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Indian Dramatists and Their Contribution in English Literature

Dr. Neeta Pandey

Assistant Professor, Dept. of English, K.S. Saket P.G. College, Ayodhya, Uttar Pradesh, India

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ABSTRACT

Drama in India has a grand old history. Tagore, the first major playwright, invested Indian English drama with lyrical excellence, symbolism and allegorical significance. Dramatists like Manjeri Isvaran, Nissim Ezekiel, Lakhan Dev, Gurcharan Das, G.V. Dasani, Pratap Sharma, Asif Currimbhoy, Gieve Patel and Pritish Nandy made significant contribution in uplifting the Indian English drama. Contemporary Indian drama is experimental and innovative in terms of thematic and technical qualities. A cumulative theatrical tradition evolved by Mohan Rakesh, Badal Sircar, Vijay Tendulkar and Girish Karnad, prepared the background of contemporary Indian English theatre.

KEYWORDS: ancient, dramatists, contribution, English, literature, excellence, experimental.

Introduction

Drama in India has a grand old history. Its origin can be traced back to the Vedic Period. Bharata's *Natyasastra* is the first and most significant work on Indian poetics and drama. Here Bharata considers drama as the fifth Veda. There are references to drama in Patanjali's *Mahabhashya*, Vatsyayana's *Kamasutra*, Kautilya's *Arthashastra* and Panini's *Ashtadhyayi*. Bharat's theory of dramatic art was followed by Ashwaghosh, Bhasa, Shudraka, Kalidas, Harsha, Bhavabhuti, Vishakhadatta, Bhatta Narayana and Murari. The supreme achievement of Indian Drama undoubtedly lies in Kalidasa, the Shakespeare of India. In India Sanskrit drama flourished in its glory till the fifteenth century but thereafter Indian drama activity almost came to an end due to certain invasions on India. The rise of the modern drama dates back to the 18th century when the British Empire strengthened its power in India. With the impact of Western civilization on Indian life, a new renaissance dawned on Indian arts including drama. For the first time in the history of modern Indian theatre two comedies, *Disguise and Love is the Best Doctor* were translated from English into Bengali by Lebedoff and Goloknath Das and they were produced in Calcutta. But the real journey of Indian English Drama begins with Michael Madhusudan Dutt's *Is This Called Civilization* which was written in 1871. Thereby any sustainable creative efforts were not taken place in drama for two decades after Dutt's play. In fact there were many difficulties in the way of the development of the Indian English Drama. 'The difficulty, however, has been overcome to a considerable degree by some talented Indian English dramatists by carefully choosing the situations and language that transcend time and place and the characters that are plausible and convincing.'¹ By the end of the 19th century, the literary giants like Rabindranath Tagore, Sri

Aurobindo, Harindranath Chattopadhyaya, T.P. Kailasam, Lobo Prabhu, Bharati Sarabhai and so on tried to overcome these difficulties and opened up new vistas in the genre. This pre independence crop of dramatists did not give enough weight -age to the acceptability and stage -worthiness of their plays. During the colonial era, drama in English in Indian soil could not flourish as a major current of creative expression. Although the pre-Independence Indian English drama is notable for its poetic excellence, thematic variety, technical virtuosity, symbolic significance and its commitment to human and moral values, it was by and large not geared for actual stage production.[1,2]

The post- Independence Indian English drama was benefited by the increasing interest of the foreign countries in Indian English literature in general and Indian English drama in particular. A good number of plays by Indian playwrights were successfully staged in Europe and United States of America. Despite the growth of poetic drama in early post independence, Indian English drama made genuine progress. Dramatists like Manjeri Isvaran, Nissim Ezekiel, Lakhan Dev, Gurcharan Das, G.V. Dasani, Pratap Sharma, Asif Currimbhoy, Gieve Patel and Pritish Nandy made significant contribution in uplifting the Indian English drama. M.K. Naik rightly says that ‘Tagore-Aurobindo-Kailasam tradition of poetic drama continued, but with a difference in the hands of Manjeri Isvaran, G.V. Dasani, Lakhan Dev and Pritish Nandy.’² In the realm of Indian Drama, Nissim Ezekiel is acknowledged for his exceptional poetic creed and rare dramatic sensibility. In spite of strong sense of dramatic concept, Ezekiel could not transform his poetic talent into appropriate dramatic talent. His plays can be appreciated for symmetrical construction with abundance of irony. They unveil his sharp observation of the oddities of human life and behaviour. It is attributed ‘In his satire of current fashion, in his exposure of prose and presence, Ezekiel comes very close to the spirit of some English social satirist in theatre’.³

Asif Currimbhoy is one of the most prolific playwrights of the Post-Independence period. He is India's first authentic voice in the theatre. He is one modern Indian playwright who has shown great interest in producing drama. His love for Shakespearean drama has influenced his body of work. His first play Goa deals with racial discrimination as a paradigm of post colonialism. In spite of comprehensiveness, Currimbhoy's dramatic art has been a subject of criticism. ‘His symbols are often crude, conventional and mechanic but the greatest limitation of his technique is revealed especially in his later plays in which Currimbhoy appears to confuse dramatic technique with theatrical trickery and stage gimmicks with dramatic experience’.⁴

Mohan Rakesh, Dharamvir Bharati, Badal Sircar, Vijay Tendulkar, Girish Karnad and Mahashweta Devi are the most representative of the Contemporary Indian drama not only in Hindi, Marathi, Bengali, and Kannada but also on the pan Indian level. They are widely considered to be among the finest dramatists writing in Indian languages. They have made use of remarkable innovations and experiments in technique and theme. They contributed to the modernization of the face of the Indian theatre. While drama in English struggled to sustain itself, drama in other Indian languages kept on experimenting, growing and absorbing folk forms.[3,4]

Mohan Rakesh, a Hindi playwright, projected Marxism in his plays which presented a relentless fight against the traditional stranglehold of Hindi drama. As a playwright, his main concern was to portray the crisis of contemporary man caught in the web of uncongenial surroundings and the persistent threat to human relationship. His plays dramatize the suffering of men and women who fall victims to socio-economic hierarchy and cultural hegemony. He made extensive experiments in theatre. He uses historical characters to present the breakdown of communication in modern life. He used words and languages not as dialogues or direct statements but as the tools of suggestion to convey the meaning beyond the verbal connotation. In Indian English drama the influence of Mohan Rakesh can not be ignored. The modernization of Indian theatre

was done with the literary excellence of playwrights like Badal Sircar, Vijay Tendulkar and Girish Karnad. These dramatists have approached with their innovative ideas to present in front of the larger audience. They made fruitful experiments with the thematic concerns and technical virtuositities. They used legends, folklores, myths and history with splendid results. They broke the barrier of regional works and produced many good works at national level. They dramatized universal aspects of human life in India. Badal sircar, a prestigious name in the realm of contemporary theatre, represents New Theatrical Movement in India. He created a genuine people's theatre known as Third Theatre, a theatre supported and created by people. This theatre was once described by Rustom Bharucha 'as the most rigorously non commercial political theatre in India'.⁵ Sircar's notable plays project existential philosophy of breakdown of communication and depict the existential attitude of modern man in the postcolonial India. Through his plays Sircar suggests constructive action aimed at social change. The concept of modern man representing a new generation was challenging enough for dramatists like Badal Sircar to take up as the subject matter of his drama.[5,6]

A Marathi playwright, Vijay Tendulkar, significantly changed the form and pattern of Indian drama. He bridged the gap between traditional and modern theatre. In all his plays, Tendulkar harps upon the theme of isolation and suffering of the individual and his confrontation with the hostile surroundings. He explores the socio-political matrix of contemporary Indian subjectivity in his plays. He strongly believes that ideas are firmly entrenched in our psyche at an early age and 'our attitude has a lot to do with what we internalize in our early formative years'.⁶ He relates the problem of anguish to the theme of violence in most of his plays. Girish Karnad is an important contributor to Indo-Anglian theatre. His contribution goes beyond theatre. He has directed feature films, documentaries, and television serials. He represented India in foreign lands as an emissary of art and culture. Karnad has the widest range in terms of theme and technique. He has experimented with the fusion of the traditional and modern dramatic forms and content. The purpose of using traditional forms is to achieve a rare insight into the contemporary reality because Karnad believes that complexities of post colonialism are inherited from the colonial and pre-colonial times. Pre-colonial, colonial and post colonial experiences in literature can not be compartmentalized in true sense. They are not divorced from each other. Girish Karnad uses the devices of myth, folklore and history not just to visit the past but to look at the present and also to foreshadow the future. He uses myth and history to create a new consciousness of the absurdity of human life with all its passions and conflicts. He borrowed his plots from history, mythology and old legends but with intricate symbolism, he tried to establish their relevance in contemporary socio-political conditions. Karnad's dramatic art lacks stability still his success lies in technical experiment with an indigenous dramatic form.[7,8]

Apart from the above mentioned playwrights some women dramatists also tried to enrich the soil of Indian drama by projecting the inner world of feminine psyche in the theatre. Among them Mahasweta Devi is a noteworthy playwright. She satirizes the prevailing social system in her plays. Her plays represent a profound concern for human predicament and sincere hope for the better future of mankind. She emerged as a dramatist having a quest to explore something challenging and new. 'Like Brecht, Mahashweta Devi never tries to disguise the stage apparatus so as to make the audience aware that it is sitting in a theatre'.⁷

Discussion

Contemporary Indian drama is experimental and innovative in terms of thematic and technical qualities. It is not an off spring of any specific tradition and it has laid the foundation of a distinctive tradition in the history of world drama by reinvestigating history, legend, myth, religion and folk love with context to contemporary socio-political issues. A cumulative theatrical tradition evolved by Mohan Rakesh, Badal Sircar, Vijay

Tendulkar and Girish Karnad, prepared the background of contemporary Indian English theatre. Recently Indian English drama has produced two brilliant playwrights like Manjula Padmanabhan and Mahesh Dattani who elevate Indian English drama at its summit of success. Both of them raise English drama not only in Indian theatre but also in the world theatre in rich quality and thematic presentation. Manjula Padmanabhan is the first Indian to earn international fame with her play *Harvest*, a futuristic play.[9]

It deals with an impoverished family living in a single room in a chawl of Bombay, fading up by extreme hunger and unemployment, protagonist decided to sell his organs of body. Here she projects a dehumanized, terrifying world in which mothers sell their sons for the price of rice. The plays of Padmanabhan are intellectual but not suited for stage.

Mahesh Dattani is one of the best playwrights the country has ever produced. The plays of Mahesh Dattani emerged as 'fresh arrival' in the domain of Indian English drama in the last decade of twentieth century. He is taken to be a true successor of Girish Karnad and responsible for the revolutionary progression of English drama. He emerges as a compelling playwright who projects the postcolonial dichotomy at various levels. He keeps women at the centre of his dramatic world and may be called a great feminist. He was greatly influenced by Tennessee Williams, Arthur Miller and others. He says 'Change does not happen overnight, we grow liberal after not because we want to, but have to'.⁸ Mahesh Dattani used the contemporary sensational issues as a theme for his plays such as – Gender discrimination in *Tara*, Gay community in *On Muggy Night* in Mumbai, Status of eunuch in *Seven Steps around the Fire*, and Communalism in *Final Solution*. He has an array of themes to offer us. His plays and issues he chooses to project are the most topical but also the most controversial. 'The most significant contribution of Dattani is perhaps his use of language. Dattani uses in his plays the kind of English spoken by people in India'.⁹

A survey of contemporary Indian drama shows that the works of Vijay Tendulkar, Girish Karnad and Mahesh Dattani represent a powerful and resurgent Indian drama. These playwrights have given new directions to Indian drama. One of the things which profoundly unite them is their mutually complementary treatment of the problematic of contemporary Indian subjectivity on the various axis of gender, sexuality, history, politics, tradition, class and socio-cultural change. Indian English drama is on the right path of progress at present and in future it has a bright prospect.[4,5]

List of famous Dramatists of India!

Asif Currimbhoy:

The most prolific playwright of post- independence period is Asif Currimbhoy, who has written and published more than thirty plays. Some important plays are *The Tourist Mecca* (1959), *The Restaurant* (1960), *The Doldrumness* (1960), *The Captives* (1963), *Goa* (1964), *Monsoon* (1965), *An Experiment With Truth* (1969), *Inquilab* (1970), *The Refugee* (1971) *Sonar Bangla* (1972) and *Angkor* (1973). In spite of comprehensiveness, Currimbhoy's dramatic art has been a subject of criticism for the lack of structured plot, embellished language and balanced characterisation in his plays. His language, it is said, is not suitable to capture the internal drama of the clash of motives.[1,2]

Badal Sircar:

Badal Sircar is a prestigious name in the realm of contemporary theatre. He represents the New Theatrical Movement in India. He has created an appropriate 'people's theatre' that is, a theatre supported and created by people. His dramatic career began with the humorous play *Solution X*. His plays include *Evan Inderjit* (1962),

That Other History (1964) and There Is No End (1971). All these plays are based on political, social, psychological and existential problems.

Evan Inderjit is the tale of a playwright who struggles in vain to write a play in the play there's No Need Sircar develops the thesis that 'We are all accused' and share the burden of guilt. His later plays Procession, Bhoma and Stale Neros are based on the concept of 'Third Theatre'. The play Procession is about the search for a 'real home' in a new society based on equality.[2,3]

It suggests a 'real way' so that man does not have to live exploiting man but can work according to his own needs Bhoma is a dramatisation of the life of oppressed peasants. The analysis of these three plays suggest remarkable changes in Sircar's concept of a 'real home', a new society based on equality and one that is free from the horrors of exploitation.

Chandrashekhara Kambara:

A prominent writer in Kannada language, he is known for his effective usage of North Karnataka dialect of Kannada in his plays and poems. His plays revolve around folk or mythology inter-linked with contemporary issues and he achieved a blend of the folk and modern theatrical forms. His 22 plays include the popular Aramane, Mahamayi, Singaravva, Harakeya Kuri and Kulothe Chingaramma, as well as Jokumaraswamy and Sirisampige which have been translated into many languages.[3,4]

Dharmveer Bharati:

Dharmveer Bharati's Andha Yug is a verse play depicting the aftermath of the Mahabharata war: how it affected both the vanquished and the victors. The theme, however, was made to have contemporary relevance for it reflects on the agony and devastation of war and the role of mankind in causing suffering.

Girish Karnad:

Girish Karnad, in the capacity of writer, director and actor substantially contributed to enrich the tradition of Indian English theatre. His dramatic sensibility was moulded under the influence of touring natak companies and especially Yakshagana which was in those days not accepted as a purified art form.

He borrowed his plots from history, mythology and, old legends but with intricate symbolism, he tried to establish their relevance in contemporary sociopolitical conditions. A writer of Kannada plays, Karnad made a noteworthy impact with Yayati and more so with Tughlaq.[4,5]

Hayavadana, a story of a woman in search of the perfect man, is a powerful play based on a legend in the Kathasaritsagar. In the play Tale Dande, he discovers the vital relationship between contemporary society and literature. His use of myth as a structure and metaphor in his play gives "new meaning to the past from the vantage point of view of the present. In the play Nagmandala, the conflict is between patriarchal and matriarchal views of society.

Gurcharan Das:

Gurcharan Das is a writer of novels, essays and plays and a columnist. He is the author of Three English Plays, an anthology which includes Larins Sahib, a prize winning play about the British in India; Mira, which won critical acclaim from New York critics, and 9 Jakhoo Hill.

Habib Tanvir:

A new dimension to Indian theatre was given by Habib Tanvir who used folk traditions and tribal theatrical forms of Madhya Pradesh with great effect in his productions. His *Mitti ki Gadi* is a unique experiment in this direction. He created a repertory of folk and tribal actors who presented most effectively, in the dialect of Chhattisgarh, the play, *Charandas Chor*—the humorous story of a thief who has to sacrifice his life for promising good conduct.[5,6]

Harindranath Chattopadhyay:

Another playwright who has made significant contribution to the growth of Indian English drama is Harindranath Chattopadhyay. He started his career as playwright with *Abu Hassan* (1918). There are seven verse plays to his credit published under the title of *Poems and Plays* (1927) and are based on the lives of Indian saints.

His *Five Plays* (1929) are written in prose. *The Window and The Parrot* deal with the lives of the poor. *The Sentry's Lantern* is a symbolic display of the expectation of the advent of a new age for the downtrodden people. *Sidhartha: Man of Peace* is an adventurous effort to dramatise the Buddha's life.[6,7]

Results**Javed Siddiqui:**

A playwright who wrote in Hindi and Urdu, he is known for his play *Tumhari Amrita*, based on A.R. Gurney's classic American play *Love Letters*, which became critically successful (debut in 1993). His *Saalgirah* dealt with the complexity of divorce in modern, urban life. His play *Andhe Choohe* is based on Agatha Christie's *Mousetrap*. His other plays include *1857: Ek Safarnama*, *Hamesha*, *Begum Joan*, *Aap ki Soniya* and *Kacche Lamhe*. He is known for his poignant lines and for delving into contemporary themes in his adaptations.

Mohan Rakesh:

A striking dramatist who made his impact in the 1960s, the plays of Mohan Rakesh are the creations of a sensitive mind exploring the world of human emotions caught up in the hard realities of life. *Ashadh ka Ek Din* (1958), a lyrical play based on the life of Kalidasa, evokes the pathos inherent in life.[7,8]

Adhe Adhure portrays strikingly the fears and frustrations of a disintegrating middle class family, and the woman who is trying to hold it together. His *Laharon ke Rajhans* is yet another play dealing with basic human emotions. He wrote in Hindi but for their exceptional dramatic relevance, his plays have been translated into English and other regional languages.

As a playwright, his main concern is to portray the crisis of contemporary man caught in the web of uncongenial surroundings and the persistent threat to human relationships. Mohan Rakesh perceived drama as a complex art involving the uniform contribution of actors, scenic effects, light and music, and effective stage direction. He experimented in theatre. He often used words and languages not as dialogues or direct statements but as the tools of suggestion to convey a meaning beyond the verbal connotation.[8,9]

Nissim Ezekiel:

Nissim Ezekiel is acknowledged for his exceptional poetic creed and rare dramatic sensibility. Nissim Ezekiel's *Three Plays* (1969) including *Nalini: A Comedy*, *Marriage Poem: A Tragi Comedy* and *The*

Sleepwalkers: An Indo-American farces are famous. Songs of Deprivation (1969) is also a short play by Ezekiel.

His plays can be appreciated for symmetrical construction with an abundance of irony. They unveil his sharp observation of the oddities of human life and behaviour. Ezekiel's plays make pleasant reading. Ezekiel is said to come very close to the spirit of some English social satirists in theatre.[7,8]

Pratap Sharma:

Pratap Sharma wrote two prose plays, A Touch of Brightness (1968) and The Professor Has A War Cry (1970). His plays were staged even abroad successfully but they failed to be staged in the country. Sex remains the prime theme of his plays but Pratap Sharma's dramatic art has been appreciated for his keen sense of situation and effective dialogues.

Rabindranath Tagore:

Tagore wrote primarily in Bengali but almost all his Bengali plays are available to us in English renderings. His prominent plays, Chitra, The Post Office, Sacrifice, Red Oleanders, Chandalika, Muktadhara, Natir Puja, and others, are firmly rooted in the Indian ethos and ethics in their themes, characters and treatment.[6,7]

Rambriksh Benipuri:

A Hindi writer, Benipuri's dramas dealt with ancient events and characters like the life of the famous courtesan Ambipur who converted to Buddhism, in his Amipure, and a historical legend involving Ashoka and his son Kunal that is the theme of Netradaati.

Ramesh Mehta:

The uncrowned king of Delhi theatre in the 1950s and the 1960s, Mehta was a prolific writer of plays (over 26) and he is credited with directing some 14 plays. He also adapted and translated plays from other regional languages. His greatness lies in the contribution he made to promote the culture of drama, mainly through the Three Arts Club, a theatre group of the government employees of Delhi. His plays have been performed not only in India but also in other countries.[5,6]

Sharad Joshi:

Sharad Joshi, a Hindi writer, is known for Andhon ka Haathi and Ek Tha Gadha Urf Aladat Khan, a satirical play that became very popular. He was awarded the Padma Shri in 1990.

Sri Aurobindo:

Sri Aurobindo is another prominent dramatist in Indian English drama. He wrote five complete blank verse plays besides his six incomplete plays. His complete plays are Perseus the Deliverer, Vasavadutta, Radoguna, The Viziers of Bassora and Eric and each of these plays is written in five acts. His incomplete plays are The Witch of Ilni, Achat and Esarhaddon, The Maid and the Mill, The House of Brut, The Birth of Sin and Prince of Edur.[4,5]

The notable feature of Sri Aurobindo's plays is that they depict different cultures and countries in different epochs, ringing with a variety of characters, moods and sentiments. Perseus the Deliverer is grounded on the ancient Greek myth of Perseus. Vasavadutta is a romantic tale of ancient India.

Rodoguna is a Syrian romance. The Viziers of Bassora is a romantic comedy that goes back to the days of the great Haroun al Rashid, while Eric is a romance of Scandinavia, a story of love and war between the children of Odin and Thor. In Aurobindo's plays we find romance, heroic play, tragedy, comedy and farce. Aurobindo was much influenced by Elizabethan drama in matters of plot construction and characterisation. The use of the English blank verse is flawless in Aurobindo. We also find the impact of Sanskrit playwrights like Bhasa, Kalidas and Bhavabhuti on Aurobindo.[3,4]

Vijay Tendulkar:

Indian theatre gained immensely through Tendulkar's Marathi play, Shantata ! Court Chalu Aahe; it reveals the shocking streaks of cruelty hidden below the ordinary middle class veneer. In the course of the rehearsal of a mock trial, a woman's character is attacked verbally by others with disturbing ferocity and sadistic delight.

His Sakharam Binder banned for alleged vulgarity but triumphantly vindicated by the Bombay High Court which declared the ban void, Gidhale and Ghasiram Kotwal are studies in violence and sex inherent and suppressed in human nature. Bold themes are dealt by him in a serious manner Vijay Tendulkar symbolises the new awareness and attempts of Indian dramatists of the century to depict the agonies, suffocations and cries of man, focusing on the middle class society. In all his plays, he harps upon the theme of isolation of the individual and his confrontation with the hostile surroundings.[2,3]

Influenced by Artaud, Tendulkar relates the problem of anguish to the theme of violence in most of his plays. The plays Chimanicha Ghor Hote Menache (1960), Kalojanichi Shalai (1968) and Ek Holti Mugli (1967) reflect Tendulkar's concern with authority and the idea of exploitation of the individual.

Kamala (1982) and Kanyadaan (1982) are written on the lines of naturalistic tradition. Kamala is a study of marital status as well as a study in the theme of exploitation.

Kanyadaan is a complex play about the cultural and emotional upheavals of a family. Tendulkar was associated with the New Theatrical Movement in Maharashtra.

He presents a fictional reality in which the reality of life acquires a sharp, focused character having rare dramatic power.[1,2]

Conclusions

Some Famous Directors and Artistes in Theatre:

Alyque Padamsee:

Alyque Padamsee has contributed to the world of theatre in a big way. He is a theatre director who has staged 63 plays in a career of 50 years. His famous productions include Evita, Tughluq and Jesus Christ Superstar.

Badal Sarkar:

An illustrious theatre personality, Badal Sarkar made farce and comedy to reveal the social condition in India. His famous plays, in Bengali, include Boro Pishima, Ram Shyam Jadu and Ebong Indrajit.

K.V. Akshara:

A major playwright in Kannada language, K.V. Akshara is a prominent figure in Kannada theatre. He has directed several plays. He heads Ninasam, the theatre group and cultural complex in Heggodu, Karnataka.

Pearl Padamsee:

A noted personality, Pearl Padamsee has directed famous plays including Gieve Patel's Princes, Van Italy's Serpent and Dostoevsky's The Idiot.[2,3]

Safdar Hashmi:

Mainly associated with street theatre, Safdar Hashmi was concerned with focusing on the problems of the common people. He was the founder-member of Jana Natya Mancha. His plays Enemies and Mote Ram ka Satyagraha became symbols of ethnic resistance against authoritarianism in India.

Shambhu Mitra:

A doyen of the Bengali theatre, Shambhu Mitra formed the theatre group Bahurupee. His famous plays include Nobanno, Ulukhagra and Pothik. He tried to make theatre a true representation of the "unedited realities" of day-to-day living.

Utpal Dutt:

An eminent director, playwright and actor, Utpal Dutt was active primarily in Bengali theatre, though he also achieved fame in English theatre. Utpal Dutt's famous plays include Fariry Fauj, Titas Ekti Nodir Naam, Kollol, Din Bodoler Pala and Leniner Daak which illustrate his Marxist views.[3,4]

His views on human rights and democracy are best highlighted by the plays Tiner Talowar and Manusher Odhikare. His dramas showcased the sufferings of the common people. He was also a founding member of Indian People's Theatre Association (IPTA).

Zohra Sehgal:

A well-known stage artist, Zohra Sehgal is most famous for her acting in the play Ek Thi Nani.

Institutions for Promoting Theatre:

There are certain institutions set up to promote theatre in its various forms in the country.[9]

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