

INDEX

Sr. No	Title	Page No.
1	<u>Chapter 1 - Introduction</u>	1
	Traditional Theatre	3
	Ritual Theatre	5
	Rise of Modern Theatre	5
	Music and Movements	8
	A New Theatre	9
	Theatre based of Folklore	11
	Ebrahim Alkazi	17
	B.V.Karanth :	19
	Neelam Man Singh	20
	Traditional Theatre Forms	22
2	<u>Chapter 2 - Habib Tanvir</u>	31
2.1	Early Life	31
2.2	Towards West	32
2.3	Journey Begins	32
2.4	Return to India	34
2.5	Encounter with Tradition	35
2.6	Awards and Recognition	36
2.7	Major Production	39
2.8	Naya Theatre	41
2.9	Theatre of Habib by Nilanjana S Roy	42
2.10	Shama Zedi on Habib Tanvir	43
2.11	Conclusion	52



	<u>- K N Panikkar</u>	54
3.1	Early Life	54
3.2	Grown up as Poet	55
3.3	Societal Responsibility	56
3.4	Major Breakthrough	57
3.5	Awards and Recognition	58
3.6	Major Productions	60
3.7	Bhashabharati – “Sopanam”	61
3.7.1	Panikkar and Actor’s Training	61
3.8	Panikkar’s Theatre	63
3.9	Panikkar and Kootiyattam	66
3.10	Panikkar and Use of Rituals	67
3.11	Conclusion	71
4	<u>Chapter 4 - Ratan Thiyam</u>	72
4.1	Early Life	72
4.2	Early encounter with theatre	73
4.3	Recognition as Director	74
4.4	Contribution in Societal Institution	77
4.5	Awards & Recognition	78
4.6	Major Productions	79
4.7	Chorus Repertory	80
4.8	Forms of Manipur used by Thiyam	83
4.9	Thiyam’s Theatre - Rituals and tradition	84
4.10	Thiyam as playwright and director	87
4.11	Ratan Thiyam according to Kavita Nagpal	88
4.11.1	Ratan Thiyam’s Unique Style	89
4.12	Conclusion	92

	<u>Production work of Three Directors</u>	93
5.1	Production work of Habib Tanvir	93
5.1.1	Nacha	94
5.1.2	Pandavani	94
5.1.3	Agra Bazar	96
5.1.4	Nazir's Poetry in Agra Bazar	101
5.1.5	Charandas Chor	103
	5.1.5.1 Transforming Charandas Chor	105
	5.1.5.2 Modernity in Charandas Chor	114
5.1.6	Others Plays in Brief	115
	5.1.6.1 Bahadur Kalarin	115
	5.1.6.2 Good Woman of Schezuan	120
	5.1.6.3 Raj-Rakta	121
	5.1.6.4 Ponga Pundit	121
	5.1.6.5 Mudra Rakshas	121
5.2	Productions of K.N.Pannikar	124
5.2.1	Traditional Theatre form used in Production	124
	5.2.1.1 Theyyam	124
	5.2.1.2 Kuttiyattam	126
	5.2.1.3 Mohiniattam	130
	5.2.1.4 Kalaripayattu	131
	5.2.1.5. Kathakali	133
5.2.2	Urubhangam	134
	5.2.2.1 Technique used in Urubhangam	138

5.2.3	Karnabharam	141
5.2.3.1	Technique used in Play Karnabharam	144
5.2.4	Other Play in Brief	146
5.2.4.1	Madhyam Vyayoga	146
5.2.4.2	Swapnavasavdatha	147
5.3	Production of Ratan Thiyam	148
5.3.1	Traditional Theatre Forms Used by Ratan Thiyam	150
5.3.1.1.	Thang Ta	150
5.3.1.2	Wari Leeba	151
5.3.2	Chakravyuha	152
5.3.3	When We Dead Awaken	165
5.3.3.1	Modern Techniques used in Production	170
5.3.3.2	Process of Making When We Dead Awaken	175
5.3.4	Other Plays in Brief	177
5.3.4.1	Uttar Priydarshi (The Final Beatitude)	177
5.3.4.2	Nine Hills One Valley	179
5.3.4.3	Ritusamharam	180
5.3.4.5	Wahoudok	181
5.4	Ebrahim Alkazi	181
5.5	B V Karanth	183
5.6.	Neelam Mansing Chowdhry	187
5.7	Conclusion	192

Conclusion**195**

6.1	Directors Interlink between their productions	195
6.2	Objective of these Directors	202
6.3	Directorial viewpoint	205
6.4	Evaluation of Major Contribution	207
	Bibliography	213