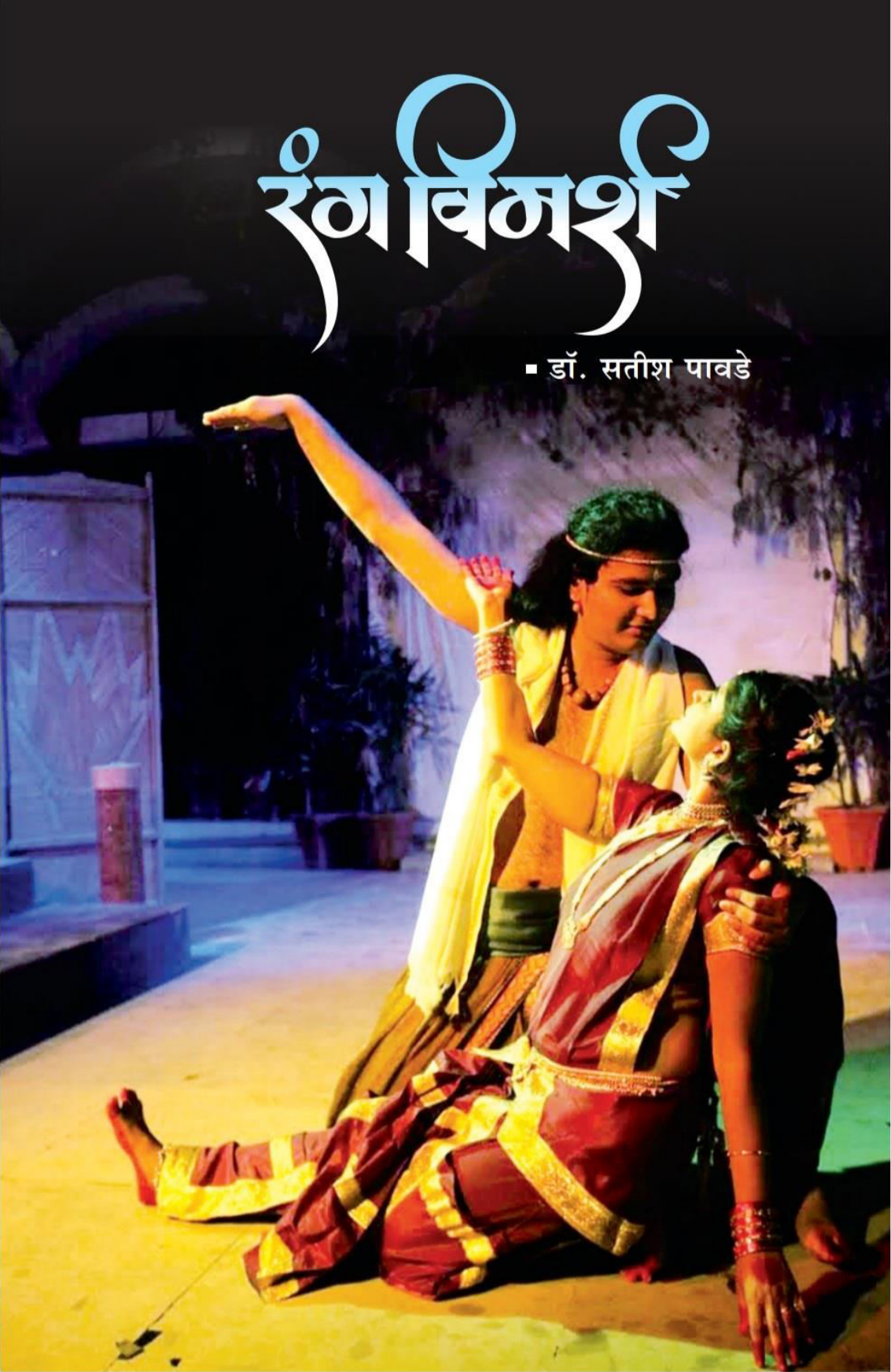


रंग विमर्श

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Book Review

A comprehensive discourse on Theatre

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TITLE OF BOOK: Rang Vimarsh AUTHOR: Dr. Satish Babaraoji Pawde

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This book is a product of more than a decade of Dr Satish Pawade's experience and understanding on how the major role of the drama includes discrimination, criticism, dedication, visual arts of Natyashastra, traditional and culture in the society. The writer, who teaches Drama at the Department of Film & Theatre, Mahatma Gandhi Antarrashtriya Hindi Viswavidyalaya, Wardha and also a theatre practitioner, has illustrated in lucid manner with the beautiful contents consisting of Index Classicism of color, Casteism in Bharat's Natyashastra, Language-culture and society in Natyashastra, Views and rasas in theatrics, Visual and Configuration in rasa, The interrelationship of dramatics and scenes, Dramatics in the Puranas, Nature in 'Abhigyan Shakuntalam', Theatrical-Constructionism of Theatrical Training, Mohan Rakesh's soundtrack language.

Bharat Muni's Natyashastra is believed to have been composed from the period 200 BC to 200 BC. Important events of this period include the Brahmani counter-revolution by killing the Magadha emperor Brihadratha by the Brahmin emperor Pushyamitra Sung, the recitation of the Sanskrit grammar and the creation of Manu

Smriti called Brahmani theology, etc. The Natyashastra of Bharata has also been composed in this period.

In the Natyashastra, Bharata has said,

“Neither knowledge nor science nor art.

Nassau Yogu-natatkramNatyasminyandhishtee || "(Natyashastra 1.1116)

That is, there is no knowledge, craft, art, yoga, karma, which is not included in theatre. Acting, literature, rasa, grammar, painting, craftsmanship, song-music art etc. have been discussed. The eight rasas, puranas also expand the Natyashastra with nine rasas, sastra, ornamentation, twelve metaphors have been discussed very effectively in a beautiful way. The chapters of the puranas have described on its structure accordingly in this chapter. Yaks, in this chapter had described the present ancient stories critically in a way of interpretation. The Rasa system of India would be considered as purely classical and progressive.

The book describes 'Abhigyan Shakuntalam', one of Kalidasa's best plays. In the love affair of Dushyant and Shakuntala, they also make the nature environment human. Mahakavi Goethe was also heavily influenced by the nature environment described in Abhigyan Shakuntalam.

Theater is a very effective medium to change the way of teaching and learning. pedagogy, which is commonly used in other disciplines also imparts teacher training to drama students of different institutions, projects such as Drama for School (DES). This is being seen globally. Now in modern society the theater education has played a vital role in dramatic activities. Constructivism can play an

important role in the context of theatrical training of the students. Theater has also been considered as the major source of education in different institution. Drama is also a part of education and emerged as traditional way in today's society. The author's view point is found in the perspective of constructionism, according to which, the creation of the knowledge can be expanded through the active interaction with other people in the community and by the interaction of the person with suitable environment.

The book also talks about Mohan Rakesh's soundtrack language with reference to *Ashadh ka ek din*. Rakesh was one of the pioneers of the *Nai Kahani* literary movement of the Hindi literature in the 1950s. He wrote the first modern Hindi play, *Ashadh Ka Ek Din*, which won a competition organized by the Sangeet Natak Academy. His visualization of sound, dramatization of sound with mood, mood, psychology. Basically, both sound and silence are natural languages.

The book makes a comparative study of Theater, North modern character of Hindi theater and Medium' theater of social change. Today it is necessary to make the Comparative Study of Drama and Theater branch more active, by increasing its teaching pedagogy. The book says that this comparative study can be done on the basis of different languages, region, culture, society, experience, lifestyle, ideas, influence style etc. But for such a study, it is necessary to have a value based, constructive revision. Translation also has an important role in comparative studies.

Author has raised few questions, he, asked Is this the only need for Tantric Experimentalism? In this context, what will be the future of Hindi theater? Will the playwright be excluded from the presentation? Will this theater become the theater of the main flow? Or will 'cosmopolitan', 'metropolitan' become a 'fast food'?

requirement of the city? After calling it experimentalism, will the doors of other experimentation be closed? If you further read the text, he had beautifully elaborated his opinion.

A very interesting description follows of Augusto Boal's Theatre of the oppressed. Theatre for social change is one of many frameworks that can be used to solve problems and create changes in society. Therefore, theatre for social change provides new insight to the social problem by allowing the participants to heuristically learn and visualize the problems through their body.

In the next two chapters he had discussed about his experience in the play-translation-drama conversion process and direction perception of 'Andheri Mei' He started sharing his story starting from his experience from Nagpur Doordarshan. He had faced a lot of challenges in his career. His of the challenges he faced is While translating 'Ashada Ka Ek Din' a great drama in the form of literature and drama from Hindi to Marathi. The biggest challenge in translation was the grammar of its language and theatrical language, hidden image reflections in it, keeping its poetry intact, preserving time and space, establishing character and country.

The next three chapters the author talks about the resistance in Hindi feminist plays and about creative resistance by Marathi women artists. It also talks about the Street theater: From resistance to propaganda. Theatre helps us to see a different perspective from our own. Theatre promotes us to give power to truth, to take risks and to advocate for new and diverse voices. Rang Vimarsh is a very good book to gather more information about theater. The book further talks about how Gandhi Gandhi in Hindi-Marathi plays, Mahatma Phule's play 'Third Ratna, L. G. B. T.

and Marathi drama, Indian Dalit - Adivasi Folk Theater, Theater and Disabled Eugenics, Marathi Loknagar Theater.

The book is comprehensive and interesting reading for theatre practitioners, scholars and enthusiasts as the author has beautifully combined his academic knowledge on theatre with his practical knowledge of theatre practice.

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