

‘A Study of Dramatic Devices of Politicking invested by Tendulkar in ‘Ghashiram Kotwal’

A Seminar Paper

by

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Introduction of the Speaker

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Vijay Tendulkar as a celebrated Marathi Playwright

1- Prestigious Awards

2- Translation Works

3- His Plays: Full Length Plays- 27. One Act Plays- 7

4-Place of Tendulkar in the tradition of Marathi dramatists

I-Theatre revived after lapse of ten centuries with the setting up of proscenium in 1874
Kirloskar's 'Soubhadra' and translations of Sanskrit & English Plays in to Marathi

Musical Plays

II- After 1906 Khadilkar's plays gave social dimension to the plays e. g. 'Kichak Wadha'

III- After 1935 the Realism of Ibsen, Shaw & Existentialism influenced e.g. Atre's plays

IV- Post Independence Playwrights: Tendulkar, Girish Karnad, Mohan Rakesh, Badal Sircar...Anti-Hero, Alienation, Situation into aesthetic experience, naturalism, Reality through history and myths

Brecht's V-Effect Devices used in the Plays of Tendulkar and Karnad

Themes	Epic Outline For Distancing Effects	Anti-Illusory Agents	Alienation	Intellectual Stimulations	Characterization
Statistical Causality	Narrative Voice & Chorus	Gestus	Inhibitory Techniques:	Dialectical Situations	Bohemian Protagonist
Individuality & Collective Responsibility	Parabolic & Collage like Plot-Structure	Complex-Seeing	1-Alienation of Audience	Recantation Scene	Indirect Narration for Portrayal of Characters
Ruthlessness and Exploitation	Multi-Frame Structure Plot	Comic Elements	2-Alienation of the Actor	Quips	Split Personalities
Alienation	Sutradhar, Tamasha, Announcer, Dashavatara	Naturalism	3-Alienation of Character	Interruptions	Mob Versus Individuals
Truth & Reality	Folk Elements, Folklores, Legends, Myths, History, Dancer, Comedians	Dolls, Music, Magic-root, Voice, Light Effects	Alienation Process: Dialectical Triadic Progression	Deep and Shallow Scenes,	Characters of Opposite Roles
Traditional Virtue is a Sign of Stupidity	Soliloquies, Asides & Flashbacks	Bizarre and Absurd Situations	Suspension of Disbelief:	Throat-Grabbling Scenes & Episodes	
Demystification of Traditional Beliefs & Values	Shape-Shifting, Mime	Supernatural Agents	Past Tense, Remote Setting, Stage Directions, Comments		

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Redemption
Religiosity

Tamasha

Ghashiram Kotwal

1. The centre represented by the concept of V-Effect theory controls all the situations and episodes of the play. The materials used for developing V-Effect devices are drawn from Indian classical and folk traditions as shown in the oval frame.

2(A)- Next to the centre there is a triangle of relationship represented by the characters: Nana Phadnavis, Ghashiram and Lalita Gauri. The outer surface of the triangle shows their personal interests vested in the relationship. Nana wanted Lalita Gauri to satisfy his sexual lust, and Ghashiram wanted Nana to appoint him as a Kotwal of Pune for he wanted to avenge the humiliations inflicted upon him by the Brahmans; and in this deal Lalita Gauri is treated as a scapegoat.

2 (B)- The deal of power-politics ends in Lalita Gauri's sudden death resulting into Ghashiram's sufferings of redemption. It also gives the colour of contemporaneity to the play: like a man of the middle-class family, Ghashiram dreams of arranging a happy marriage of his daughter. The play shows how Nana succeeds in the game of power-politics; the theme of power-politics has direct bearing upon the contemporary political affairs taking place in our country in seventies.

3- The rectangle covering Nana and Ghashiram's triangular relationship of double standards shows that their relationship is based on sacrilege. Twelve Brahmans, Nana, Gulabi, and Ghashiram are involved in the acts of sacrilege taking place in *Bavannakhani* : the brothel is turned into a pilgrimage, 'It's like Mathura, Bavannakhani! ... Bavannakhani, Mathura Avatarli!'.

4(A)-The oval that wraps whole of the play comprises V-Effect devices of *Sutradhara*, *Dashavatara*, *Lavani* and *Tamasha* borrowed from Indian classical and folk traditions. These devices serve the purpose of *Verfremdungseffekt*: breaking illusory effect of the drama and provide 'Intellectual Stimulations' to the audience. The play is a portrayal of Ghashiram's rise and fall from a powerful post: 'Kotwal of Pune'.

4(B)- At the centre of the diagram there lie concepts of Brecht's V-Effect devices.

And these Brechtian concepts are manifested through Indian classical and folk devices which, besides alienating the audience, the actor, and the character from each other, offer the charm of entertainment to the play. With the help of these devices the playwright successfully projects Ghashiram's pangs of alienation effectively through 'Redemption Scene'.

Brechtian Techniques: 1- Industrial, French Revolutions & European Society ... German Enlightenment Thinkers: Melancholy & Frustration due to Alienation ... Hegel in 'Science of Logic' 'Organic Unity' is lost ... Transhistorical 'NonAristotelian Theory is undialectical with life ... True works of art are those whose content & form are identical ... The literary devices and classical concepts of Aristotelian theory of drama such as 'Plot', 'Tragic Hero', 'Catharsis', 'Unified Spectacle', 'Hamartia' etc became unsuitable in writing tragic plays on modern man's life. ...

Notable features of Brecht's Verfremdungseffekt are 1- anti-cathartic approach (Anti-Illusory Effect .. Intellectual Stimulations .. Interruptions), 2- alienation (of Audience, Actor, & Character), 3- complex seeing, 4- chorus, 5- a narrator (Third Person Narrative), 6- slide projection, film, placards, 7- songs and music, 8- Epic Outline, 9- Distancing, 10- Gestus, 11- Adoption of Past Events), 12- Stage Setting & Stage Directions, etc.

Thank You