my daughter is doing.

I'm not well versed with tenants of the NS may be Mahesh Dattani is but all of us should read and understand because they are only these nine emotions and yet with those nine [emotions] how men much have written and performed in theatre, in cinema, poetry, novel etc. but what is interesting is this its site, you should read NY Times for the review of *Dance Like a Man*.for the depth and analyse and I don't think and even you have not thought this is in your play when you wrote it. He has taken so many things Nehruvian, socialism and at the end *Natyashastra* and how difficult is to achieve the lofty aims set up in *Natyashastra* to aspire and reach or execute and but this play has come very close. He has read the NS and he had read what aspect of the *Natyashastra* he had found in the play because no Indian playwright has gone into this aspect of the *Natyashastra*.

Mahesh Dattani has stopped doing writing and if he is commissioned then only he writes unlike Girish Karnad who has an urge to write.

(Laughs) I think it is a very big compliment. We have sort of flattered but also embarrassed because after show opened he came for the first few shows after the play when we took about bows and we called him and speak few words and he came and said that this was the play dedicated to all the actresses who have given their life to the theatre and I was writing for its actors and later I found that I was writing for the living legend called Lillete Dubey.

I think this play sort of genesis of the play was for the many years Mahesh and I talked about writing a play which is based in the theatre because we both of us love the theatre so much that he is tried with handed at films in written radio plays a but i think his heart is completely in the theatre and my heart and soul is based in theatre in fact i do a lot of films but i do it because I am doing theatre if I couldn't do theatre i find it difficult to do cinema because I enjoy at much more superficial level for the fun of doing it because of money. Exposure of it.

All this is related to the genesis of the play. The reasons for the play is related to the play within in a play when we started we decided let's do a play on the theatre, my very grand vision which i realise was very difficult because lets place a person in the theatre who has where we can also examine the history of Indian theatre a little bit I mean ideally I would love to have gone from the forties , or even Balgandharva upto now but when we started doing it MD told me the scope was too wide we can't start with Balgandharva or beginning of the theatre and then we will have to go to Vedas we were just brainstorming and all that because Shakuntala and Shakuntala comes out of that thought. Let's try to do something where somehow within the play we also get feel of the kind of theatre that happened that like some sort of short history of the theatre and our scope was much larger when we started so let's show that we want to go from 40s, 50s, 60s 80s 2000s..To show how theatre has changed...in terms of style, forms and themes....so this was a very broad ambitious kind of idea but as we started writing and then he was finding it difficult with so many...at the end of the day it is

not a document it has to be a story about a person who the audience relates to and the story is important for the audience who they can identify with and all that. so when you narrow down to one character and how much then you can go into the history of all when we initially were looking at the script we were looking at 50s 80s like that different periods thru which she goes but it became like too much so we said ok paired it down which laid down to less so then it became one play and actually it was supposed to be a play at diff points of time the same Shakuntala done at certain times and even here it is like that though we did not we shall change the costume ...what happens that play is also practical creature you can't too much to many themes also if you notice the first Shakuntala happens when in pre-independence and the second Shakuntala happens a few years after when she has a baby so time span became very short so we decided to not to do that so the audience is going to know that now she is wearing sari and his costume is slightly different.

....it become more and more complex as it is i m delightfully surprised at the audience because u think oh u know it is going back and forth it goes to the play and then comes back to the reality in goes into the past of the reality and its working on many levels there is a present ok then there is the past and there is a play so there three realities in it. there was a play we perform what we call fictional reality meaning what somebody had written and what is the truth what he has written and what really he has written so it became very complex but in the beginning it was not so much complex. then we thought will the audience get all these at one minute i am talking in the present and suddenly my daughter coming and I'm in the past and i come back again and my daughter is playing somebody else in it. Everybody is playing everybody else.

But the audience gets it all which is reaffirms that I always said underestimating the audience in every form ofwe think that while I feel specially younger audiences who wants to be challenged even older audiences they want to challenged they want to figure out thing they want something that is no candy floss they want something more they want to understand they want to unravel it

keeps them on their toes all the time they can't afford to relax and go to the loo and come back and same thing that a comedy is going on and they are not going to miss anything really this is very different in that sense our play normally do.

What I am saying that you have a very deep connection with the audience in the play. We both are sharing the experience, it is not in a vacuum but I am in a film and performing arts and in that you will experience that we have not shared anything together in theatre it is very interesting group in England.... When we are doing theatre, it is you and I as a performer we are sharing experience that does not happen in any other form it cannot happen in the film or novel or painting. In the process of creation and sharing with you, it only happens in the theatre. In the film, the creation happens and you sit and enjoy and I enjoyed while I performed. I did what I did. In addition, that is the most exciting thing about performing arts whether it is dance or singing, drama. These are only three put under performing arts. We are combined in that shared experience.

Of course, they get it and they laugh. The whole thing about the television is so banal and needs so little to tear your grey cells and on top of the that there is such a restless audience today everything they need is instant gratification and everything nobody has the patience any more weather it is relationships, marriage or kids people have no time especially younger generation that's why 10 to 15 min monologues, series of short plays of stories designed. Comedy is big right now, my hall are not going similar like people killing themselves to buy tickets people who want to think they insist they want to go somewhere and laugh and some lobs or comments are made it is not completely without comment is making some perspective comments about contemporary life and people want to laugh and don't want to think too much. I have my own friends, very intelligent very well educated and from corporate world very senior I say come and see my play but their reply is your play is very good but they are too serious. We do not want to see play like this what you mean they are not serious. I mean Purdah is not that serious. We just want to go somewhere where we could laugh, go back after that have a drink and go home. We do not want to see

some heavy shit I mean they say it openly so then it is very difficult I cannot do something candy stick and you do not remember anything. Something has to stay. I think one of the most beautiful lines of Peter Brook was when he said that when the play is over it is what remains. That is the important, what remains what is the quality of what remains how important is what remains so for me that is the aim is to go through and my job as director is to see that you seat on that chair and don't move and watch. I want to do so I don't compromise on what I want to do but it is also my job that I just do what I want to do which is very heavy or esoteric or intellectual or something depressing or social or messagy and then I do all that equally my job is somehow to engage you to see it go away I do want to see this nonsense. That is the challenge, and do not compromise would you want to do make sure that the audience are coming to see you.

Yes. She is soaking in it. I am immersed in it to a great extent also. I think that is how Mahesh Dattani kind of.... I think him from the beginning and I said why I and he said no this role is for you. I cannot see anyone else I have I wanted to see me as Nazia and he wanted Neha to play the younger Nazia who loves theatre...but theatre is connected to psychology when you are doing theatre it's all about going into the head of that character and that skin so it is pure psychology at some level what are the psychological motivations of the character why do they do what they do what drives them and understanding that character is also very much psychology...he wrote it he has sensed that for so many years that I have junoon (passion) for the theatre people always ask me this is one passion is not faded even little bit with time passions Plato I am not saying that stop feeling for something (people or things) but this one which has endured so strongly ever the time 37 years since I joined college its long time and it is not everything yesterday I was rehearsing with my daughter reading my new play and something happens to me. I become alive there is an adrenal rush I go to film set (to Mrunal) and could be with biggest guys (Maggie Smith or Judi Dench) I feel excited and all but when I walk into the theatre and I smell the stage and I don't know what happens to me something happens to me it does not happen on the film set just doesn't happen...even in a new theatre, even a new play lets go

and see the greenroom and see the stage I don't know what happens something happens I come alive absolute it could be the same play we have done many times it's not even a new play, a new play has its own excitement but even an old play which you have done like dance ...many of his play like *Dance like a Man* or even *Thirty days*...many of his play I have done many times show now what excitement can there be...because they don't understand the very simple tenet when I put on those clothes and I become Ratna or Nazia or other character whatever I am not myself anymore I am that character and I am once again living the life of that character so it is all new and as an actor to keep finding new things to do because the audience does not see the play twenty or thirty times but i will keep trying new things just to make it fresh for myself ...ok I have reacted like this let me try reacting like that let me think over this way may be I meant this thing when i said it so it's all most of it is very involuntarily also but it is a process that is happening inside and I enjoy because I am that character and I am playing that character and I am totally into that character so that there is nothing boring about it bears I am not playing myself I am playing somebody else and I am constantly trying to make tiny adjustments so its fresh for me sometimes I seat over here sometimes i wonder sometimes I do something else something i think maybe she is thinking this point which let me try that which is half of it happening subliminally I am not thinking about it but and this whole shared experience is such a treat that it can never get boring because this audience is not yesterday's audience, it's not day afters' audience all different audiences of course most of it the connection happen at the same moments but still it's a different audience I am going to do the play in Cochin that Cochin audience is not your Chandigarh audience where i am going to perform it's not my audience in Hyderabad. So it is very exciting to see how the audience is going to react to this one. This is the difference audience I mean totally, London, different audience. Many sort of Asian people i the audience but there will be some white people in the audience and how will they react to a play like this so it is very interesting when you travel especially it is very interesting even if in Bombay its interesting because Prithvi theatre audience is different from NCPA audience, some other audience, say

Chembur audience who just coming for festival this are die-hard theatre guys so the way they respond to your play is very different from and its always very interesting to hear what people felt, how did they get into it, what did they like what do they enjoy which parts they related to , so it's always somewhat fresh it can never become dull. Ok. We have done it.

But that is it. That is very important. Because when you revisit like if you go and see V. Shantaram's Shakuntala I made the actors to see that because not that Sony was not involved into, but still for ourselves to see what the play was like it is funny because it is very stylised and it is that is the whole idea when first they laughed (arey!!!) why are they laughing but the truth is why would they not laugh I mean what they are experiencing the actors and Shakuntala is very truthful but that is the whole idea why we want to do the history because styles were very different in the 40s you just see it you can YouTube it V.Shantaram's Shakuntala he did two versions one was in 40s and other was in 50s you will laugh like a hell because it's all (...acts) very stylised much more than we did we have just kept sort of feel of it but that is completely like that (...acts...) because that was the style of acting now if you are doing something that belonged to the 40s hence we have acting that is you see the difference how theatre evolved. Though it was truthful but that was the style of the time it's like Shakespeare at certain point of time it all very thundering Shakespeare never did like that they talked like normal lines everything has a history and form and style of acting, style of presentation some of the older plays by Shakespeare in Love it was set in Shakespeare's time it was so raunchy it was like in your face. The whole thing, the people picking up their skirts this happening and that happening there was no Shakespeare in his time but we do not necessarily do it now when you see it, it is likely funny of course we toned it down but it is but it is still funny of very speaking lines but it is very deliberate because it is authentic. It was the way it was supposed to be. How people were at the time, I mean how they acted at that time. It is true to way of acting of that time. If you go back to Balgandharva, you find it very strange. The way of acting so we were trying to be authentic rather than if it is funny when its fine this is how it was, how funny the 40s, they acted like this. By the second

one, we made it musical drama, very dramatic, melodramatic. We did not do it in 50s this and that got lost Underground the dhartima, just swallowed up her this was how it happened. Lots of music in the back of this violin sort of melodramatic and that was the style is if you find it funny that is fair enough we're not concerned with that we are to show as it happened.

I must tell you I thought that the way Mahesh Dattani had written the play I thought it was wonderful way the Shakuntala he chose a play like this which is the classic and how he worked in that interconnectivity and resonating. It kept resonating what was happening in her life was now I do not know how much everybody gets that but it is beautiful that resonance. So I think the way it like whole thing of how he rejects her because that child is not this that the child is not her because that is very obvious examples like this. There are many points of resonance throughout the play. With Shakuntala's story on what is happening in Nazia's life I think that is beautiful the way is interwoven.

Well, I direct all my actors of course but my way of direction because it comes from Barry John my mentor, is always first to let an actor explore himself. And discover for himself because that is the hallmark of a good director to me. I do not tell you to move from here to there, do this or that, now in this emotion that's not how it is. You must keep discovering for yourself. My thing is to tell you know that is not quite working try some other way. This is not really, what your feelings were. Why say like it, is this what your feelings, I think this is what your feelings and try to see that what you can express. So it is like a guide who is guiding you because I'm seeing the whole picture so I feel like I'm seeing the graph of that character also where did she start like in the beginning for instance she used to be quite light in the first scene I said look not saying to be heavy but you can't be laughing and smiling so much because underneath though you have come to say hello auntie and all that but there is all this history you must always remember that history you cannot lose sight of that history that there is pain, rejection, betrayal. You feel so many things such as unloved, unwanted, and abandoned and this is very old and ingrained inside you. So even if you come to meet with

this woman we can't just be on the surface reaction like hello auntie how are you, how is happening without feeling any pain under these. That layer must always be there until climax where you find it then when you come as Ruby, the producer of the play, at the end there is a relief. Then there is, you have dealt with your anger, you know the reason for it. You have sense of some pride you have something else and that heavy weight you were carrying is gone. So, like that I cannot tell somebody tell what to do because that the actor has to find themselves. I do not want to say this line like this or that way. This is the feeling in the scene in these lines, this is the intention and this is what is at stake in this scene. When you come here what is your intention, you come here for exhibition let me say this.... And your intent is to get there. Everything you know is getting there but any manner with her there is a history she is in a denial of, does not want to discuss the area, she runs away somewhere else that is physically also I keep moving away from her. It is actually a psychological thing, I do not want to confront what she is talking about I have buried it so deep. Those were the sins, painful you buried. that's why you need therapy you keep trying to go to the cause the root of what is that problem so that is what has done. she has gone so deep in inside it does not exist for her anymore she can't even think of it, remember it, nothing and this girl does not know the cause of it. But she knows what she feels. So she is trying the entire damn to get that place to take it and this woman does not want to come anywhere near it in terms of physicality also you (Nazia) constantly moving around. She does not want to come near this chick and discuss anything with her and every damn taking back at her own thing.why is like this and why is like that why is this place that I shouldn't have given this place to you....taking back to herself not letting in go back to her so this is nice, that's where the tension comes from pull and push. She is pulling this way and I am pulling that way...So we are pulling each other.

I think it is extremely powerful aside it from being purely theatrical point of view it's very dramatic okay. So it takes play to another level dramatically. Secondly, it focuses on something not just the rape. the rape today's age how much we are talking about and suddenly it becomes so pertinent we did not think when we

wrote the play but it points to such a complex psychological area that a mother should love her child. Any child that she has there is an unconditional love yet it comes of circumstances like this. And in those days there was no question of dropping the child like that but you get the child and throughout your life here is a living testimony of that rape every time she looks at Ruby even though she has gone into denial of course it is a reminder of the rape. And who was that person she does not even remember, six or seven guys which guy was her father... she is a symbol of humiliation of that pain, such a horrible reminder of what she had to endure and yet she is her child. I think that is wonderfully complex space that he has created that I mean i am a mother of two children so I know what...Mahesh had not any children so he even does not know about women that you give birth. It is part of you and yet this is what you have created and every day of your life, you see this living reminder of something. It must be very painful and very difficult so many women have had this in their lives this has happened to them i mean rape is horrible on its own it changes you, you feel so violated you feel so ...and then you keep blaming yourself very often you blame yourself that maybe I was....maybe I had fought this may not have happened this is a peculiar thing and then of course she blames him because he was standing there ...probably beaten up and thrown up by these guys. Obviously, we do not go into that but for her how could he not save her. He was standing there. How could he not save her? And then worse than that is the child born out of it. She cannot bear to look at that child. And yet psychology of that child because what did that child do? Nothing. So I think the beauty of that complexity is so much moving.

Nothing. It just underlines the fact that for her in spite of all these whatever happening on the practical level in her life even something very big i.e. Partition leaving her country, leaving her roots leaving her family even something so big happens the overriding the most important thing even in extreme situation like this is her passion for theatre and wanting to continue doing theatre. Wherever she is that's how strong that passion is even in a moment like this all she is thinking of is oh my god if I cannot do it here let me run away, maybe I can do it over there so she is. Everything else is not that important the father, the mother

even the sister even she wants to take her away but she is clear that if the sister does not come she will still go. In fact, I feel even if the boy does not come she will go. She will just go. That is the most important thing for her. That is very interesting that you brought it up because i have always felt artistic passion which is of a very high degree demands some sort of sacrifice. There is no giving in especially for women. Examine some of the most successful women dancers very few of them have families. They cannot afford it because if they get into that space a being wife, mother playing different roles that herself, she has to be free she wants to really do everything the way she wants to do. She needs to be free. And that's kind of sacrifice it demands because i have often looked at very successful artists of course many who juggled and managed to have family but somewhere there have been compromises. There have to be ...I did not personally have...I love children. I love my children and I knew that for at least two years, little older I cannot do what I want to do because of I am going to do what I want to do then I will have no bond with my children and ...in the formative years you have to spend time with your children that is where the relationship get very bonded so if you are going to have a child and three months you are here and there and your children are brought up by some maids, mother-in-laws then you can't expect this kind of relationship later on in the life with the children. So I said ok let both of them be like one was about eight and the second one was about ten, they are busy with their school and activities quite involved. That is when I set up my own company until then I did lots of stuff, acted, freelance work, I made documentaries when I had time but it was very flexible. I was doing nothing that I would stop. I did a play but its ok I was doing some shows but it was not like mooring to night that I have to be committed to something. Then I said ok now i want to do now I am little free and I want to do it. So many people ...films just come accidentally. I entered films late but everyone told me where were you why did not you come when you were twenty-two or twenty-three why did you come now when you are forty years now come into films what were you doing. I said I was having children and i was enjoying that. And it was very important part of my life and I would still say that if I had to value all the work I

have done and even in theatre, cinema or anywhere and value what I have two children, those two productions were far more important and much more weightage for me than any other thing or productions I might have done. So there is no doubt in my mind but still I know of course I am much freer even in the middle there were things I realised I could not do that because I had a home, children and family but you will see some like opposites a large number of those women have had to put personal back home. They could not handle it all like Nazia did.

No. I did not think so. I think she has never forgiven him for what he did. She is not been able to do that. The anger is still there, sense of having been bitterly disappointed and betrayed by him. I do not think it is gone. No, pity that is why she says does not come here, I do not want to see you with your bag of piss and ...I do not want to see any of that. Because she knows that she might be little emotional and see him like that. She does not want to. See that is another denial. She is completely cut herself off. That is why she can be what she is in the present, full of enthusiasm, full of life, because she has buried all these completely. And anything that is reminder of that she shies away, she runs away from it so he is a very big reminder of that. She is so upset with him that I do not think she has ever forgiven him that is why at the end, she says do you think he will ever forgive me because she has been so cruel to him and blamed him for everything that happened. In the end when she had this catharsis, she says...she is able to think about him not in manner anymore. She has just begun but it is too late by then.

I do not see a big change; at eighty how much would you change. You do not change that much. It is a catharsis and it opens floodgates to some kind of different relationship with Ruby but an intrinsic character you see at the end when she says Suhel must...fightsy, irreverent character that does not dramatically change. Her personality does not change but yes her relationship. Her personality is one thing and the relationship is another thing. I do not think her personality changes at all very much. The same person but her relationship

you can feel now hope of relationship that is more truthful or more loving relationship with Ruby. That is probably going to happen.

It is an echo of Kalidasa's Shakuntala. She is the ring. It is the beautiful the way he...an object which she personified. It is an object just a ring and everything comes back. Similarly, it is her and now her spitting image of herself so he has taken an object and personified it. It has some aspects of Shakuntala. It is how he has it is interesting how he has taken those elements and woven them into this play. That is what interesting. And the more you know Shakuntala the more you understand what he has done. Unfortunately, lot of people do not know Shakuntala so they do not get the parallels. This misses all that.

One or two people in the beginning say why was that play there why Shakuntala why were they going there? Why do you talk about that? I am telling you honestly many people do not even know Shakuntala. They do not know why it is there. What is the meaning, for the reason behind that being there in the play? Totally confused. Why we suddenly going to the king and Shakuntala and coming back to the present. In the beginning, we were feeling I was feeling quite nervous because this is a regular Bombay audience. they used to all these very light plays and we were doing this play with on homosexuality, sexual abuse in same way in the halls and these people are used to very different fair. They are not used to this kind of stuff mostly so then there are some people who wonder what is all these why all these why is funny style of acting, going into Shakuntala. They do not, forget about getting parallels even understand why it is there.

See, Mahesh and me we often laugh and say I like an old marriage couple in the theatre in terms of creative work together. So now, we are very comfortable. When I see the script, I will tell him openly especially since I am commissioning this script also. Look this is not working. This is too long. This is just going on and on. This is more fleeing. This needs to be tightened. What about this aspect so there is lot of collaboration. Of course, he writes the script I am not saying I write it. First, he sends me a concept if I feel anything about the concept then he sends me one page or two page not more and discuss it at that level so he does not

start writing anything. So in the beginning this all 40s, 50s, and 80s so many notes were written. No that is too much. Then we come down to this particular skeleton of framework of the play and then he wrote it but normally we go to at least three or four drafts before we come to final script and there also once we start doing rehearsals, reading we feel no actors also have their own contribution if they like.

No, it is not me my daughter also is very perceptive. I remember Neha saying in that scene to me a very important scene between young Nazia and her husband that dramatic scene. So lots of points were not coming out in that. I mean right upto quite close to, after three or four shows, there was this feeling that some mention of that child should be there.It was not there in the original script at all. That was one big important thing. Take her away I do not want to see anymore. So everyone is very curious that who is she, what is she, why did not she want to see her plus their own relationship the way he had written initially did not have enough of Nazia's vulnerability. That it was differently written and it was just not confrontation. It has also to go into vulnerable space where she feels. She does not understand and both of them I think that scene was there, it was very small but it was not underlined enough. This scene has to be much bigger so as to bring out the relationship. Relationship is very important and needs to be amplified much more and described much more. Many aspects as he was writing needs to be underlined more. That definite I remember. Plus, I am a big editor. Writers write a lot even Mr. Karnad write some three hours play and I say nobody is going to watch for three hours. We have to cut it. Too many characters too much writing so even with Mahesh I will tell him why but there is lot of red pencil happening. This is too much. Sometimes he is telling too much. No need to tell too much just take it out just keeps it crisper and tighter.

No. I have done plays where I have there is dance and music where I have used kalaripattu, used Indian folk dances, things from Indian tradition, Karnataka music, Hindustani vocal, lots of musical tradition. In *Dance Like a Man*, there is Bharatnatyam so we use but not consciously. Matter has to lend itself to it. We

cannot impose I do not have the intention of doing production keeping all the Indian tradition in mind. Of course, I can do it like that. I do it in a neutral space, Western-cum-Indian. How we use our hands, how we talk how accents are most of them fortunately or unfortunately belong to an urban milieu, do not belong to non-urban milieu, where there are more opportunities. It uses play settings very small town or big village. I remember I did one wonderful of Mahesh's play in K..., which set in Pune some spoken English so it is very credible the guy speaking English who is a professor and the students also being a PhD speaking English, his wife and sister are very educated. They all speak in English with little smattering in Marathi. Then he wanted me to do a play called 'Virasat', which is set in rural Maharashtra, and I said I could not do it because this play has to be done in Marathi. It does not make any sense to me instead you can take licence and then you can do it. I said I am not familiar with that whole milieu and secondly I cannot think of people who are staying a place like this and talking in English, sounds very odd to me. They must speak in Marathi so first is the subject matter must lend itself to speaking certain language like one of Karnad's play I really feel the woman maid in it should really speak in Kannada, she should not speak in English. Why would she speak in English? We can speak English because we could be...why would the maid who is coming from village why should she be speaking in English. So there is a problem with the Indian theatre because it is certain characters, situations, contexts in which you should not be speaking in English or even in Hindi, you should speak in regional language. India is so complex it is just not like England having some dialects and accents. Here people talk in these languages. I go to the heartland of Bengal I cannot expect people to speak in English. Their natural desire would be to speak in Bengali. That is an interesting aspect of Indian theatre; you have to take some licences, which are really not absolutely authentic. In Nazia, it did not happen.

I do not analyse a play like that. I look it a play as totality. For me the most important again, it was sort of the beginning of the play was the glimpse into the world of the theatre. the world of real life or reel life, stage life and how all these coinciding or not coinciding which you perform something this glimpse into the

world of make-believe or the theatre. That is one of the things one was exploring for people to have glimpse of that world so which was of course very simple level the other things. it explores is this we have discussing for a woman to be creatively fulfilled and the life she kinds of wants what she goes through what are the things that she has sacrificed or compromised to fulfil herself which men may never feel. Woman director-woman gender I have two daughters so it is from a woman's point of view. It is strongly woman dominated and then the relationship these complex relation which is already there. One distinction is already between two artists which again of course belongs to a world of theatre but it could be between two novelists or two successful people they may not be even belong to the same field but a man and woman in a relationship where there is a struggle for dominance. It is a very natural man-woman struggle and balance. That theme is very much there and I think another important was that this exploration of whole partition happened. It has been done, nothing new everybody knows, and there are lots of stories about it. But I think there is always a new way of looking at the same thing. Why do so many films being made again and again on holocaust and what happened to the Jews. I think we need to reminded ourselves also constantly about these things. I think there is a purpose in that. It is a like alarm bells every time you read or look at the subject which has to do with these plays or books or movies which are about this things. I think it is important to examine your past and in a micro level it in the play it is also, about her having to examine her past, you cannot bury it. You have to deal with it. You cannot move on without dealing with it. So on macro level it is about partition and how keeping it is something we have alive in our and forget about it. On macro level, it is about affected her and impinged on her and how she is to deal with that. So this is an important aspect of the play, which happens only towards the end of the play. And this is its setting this classical world is very unusual it is not something you see very often in Indian theatre now. People again the theme is knowing history knowing her past everything the past what we are we cannot run away from it whether it is a theatrical tradition or political events, relationship level what has happened and who does and what does we have to examine the

way we are because that is we are because what happened to me....examination of the past.

Interview with Mahesh Dattani

1. Yes. Absolutely. I would say that would be the anger and love dominant ones. Because the love for theatre and the love for Suhel I mean that is at the central conflict of the play and then anger what happened there is Raudra as well over there. Karuna is I think is that the *rasa* developed more by director. I don't see it as dominant *rasa*...I didn't want the character does not have any sense of self-pity. And I don't think the ideas evoke pity either but of course it that is the way audience receives it is there. But my focus was definitely on the drama of anger and love.
2. I think it does but the karuna *rasa* is definitely more predominant in the sense that there is far more pathos that is being received may be because we are so close to partition. We are just one generation away from it. So although I don't really see the play about partition it is the life and times of this woman actress she went through her personal life and the whole story of Shakuntala which is all about love-Sringara and its certain reading of that text as well which comes in there through the story of Nazia as well. That's how I wrote it. But I have to admit that most audiences find the sympathy with the character which is fine because so much of writing is subliminal without realizing it you are its own destiny.
3. Well, I was writing consciously a memory play. I was also aware that my character did not want to go through memory that she is actually being compelled to visit the past. She by herself wants to move on, she wants to draw modern interpretation of Shakuntala that is denial she has consciously put on herself as a means of survival. And I thought that if any play comes close to that it is Shakuntala's story. And I chose of course Abhijnansakuntala as the counterpoint; it is the recognition of the remembrance of Shakuntala whereas in the original Mahabharata story, Durvasa's curse does not exist, the whole ring episode added by the

- playwright. So i found that very interesting. And also there was little bit information I had that loosely with Zohra Sehgal. Actually when Prithvi Raj Kapoor did Shakuntala, he casts Zohra's sister as Shakuntala, not Zohra.
4. Well, that is difficult question to answer. (laughs) I don't know. Let me say. That is different from what I have conceived. My model of definitely was company theatre not the Sanskrit classical drama. The company theatre, which was again an interesting marriage of the classical tradition and the Parsi tradition as well as of melodrama. So they had these stock movements and lilting dialogue delivery which is not very different from Sanskrit theatre which is very rigid way of speech. The dialogue has to be because of Sanskrit language has that but then I also said that I gave (her) full fledge flexibility how you want to do. Because one of the challenges she had was that it is written in English and I've chosen an archaic form of English. I deliberately didn't want this, thous and thys because I didn't want to sound Victorian so this was a real challenge for the director. Had it been in Sanskrit or even Hindustani because that was the language company theatre used, it may have been little different or easier to just follow the model of the company theatre. But in its authenticity if you look at the play it would have been done in Hindustani and the company theatre style which borrowed heavily from Parsee, nautanki etc.
 5. In fact that's the only thing has kept her alive. It is the love of this abstract personification of a lover that is theatre for her. Because life has been painful for her. And I think or it could have been life became painful because her passion-love for theatre.
 6. I think she truly loved Suhel but somewhere she made choice between Suhel and company and she chose company theatre. Because Suhel was part of her pain. That somehow the whole sense of betrayal also played out when she was raped by the Hindus and she felt that they are his own people and the fact is that we don't know what happened to Suhel when she was being raped. Was he hit on the head? We discussed this. But

most likely he was overpowered or he was hit on the head or whatever so he could not really help her. But from eyes Suhel could have been there to save her.

7. For her religion did not mean that much. It was matter of convenience because I assume that after she moved. There would have been correspondence between her parents and her. That her parents would have tried to find her out or they may sent some relatives to her and there would have been the whole thing that you cannot marry a Hindu and that would be wrong and whatever. And Suhel must have offered that if that is such an issue I would convert to Islam to make the marriage. I assume that way but that is the area I don't want to explore.
8. It was more the story that interested me not the form. I don't think i have really made any attempt to display the rich tradition of Sanskrit theatre, tradition because that's not the form being employed or staged.
9. Yes, it's more the company theatre tradition rather than the Sanskrit theatre tradition.
10. Well, yes given the fact that it is not be underlined in the story that the whole story during the partition was employed for as to understand that the woman has gone through quite a lot of and yet has this spirit of survival and it is theatre has given her strength and spirit. Yes in that sense it is little sketchy the way it does tell the details of the horror of what happened the kind of carnage, the genocide on both sides that took lives. It definitely is more as if it also about sacrifice. Zarine's sacrifice her sister and that is what makes it painful for Nazia. The fact that she is also responsible in some ways for Zarine's death because if she has not forced Zarine, she would have been alive. So that is another reason she wants to forget the past so that was the intention behind the partition story in the play. Yes it forms of the crucial part of the climax but I would again like to state that when I wrote the play it wasn't about partition.
11. Well, I see it very much as men-women relationship. That if you bring it down to its essence that is what Shakuntala is about. That it is a

- forgetfulness the man why was he in such a hurry to marry Shakuntala because he wanted to consummate his lust for her and why did he forget because he had stately duties to carry out and the lust was satisfied so he forgot. It was only when he was reminded of his duties when Shakuntala comes to the court. There is a trick of conscience.
12. The whole thing of memory relationship of attitude towards sex between man and woman who has different attitude towards sex and man has different attitude so that lays out beautifully in Shakuntala.
13. It's both. First of all, part was written for her [Lillete Dubey] and for Neha Dubey. Those are the two I did not know who would play the other parts but I was pretty sure that Lillete will play Nazia and Neha will play young Nazia and the parts were written for them and so of course the writing and the performances tend to sort lay emphasis on Nazia's story and her feeling and her emotions a very much at the centre of the play.
14. No, I did not share information about Prithvi Raj Kapoor's Shakuntala. There was this the thing is it's all to do with protecting the pride of Zohra, they are still very much alive I would not want because the play is all fiction so I do not want people to think there was jealousy between sisters.
15. She repents, she does. But the fact is that she did not allow her sister to play Shakuntala although in the end she does admit that she would have been better Shakuntala than herself. Her character did not just suit Shakuntala. Nazia does not think that she could even understand what Shakuntala is all about.
16. That is definitely the fact. I am glad that you picked it up. (Laughs). I think audience realize it. They usually laugh at the line and I think that they are aware that it is so easy for them to chat or message. I notice in show at Delhi and at Gurgaon, there was a person she was holding her sms that when the sms came while the same time the line was uttered and she put her phone down. I think that audience everywhere want to get involved it's not the thing that they don't want but now in I can talk about china, Japan, England and Western countries like Europe and USA where for instance

in China have gone to an opera. Now going to opera in China and going to opera in Europe are completely different experiences. The Chinese audience are like they are watching Bollywood film they can be very noisy and taking picture while the opera is going on but once an audience emotionally involved there is a pin drop silence. And that is which means it puts challenge on performance to earn that respect and silence whereas in Western and even Japanese audience they have already come with respect for the performers so that is something a player take for granted. They would get very angry if an audience member is talking or something because they demand respect and they are used to that respect and audience used to giving it as well.

17. I would say hats off to Lillete Dubey. that's very difficult part to do because it is straight narration of the story of Shakuntala and Lillete made it put in so much energy in that story-telling that not only the younger fascinated by her but the audience is drawn into the story of Shakuntala. That is Lillete Dubey. That is why I say she is a living legend how we remember they know the scene the remember Zohra Sehgal we are going to remember Lillete Dubey in a similar way.
18. Well, that was the intention. The intention was to prepare the premise that for an actor role is hugely important. That this is something that non-theatre may not be aware of and I think that you could see it in the young aspiring actress and you could see in the seasoned actress. She would feel insecure that somebody else plays that part. Even later she says I can't find Shakuntala even though she plays it for sixty years. That was written for audience to create that premise that a role is worth dying for.
19. Well, I really admire Sony's interpretation [Sony Razdan played Ruby Thakur] I saw her as a little more bitter and angry than the character but I love Sony works with great deal of restraint. Her acting technique is quite different from Lillete and I think that's wonderful combination of acting styles. Sony is being trained at Stratford or the actor conservatory theatre I am not too sure where. Her style is very different. Her approach talks style

approach acting I think she brings about a lot of truths in that character and so Nazia's flamboyance then becomes even more evident so I love the interpretation.

20. Yes, the key to that is Shakuntala actually. Because that's where the reality is mirroring in drama. The moment of truth comes to Nazia when they are performing scene in court when Dushyant says how I can accept you as someone's child and suddenly Nazia, the person, feels that she is being addressed. Whereas, otherwise, Suhel is so very understanding and sympathetic as he has accepted as he said that he would accept the child but she rejects the child completely and says it's not my child but sisters and she died while giving birth to the child that's the story gave to everyone and she rejected child and it's that abandonment I think somewhere deep down Ruby does know that Nazia is her mother so the anger is strong on her. That she does not even acknowledge her child.
21. I do not accept changes. There has been edits which were done in consultation and I can understand why and I accepted the edits but I would not allow changes. There were some changes which I had to do because actually there are six characters in the play just as I have young actor as writer and young actress as well who plays the writer in the first scene when they are doing Shakuntala and the** actually that is supposed to happen on the stage but because each extra character means additional expenses for the theatre company especially when they are travelling she said can you make not more than five so I have to remove that character which is fine.
22. We did edit one section towards the ends where the granddaughter comes in. She has own story. She accuses Ruby of neglecting her because Ruby is so caught up with her anger that she actually neglected her own daughter and that is realisation that makes Nazia that her wrongs of having abandoned her child as affected the next generation that is where she tells the true story.

23. Nazia still loves Suhel but she has not revealed. She sees that as a weakness because even in the flashback she says that she was not going to allow man to ruin her life. There had been too many women in the theatre and in dance who allowed the men to ruin their life she was not going to let ...so she does see as a weakness. And I think there is an ego i think Nazia has very frail ego that most actress/ artist great artist do and I don't think she could ever come to terms with the fact may be that she did love Suhel that much as she loved theatre.
24. I think that scene has been handled. It is one of my favourite scenes when I saw the play. I think both Sid Makkar and Neha Dubey have handled the scene beautifully. It starts with fragile egos that you are not doing I cannot play the scene but very suddenly it moves into the real issues in their relationship. I think it begins with may be where is your caste mark it has come off in all your sweat reminding him that he is Hindu. He is some way responsible for what happened to her. That is where it begins to slide into trying to convince trying very hard to confront the issue but just she does not end. It is easier for her to break off her life than actually to confront the issue.
25. That too many people Nazia could come across as selfish but we can what has story reveals even her daughter forgives her who has greatest reason to call Nazia selfish bitch that what she realized what her mother been through she accepts the fact that yes that she did not want me for this reason. She comes to terms with that. She says that do not accept me to acknowledge you as my child. I will never do that. I think at that point that Ruby is keen to make Nazia understand that Suhel loved her actually too much. And that somewhere that she did fulfil her motherly duties when nobody is looking ...so that she can put her to sleep.
26. Well, I thought it would be nice if we look at the stereotypes of men and women. That is men who forget. I want to infuse that character Nazia who wants to forget. Now what can make her remember is an image of herself and because the granddaughter looks so much like it becomes like a ring.

Even the ring is the extension of the king with the seal so it is that remembrance one's self. For this reason Neha and Lillete Dubey were chosen. If you look at Lillete's picture at younger days she looks a lot like Neha Dubey befitting their roles.

27. In that sense, it is a classical design that you will have repentance and reconciliation. The roles have been shifted from men to women.
28. I did see it because audience are definitely moved. No matter how less or unfocussed the audiences are by the time it comes to be the revelation to the story they are completely absorbed in it. I think she is writing and playing because I saw it as she would tell it dispassionately she would tell the story because she is forced to tell the story it's not so much the reliving the pain. Yes, the pain comes when Suhel is dead and the entire wall broken. she is completely creature of emotion she is overwhelmed by what happened again there is repentance because there is no chance of reconciliation over there although there is between mother and daughter so that is the way I have perceived it but I am glad that the way she had because the audience completely immersed in it. I would give full credit to Nazia, as an actor and the director.
29. Death was not shown on the stage and it was intentional. I know in classical drama death scenes and monologues. I deliberately avoided, as I was not focusing on Karuna *rasa* as today's aesthetics it would border on melodrama.

Appendix 4: Glossary

Sanskrit/Hindi/Urdu/Punjabi	English equivalent
<i>Natyashastra</i>	An acting manual written/composed in Sanskrit by Bharata around 200 BCE and 200 BC
<i>Rasa</i>	Juice, essence, water, liquid, emotion
<i>Bhava</i>	Sentiment
<i>Masala</i>	Spice
<i>Angika</i>	Related to Body
<i>Vacika</i>	Related to Vocal
<i>Aharya</i>	External decorations to the body
<i>Sattvika</i>	Physical reaction of the body motivated by <i>bhavas</i>
<i>Abhinaya</i>	Acting
<i>Moksha</i>	Liberation from cycles of birth and death according to Hinduism
<i>Tabla</i>	Small hand drums
<i>Bharatanatyam</i>	classical dance originated in Southern Indian with strong links to Bharata's <i>Natyashastra</i>

<i>Uttarramcharita</i>	Later part of Rama's life
<i>Binglish</i>	Combination of Punjabi and English, similar to Hinglish (Hindi and English). As a theatrical style, it uses variety of theatrical styles from East and West.
<i>Kabbadi</i>	Sport that is played in South Asian countries.
<i>Wah</i>	Expressing appreciation of something significant
<i>Kanjoos</i>	Miser
<i>Purdah</i>	Veil
<i>Puja</i>	Offering prayers
<i>Tandava dance</i>	It is a dance performed by Tandu, one of the attendants of Shiva who is one of the three chief gods of Hindus
<i>Dhruva songs</i>	Songs sung in drama
<i>Natya</i>	Dramatic performance
<i>Nrtya</i>	Dance
<i>Chittavritti</i>	State of mind
<i>Bhajans</i>	Hymns

<i>Mushairas</i>	Urdu poetry reading or recitation at social gathering or even sometimes contests
<i>Qawallis</i>	Muslim devotional music
<i>Vedanta</i>	Hindu philosophy based on Sanskrit scriptures known as Upanishads
<i>Mujra</i>	It is a dance form originated in Mughal era by courtesan. The dance is influenced by Kathak dance and incorporates ghazals poems.
<i>Prarambha</i>	Beginning
<i>Bija</i>	Seed
<i>Prayatna</i>	Effort
<i>Bindu</i>	Point
<i>Prapti sambhavana</i>	Possibility of attainment
<i>Niyataphalaprapti</i>	Certainty of achievement
<i>Mandir</i>	Temple
<i>Yakshagana</i>	A traditional theatre form from Karnataka, Southern Indian region
<i>Kali</i>	Hindu goddess known for female empowerment

Tara

Equivalent to star; also Buddhist, it means essence of enlightened feminine

Tamasha

Show, performance or celebration. Also a Marathi traditional theatre form

Garba/garbi

Gujarati folk songs/hymns sung while worshipping Hindu goddess during nine nights dancing festival known as Navaratri

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