

**LIVENESS: A COMPARATIVE STUDY OF MEDIATED
IMAGES IN THEATRE PERFORMANCES**

by SIVA PRASAD TUMU

LIVENESS: A COMPARATIVE STUDY OF MEDIATED IMAGES IN THEATRE PERFORMANCES

**A THESIS SUBMITTED DURING THE YEAR 2019 TO THE UNIVERSITY OF
HYDERABAD FOR THE DEGREE OF DOCTOR OF PHILOSOPHY IN THE
DEPARTMENT OF THEATRE ARTS**

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July 2019**



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DECLARATION BY THE CANDIDATE

I hereby declare that the work embodied in the present thesis entitled “**Liveness: A comparative study of Mediated Images in Theatre Performances**” is an original research work submitted by me under the supervision of Mr Rajiv Velicheti for the award of Doctor of Philosophy in the Department of Theatre Arts from University of Hyderabad. I declare to the best of my knowledge that no part of this thesis is earlier submitted for award of any research degree in part or full to any for any other University or Institution, and that the thesis is plagiarism free. I hereby agree that my thesis can be deposited in Shodhganga/INFLIBNET.

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1. A Journey of Barrister Parvateesham through Mediated Images: Text and Performance, (ISSN Number: 0975-8690), The Eternity, an International Multidisciplinary Refereed Research Journal.
2. Challenges and Problems in making of *Sangham Sharanam Gachami*, (ISBN Number:978-93-5291-043-5), Seminar Proceedings: Essays on Performing Arts.
And has made presentation in the following conferences:
 1. A study of scenography in contemporary Indian Theatre.
IFTR 2015.(International)
 2. Performance space and Virtual Space,2011.(International)

Further, the student has passed the following courses towards fulfilment of coursework requirement for Ph.D./ was exempted from doing coursework (recommended by Doctoral Committee) on the basis of the following courses passed during his MPhil program and the MPhil degree was awarded:

Course Code	Name	Credits
Pass/Fail		
1. TA 801 Research Methodology	4.00	Pass
2. TA 802 Arts and the World – Literary/Visual/Cultural Theory	4.00	Pass
3. TA 811 Performance Theory and issues in Indian Theatre	4.00	Pass
4. TA 812 Mapping the question (Exploring the topic with supervisor)	4.00	Pass

Supervisor

Head of Department

Dean of School

Acknowledgements

It is an immense pleasure to express my profound respect and a deep sense of gratitude to Mr. Rajiv Velicheti, supervisor and well-wisher in my doctoral research work. It is needless to mention that without his constant guidance, encouragement and support, it would have been impossible to come up with this thesis. His innovative thoughts supported by his commitments and dedication towards the research are highly admirable and motivating. His discipline and honesty for the research has paved a new path in my career. I am also indebted to him for the work- freedom he has given me during the research period. His patience on listening me and his simplest but effective explanation to any research ideas, concepts and thoughts are greatly appreciable.

I would like to thank all the members of staff at Department of Theatre arts, University of Hyderabad who helped me in my supervisor's absence. In particular I would like to thank, Prof. N.J.Bhikshu, Prof Satyabrata Rout, Mr Noushad Mohamed Kunju, Mr.Kanniah Kaithwas and my dearest friend Riken Ngomle and his family who supported me unconditionally. I thank non-teaching staff, Muppala Haribabu and Pulsingh, for their support during Doctoral committee meetings. I must express my gratitude to my teachers Mr.Ch.Vijay Prakash and Mr. Murthy for introducing Theatre art and encouraging throughout my career. Without their love and support I may not reach to this stage of my life. I am grateful to Prof. B. Anantha Krishnan who motivated me and influenced me to give best efforts in the field of Theatre Arts. I thank Dr. Sruti Bala (University of Amsterdam) for teaching research methodology.

My sincere thanks to Mr. Amitesh Grover for providing valuable material and patiently answering all my enquiries regarding the research. I thank Mr. Kumar Dasan for sharing his experience and information. I am grateful to Dr. Abhilash Pillai for his help and support. My Special thanks to my dearest friends Dr.Pejjai Nagaraj and Dr. Venkat Naresh Burla who helped me in difficult time. They constantly encouraged, supported, motivated and their unconditional love is unforgettable.

I thank Dr.Archana Srivatava and Dr.Chandu Vemana for their help. I would like to thank my friends Y. Shyam Prasad, Kapil sharma, Dr.Manish Sinsinwar, Manish Gothwal, D.Sudhir and my juniors Rajasekhar, Suryam, Suman Mallipeddi for helping me in my studies.

My mother – Ramanamma Tumu without whom, I would not have reached to this stage of my life. She sacrificed a lot to build up my career. She is my great source of encouragement and motivation throughout my life. My special thanks to my sister Amaravati and her family.

Last but not the least, my wife, without her support and patience, I wouldn't be able to complete final phase of my research. Her affection plays a vital role for the successful completion of my research.

.....Siva Prasad Tumu

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Chapter One: Introduction

1. Introduction:

India has a long history of multiple performing traditions. Over the period socio cultural and political changes influenced Indian performing traditions and led to a major transformations. The major change in the modern theatre take place in Kolkata during the colonial period in 1795. A Russian bandleader and theatre practitioner, Gerasim Stepanovich Lebedeff introduces the western style of practice and plays to the Indian Theatre. Over the period theatre practitioners in India adapts the new styles and genres developed during the nineteenth and twentieth centuries in Europe. The elements of indigenous art forms are reorganized for the requirements of the new audience. In order to promote the indigenous art forms for the contemporary audience, “theatre of the roots” movement has been imitated by the government and it is spread across the country and enforced the practitioners to explore the potential possibilities of performing techniques of our own. The functions and characteristics of regional and indigenous performing arts opened new possibilities to make a piece of art with the western techniques along with indigenous practice for the contemporary audience.

Modern Indian plays are written and performed in a new way to address the different issues of contemporary society in India. The new performance genres are emerged with the influence of both folk and western performances practices. Over the period, the use of technology is increased and created a new taste foe the contemporary audience. The technological advances in theatre brought new visual vocabulary and offered new experience to the audience. The use of video images as a scenography element is increased in the contemporary Indian Theatre performances. These images not only brought the richness to the mise-en scene in the modern theatre, but also

became a vehicle to expand the ideas of director. This extensive use of video images raises the questions on the actual idea of “liveness in the performance”. Theatre performances are fundamentally considered as “Live performances”. The inclusion of video images in to theatre performances brought many questions on what is Live? And what is not live?

The central idea of liveness in theatre performance is that performers and audiences are at a same place at same time. Audience can closely observe the every nuances of a performance. The sensorial experience of audience makes the theatre performance unique. The audience in a way physically and mentally experiences the performance. The central idea of theatre performance is constructed around its liveness. “Live actors on stage in front of a live audience” (Jellicoe 67) is always presented as a definition of a live performance. But over the period the theatre makers challenged idea of Jellicoe. The technological innovations in performance such as video and film images brought new issues on liveness. By comparing various theater performances of various directors, this research focuses on how the liveness is understood in the Theatre performances. And it also examines how the new media is utilized in order to construct a “Live performance”.

2. What is liveness?

Philip Auslander, in his book *Liveness* discusses about the structure of the term “liveness” and how it is braved by contemporary media forms: recorded music, radio and television (5). He opposes the general statement that theatrical performances have always been “live”. His goal, in this book, is describe the term in historical view of its occurrence as response to media. He answers liveness as place of power: “If live performance cannot be shown to be economically independent of, immune from contamination by, and ontologically different from mediatized forms, in what sense can liveness function as a site of cultural and ideological resistance, as Bogosian, Phelan, and other claims?”(Auslander 7). To exhibit critical view of the term

“liveness”, Auslander offers number of case studies; recorded music and television shows are examples of these case studies. These case studies also demonstrates how performance and media “cross- contaminate” each other. One of the example of the case studies is the involvement of the development of television. Initial proposal of television, Auslander observes, was considered as live; according to this appeal, audience across world could share in watching the same live show. But, Auslander later demonstrates the relation between television and theatre conventions: “[T]heatre audiences today respond spontaneously to the same sorts of cues that would be signaled by means of the “Applause” sign in at television studio because the studio audience has become the culturally engrained model for what gets applause and how audiences behave” (27). Auslader’s book, *Liveness: Performance in a Mediatized Culture*, is one of the major influence on this study.

Philip Auslander debates that the idea of liveness is constructed on the opposite “non live” performances. In Performer, observer relationship is instant, individual exchange. The performer audient relationship in the film is “mediated” by the camera and in the theatre the connection is observed as straight and “unmediated”. Stage actors is probably considered the “authors” of the theatrical performance, but film actors are not considered as “authors”. The film actors are generally observed as raw data of the directors and film technicians. They both group of actors need not be connected in the matter of performances. Therefore, acting for stage is momentarily immediate to its spectators in a system that acting for film is not.

According to many scholars, theatre is always considered as a “live” art predominantly when making contrast against mediated performances, such as film or television. Theatre is promoted as live art and this is distinguished from T.V and film. But in contemporary theatre practices many directors and designers are using moving images, pictures in theatre. “Live actors on stage

in front of live audience” is regularly referred as the main theme of liveness. Many number of theatre practitioners indirectly learn the connection between the “live and non live” in their theatrical work. In contemporary theatre practices moving images were taking place in the performance. This is bringing a debut on liveness of a performance. How these mediatized performances were different from T.V and films. What is the difference in experience in watching a T.V or film and mediatized performances?

The definition of performance is “representation without reproduction” (Phelan 3). Phelan argues that live performances only life is in the “present” and continues. Any performance, in the view of liveness, is not possible to save, record, document. Once it is performed, it develops something other than “performance”. Live performance is unrepeatable which make unique and different from non-live performances.

The concept of liveness is a moving target whose definition changes over time in relation to technological development. The definition of liveness is as the kind of performance in which the performer and the audience are both physically and temporally co present with one another. But over time, the term is probably used to describe performance situations that do not meet these basis conditions with the advent of broad cost technologies first radio then television. These live broad costs meet these basic conditions performers and audience are not spatially co-present.

In the case live recordings, the audience shares neither a temporal frame nor a physical location with the performers but experiences the performance later and in a different place from where it first occurred. In live radio there is a one way communication. The performer can interact with the audient but audient cannot interact with the performer. The performer audient were temporally co present and they are not spatially co present. Whereas classical liveness involves

spatial and temporal co presence of performers and audience members. During the development of new technologies spatial co presence has become less and less important for a performance to be defined as live. Temporal co presence remained an important characteristic. To the point the technologies that enable us to maintain real time contact with other across distances are thought to provide experiences of liveness.

2.1. Online Liveness:

The liveness in Internet could be one of the parts to be considered to study the liveness. In internet chat rooms the persons who were chatting they are temporally and spatially sharing the same thing. Even Skype like websites provides face to face web chatting. If we look at liveness in mobile chatting with group of friends who are in continuous contact via their mobile phones through calls and texting. The experience of liveness is not limited to specific performer-audience interactions; it is the feeling of always being connected to other people, of continuous, technologically mediated co-presence with others known and unknown. In such interactions each one member performs as performer and audient. As for Malloy, the live performance the interaction between performer and audient should be unmediated which demands physically co presents (Davis 111). In technologically mediated interactions physical co present is absent but temporal presence is there. The emerging definition of liveness is primarily developed around the audience's experience. Liveness should be investigated in different aspects of performance.

3. History of digital performances:

The term digital performance is usually defined to a performance that is incorporated by computer generated images. Now a days, these computer generated images play significant role in live performance of theatre and dance. These images are projected on cyclorama or at backdrop to create a space, mood and environment. There are many genres of interactive

performances have appeared in the theatre field. These invited genres allow spectators to be part of the installation pieces. In this way, computers are arena for social experience and dramatic interaction a type of media more like public theatre and their output is used for qualitative interaction dialogue and conversation.

There are three main periods that can be highlighted in the history of multimedia performance. They are “futurism” during the 1910’s, “mixed media performance” during 1960’s, and “experimentation with a performance and the computer during” the 1990’s. Practices of digital images in theatre have experimented with several of the different avant-grade moment’s which can date right back from the early twentieth century include like of Bauhaus, Dada, and Surrealism. When theatre and film were being integrated together in performance with the use of digital technology was to try and challenge the distinction between what is liveness as in the live performer on the stage and the media imagery, it is about the relation between the virtual and actual performance being the digital interactivity.

Loie Fuller was the first modern dance choreographer to try out and to use new technology within her performance work (Brannigan 20). In 1911, Fuller a dancer conducted an experiment where she used film footage and projected it onto diaphanous robes. In the performance as Fuller danced the robes in which she was wearing became a sort of screen where multicolored lights were projected upon it. This was one of the first pieces of theatre where film footage was integrated into becoming a part a live theatre performance.

From the early 1960’s mediated images, which are generated by computers, had appeared as a distinctive art form. In John Whitney’s film *catalog* (1961), viewers witnessed one of film first ever uses of computer transformations (Dixon 87). Digital art’s had been emerging rapidly since

the 1960's. In the 1990's, computer generated images had accessible to most of the theatre artists. The accessibility, led to use the mediated images in the theatre performance. During that time, computer technology was user-friendly and then it was witnessed the presence of the digital camera, the personal computers at home, and the establishment and usage of World Wide Web. The period was also popularly known as digital revolution. Digital revolution also played significant role in aesthetics, creation and culture of the performance arts.

Since 1970, history of theatre turned to concentrate on visuals over than verbal. This turn given opportunity to the digital technology to invade into theatre, dance and performing arts. This invade was observed in the form of projection screens and video monitors. Most of the artists influenced by other people works, they began to integrate visual media in the live performances.

Fast few years, the technologies have reached high level. The perception of mediated images are offering with multiple visual effects. Performances with the mediated images are the part of development of spectacular engagement. Thus, mediated images, now a days, becomes part of the most of the theatrical performances around the world.

The use of digital Medea and the projections which are generated by computers, into theatre performances have a long history in the past. The invention of film which has changed the course of the Theatre, the way we understand today. The integration of film images in to theatre performance have started in the very early ages of moving pictures. In the year 1911 Loie Fuller projected film on her translucent robes (Garelick 211). In the year 1913 a dancer from Paris called Vallentine de saint-point used projected film images in his dance piece "love and war". These film images were projected on multiple screens and walls. An American Theatre director called Winsor McCay in 1914 used film projections in his performance "Gertie the Dinosaure"

(Freeman 20). The film projection character Gertie is taking orders from the actor who is stand in the spotlight. With the precise timing and with the use of gestures the animated character responds to the actor's gesture and shakes her head, rolling down and performs different tricks. In one particular scene the actor walks towards the screen and transform himself in to a virtual image.

The Builders Association Company in the United States done a lot of experiments with theatre and film clippings which inspired the other theatre practitioners. The extensive use of film images in to theatre is increased over the years. The experiments with in the film images is also slowly entered in to the Cabret and music halls. The possibilities with the film are explored in order to achieve a spectacle and visually arresting images in theatre. In the 1920's the French magician Hoarace Goldin who used filmed objects with the actual objects (Dixon 74). Robert Quinault, a French dancer who projected the choreographed dance movements in a slow motion on a screen and the same movements were performed by the actors. The use of film images were widely spread in Russia. After the Russian revolution in 1917 the experiments with the film are continued.

One of the important production which is incorporated film and projection images is Karel Capek's R.U.U, (Russels Universol Robots); Frederik Kiesler was a designer; in order to achieve tension in the space, Keisler used sliding walls, circular and rectangular screens to project the film images and kept on in motion; the circular screen was used for the back projection and the images were pre-shot; due to the risk of using film in theatre performances later projection screens were replaced by the water; this is the first production which is used water as a surface to project the film images (Dixon 75).

Erwin Piscator in Germany started using film in theatre performances from 1920s onwards. In his “In spite of everything (1925)” Piscator used edited news film in the political theatre performance (Dixon 77). In the Ehm Welk’s play “storm over Gotland (1927)” Piscator used Lenin’s footage was included in the performance. The play set in the medieval time. The pre-shot film on five actors were used in a sequence where the five actors march towards camera in a periodical costume and through the dissolve technique the actors march towards in to different left wing revolutions which is happened in the past. Piscator in his writings called this sequence in the performance as “an episode in the march towards communism”. In France, Paul Claudel used photographs and moving images were used in theatre performance. In his 1927 production “Le Livre de Christophe Colomb” used projection screens as a “magic mirror” to emphasis the ambience, environment of the text. In the same year Erwin Piscator created a full-fledged multimedia production called Ernst Toller’s *Hoppala Wir Leben* (1927). Traugott Mullers was the set designer for the Piscator’s production. The vertically constructed six rooms were placed just besides the central projection screen (Dixon 78). The backdrops of these rooms were replaced by transparent screen and also changeable. These screens were used as alternate locations to show offices, rooms, asylum, and hotel rooms were back projected. A pre filmed clock is projected on the central screen. The central screen is used to project boxing matches, documented world war moving images, montage images of news while action is going on stage. Piscator used amplified radio broadcast in the performance. This is the first production to use ultraviolet light in a theatre performance. The ultra violet light is used to emphasize the white color marked bone structure on a black costume. Written letters were projected on the central screen. The use of film and documented events in to the theatre brought visual feast to the audience. But many critics during the Piscator’s time believes that, the use of film in to theatre is

a kind of trick. The Ernst Toller once said that Picator's initiation to use the film in theatre was a mistake. He believes that "film and theatre follows two different laws.

The multi-media performances in the next thirty years are happened rarely. The reason behind is the increasing criticism on the inclusion of film in theatre. So the next few years theatre practitioners gone back to their existing methods of doing theatre. The socio, economic and political changes in the Europe and in America effected the practice of multi-media performances. The World War II in the west effected the all segments of society and hence the multi-media performances were decreased.

Robert Edmond Jones, an American theatre designer whose work emphasizes on the film and Theatre; during 1941 to 1950 traveled across the country with his lectures titled "The Theatre of the future" (Dixon 80). Jones idea is to include film in to Theatre. In his "Theory of Modern Production" says "there lies a wholly new theatrical art, an art whose possibilities are as infinite as those of speech itself". He believed that inclusion of film in to theatre brought a solution for a problem that dramatist frequently faces on how to communicate the subconscious and the truth of the characters. Film had an advantage to overcome this problem." "A direct expression of thought before thought becomes articulate....the moving picture is thought made visible". Jones wrote in his "The theatre of the future" that the talking picture will represent the inner subconscious, dreams of the character." "The two worlds that together makeup the world we live in" the film images were used to tell the truth of the character's inner ideas and thoughts.

"On the stage: their outer life; on the screen: their inner life; the stage used objectively and the screen used subjectively, in a kind of dramatic counterpoint. Not motive as it is revealed in action, but action and motive simultaneously revealed to us. The simultaneous expression of the

two sides of our nature is an exact parallel to our life process. We are living in two worlds at the same time- an outer world of actuality and an inner world of vision” (Dixon 81).

Jones found the enormous possibilities with the inclusion of film in to Theatre. He believes that it opens the infinite possibilities to communicate a story. Jones views on theatre and moving image medium are very important to understand the digital and multimedia performances. Jones briefly draws the divisions and its functions of theatre and moving image medium. Jones was the one of the first person to theorize how our body conceives the performance while watching it. He defined the projected body or filmed image as “unembodied....part of the self-sent forth at will.” In his paper” Curious and profitable” he says that actors and dancers interact with their own projected bodies and alter egos which he calls the “doubled theater” (Dixon 83).

In 1958 Joseph Svaboda and Alfred Radok founded “Laterna Magika in Czechoslovakia to create multi-media performances. The company is experimented with the use of film and moving images to create spectacle images and effects with the film in to theatre performances. This company is inspired by the Emil Burians “Theatregraph” productions and also inspired by the Wedkind’s “Spring’s Awakening”. Svaboda believed that using moving images in theatre performance can bring new possibilities in narrating story and can bring new artistic expressions. The equilibrium between the artistic uses of both forms is the central idea in Svaboda productions. He argued that film is not a background for the actor and both actor and film simultaneously coexists in the performance. During his travel to Europe in 1958, he used ten various sizes of projection screens, two moving belts for projection and more than 15,000 pounds of production materiel is used to carry with them. He says that “The play of the actors cannot exist without the film and vice versa...they become one thing. One is not the background for the other; instead you have a simultaneity a synthesis and fusion of actors and projection. The film

has a dramatic function. Laterna Magika is known for its well weaving combination of live and recorded moving images in the performance. The précised timing in the use of these both forms explored the possibilities of theatre narrative approaches. Still today this company is experimenting in Prague using the moving images and theatre performances.

Milton Cohen's group ONCE, which is established in the year 1958 in America performed experimental work "space Theatre", in which audience have seen by lay down or sat on the floor (Dixon 85). The moving images were projected on walls and doom shaped ceiling by using rotating mirrors and prisms. During the 1970's, Alan Finneran's in his "Theatre Machine" used similar kind of rotating film and projection screens. The film slides and moving images were used in some of the Happenings during 1950's. Even in Allan Kaprow's ground breaking work "18 Happenings in 6 parts", film and slides were used. In 1959 Rauschenberg's art piece "Broadcast" which brought painting and radio together and offers to viewers different options to select the different audio effects which may they like to listen.

A German artist Wolf Vostell in his art work "Tv De-collages"(1958) used set of televisions to show distorted images through Tv sets for the purpose of to comment on the interference of the television in the daily life. Due to the developments of "new technologies" the number of mediated performances were increased from 1960's onwards and the development of digital arts were increased year by year.

By 1970 the video equipment to document or to shoot was accessible to artists. The establishments of "world wide web", user friendly soft wares, less expensive hardware's, computer pcs, digital cameras are led to the "digital revolution" by 1990's. From 1960's onward computer generated imagery art form are evolved as a unique art form. In the year 1961 film

artist John Whitney used computer generated images in the film called “catalog”. In the following year 1965, artist Stan Vanderbeek collaborated with the programming language developer Knowlton to produce “poem fields” series (Dixon 87). This collaboration continued for the entire series from 1 to 8 during the period 1965-68. Artists Michael A. Nolla and Bela Julesz exhibited their works at the “computer generated pictures” in Howard Wise Gallery, New York. During the 1960’s incorporation of film image in the performances were largely dependent on the old film technology. In this period the portable film shooting equipment are accessible for the artists but the editing equipment is still expensive and largely dependent on the company studios. Due to the accessibility of video equipment and technology usage of video images were increased during the 70’s and 80’s. In the late 1960’s the changes taken shape in the political and cultural fields. The women and gay right movements were emerged strongly. The movement against anti-Vietnam war in the United States of America and student revolt in Paris against anti-establishment are the notable movements which inspired the artists to find new way doing theatre. Theatre in the 1960’s slowly expanded its boundaries and tried to reinvent itself in the form of “Happenings”. Peter Brook’s “Empty Space” and George Grotowsky’s “Towards the poor Theatre” has opened the new dimensions and possibilities to approach Theatre.

Mediated Performances increased in number quickly. Al Hansen’s work “The Ray Gun Spex” performance at Judson church, the performers moves around the space with different speeds by carrying the portable projectors in hands and projected the visual images of airplanes, parachutes on walls and ceilings (Dixon 89). Field’s movies clips were projected on Hansen’s white short in the “Requiem for W. C. Fields who died of Acute Alcoholism” (1960). In “Grass Field” (1966), Jeffrey Shaw incorporated film images on air filled objects and structures. Robert Blossom combined the live and filmed choreography from 1961 onwards. The well synchronized

choreography movements with the filmed dance clips were perfectly executed in his performances. In his own words he called this kind of performance as “Film stage”. The techniques of his performances were still applied in the contemporary digital performances. Robert Blossom even used color changes from white to black and to color. Changes in the costume, music, tempo and rhythm. At that time many artists created their own media material for their performances and some of them were used existing or found material in the mediated performances.

Wolf Vostell was one of the first artist who used video images in the installations (Dixon 90). His installation work “You” (1964) used distorted video images as one of the element of mise-en-scene. Three televisions were placed on the three hospital beds which are placed at the outdoor swimming pool. The distorted images were displayed on the televisions. A woman was lie down on a trampoline between inflatable cow lungs. Another woman who was naked and clutching the vacuum cleaner. Al Hanson said “For me, a feeling of evil pervaded the entire piece something ominous, as if I had been sacked out to a concentration camp to see people bullied, and went with the sneaking suspicion that they’d found out I was Jewish.”¹ Video is normally used to make the audience to think about the images which were projecting on the walls or projection area. In you, audience were invited to lay down on the beds where Tv’s are placed on. Audience were tied to the beds and the distorted images and voices through loud speaker instructing the audience.” Allow yourself to be tied to the beds where the Tv’s are playing”, the voice commands, “Free yourself....put on gas mask when the Tv burns try to be as friendly as possible to everyone”.

¹ Translated from the web <http://www.medienkunstnetz.de/werke/you/>

In the performance “Unmarked Interchange” (1965), of ONCE group used very large scale moving screens to project the Fred Astair and Ginger Rogers movie clip “Top Hat”(1935); there were number of sliding doors were made with in the large screen to reveal the performers actions. The found footage on the screen is disturbed by the performers during the performance to emphasis the actions (Dixon 90). Jhon cage and Ronald Nameth also largely used founded footage in their performance” HPSCHD” (1969). In this they used footage of many films and slides for the five hour performance. Robertr Whittman was one of the important artist during the 1960’s time period who used projected images in an innovative to contribute to theatrical productions. In “Shower” (1965), he projected the life size of a women on a water-sprayed space. With a précised synchronization with the real performer under the shower the art piece was created with a combination of real performer and filmed footage image. Robert Whitman’s works from 1960’s is heavily done on to explore the new technologies in performance art. In “Prune flat” (1965) life sized filmed footage of performer was projected on the real performer who was in a white costume. In the film footage the performer take out her costume and changes costume and this was projected on the real performer. By synchronizing the actions of removing the cloths and wearing cloths gives a double image for audience. The same technique has been used in the number of contemporary digital performances.

4. Area of Study:

As a Theatre director and designer, I have been working with the various groups, institutions and individuals across the country. I have done my specialization course in design at “National School of Drama”, New Delhi. As part of student’s exchange program, I have visited “Royal Academy of Dramatic Arts”, London. I have participated in a symposium “Digital Practices in U.K and in India” at “Wimbledon college of Arts”, London. I have also participated in the

workshop “ Theorizing Practice and Practicing Theory in Theatre” jointly organized by “International Theatre for Research (IFTR)” and “Indian Society for Theatre Research (ISTR)”. I presented a paper in “IFTR” annual conference in 2015 on the topic digital performance and scenography. As I have explored more data related to digital performances, I have chosen my research area in digital technology in Indian theatre. As a practitioner, I have understood the emerging changes in the field of both Asiana and Western Theatre. It is planned to study the digital technology in Indian theatre practice. For this, I have chosen two productions which is produced at various regions of India and in various styles. These two productions are Mokkapati Narasihma Sastri’s Barrister Parvateesham and Amitesh Grover’s Strange Lines. Barrister Parvateesham is directed by the scholar. The play is performed 16 shows in both Telugu and Hindi languages at various regions of India: Javahar Kalakendra, Jaipure; National School of Drama, New Delhi; Bharath Rang Mahotvav, Ahmadabad; Bharath Bhavan and National Judicial Academy, Bhopal; Kalabharathi, Vishakapatnam; Kona Prabhakar Auditorium, Bapatla; YMHC, Kakinada; Siddaratha Academy, Vijayawada; Ongole; Raogopal Rao’s Auditorium, Anakapalli. Another play, Strange Lines, is performed in Delhi National Festival and International festival of Kerala. Along with the investigation of digital usage, I have examined the liveness in these two productions.

5. Literature Review:

Most of the Indian theatre books are concentrated on traditional Indian theatre practice. Few of the books are concentrated on history of Indian theatre. Many scholars presented the view on modern Indian theatre practice. Though the several works contributed by the historical, socio-political, cultural, traditional, and modern factors of theatre, the elements of digital technology

and liveness could not get much attention in Indian Theatre. For this reason, the study is aimed to understand the digital usage and liveness in Indian performances.

6. Issues addressed:

- a) What is liveness?
- b) What is the history of digital performances?
- c) How are the digital images used in Indian theatre practices?
- d) How is the liveness created in these performances?

7. Aims and Objectives of Study:

The first objective of the study is to probe into the issues enumerated above.

The second object is to study digital usage in Indian Theatre

Third object is to investigate the significance of digital usage in Indian theatre performances.

Fourth objective is to assess the relationship between the space and mediated images of the performances.

Fifth objective is to analyze the relationship between physical space and virtual space.

The final objective is to propose a new form Theatre using the mediated Images in a Theatre Performance.

8. Methodology:

This study uses three types of methodology: literature survey, field study, and practice as research method. Literature survey method is used to understand liveness and to study the history of digital theatre. Field study is used to collect the data related to production process of the selected productions. Practice as research method is used to understand the production process of

Barrister Pravateesham. For both productions, data is collected approaching various methods. To collect accurate data, I have approached interview method, observation method, survey method, and documentation method.

9. Chapterisation:

The thesis is organized into five chapters. Each chapter focuses on aforementioned issues and an in-depth analysis is attempted.

Chapter One: Introduction: This chapter describes about what is “liveness” and how the idea of liveness is derived and understood over the period. It describes the different theories which are involved on “Liveness”. It also explains the history of digital theatre in a chronological order. The chapter presents the issues addressed, aims and objectives of the study, methodology, sources of data and summary of all the chapters.

Chapter Two: Production Process of Barrister Parvateesham: This chapter explains the production process of “Barrister Parvateesham”. For this, the production process is examined in three major areas: analysis of the novel, production style, and rehearsal process.

Chapter Three: Production Process of Strange Lines: This chapter explains the production process of “Strange Lines”. For this, the production process is examined in three major areas: analysis of the novel, production style, and rehearsal process.

Chapter Four: This chapter significantly focuses on usage of digital images in the selected performances. The chapter also offers the examination of liveness in these performances. To organize, chapter is the presented in two major areas: usage of digital images; and liveness of these images in the selected performances. The usage of digital images are investigated in the

two performances of the two productions. Along with this investigation, liveness is also examined in these performances.

Chapter Five: Conclusion: Chapter Five is summation of the study.

Chapter Two: Production Process of Barrister Parvateesham

Introduction:

This chapter explains the production process of “Barrister Parvateesham”. For this, the production process is examined in three major areas: analysis of the novel, production style, and rehearsal process.

1. Analysis of the novel:

1.1. Mokkapati Narasimha Shastri:

Mokkapati Narasimha Shastri (1892-1973) is born in Gunedredu village which is near by Mogaltooru in East Godavari district, Andhra Pradesh (Vijayasree 90). He brought up in same village, but went to nearest town to finish his schooling. He studied law and agriculture for four years at Edinburgh University, but left it in middle. He worked at a College in Bunder for a period. Mokkapati Narasimha Shastri became popular through his novel “Barrister Parvateesham” (Narasimhaśāstri). His other writings are *PILAKA (SKETCH)*, “*NENU-MA AVIDA*”, *LAKSHMI*, *KANNAVI-VINNAVI*, *PRATHI BIMBALU*, *BHIKSHUVU*, *GAJU PALEM GANDHI*, and *BANDA SUBBADU*.

1.2. Synopsis of Barrister Parvateesham:

Barrister Parvateesham is a Telugu novel written by Mokkapati Narasimha Sastry in 1924. The novel is one of the popular published novel in India. It is also observed as a masterpiece of satiric novel from south India (Lal 3860). It is considered that Barrister Parvateesam is “one of the finest novels of in world literature”. The popular novel is well known in Telugu speaking region, but little known outside of southern India. The novel is written with comic incidents around Paravateesam, the lead of the fictional story. The character is also represented as “Indian

innocent abroad”. The funniest part of Parvateesam’s life in England is communicated with a kindness. The narrative feature of the novel communicates to readers to laugh at their own “absurdities” and “incongruities”. Along with this, the novel offers to a reader to visualize social, cultural and traditional life of English people in 1920.

This novel is published in three major parts, and these parts are divided based on the geographical and emotional journey of Parvateesam. In first part, novelist, Narasimha Sastry, describes life of Parvateesam, and how he goes to England from his village Mogalturu, which is a small town in Andhra Pradesh, to become a barrister. The character Parvateesham has significant association with the town, which he refers a "famous historical city" in the [West Godavari](#) district of [Andhra Pradesh](#). On one auspicious day Parvateesham parents wants to arrange a ceremony called “Upanayana”, a common ritual performed in the Brahmin family when a boy came to twelve years. Parvateesham is very innocent and a naughty boy in his childhood. At his school, he is popular with his mischievous conduct. He is punished several times by his teachers. To pursue his higher studies, he leaves to Narsapuram, a nearest town to Mogalturu village. While he is studying at Narsapuram as a young Parvateesham, he is exposed to freedom movement, and is also introduced to Gajavalli Narayana Rao, a famous law practitioner at Narsapuram.

Parvateesham is actively involved in the freedom movement. His involvements are also included with volunteering in the meetings. On one fine day, Bipin Chandrapal visits Narsapuram in the process to conduct meetings across the India. Bipin Chandra pal’s speech heavily influences Parvateesham. Then, Parvateesham decides to serve the country by participating in the freedom movement. He decides to study Barrister course in England With the suggestion of his mentor Gajavalli Narayan Rao. Taking financial support from Gajavalli Narayan Rao, Parvateesham

leaves Narsapuram to England to pursue Barrister course at England. Without informing to his parents, he decides to leave to England for the higher studies. He purchases all necessary things, and leaves to railway station. Parvateesham travels for such a long distances first time, and he never experienced the train journey in the past. Parvateesham is not interested to reveal his journey to any one because of they may inform to his parents. He knows that his parents do not allow him to cross the sea, which is a strict custom in the Brahmin community at that time. He wants to reach England via Madras (Chennai), Tutikorin, Colombo, Marcel. The novel depicts the troubles which he faces in dealing with journey to England, and it also describes his naive behavior with the people during the journey. First part emphasizes on the experiences of Parvateesham from Mogalturu to England, and it ends when Parvateesham reaches the shores of England. The experiences which he had in the train and ship emphasises the Parvateesham's naïve behavior and brings smiles on the reader's faces.

The second part depicts his life in England. When Parvateesham reaches Marcel, he is received and offered to stay at Indian House by of a staff from Thomas cook company, London. While his stay at Indian House, he meets few Indian friends. Among these Indian friends, Raju takes Parvateesham to watch a movie, where Parvateesham experiences the movie for first time in a "Picture House". Accepting Raju's advice, Parvateesham decides to study Barrister at "Edinburgh University" instead of London.

Taking assistance form a tutor, Parvateesham successfully cracks the entrance examination for admission in University of Edinburgh. During his studies, he stays as a paying guest at a house of a landlady, and he quickly becomes their favorite family member. In several occasions, with his naïve behavior, he creates humorous environment, and he always learns the new culture in the process to adopt it. He falls in love with a Scottish girl. During that time, there is war

between England and Germany. With so many complications, he completes his Barrister exam successfully, and leaves his relationship with the Scottish girl at the banks of England. The second part ends when Parvateesham returns to India as a Barrister.

The third part begins when Parvateesham reaches the Bombay (Mumbai). After experiencing western culture for three years, he is mystified by the administration and Indian population. He makes his way to his native village, much to the relief of his parents. The local school principal invites him as guest to motivate the students. Parvateesham gains respect among his community members and friends. He marries Savitri at his village, and after his marriage he shifts his family to Chennai in order to practice law. He joins with Tanguturi Praksham Pantulu during Indian independence movement; he comes into contact with freedom fighters who are followers of [Mahatma Gandhi](#). He attends a public meeting in Chennai where he first meets Gandhi. He participates in the freedom movement and goes to prison several times. The novel ends when India gets freedom, and Parvateesham returns to his home town Mogalthuru.

1.3. Dramatic Narration of the Novel:

The novel, Barrister Parvateesham, is probably not written using five elements of dramatic structure. But, the novel is transformed into performance text using five elements of dramatic structure: “exposition, complication, climax, resolution and conclusion” (Schröder 50). These five elements plays significant role in the preparation of the script. The first step to transform the novel into performance text is the adaptation of the five elements of dramatic structure. The description of five elements of the novel follows here.

1.3.1. Exposition:

Exposition is the demonstration of essential information about the characters and the establishment of the actions. The exposition of the performance text begins when Parvateesham is invited as chief guest to a school to address the students. In this stage, spectators does not have much details of the character, Parvateesham. The scene goes back to the childhood of Parvateesham when he performs the rituals of “Upanayana”. In this scene, the ritual reveals the family background of Parvateesham. Later, Parvteesham desires to pursue his studies at Narsapuram, a nearest town to Mogalturru. After reaching Narsapure, he meets his mentor Gajavalli Narayana Rao who is a lawyer by profession. Narayana Rao is actively involved in the freedom movement fighting. He organizes meetings to create awareness and to motivate the people to participate in the freedom fighting. Parvateesham use to take part in these meetings as a volunteer to take care necessary arrangements for the meetings. One day, Bipin Chandrapal is invited for a meeting at Narsapuram. Parvateesham is motivated by Bipin Chandrapal’s speech. Then, Parvateesham joins in the freedom fighting movement. Until this part, the play exposes the qualities, desires, social life of Parvateesham. Parvateesham strongly feels to continue in the freedom fighting. He expresses his desire to Gajavalli Narayana Rao. Then, Gajavalli Narayana Rao advices Parvateesham to study Barrister in England; Narayana Rao also advises him to come back from London after the studies, and to participate in the freedom fighting. By taking the advice of Narayana Rao, Parvateesham decides to study for barrister at England. The opposition force lies in the character Parvateesham who is very innocent and never travelled to foreign land. The conflict raises during the journey and during his stay at foreign land. The conflict also lies within the character and his struggles to achieve his goal, to become barrister. Thus the introduction of the conflict of the play is introduced at the point where he decides to travel to England.

1.3.2. Complication:

Once the exposition is presented, the conflict appears in the story. The conflict always arouses the interest in the spectators. The complication usually establishes the solutions of the raised conflict. The conflict in the story raises when Parvateesham begins his journey from Narsapuram to reach England. The complication is presented until he becomes barrister. To begin his journey to London, he lends five hundred rupees from his mentor, Narayana Rao. Without informing to his parents, he starts his journey to England, which is his first journey. He does not have any information of England. Lack of knowledge of English culture raises the complexity in the character. The complexity make the spectators to engage with the performance. First example of complexity of Parvateesham is understood in the scene where Parvateesham travels in the train first time. He reaches to a nearest railway station, Narsapure to travel to Madras. He goes to the ticket counter to at the railway station. To buy a ticket to Madras, at the ticket counter, he does not reveal his destiny, but asks a ticket. The reason not to reveal his destination is that his parents do not allow him to travel England. He struggles to buy a ticket without revealing his destination, and his struggle creates humor. Another incident, when Parvateesham catches a train which does not reaches Madras, allows the spectators to another humorous level. With lot of difficulties, finally, Parvateesham reaches Madras. From there, he travel Tuticorin in train. From Tuticorin, he travels in a ship to reach Colombo in Sri Lanka. In Colombo, he buys a ticket for Marcel. Finally, He reaches Marcel from Colombo using water transport. The character's inner conflict and fear is revealed when he writes a letter to his father explaining about the journey to England. In this play, the complications are visible in the struggle of character Parvateesham until he finishes his studies. Thus, humorous behavior strongly engages the spectators during the stage.

1.3.3. Climax:

The climax is usually observed at the time of highest tension, at the stage of a conclusive element, or at the final phase of narrative progression. In the performance text, the conflict reaches when Parvateesham successfully completes his study, and becomes barrister. After his studies, He leaves to India from Edinburgh. Parvateesham is fallen in love with a girl during his study at Edinburgh. She bade a farewell to Parvateesham. As it is a difficult situation for him to accept his girlfriend as wife, Parvateesham leaves her there. The primary causes not to marry her are the cultural differences, orthodox traditions of his family. Usually, foreign women are not acceptable for his family. The social conditions of Parvateresham's family do not allow him to accept Scottish girl as his wife. The Scottish girl who loves Parvateesham so intensively knows the limitations of Parvateesham. She comes to London and gives farewell to Parvateesham. The second part ends when Paravateesham returns to India. At this part, the goal of the Parvateesham is fulfilled. The motto behind to go to the London is achieved by getting his degree of Law. This point is observed as highest tension of the story. From this point, the story turns to falling action.

1.3.4. Resolution:

The falling action begins at a point where the narrative part leads to conclusion. As the suspense of the narrative structure ends at climax, the resolutions leads to falling action and conclusion. As the climax in the story is considered when Parvateesham finishes his studies, the story comes moves forward to resolution. The actions in resolution are observed during Parvateesham's journey to India from England. In this part, he tries to understand the political scenario of the country. As joining in freedom fighting is his final goal, he reached India after his studies at England. As part of his goal, he goes to Madras to practice law under Tangutturi Prakasham

Pantulu. Finally, Parvateesham helps the poor, and participates in freedom fighting. With his work, Parvateesham quickly earns respect from the people. He is influenced with Gandhi's speech, and he quits his public servant job. He becomes vibrant participant in freedom movement. Like other freedom fighters, he involves in to the freedom movement. As a result of his participation in Indian freedom movement, he is sent to the jail several times. Thus, the resolution of the story is observed during Parvateesham's journey in Indian freedom fighting. The resolution of conflict here is the way for his goal is clear and slowly the conflict move towards his final achievement.

1.3.5. Conclusion of the Story:

Conclusion is observed when there is rest to the narrative. The conclusion is final results of the story, and it is epilogue of the story. Resoution and conclusion is prepared from third part of the novel, Barrister Parvateesham. Seeing the independence of India is Parvateesham's aim. When India gets its independence, Parvateesham's final objective is fulfilled. After Indian independence, the play ends at the school where Parvateesham is invited as chief guest. He addresses to the students in the school. In his speech, he expresses the students to utilize the opportunity of independence, and also urges them to be responsible citizens of the country. After Parvateesham's speech, the play ends. Thus, the conclusion of the play is designed with a speech.

1.4. Character Analysis:

1.4.1. Parvateesham:

Parvateesham is the main character of the play. Parvateesham's journey is represented with sequential incidents. He is born in an orthodox Brahmin family. He studies till fourth class at his own village, Mogalturu which is in the West Godavari region in the "Madras state". His parent sends him to his aunt's house which is in Narsapuram for his higher education. While he studies at Narsapuram, Parvateesham is introduced to Gajavalli Narayana Rao, a pleader by profession. With Narayana Rao's suggestion, Parvateesham decides to study barrister at England. Parvateesham is a very innocent person, he never travels to foreign places. Parvateesham is deeply impressed with Gajavalli Narayana Rao's suggestion. After his studies, he wishes to serve his country, and support Indian freedom fighting. He wishes to learn the culture and traditions of the English people, so that he can defeat them in freedom fighting. He always thinks himself that he is intellectual. But, demonstrate naïve behavior. Before he leaves his country, Parvateesham purchases necessary things from Narsapuram. Always Parvateesham seems very funny, but in few cases he is very clever and nobody can bluff him. In many cases, Parvateesham irritates people with his naïve behavior. Most of the incidents prove the naiveness of the Parvateesham character.

The experiences of the Parvateesham reveal the socio and economic situation of the period. The experiences of Parvateesham not only reveal the lives of the people, but also reveal the common people's desires and thoughts. The character exposes the differences between the various cultures. Parvateesham loves his mother, and expresses his emotional feeling of the mother when he reaches Colombo. The character is also introduced with limited language skills in English.

Even he has poor communication skills in English, he is not afraid of his life at England. He always open minded to accept the new challenges during his journey. The character, Parvateesham, also experiences the racism in Edinburg while he is searching for a house. He demonstrates his disappointment when the people treated him badly. In the process of learning manners, he often commits mistake and embrace the people who are surrounded by him. He quickly adopts the culture.

Parvateesham character also demonstrates well matured personality. In the third part of the story, Parvateesham is intellectual and well educated person. This establishes his emotional transformation of the character. The character is also projected as hero in the village after his return from England. The Indian freedom movement is also represented through the character, Parvateesham. Thus, Parvateesham character demonstrates multiple shades.

1.4.2. Rama Chandrayya:

Rama Chandrayya is a father of Parvateesham. Rama Chandrayya is a farmer by profession, and he is a symbol of typical Brahmin. He represents a middle class common man in the society. He wants his son to be a government servant. He wants to see his son as a well-educated person and gain respect from the society. Initially, he is very angry that his son was gone to England without informing him. At one point, he is so concern about his son and wants him to come back to his country. He is very happy of Parvateesham's achievements after returning to India.

1.4.3. Scottish Girl:

Parvateesham has a girlfriend in the novel. Her name is not mentioned in the novel. The name is probably not important for the character. As it is observed in the novel, name is not given for this character in the performance. She lives and works in Edinburgh. There is reference in the text

that she is from Scotland. Parvateesham and she are introduced each other at Picture House. Parvateesham comes to see a moving picture at Picture house along with his Landlady's daughter. At first sight, Parvateesham fell in love with Scottish girl. After coming out from the picture house, she enjoys the rain and she gets to know that somebody is watching her from long time. In the first conversation with Paravateesham, she is impressed with the spontaneity and sense of humor of Parvateesham. When they both go to a trip to Irland, a funny incidents in the train journey brings them closer and intimacy relationship. She is quite open to the different culture and equally respects the other cultures. This is revealed in the scene, when Parvateesham goes back to his country, she wears the traditional costume of an Indian women. She desperately wants to live with Parvateesham, and she is also ready to go with him to his country. She also understands the limitations of their relation and wait for her. Thus, the Scottish girl accompanies Parvateesham in few scenes.

1.4.4. Raju:

Raju is another important character in the story, and he is a very good friend of Parvateesham. He is studying at Edinburgh. Raju is born and brought up in Bheemavaram from West Godavari district. He was got in to trouble s by the naïve nature of Parvateesham. He is a kind person and helps his friends whenever it is needed. He helps Parvateesham to find a house in Edingburgh. He teaches Parvateesham how to behave in the English society, and he also instrue Parvateesham to interact with manners the people in the social gatherings. Raju is embarrassed with the behavior of Parvateesham on his first day at Edingburgh. Raju is also very active member in the Indian society at Edinburgh. Thus, Raju influence on the physical and emotional transformation of Parvateesham.

1.4.5. Landlady:

Parvateesham stays in a house of Landlady at Edinburgh. Landlady is from British, but stays in Edinburgh. She accepts Raju's recommendation to keep Parvateesham as a paying guest at her home. She is caring and supportive to Parvateesham. She has a daughter and who is very naughty. She even learns a vegetarian Indian food to feed Parvateesham. She warns her daughter whenever her daughter disturbs Parvateesham. She almost accepts Parvateesham as one of her family member. Parvateesham is disturbed when he gets a letter from India. In this situation, she is the person who consoles him, and she reminds his goal and the purpose of his visit to England. She has been very supportive to Parvateesham during his stay in Edinburgh.

1.4.6. Meenon:

Meenon is from Kerala who studies in London and stays at "Indian House" in London. Meenon and Parvateesham meets in London. Menon helps Parvateesham at "Indian House" and suggests Parvateesham to study at Edinburgh. Since he is coming from south India, Menon is very affectionate to Parvateesha and helps him. On the day of the arrival of Parvateesham, Menon takes him to London streets and takes him to picture house where Parvteesham first time experience the movie.

There are several characters in the play which have a very small part in the play. Some of the characters are developed in the improvisations which are not visible in the novel. These characters are initially developed to create an ambience for scene. These characters appears on

the stage for a short period. The characters that appear in the scenes of train and ship as co passengers of Parvateesham are developed during the improvisations. The friends at village have relatively smaller impact on the progress of dramatic action. All these characters are added to create ambience of the respective scenes.

1.4.7. Atmosphere characters:

There are many number of characters used to create atmosphere of a scene. These characters appear and disappear quickly on the stage. The purpose of the character is to demonstrate the locale: railway station, inside the train, ship, and other locations.

List of the characters:

Table 1: Total number of characters in the play and number of characters that are added to the play is mentioned below.

List of the characters added that are not from the novel	List of the characters in the play
Passengers at Railway sation, Ship.	Parvateeshm
Purohit	Principle

Ticket checking officer	Teachers
coolie	Students
Worker	Ticket officer
Singer	Receptionist
dancers	Barber
Old women	Cook agent
Village Friends	Checking officer
	Meenon

	Parvateeshm
	Mrs.Thomson
	Raju
	Girl
	Mrs. Marry
	Romeo
	Subbarao

1.5. Rough outline of the play:

Firstly, the novel is read by a director in both languages Telugu and Hindi. The director has a discussion with the Mahesh Ghodeswar, who dramatized the novel in Hindi. The discussion is to finalize major three parts of script. Finally, major three parts script are decided to derive from the novel based on three parts which is divided by Mokkapati Narsmiharao. It is also declared to follow the narration of the script as available in the novel. It is planned to remove and add characters. Few of the scenes are planned to write using improvisation technique during the

rehearsals. Thus, rough outline of the play is prepared by both director and playwright. After the rough outline, prepared to adapt the script.

1.6. Adaptation of the Novel and Problems in the Adaptation:

Adaptions of novels, stories, prose and poetry is not extensive in Indian theatre. But, adaptation is also visible in Indian theatrical writing. In Telugu theatre, few playwrights has adapted novels and stories into theatrical writing. The novel, Barrister Parvateesham, is dramatized for first time by the director, Tumu Sivaprasad. As part of the dramatization, the director needs to divide the novel into three parts. As the novel is also available in three parts, the director follows the similar patrician of the novel for dramatization.

Well-known Telugu novel Barrister Parvateesham is already divided into three major parts by the writer, Mokkapati Narasimha shastri. The entrie novel is written between years 1921 to 1972. First part of the novel is written in 1921, and remaining two parts are written in 1972. There is no particular reason why Mr. Mokkapati Narasimha shastri take forty two years to write second and third parts. These three parts are categorized according to the Parvateesham's journey. The first part depicts Parvateesham's journey from Mogalturu to England. The first part completes when Parvateesham reaches England. The second part describes his life at England and it ends when he completes his study and return back to India. The third part describes his law practice at Madras, his marriage, and freedom movement activities. The novel ends when India gets its independence.

It is possible to find many similarities between Mokkapati Narasimha Shastri and the central character of the novel, Parvateesham. For example, Mokkapati Narasimha Shastri studied at Edinburgh University as Parvateesham studies in the University. When it is published, first part is immediately well received by the readers. It is also considered as first comic novel in Telugu

literature and considered as a first travelogue. The novel is set in a pre-independence backdrop. Parvateesham represents a common man at that time. The socio economic conditions were different preset scenario. The nation was under British rule. Nationalism and patriotism are common themes in the literature. Many of the freedom fighting leaders are studied Barrister at England to fight legally against the British. Studying Barrister at England is a popular preference at that time. Many national leaders, for example Gandhi, are studied barrister at England. Many people at that time wish to visit foreign land. The central character Parvateesham represents the common man's wishes and their state of mind at that time.

Barrister Parvateesham novel is written in nearly six hundred pages. Adopting the novel in to a theatrical play is a challenging task for anyone. To adopt the novel, a typical dramatic structure is considered. The dramatic structure is based on five elements: exposition, complication, climax, resolution and conclusion. These five elements are commonly found in a dramatic text. The novel barrister Parvateesham is written in much more detail with number of incidents and situations. A dramatic text needs starting and ending in order to narrate the story interestingly. The story of Parvateesham in the novel fallows in a linear narrative structure. It is written in detail from the child hood of Parvateesham to a successful practitioner at Chennai. After reading the novel several times, it is identified the selective situations from the text and kept it in a nonlinear narrative structure. In the adopted text, the opening scene starts when Parvateesham is returned from England, and a school principal invites Parvateesham as a chief guest to motivate the students. The next scene immediately goes back to Parvateesham's childhood where he is performed "Upanayanam"². In the process of adopting the novel, some of the characters are

² "Upanayanam, or the thread ceremony, is perhaps the most important ritual for a Brahmin male, signifying as it does his entry into adulthood, and formally ensuring his rights and responsibilities as a

added in the text. For instance, the landlady at Edinburgh has two daughters and in the text we kept only one daughter. Some scenes are developed through the improvisation with the actors. In the novel, Parvateesham is attracted to three women during his stay at England. To avoid too many characters in that incident, the aim of the three characters are combined and demonstrated with one character. Part three is concentrated on the freedom movement incidents, and his marriage and other personal life situations are taken away in the form for adaptation. When compare to the original text Parvateesham's law practice is also not emphasized much in adopted text. The reason behind neglecting many scenes related to Parvateesham's law practice is to maintain the tempo of the play. To make it more interesting, we have to take incidents from other sources which we couldn't. But finally we avoided those scenes. The story ends in novel when India gets independence and Parvateesham decides to go back to his Mogalturu. But, after several discussions with the group members, it is decided to end the play with the Parvateesham's speech at school which is not show in the novel. After making several rehearsals and discussions, first draft of the play is prepared. Through several readings in rehearsals, Final draft of the script is prepared.

A novel usually depicts a detail description of characters nature, description about places and it creates the whole ambience with in the writing. In the novel writer have a freedom to imagine various situations, and has an opportunity to take add many scenes. Writing a novel has its own strengths to create a world of characters in the readers mind. To adopt that novel in to a dramatic text has its own challenges. In the Performance text, the actors communicate the nature and minute nuances of character. Since the novel is large text, many parts of the novel cut down during the adaptation. And also has taken in to consideration of practical execution of text. The

Brahmin." See page 49 in Carstairs, George Morris, and Ravinder Lal Kapur. *The Great Universe of Kota* Stress, Change and Mental Disorder in an Indian Village. Univ. of Calif. Pr., 1976.

number of characters are many in the novel. It is difficult to keep these many characters on the stage. Performing a play with a large cost demands high budget. To reduce the cost of the production, the number of characters are also reduced to less. Thus, keeping the details of novel, few number of characters are removed.

Table 2: Consists scene number, scene name and description about the scene of the performance “Barrister Parvateesham” is mentioned below.

Scene Number	Scene Name	Scene Description
1	Opening scene	The play opens at outside of the auditorium where school principle and students are waiting for Parvateesham to receive him
2	Upanayanam Scene	In this scene a ceremony called “Upanayanam” is happening.

3	School friends scene	In this scene his friends make fun out of his Upanayanam ceremony. In this same scene he preapares to go England
4	Railway station Scene	The experiences of train journey is explained in this scene
5	Railway Platform scene	In this he struggle to come out from a mob of coolies
6	Rajashramam Scene	This scene describes his stay at Rajashramam and his quarrel with receptionist
7	Paregion Hair Cutting Saloon	This scene shows his hair cutting experience at Paregion salon
8	Dining Table	This explains his first breakfast experience in Ship.

9	Thomas Cook Scene	In this Parvateesham he buys a ticket up to Marcel and writes a letter to his family which opens the insight of Parvateesham
10	London Arrival scene	Immigration checkup, conversation with Thomas cook agent are depicted in this scene
11	Indian House	Meenon is introduced in this scene and roams around London and decides study at Edinburgh.
12	Searching House scene	Parvateesham Arrive Edingburgh and search for a rented house. The characters Mrs.Thomson and Raju charecters were introduced.
13	Cooking scene	Mrs.Thomson tries to cook Indian food for Parvateesham. This scene was explored with song and dance

14	Party Scene	Privateesham was invited for a party at Mrs Marry house. The guests at party were embarrassed by the behavior of Parvateesham.
15	Picture House scene	In this scene Parvateesham goes to watch movie at picture house where he meets his future girl friend
16	Teachers House scene	In this scene Parvateesham seeks the advice of his teacher to study Barrister
17	Class room Scene	This scene describes his experience of first class at University
18	Train scene	In this scene reveals the intimacy between Parvateesham and his girl friend.
19	War scene	This scene explains the war situation at England

20	Convocation scene	Parvateesham successfully complete his study and receives the degree
21	Send off scene	In this scene Parvateesham leaves England and says good bye to Mrs.thomson and her family. The scene also reveals the final words with parvateesham's girl friend.
21	Village scene	In this scene Parvateesham returns to his country, village and participate in freedom fighting movement
22	School scene	Parvateesham gives his speech at school

In few scenes, few characters are added. The reason to add few characters are to emphasize the ambience of the scene. After selecting the important scenes from the novel for dramatization, few scenes are rearranged. Typical dramatic texts need a “conflict”. In this novel, the conflict is

not visible. The conflict is visible within the Parvateesham character. The novel is very popular for its comedy, but the comic scenes are reduced in the dramatization. There are some scenes which touch the deep inside of heart and engage the readers emotionally. These scenes are emphasized in dramatic text. Reorganizing the scenes in the novel also improves the intense of the play performance.

As part of the adaptation, few scenes are removed. In some cases, few removed scenes are presented with narrations. In the first part writer tries to project the naïve behavior of Parvateesham who often commits the mistakes. Few of the scenes and situations demonstrates repetitive actions. In the dramatic text, it is not possible to keep every scene that appears in the novel. In the first part, most of his study at Mogalturu is reduced to single narration. The narration gives the information of the scenes. In the adapted text, the play opens when “Upanayanam” is performed. The adapted text moves forward when he decides to catch a train to Madras. Thus, the life at Mogalturu and Narsapuram is communicated to audience through a long speech of parvateesham.

To reduce characters, few characters are combined to one. In this case, the essence of the characters are communicated through single character. For example, Parvateesham is attracted to three various women in the novel. The three women is represented through one character. In this case, the objectives of the characters are represented through the single character. For another example, in the novel, Landlady has two daughters which is also communicated with one character in the performance.

Some of the scenes are completely are removed completely from the novel during the process of adaptation. These scenes are not associating the raise of the action in the performance. In the

third part of the novel, Parvateesham weds Saraswathi. Their marriage life is not presented in the performance. The reason behind removing the marriage scene is not to dissolve the intention of Parvateesham goal. The law practice at Madras high court is also neglected to present on the stage. The reason for removing the law practice is to keep the tempo of the play. From the third part of the novel, scenes related to freedom fighting is enacted on the stage. Thus, few scenes are completely removed to maintain appropriated tempo of the play.

To engage spectators for a long time, few humorous scenes are added using improvisation technique. Few of these scenes create humor on the stage. For example, at the checking luggage, Parvateesham wears the “cheddi”³ and show to the police officer. This scene is completely developed by the actors under the guidance of the director during the rehearsals. Few scenes the third part of the play performance are initially not planned. But, these scenes are improvised on the floor with the help of actors, and later it is added to the script.

2. Production Style:

2.1. Stage space:

The play performance is planned to perform in a proscenium theatre. The design is executed for the proscenium theatre. The first performance is decided to perform in Rangayan, at Jawahar kala Kendra, Jaipur, Rajasthan. The stage space of Rangayan accommodates two hundred spectators for a performance. In Rangayana, as the stage space and spectators space is close, the stage demonstrates intimacy in the performance. The stage space is kept empty to move the frames freely. The Auditorium is booked for two days with one public performance. The performance space has 36 feet width and 20 feet depth, and proscenium arch height is about 18 feet. The theatre auditorium has a huge open area at the main entrance of the auditorium. There

³ Cheddi is a short trouser.

is sufficient entry, exit areas for spectators in the auditorium. The orchestra of the stage is near to the spectators. The theatre building also supports entire technical team: sound, projection, and lighting.

2.2. Pre-production design:

Pre-production designs are evolved much before of the performance. After finalizing the script, pre-production meeting is organized. It is the first meeting with the technicians. In first meeting, the team decides to re-read analyses the performance text, collect the information on the production process, and prepare rough budget for respective departments. After the first meeting with technicians, it is planned to invite other technicians, such as assistance of lighting designer, video mapper, music director and sound operator. As the director is also a set designer for the play, he finalized the budget with entire technical team. In third meeting, the actors are selected for the play. The actor's budget is finalized in third meeting. After third meeting, the rehearsal process is planned with selected actors. In the rehearsal, to understand the play well, the team decides to break the script into pieces. Taking the suggestions from team, director adds few scenes. Apart from the preparation of the script. The music design is finalized. The design of frames are shared with welding designers. The curtains and frames are prepared. On a specific day, the team starts to rehears.

2.3. Set Design:

The set of the play is designed by Siva Prasad Tumu who is also the director of the play. He derives the concept of the set design focusing on the key word "journey". The set in the play is kept neutral without any scenic painting or set props, but it is filled with six frames and six chairs on demand of the scenes. Without the mediated images, the set does not represent a locale, time, region, mood and ambience. The whole set is about six movable frames and six chairs. The

frames are do not contain any painted scenery, but these frames are just covered with white cloth. The six frames are made by iron pipes, and each size of the frame is 6'x 4'. Each frame is also attached with four wheels to move freely from one place to another place on the stage. These frames are also made to assemble and dismantle easily. The reason to prepare the frames such a way is to keep comfortable while touring the play. Three of the frames are covered with white cloth which is also partially transparent. The bottom of the cloth is folded up to four inches and stitched to put some weight in the folded portion. A bamboo stick is inserted in the folded portion of the cloth to keep the surface of the cloth plain when it is hung them to a frame. Two white ropes are running from the top of the frame to the bottom of the bamboo stick, and reaches back to the top where we knot the two ends of ropes. If these two ends of the rope are pulled at a time, the bamboo stick rolls along with the white transparent cloth, and the rope automatically lifts the both cloth and bamboo stick; finally it reaches to the top of the frame.



Plate 1: The three transparent frames are constructed during the rehearsals. The video projections are projected on it. Picture is taken in rehearsal, Jaipur, 2014.

After lifting the transparent cloth with the help of ropes, an actor can easily move through the frame. Usually, this kind of setup is visible in interior places to abstract unwanted sunlight from a window. Another three frames are filled with elastic material of white color, width one inch. The ends of the elastic material are folded up to two inches to insert the top and bottom of iron rods of the frame. The elastic material covers the whole empty area of the frame. The flexibility of elastic allows the actors to move through the frames. The six frames are operated in a specific way where moving images are projected on transparent frames. The projected image travels through the transparent material, and finally it hits the frames which are covered with the elastic

materiel. In this case, an image which is projected by a single projector is seen in two various surfaces at a moment. By arranging the elastic material frames behind the transparent cloth frames depth can be created. A noticeable depth is visible when actor was stands in between these frames. This creates an impression of depth on the projection screens. A layer of one image is visible on the projection screens.

Other than six frames, six foldable black color chairs are used as both set and hand props. There are two major reasons to select the folded chairs. One significant reason to use these chairs is to save lot of space during time of touring the play, and another reason is to represent various objects in the play. The foldable chairs are reached multiple functionality in the play; for example, it is used as office furniture, seats of train, and luggage. At first it serves the basic purpose to sit. In many scenes, it also used as a suggestive object to establish locales. The chair is also communicated as another object by actors' actions; for example, chair is used as luggage by labors at harbor in one particular scene when Parvateesham reaches a town called "Tutukadai". These chairs are used in train scenes, office scenes.

The floor of the set also played a key role in the performance. Floor is covered by "vinyl"⁴ of black color to diffuse the light during the performance. Five pieces of venal materiel is used for the production, and each piece of venal size is 6'x24' (six feet by twenty four feet length). The darkness created by venal on the ground helps to maintain the brightness of the video images when it is projected on projection surfaces. Other than black color on the floor probably destroy the visual quality of the play. The blackness of venal gives opportunity to emphasis on visual actions during the show.

⁴ Vinyl is strong plastic that can be bent, used for making floor coverings, furniture, clothing, etc.. See page 1620 in "Cambridge Advanced Learner's Dictionary." Cambridge Advanced Learner's Dictionary, Cambridge University Press, 2008.

2.4. Costume design:

Costumes in the performance of Barrister Parvateesham play a significant role to represent the characters. The costume design in the play is based on the time period, place, social status, and cultural practice of the region. As the play has a number of characters, the design of the costumes is focused to give a primary information of the character. A basic costume that represent place, era and genre is given for each actor except Parvateesham. The basic costumes are combination of Kurtha and trouser of white color. These basic costumes used by these character are carried entire play performance.



Plate 2: Basic costume (white Kurta and white pant) is common for all actors. A Kanduva (a cloth usually keeps on shoulder for multipurpose and for respect) is placed on actors Shoulder in “Upanayanam” scene. Picture is taken from public performance at JKK, Jaipu

As few of the actors need to perform more than two characters, few suggestive costumes are given to them in respective scenes. These suggestive costumes are added when an actor needs to

represent a specific character. For an example of suggestive costume, in a scene where Parvateesham arrives Madras railway station, a mob of coolies run behind the Parvateesham to snatch his luggage. In this scene, the red colored Khanduvas are tied on the heads of the actors to represent the characters of the colie. For another example, When the Parvateesham arrives England, blazers are given on base costume to suggest the action place. Due to the quick changes in the performance, these suggestive costumes are designed to remove and put on quickly. Most of the actors have frequent costume changes during the performance. So, the design helps the actors to change costumes quickly during scene changes. In the beginning of the scene, the lead actor who is playing Parvateesham wears Dhothi and Kurtha. Before going to party, Parvateesham adds black color coat and hat on kurta and dhoti. Costumes can be categorized in two segments based on culture and traditions of various regions: South India and England. The actor wears Kurtas, Pyjamas, half coats, Sarees, and Dhotis in the scenes which happen in India. Coats, hats and warm clothes are used on basic costumes in the scenes which happens in England. It is obvious that the suggestive costumes represent the time and period of the play. Significantly, these suggestive costumes are designed to represent the nativity of the place and differentiate the two cultures in the play. The actors costume are distributed much before the performance and kept aside where he or she takes entry and exits.

Table 1: Table 3: The Table 3 shows the costume details of the performance “Barrister Parvateesham” in each scene. The ‘Base costume’ is given to all actors except Parvateesham. Half hands white short kurta and white trouser is referred as Base costume in this.

Scene	Character	Upper	Lower	Footwear

Number& Name	Name	Costume	Costume	
1.Opening scene	Parvateeshm	Black coat, Kurta	Dhoti	Black shoe
	Principle	Half Black coat, Base costume		White shoe
	Teachers	Half coats, Base costume		White shoe
	Students	Base costume		White shoe
2.Upanayam scene	Parvateeshm	Half baniyan, Kurta	Dhoti	Black shoe
	Purohit	Kurta, long white cloth, red cloth	Dhoti	

	Students	red cloth, Base costume		
3.School friends scene	friends	Base costume		White shoe
	Parvateeshm	Half baniyan, Kurta	Dhoti	
4.Railway station scene	Parvateeshm	Half baniyan, Kurta	Dhoti	
	Ticket officer	Base costume Black coat		White shoe
	Passnger1	Base costume, lungi		White shoe
	Passenger2	Base costume		White shoe

		Red cloth on shoulder		
	Passenger3	Base costume, red cloth tied to waist		White shoe
	Passenger3	Base costume, White long cloth wrapped		White shoe
	Ticket checking officer	Base costume Black coat		White shoe
5.Chennai Platform scene	coolie	Base costume Red cloth		White shoe

	Parvateeshm	Half baniyan, Kurta	Dhoti	Black shoe
6.Rajashram	Parvateeshm	Half baniyan, Kurta	Dhoti	Black shoe
	Receptionist	Jacket	Long skirt	
	Worker	Base costume		
7.Paregion hair cutting saloon	Barber	White cloth,	White pant	
	Parvateesham	Half baniyan, Kurta	Dhoti	Black shoe
8.Dining scene	Parvateeshm	Half baniyan, Kurta	Dhoti	Black shoe

	Passenger 1,2,3,4	Coats, Base costume		White shoe
9.Thomas cook scene	Parvateesham	Half baniyan,Kurta	Dhoti	Black shoe
	Officer	Brown coat, hat, base costume		White shoe
	Waiter	base costume, half coat(green color)		White shoe
	Passengers	Half coats, base costume		White shoe
10.London arrival scene	Cook agent	base costueme, grey coat		base costueme

	Parvateeshm	Half baniyan, Kurta, cheddi	Dhoti	Black shoe
	Checking officer	Grey coat, base costume		White shoe
11.Indian House	Meenon	Cheddi, brown coat,hath, towel		White shoe
12.Searching house	Parvateeshm	Half baniyan, Kurta	Dhoti	Black shoe
	Mrs.Thomson	Long gown, brown hat, eye glasses, apron		White shoe
	Raju	Base costume, black coat		White shoe
13.cooking	Parvateeshm	Half baniyan, Kurta	Dhoti	Black shoe

scene				
	Mrs.Thomson	Long gown, brown hat, eye glasses, apron		White shoe
	Singer	Black coat,base costume, color wig		White shoe
	dancers	base costume, color wig, color glasses		White shoe
	Girl	Skirt, color wig, color glasses		White shoe
14.Party scene	Parvateeshm	Half baniyan, Kurta, black coat	Dhoti	Black shoe
	Raju	Base costume, black coat		White shoe
	Others	Base costume, coats		

	Mrs. Marry	Long gown, half coat, in black color		Brown shoe
	father	Shirt	Dhoti,Umbrella	Leather cheppal
15.Picture House scene	Parvateeshm	Half baniyan, Kurta, black coat	Dhoti	Black shoe
	Scottish girl	White long gown, red umbrella		Black half shoe
	Others	Coats, base costume		White shoe
16.Teachers House scene	Teacher	Black Coat, base costume		White shoe
	Parvateeshm	Half baniyan, Kurta, black coat	Dhoti	Black shoe

17.Class room scene	Teacher	Base costume, Grey coat		White shoe
	Parvateeshm	Half baniyan, Kurta, black coat	Dhoti	Black shoe
	Students	Coats, base costume		White shoe
18.Train scene	Parvateeshm	Half baniyan, Kurta, black coat	Dhoti	Black shoe
	Scottish girl	Half skirt, black coat,		black shoe
	Romeo	Brown coat, hat, base costume		

19.War scene	Parvateeshm	Half baniyan, Kurta, black coat	Dhoti	Black shoe
	Others	Coats, base costume		
20.Convocation scene	Parvateeshm	Half baniyan, Kurta, black coat, long black coat	Dhoti	Black shoe
	Mrs.Thomson	Long brown gown, hat, apron		White shoe
	Girl	Skirt		White shoe
21.Sendoff scene	Scottish girl	Lehnga, jacket, chunni		
22.Village scene	Parvateeshm	Half baniyan, Kurta, black coat, long	Dhoti	Black shoe

		black coat		
	Subbarao	Cheddi, baniyan, monkey cap		
	Mother	Blue sari, base costume		
	Father	White shirt, dhoti		
	Friends	Lungi, cheddi, baniyan, base costume		
	Old women	White sari		
	Parvateesham	Black coat, Kurta	Dhoti	Black shoe
23.School scene	Principle	HalfBlack coat, Base costume		White shoe
	Teachers	Half coats, Base costume		White shoe

	Students	Base costume		White shoe
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2.5. Properties:

Props are used to communicate visual symbols and to engage actors with stage actions. The reason behind to use these properties is to represent the time period of the play and location. The properties are also used as a multi-purpose. For example in the opening scene “Upanayanam”, the *Khanduva*⁵ is to create an ambience of the scene, and also to represent the Purohits who are chanting the Gayatri mantra. There are two kinds of properties which are used in the performance. Those were

1. Stage Property
2. Hand Property

The six chairs are used as stage properties in the performance. These chairs are also partially part of set. More than five number of hand properties are given to each actor. Most of the properties are purchased from the market. The properties are listed out of improvisation. Some properties are brought by the actors. All these properties are purchased in the last week of of the final rehearsal. Most of these properties create the ambience of the play. Eatable properties are avoided in the performances because it might be difficult to handle it during the performance. These properties are purchased in keeping view of the time period of the play. For example in the play, Parvateesham carries a trunk box which depicts the time of the play. Plastic material is

⁵ *kanduva*, a towel like cloth that is worn over the shoulder.

consciously avoided in the play and bright colors are also avoided in keeping view of the performance design. In the scene 13, the multi colored wigs and multi colored spectacles are used to represent the pop culture of west. Thus, most of the props are used to establish the time period of the action and to enhance the nature of the actor.



Plate 3: For the London travel Parvateesham purchasing the necessary goods for his stay at London; The lead actor Parvateesham (Shahjahan Husain) purchasing goods from salesmen (Deepak Gurjar); Picture is taken from the Performance “Barrister Parvateesham”.

Table 2: shows the number of properties used by the actors in the “Barrister Parvateesham” performance.

S.No	Property Name	Number of Units
1	Chairs	6
2	Rs.500 note	1
3	Lota (ewer)	3
4	Iron Trunk Box	1
5	Chaane (green peas)	Sufficient
6	Palang (foldable cot)	1
7	Chatai (mat)	1
8	Ghee	1
9	Key & Lock	1
10	Rope	1
11	Hats	6
12	Knife	1
13	Plate	1

14	Rotiya	1
15	Container of Neem Powder	1
16	Taad Ke Patte (palm leaves)	4
17	Towel	2
18	Underwear	4
19	Hair oil	1
20	Comb	1
21	Small Mirror	1
22	Tie	2
23	Two Pair Of Socks made with nylon	2
24	Boots	1 pair
25	Slack Suit	1
26	Wheat Powder	1
27	Pickle	1

28	Kerosene	1 bottle
29	Spirit	1 small bottle
30	Razai (bed sheet made wool)	2
31	Janaeu (sacred thread for a Brahmin)	6
32	Kamarbandh (waist band made with silk)	1
33	White Envelopes	6
34	Pen	1
35	Ink	1
36	Pencil	1
37	Letter	4
38	Banian (Innerwear)	3
39	Naariyal ki rassi (rope made of fiber of coconut)	1
40	Books	1
41	Cake	1

42	Gifts	3
43	Harmonium	1
43	Silver jeebi (tongue cleaner)	1

2.6. Light design:

The lighting designer of Barrister parvateesham is Venkata Naresh Burla; he has a vast experience in lighting design, and he has worked for more than ten years. He has done lighting design for the directors like Prof. Ramanujam for the play Mask in 2009, and Prof. D.S. N Murthy for the play Suryavamsapu Dhanassu in 2011.⁶ He worked with eminent lighting designer from Europe, Henk Danner. For his credit he also did lighting for the play Flayers (2010), in Amsterdam, Netherlands. As he has participated in various productions in western countries, he has experience of lighting in the production that is used projected images. For example, he has worked with two plays associated with projection. First play is Flayers in Amsterdam Netherlands, and second is Suryavamsapu Dhanassu. Both the plays are distinct in the nature of using projection. In the play Flayers, audience and actors both are in a single space covered four sides with white screens. Projection used on the four sides of the audience and actors on the white curtains/screens. In Suryavamsapu Dhanassu projection was used in cyclorama. In both of these productions projection screens are static. His experience has played a major role in the performance of Barrister Parvateesham.

For the Play performance of Barrister Parvateesham, the lighting designer plans to use various types of lights. The total number of lights are 38, the lights are various types in functioning, such as PAR 64, Spot Lights, Profile lights with 50⁰, and Fresnal Lights -8. Based on the function of the lights, the number

⁶ For more details visit website: <http://cuja.ac.in/venkata.php>

lights varies from each group: PAR 64 lights- 14, Spot Lights-04, Profile lights with 50° -12, and Fresnal Lights -8.

There are a specific reasons to use all these four basic varieties of lights in the play Barrister Parvateesham. Basically the play is designed in such a way that projection is used in multiple movable screens (frames) throughout the play. Since frames are arranged in various places on stage and movable images are projected on those multiple frames in most of the time, stage has to be divided exactly for the purpose of elevating actor by lights; and at the same time light rays should not hit the screens. Thus, the lights are used to create darkness at particular places to emphasize the actor.

The play has multiple locals, and locals are sometimes represented on screen by specific images. For every projection, the light rays are not allowed to spread on the screens. Sometimes, the lights are focused to emphasize physical actions of the actors. Since there are multiple locations and projections the lighting designer has chosen profile lights and spotlights to divide the space with the scale measurement. Thus, lighting designer is planned to create darkness at the places of screens, and to bright the area of the actors.

In few scenes, lights are used specifically to create mood and ambience. In the beginning of the scene, Parvateesham travels in train from Narsapure to Chennai in a night. For this scene, the video of moving train is projected on the transparent screens. Here, the two set of frames are used to create the shape of train. The first kind of frames are transparent, and the other kind of frames are not transparent. In between the frames, the space is used for the passengers to sit. It is a challenging task for the lighting designer to focus light on the passenger's space. Since the video is planned to project on the screen, without disturbing the moving images on screens, the lighting designer plans to bright the actors who occupies the passengers area. To get the expected effect, the lights are narrowed using shutters. Thus, the lights are created to emphasize the actors without distorting the mediated images on the screen.

Some of the projected images are used in few scenes: train journey in various places, scenes at Chennai, Colombo, Mauritius, England, scenes at finding a home for rent in England, receiving letter from home,

meeting a girl, developing emotions with her, departing with her, coming back to homeland, and participating in independence movement. In each scene, projection is planned with specific places on certain time. The common eminence in the each scene is a journey of experience physically and mentally of barrister Parvateesham. Accordingly, scenes has common quality of journey with their own unique emotion, experience, and time. In order to elevate physical space and mental status of Barrister Parvateesham, various colors of lights are used with specific intensity. These colors are created with the combinations of intensity and color gels. Designer designed light based on the mood, time, place of the scene. To design lights, he also considers the positions of frames, video images, and the position of the projectors.



Plate4: The plate depicts the balanced blend of lighting and video projection in the “Colombo Scene”. In the scene Parvateesham is leaving India; Barrister Parvateesham, Jkk, 2014.

For the designer, it is a challenge to work with projection on moving screens. But, his previous experience has helped the designer to explore and deal the challenges competitively. It is also a crucial task for the lighting designer to decide areas on the stage since the projection frames move all around the stage in many times. Initially, at the rehearsal, there is no specific area for the projection and at all the time actors in multiple spaces on the stage. It is a basic problem for the designer to work on. Lighting designer collaborates with other technicians and marks acting areas and projection areas. Then, he works on lights and focused them with inch-by-inch accuracy. The accuracy he plans to focus the lights helps the production to maintain the quality of the video projection.

The play performance is designed with many cues and lighting areas. From the time during the process of ordinary rehearsal to technical rehearsal, lighting designer is well-prepared and updated his lighting plan. Rigging and distribution of lights are executed according to the designed plan in the theatre. Since there were 83 cues in the play, with cross fades and blackouts, all these cues are recorded and saved in the programmable console, “Avolite pearl 2010”⁷, to operate lights smoothly during the show.

It is obvious that the light design in the Performance played a crucial. The basic purpose of the lighting is to create an ambience of the scene and to create divisions of the space. The lighting also a plays an important part to emphasize the video images. The lighting is controlled in a way that the video projections on the screen need to maintain quality. Due to the financial limitations, initially, less luminous projector is used for the performance. If the light hit any projection screen, the brightness of the video image distracts. To avoid this problem, the lights are carefully focused to avoid the hitting the screens with light. As most of the stage spaces are not sufficient to use back projection, the front projection is used for the play performance. For this, the projector is kept in the auditorium. Technic of cross lighting is used when the mediated images

⁷ Avolite pearl 2010 is full range of lighting consoles and lighting control equipment. For more details visit <https://www.avolites.com/software/downloads/pearl-2008-2010-tiger>

are projected on the actors. To avoid spill of the light in the unnecessary places, profile lights with projectors used to cut the spread of the beam. The shutters and profile lights helps to focus on the actors. For example, in a scene when Parvateesham travels in a train, the two profile lights with 50 degree are placed at upside of left wing and right wing to lit the actors who are sitting on chairs and enacting the train journey. Another three profile lights are focused at the stage area of down stage which are the main acting areas. The one more profile is used at center stage to create spot for the acting area. Thus, the profile lights play significant role in emphasizing acting area.

The execution of the lights are strongly depends on the collaboration with operator of video projection. Entire rehearsal process, lighting designer sits with the video production designer and director. As video projection is planned from the first day of the rehearsal, technical team easily deals the complexity of moving screens. So, the possibilities and problems are discussed well in advance to the public show. The acting area, and the places for projection screens are decided with the coloration of the team. This collaboration is prolonged even after the show. There are minor changes in the light design of many scenes after the first show. Major change is observed for the party scene. Colorful ambiance is created along with the projection changes. Also minor changes is planned in the distribution of light intensity because of the size of performance space and length of the rigging grid. Thus the lighting designer collaborates with other technical teams during the rehearsal and the show.

2.7. Hair and Makeup:

The play Barrister Parvateesham requires beard, mustache and medium hair. During the rehearsals, it is instructed to the actors not to cut their hair, beard and mustache. After the rehearsal, it is observed that many actors needs clean shave. For that, few of the male actors are instructed to remove their beard and mustache before the show. In the Upanayanam scene, the actor who played Purohit is asked not to remove his beard. The hair style for all actors remains

same in the whole performance from the beginning to end of the play. Even many actors play multiple roles, the character is not represented with hairstyle, but it is represented with basic costumes.

The makeup in the performance is used to represent realistic detail of a character. The makeup is straight for most of the characters. The base foundation is used for all actors to make their faces visible in the performance. The base makeup also helps the actors to be comfortable in high intensity light. The female actors have only base makeup and various kinds of hair styles at various scenes. Example for changing hair style is observed in the sendoff scene. In this scene, the Scottish girl have a costume and makeup changes in the scene. Till this scene, she wears a skirt and full hands black coat and she raps her hair and ties with a clip. In this scene, she comes in a traditional Indian half sari and keeps her hair open and puts some “*kajal*”⁸ on her eyes. There are very few scenes which have a makeup changes. For example, the Parvateesham character has long “*tilakam*”⁹ on his fore head. Thus, hair and makeup are used to serve its basic functions in Barrister Parvateesham.

2.8. Music:

The purpose of the music in the play is to create mood, feel and ambiance of the scenes. It is also used to raise the tempo of the play, to enhance the emotions of actors. In many cases, the music supports the scenes changes. The founded music tracks are used mostly in the performance. Most of these music tracks are taken from the various websites. These tracks are edited and expanded for the duration of the scene. Some of the music tracks are added with another music clip. Along

⁸ *kajal* (black eyeliner). See page 40 in Wolf, Gita, et al. *Masks and Performance with Everyday Materials*. Tara Publishing, 2003.

⁹ *tilakam* is a decorative mark on a woman's forehead, between the eyebrows or a little higher. See page 483 in Rajam, V. S. *A Reference Grammar of Classical Tamil Poetry: (150 B.C.-Pre-Fifth/Sixth Century A.D.)*. American Philosophical Society, 1992.

with these music tracks, a Telugu film song is used in a scene. The film song is used when Scottish girl says final good bye to Parvateesham. These music tracks are operated through “Nuendo 3.0”¹⁰ version software.

The live music is not used in the play but few songs and poems are sung by the actors. The “Upanayanam scene” starts with the chanting of “Gayatri Mantra”. The chanting is repeated until the end of “Upanayanam” ceremony. The chanting is performed lively on the stage. The cooking scene (scene 13) is completely choreographed with songs and dance. In this scene one actor take the lead and signs the song and other actors create the rhythmic sounds using their bodies. At the end of the song, the dance movement and the symbolic actions represents that cooking is completed. Here, the rhythmic sound created by actors enhances the actors’ moves. Thus, along with the recorded music, the actors also create a musical rhythm on the stage. Actor also signs a song. For instance, in the classroom scene (scene 17), the class teacher asks Parvateesham to render poems in both English and Telugu languages. Here, Parvateesham renders the two poems in a rhythmic way in the class room. The rhythmic rendering of the poem represents a song. These poems are also included in the script while improvising the scenes. Actors’ songs are also used as part of the music. Thus, both recorded and live singing is used for the music of Barrister Parvateesham.

2.9. Sound:

Apart from the music, sounds also accompanies the performance. These sounds are used to establish the location. These sounds in the play also brings the essence of the scenes of the performance. Two kinds of sounds are used in the performance. One is founded sounds, and

¹⁰ Nuendo 3.0 is a music software which is among the most powerful tools for any kind of media production. Visit <https://www.soundonsound.com/reviews/steinberg-nuendo-3>

another is live sounds. The founded sounds are collected from the various websites and sources. The live sounds are used only in the Upanayanam scene. In the Upanayanam scene, the actors, other than Parvateesham, carry the bells. On a specific queue, the actors ring the bells in a particular rhythm. The purpose of using these bells is to show the ambience of the scene and explore the intensity of the ritual through sound. These sounds also assists to grab the attention of spectators in the beginning of the play. Apart from these live sounds, the recorded sounds are used in the play.

A wide range of recorded sounds are used in various scenes. These sounds are used to establish the location of the scenes. For example, railway station scene demands the sounds of people chattering, train arrival and departure. For another example, the scene when Parvateesham at harbor requires sounds of inside the ship, sounds of sea weaves, sounds of birds, and horn of the ship. All these sounds in this scene establishes the fictional spaces of harbor and journey in the ship. Along with music sounds, these sound tracks are operated through the “Nuendo 3.0” software. Thus, the range of recorded sounds are used to establish ambience and fictional location.

Table 3:Sound Queue Chart of “Barrister Parvateesham”.

SCENE NUMBER & NAME	FADE IN QUE DESCRIPTION	FADEOUT QUE DESCRIPTION
3. school friends	Parvateesham Line:	Parvateesham Line:

scene	<i>london jane ke lie kamar kasi</i>	<i>station ke liye nikal gaya</i>
4. Railway Station Scene	As soon as lights fade in	Continues till Parvateesham boards the train
4. railway station scene	As soon as the video projection starts	As soon as the train in projection stops
5. railway platform scene	Parvateesham Line: <i>jaise hi mai station par utra</i>	As soon as coolie says <i>Rajashram</i>
7. Paregion Hair cutting saloon	Parvateesham Line: <i>hair cutting saloon par drishti padi</i>	Till the barber exits the stage.
7a. Potters scene	Parvateesham Line: <i>Tutukkde</i>	Parvateesham Line: <i>pani mai tairta hua chota sa rajmahal tha</i>
8. Dining table	Parvateesham Line: <i>achanak ghanti baji</i>	Parvateesham Line: <i>subah hote hi hum Colombo pohonch gaye</i>

8a. Colombo scene	Parvateesham Line: <i>colombo pohoch gaya</i>	Slave owners exit
9. Thomas Cook Scene	Parvateesham Line: <i>khat dalte waqt meri aankhein geeli thi</i>	Parvateesham Line: <i>dheere dheere dharti dikhai dena band ho gai thi</i>
10. London Arrival scene	After a 5 second pause of Parvateesham Line: <i>dheere dheere dharti dikhai dena band ho gai thi</i>	Till the music track ends
12. Searching house scene	Parvateesham Line: <i>train apna zor pakadti hai</i>	Continuous till Parvateesham and Raju arrives Mrs. Thomson house.
14. Party Scene	Parvateesham Line: <i>Raju mujhse milne aaya</i>	Dorsani Line: <i>food is ready</i>
14a. Fathers letter scene	Mrs. Thomson dialogue <i>ye aapka father ka patra hai</i>	Till little girls entry.

15. picture house scene	Little girls Line: <i>charlie Chaplin</i>	Continuous till Parvateesham visits his teacher
16. teachers house scene	The moment Parvateesham enters his Teacher house.	Continuous till he exit
18. train scene	From the beginning of the scene	Scottish Girls Line: <i>Kuch bolo Sam kuch bolo</i>
19. War Scene	Scottish Girls Line: <i>kuch bolo Sam</i>	Soldier Line: <i>god save the king</i>
21. send off scene	Scottish Girls Line: <i>goodbye Sam</i>	Till the villagers entering the stage.
21 a. Village scene	Parvateesham's Line: <i>yaha ki hawayein ek sailab ki disha mai</i>	Till the teachers entry on stage.
22. school scene	Parvateesham Line: <i>naya sooraj ugega</i>	For two minutes in the black out till the stage lits up again

3. Rehearsal Process:

3.1. Researching and Budgeting:

Before the pre-production process, the director researches various details of the story. These details includes customs, rituals, lifestyle, dresses, history, events, tradition, and objects of the time period. After the pre-production meeting, the rehearsal schedule is planned for twenty four days. In the initial days, the rehearsal is organized for four to five hours in a day. In some weekends, the rehearsal is conducted for six to eight hours. At the last week of the rehearsal schedule, the rehearsal is organized for ten hours. On the first day of the rehearsal, the director introduces the novel and the interpretation. Then, the dramatized text of the novel is distributed to the actors and to other technical members. On that day, the team goes through entire play and discusses their first impression on the play. The actors in the performance are selected from various places of the country. These actors are Shajahan from Assam, Ghodewar from Ahmadabad, and Ajith Poornima, Ruhi are from Jaipur. Along the actors, the video and graphic designers are form Kerala and West Bengal. These designers are Firoz from Kerala and Sourav Poddar from West Bengal.

After the first reading of the dramatized text, the actors raise questions regarding the set design of fictional spaces on stage. In the play “Barrister Parvateesham”, the protagonist constantly travels from one place to another place through the various modes of transportation. Actors want to know that how the journeys is communicated in a theatrical form. And also, they want to know style of the performance. They asks the questions: what is the set design? Will be the set design realistic? Or suggestive? How will be the fictional spaces crated on stage? After hearing several questions and having many discussions, the whole style of the performance is clarified by

the director. It is also introduced the set design model, and explained the purpose of the set and the functionality of the set. Finally, it is also explained how video projection is going to expand the set design.



Plate 4: Exercise on 'Following the Leader'. A photograph is taken on sixth day of rehearsal at Department of Dramatics, University of Rajasthan, Jaipur, 2014.

The rehearsal begins with warm up exercises. These exercises are intended to get to know each other. As part of the rehearsal exercises, the integration games are also played. These exercises are continued till the actors are comfortable with each other. In the actors group some of the actors are already know each other. After the warm up session, script reading is organized.

Exploration of the scene is organized with improvisations and readings. It is not planned to try to construct the scenes in a sequence. First, the director planned to impose the style of the play on the actors. The whole performance is explored around the idea of “journey”. The idea is followed by entire team. Parvateesham travels from one place to another place, and constantly physical and emotional changes happen in his personality. So the idea of the journey is imposed on every design aspect. Based on the key term “journey”, the set in the play is constantly changed from one place to another place. The set with frames are instructed to move by the actors. The entire process is practiced from the beginning of the rehearsal to end of the show. Thus, the actors adapt the partial backstage work in the rehearsal.

The rehearsal is planned in a limited space. The rehearsal space is marked on the stage. First half of the duration of the rehearsal, it is planned not to take entry and exit throughout the performance. After that, gradually, the entry and exits are planned. As the play has number of characters and all characters are performed by the eight actors, the selection of actors are very important. For this, the audition is planned in well-organized way. In this play, during the performance of most of the parts, actors portray another role after the change of fictional space. Hence, actors constantly perform another character. For this reason, the actor always wears a new costume to represent the character. In this way, the actors rehearse in the limited space. They adapt various characters and they represent these characters with various costumes.

Along with the actors, there are few backstage hands. These backstage crew people play a significant role in creating fictional spaces. In part two of the novel, there are some fixed fictional spaces demands to represent on the stage. For example, landlady’s house and picture house are very important to represent on the stage. These fictional spaces are communicated with the mediated images and physical actions of the actors. Other than these actors seven more

technicians play backstage hand. These back stage artists are also performed atmosphere roles in the performance. For example, these back stage artists are allowed to be on the stage to portray Parvateesham's friends, villagers, mob in railway station, travelers in the train scenes, war effected people, freedom fighters and Purohits. Thus, backstage people plays significant role in moving set material and in creating atmosphere.

Table 4: Total expenditure of the “Barrister Parvateesham” performance is mentioned here.

Serial Number:	Details of Requirement	Requirement in Number	Cost INR
1.	Set Expenses & Property Expenses		30,000
2.	Costume Expenses		35,000
3.	Lighting Expenses		20,000
4.	Sound Expenses		15,000
5.	Dramatization Fee		10,000
6.	Director's Fee		25,000

7.	Actor Fee	Per day@ 500x30 day's(Rehearsal) Per Day @ 750x 50 day's(Show's)	1,10,000
8.	Technicians Fee	Per day @ 500x10(Rehearsal),Per day @ 500x50(per show) INR 35000x 2 Technicians	70,000
9.	Travel Expenses	For both cast and crew	75,000
10.	For any other expenses		20,000
11.	hiring projectors	2 Projectors	44,000
12	Hiring auditorium	Two days	12,000
13	Food and expenses	For entire cast and crew	40,800
		Total	5,06,800

After conducting rehearsal, final budget is decided. The rough budget is fixed at pre-production meeting. The budget, what is fixed initially, is exceeded approximately double times. The reason behind exceeding double times is observed in various areas: hiring rehearsal space, conducting

rehearsal for extra days, organizing extra technical rehearsal, hiring lights and projector for extra time. Because of these reasons, the budget is exceeded double times.

3.2. Selection of Actors:

Actors are planned to select from various areas. The actors in the production are combination of experienced and freshers. Some of the actors are trained at National School Drama, New Delhi, and some of them are working in Jaipur theatre. Few of them are fresher. As many of the actors are already worked with him, the director knows their potentials. Actors in the team demonstrates diversity. Their collaboration makes unique contribution to the performance.

3.3. Process of casting:

The casting is not completed for few days of rehearsals. In the initial days of rehearsal, it is planned to explore the various scenes with various actors. In the process of casting, actors read script many times in the rehearsal space. It is allowed everyone to try the Parvateesham's character. As the director and actors are collaborated many projects earlier, director identifies few areas of the actor's strength. It is easy for the director to cast the actors for a role. The first task is to select the protagonist character "Parvateesham". For this director selects Shahjahan Husain who is one of the most experienced actors in the group. The remaining actors are selected for various roles using the technique of improvisations. For some of the characters, the actors takes freedom to choose a character. Excluding the protagonist role, total characters in the play are performed by very few actors.

Table 5: *The first performance taken place at Rangayan, Jawahar Kala Kendra, Jaipur on 24-09-2014. The below table is the list of the actors and characters. The casting list of first performance of “Barrister Parvateesham” in each scene is given below.*

Scene Number& Name	Character Name	Actor Name
1.Opening scene	Parvateesham	Shahjahan Hussain (He will be remain the same)
	Principle	Ajit Singh Palawat
	Teachers	Majesh Ghodeswar, Deepak Mishra
	Students	ParamJeet, Preethi, Poornima,

		Ritesh, Narendra Om prakash, Ruhi
2.Upanayam scene	Parvateeshm	Shahjahan Hussain
	Purohit	Ajit singh Palawat
	Students	Majesh Ghodeswar,Deepak Mishra, Preethi, Poornima, Ruhi
3.School friends scene	friends	Majesh Ghodeswar,Deepak Mishra, Preethi, Poornima, Ruhi
	Parvateeshm	

4.Railway station scene	Parvateeshm	Shahjahan Hussain
	Ticket officer	Deepak Mishra
	Passngers:1,2,3,4,5	Ajit singh Palawat Preeti Dubey Ruhi, Purnima verma Deepak Mishra
	Ticket checking officer	Purnima verma
5.Chennai Platform scene	coolie	AjitsinghPalawat, Preeti Dubey Ruhi, Purnima verma

		Mahesh Ghodeswar
6.Rajashram	Receptionist	Ruhi
	worker	Deepak Mishra
7.Paregion hair cutting saloon	Barber	Ajit singh Palawat
8.Dining scene	Passenger 1,2,3,4	Ajit singh Palawat
		Mahesh Ghodeswar
		Preeti Dubey
		Ruhi,
9.Thomas cook scene	Officer	Mahesh Ghodeswar
	Waiter	Ajit singh Palawat

	Passengers	AjitsinghPalawat, Preeti Dubey Ruhi, Purnima verma Mahesh Ghodeswar
10.London arrival scene	Cook agent	Preeti Dubey
	Checking officer	Ajit singh Palawat
11.Indian House	Meenon	Ajit singh Palawat

12.Searching house	Mrs.Thomson	Ruhi
	Raju	Mahesh Ghodeswar
13.cooking scene	Mrs.Thomson	Ruhi
	Singer	Mahesh Ghodeswar
	dancers	Ajit singh Palawat Preeti Dubey Ruhi, Purnima verma Mahesh Ghodeswar
	Girl	Preeti Dubey

14. Party scene	Raju	Mahesh Ghodeswar
	Others	Deepak Mishra, Krishna, Ruhi, Preeti
	Mrs. Marry	Purnima verma
	father	D. Sudhir
15. Picture House scene	Scottish girl	Purnima verma
	Audience	Ajit singh Palawat Preeti Dubey Ruhi, Purnima verma Mahesh Ghodeswar

16. Teachers House scene	Teacher	Mahesh Ghodeswar
17. Class room scene	Teacher	Mahesh Ghodeswar
	Students	Preeti Dubey Ruhi, Deepak Mishra Mahesh Ghodeswar
18. Train scene	Scottish girl	Purnima verma
	Romeo	Mahesh Ghodeswar

19.War scene	People	All Actors including Back stage team
20.Convocation scene	Mrs.Thomson	Ruhi
	Girl	Preei dubey
21.Sendoff scene	Scottish girl	Purnima Verma
22.Village scene	Subbarao	Mahesh Ghodeswar
	Mother	Ruhi
	Father	D.Sudhir
	Friends	Deepak Mishra,Krishna,Ritesh,Om Prakash,Paramjeet

	Old women	Preeti dubey
23.School scene	Principle	Ajit Singh Palawat
	Teachers	Majesh Ghodeswar, Deepak Mishra
	Students	ParamJeet, Preethi, Poornima, Ritesh, Narendra Om prakash, Ruhi

3.4. Technical rehearsal:

The technical rehearsal is conducted in the auditorium. The main aim of the technical rehearsal is operate multi media images on right time in right way. To achieve technical perfection, auditorium is hired for two days. First day is dedicated for mounting the technical set up: rigging the light, operating sounds and projecting video. Two Projectors are hired for four days. Two days are spent on mapping the video images according to set and checked the video images resolution and brightness. After completing the final run through, the video images are explained to the actors and back stage team. Some effects are checked at the last days of the rehearsal. Before moving to auditorium the entire video mappings of the projected images are tried and explained to all team members with each scene where the moving images are going to project. The position of the frames to create formation is marked with white tape on the stage. Special instructions are given to the back stage members to keep the frames on the marked space. Three thousand luminous projectors are hired and connected with a gadget to get one display from the both the projectors. The lighting focus is done in keeping view of the projected images. Since the image brightness is low, it is avoided the direct focusing of the lights on the screen. After rigging the lights and focusing the lights, the black venal is fixed on the floor and frames are brought on to the performance space. Then, it is planned to recheck each department. During the technical rehearsal, it is also allocated time to check the cues for all the departments: sound, light, and video. The coordination between sound, video and light is significant for the final output. After one technical run through, few of the corrections are made in the operation of lighting, sound and video. The two projectors are placed in the spectators' space for in the projection. The reason is to use two projectors are used to create high quality image. For this, the projections of two

projectors are combined on one surface. It is also mapped such a way that two outputs of the projectors are visible as one.

3.5. Dress Rehearsals:

On the performance day, dress rehearsals are organized. The costumes of each character is checked with the respective actors. The necessary changes are made in the costume. The costumes are packed in scene by scene. It is also instructed to the actors to arrange in wings in the sequence of the scenes. After distributing the costume, a costume parade is conducted from the beginning of the play to end of the play. In this parade, the actors will not wear the costume, but they hold respective costumes on their hands. This is done to save the time for one dress rehearsal. Finally, the dress rehearsal is conducted with all costume, property, lighting, sound and video. After the one dress rehearsals lunch time is given for actors. During this free time, the technical team covers their final adjustments in the light, sound and video.

3.6. Final run:

After the dress rehearsal, final run is planned. The final run is organized before two hours of the show. The final run is conducted as a performance. After the final run, there are minor changes in the position of the actors and the screens. These are marked again, and planned final show.

Conclusion:

The chapter is the analysis of the production process of the Barrister Parvateesham. This analysis is categorized in three major areas. Each major area is examined deeply keeping the aim of digital usage. This chapter is also foundation for the fourth chapter.

Chapter Three: Production Process of Strange Lines

Introduction:

This chapter explains the production process of “Strange Lines”. For this, the production process is examined in three major areas: analysis of the novel, production style, and rehearsal process.

1. Analysis of the novel:¹¹

1.1. About the Writers:

1.1.1. Samrat Choudhury: Samrat is a Journalist and writer from North East part of India. He worked as a English teacher, engineer and reporter. Presently he is working as a deputy editor of “The Times of Hindustan”.

1.1.2. Esther Banz: Esther Banz is a journalist in Zurich, Switzerland. Several times she travelled to different parts of India.

1.1.3. Fahad Faizal: Fahad was graduated from National Institute of Design. He is freelance animator and designer. His main interests are drawing and watching films of different languages.

1.1.4. Sunaina Coelho: She is graduated from National institute of India with a specialization in Animation and Film making. She is now working as a freelance illustrator and animator in Ahmedabad.

¹¹ When Kulbhushan Met Stockli is an experiment in telling short graphic tales, which, individually and together, create a local universe. This unusual book, originating from a project financed and supported by Pro Helvetia, the Swiss Arts Council, explores hidden urban themes, opens the psychic core of cities in Switzerland and India and constructs a conversation channel between the two. Artefacts of the cities themselves give rise to the stories. The structure follows connections that are obvious, connections that are ephemeral and connections that don't exist. Contributors include Andrea Caprez, Andreas Gefe, Ashish Padlekar, Christophe Badoux, Christoph Schuler, Kati Rickenbach, Orijit Sen, Samit Basu, Sekhar Mukherjee, Vishwajyoti Ghosh, Anindya Roy, Rajiv Eipe, Sunaina Coelho, Michael Husmann Tschani, Pascale Mira Tschani, Fahad Faizal, Samrat Choudhury, Esther Banz and Harsho Mohan Chatteraj.

Table 8: The author's list of graphic novel anthology "When Khulbhushan met Stockli" is given in this table.

S.NO.	NAME OF THE STORY	WRITER NAME
1	Cricket etc	Christophe Badoux
2	The Yellow House	Orjit Sen
3	A short cut to India	Andrea Caprez, Christoph Schuler
4	No Water in O block	Kati Rickenbach
5	The Lost Ticket	Vishwajyoti Ghosh
6	The case of the Swiss Swan-foot	Samit Basu, Ashish Padlekar
7	My Swiss Warm up	Anindya Roy, Rajiv Eipe
8	Mehandi	Andreas Gefe
9	The Black Hole and Other News	Samrat Choudhury, Esther Banz, Fahad Faizal, Sunaina Coelho
10	Old Notorious Charlotte	Michael Husmann Tschani, Pascal Mira Tschani
11	Around the Swiss World in 20 Days	Harsho Mohan Chatteraj
12	Peace Will Come	Sekhar Mukherjee

1.2. Synopsis of the novel:

In the anthology of graphic novel, all the stories are written by a group of writers from two countries: Switzerland and India. The stories are taken from the novel “The Black Hole and Other News” and adapted to the play. The story revolves around the two writers from both the countries, Samarat from India and Esther from Switzerland, who write letters to each other and shares their experiences of respective countries. These letters depict the aftermath of socio, economic crisis occurred in both the countries between 15th October 2008 to 30th November 2008.

Letter1

Samrat to Esther: He wakes up every morning and rushes to read newspaper and watch news on TV to know the progression of “Big Bang” experiment that is going on in the boarder of Switzerland and France. The topic shifts to “market meltdown” due to the economic crisis, which is going on in the country and how it led to job cuts. The conversation shifts to the political crisis between Mayavati, the Chief Minister of Utter Pradesh and Sonia Gandhi, the President of Indian National Congress Party. Sonia Gandhi wants to set up a project in her home constituency, which is in Mayavati’s state. Mayavati refuses to give land for the project, and Sonia calls for a rally in the constituency, the same was refused permission by Chief Minister. The letter concludes by mentioning about the communal violence that took place in the state, Orissa.

Esther to Samrat: Due to an accident with the machine the end of the world is postponed to spring. The letter further describes about the economic crisis rolled over the country and how common people’s life became difficult. The letter describes the incidents with her pet dog, Gina and her neighbor, who is a sex worker.

Letter 2

Samrat to Esther: In the reply to Esther, Samrat informs about the different spoken languages in India. He informs about the riots in Maharashtra over the language. He further narrates the story of a taxi driver whom he met recently, and explains the hardship he faces to educate his children.

Esther to Samrat: Esther updates about “Black Hole and Big Bang” and the recent decision of the Swiss government which gives six billion francs to UBS bank, the biggest bank in the country. Startlingly next day the bank announces six million Swiss francs as a bonus to their employees. It becomes a big discussion in the Swiss Medea. She also mentions about the riots, which happens every year on 1st May in Switzerland.

Letter3

Samrat to Esther: In this letter Samrat writes about the income in middle class families and their aspirations. The multinational companies target the aspirations of this particular section of class in the society to sell their products and gain innumerable profits. The letter ends with a question posed by Samrat when he met Amartya Sen, a noble laureate on “what constitutes better life of a human?”

Esther to Samrat: Esther writes about how an artist representative was misunderstood as a cultural minister and invited to a castle. The story ends by describing the relation between Switzerland and Germany.

Letter 4

Samrat to Esther: In this letter Samarat writes about the festival “Diwali” an important festival of India. He writes about the stories around the festival and how differently it is celebrated within the same country. The topic turns towards the violence occurred in the northeastern state “Assam”.

Esther to Samrat: The letter shows about her curiosity on U.S elections that are going to happen soon. She also writes about the Switzerland government discussions on various issues like pension system, age to send children to kindergarten, etc.

Letter 5

Samrat to Esther: This letter informs about the results of U.S president elections. Discussion continues about Barack Obama the forthcoming president of U.S. The letter further discusses about the foreign policies between India and U.S. And how the communal violence took place during the partition of India.

Esther to Samrat: Esther describes about how moviegoers are fond of Bollywood movies in Switzerland. Even some few directors in Switzerland made their own Bollywood films. The topic moves to the economic crisis and how the world is going to face the challenge which is going to come soon.

Letter 6:

Samrat to Esther: Samrat explains and gives different examples on how people of different countries have a common complex called “mine is bigger than yours”. He explains how the colonial rule of white man is still fresh in the minds of Indian people.

Esther to Samrat: Esther narrates her experience at a tiny village in the “Waltensburg” Mountains. She shows her concern about endangered language of “Rumantsch” spoken by people of “Waltensburg”. She describes about her first experience of snowfall that stops her to attend a conference. She also asks about the aftermath of terrorist attacks in Mumbai.

The conversation end with the letter of Samrat where he informs us about that the terrorists who took part in this machine were killed and he express his worries regarding the future of the world.

1.3. Synopsis of the performance of “Strange Lines”¹²:

The story is a conversation between two young journalists, one from India and other from Switzerland. They write letters to each other about their experiences occurred in their respective countries. These experiences include the lives of people, cities, and the changing scenario of socio, economic and political conditions. The play starts with two characters that are standing at two different corners of the stage and rendering the words, which are picked up randomly about their country. Actor’s real name used as the character names in the play. Amit Saxen writes to Julia Perazzini about the incidents that are reported in the newspaper on the same day. After knowing the different incidents, he writes a letter to his Swiss friend Julia. The news includes the communal violence happened in Orissa, denying permission to Sonia Gandhi’s rally by the chief minister of Uttar Pradesh, and the views of citizens about the development of India at the red light signals of roads. On the other side from Switzerland, Julia writes about the “Big Bang” experimentation as the end of the world that is postponed to the monsoon and also writes about the troubles caused by the “Big Bang” Machine. Due to “Big Bang” electricity prices are rising.

¹² See <https://amiteshgrover.com/strange-lines-1>

In the second conversation, Amit writes a letter about the riots created by “Maharashtra Nava Nirman Sena” in Mumbai. He also writes about the “Chandrayan”, a scientific achievement in space by India. In reply Julia writes that the “Big Bang” machine finds another “black whole” in space. The government of Switzerland gives money to the bank “UBS” and the bank wants to give the same amount to their employees. Furthermore Julia speaks about the loneliness of the people in Swiss and politician’s corruptions on the name of development aid in South African countries. She also mentions the insecurity of Jobs in Swiss increases day by day due to the immigrants from Germany who work for less money.

In the third letter Amit describes about the bomb blast in Kannad place, New Delhi, and about the middle class life in the Indian society. In reply to the letter Julia describes about the lives at old age in Switzerland, first snowfall of her life, the Bollywood actors in Swiss films.

In the next scene Amit and Julia both exchange their lives and places. Amit experiences the scenic beauty and vast landscapes of Switzerland, silence, calmness of the cities. And on the other side in contrast to Amit, Julia experiences the rush life at India, people running towards to finish the day and no women in streets at night. Both the experiences at India and Switzerland expresses by their own way of narration of the stories to the audience.

1.4. About The Director:

Mr. Amitesh Grover, a Delhi based performing artist is graduated from National School of Drama, New Delhi.¹³ In 2006 he studied M.A in performing Arts at University of Arts, London. He is a recipient of MASH FICA award for the year 2019. He has received Bismillah Khan National Award in 2008. His works are shown internationally at festivals, galleries, public spaces, and in Theatres.

1.5. Back ground, context, Production Theme:

The play “Strange Lines” is based on a graphic novel, When Kulbhushan Met Stockli: A comic collaboration between India and Switzerland written by a group of artists from India and Switzerland based on their experiences in their countries. The editor of this graphic novel is Anindya Roy. Anindya Roy suggested the group of artists to not to follow the conventional travelogue stories. In the graphic novel Christophe Badoux’s story narrates about a Swiss visitor who wants to learn about Delhi by roaming on an auto rickshaw. In an another story “The yellow House” written by Orjit Sen which depicts the story of a Zurich apartment building whose windows gives a tempting bits of half information about his neighbors. These stories sometimes look like conventional stories and sometime richly illustrated novels.

The two cows on the cover page will not resemble any connection with the stories in the graphic novel. In Roy words “I told them this was just symbolic. Cows are celebrated in both the countries in a very different way”. The story ‘The Lost Ticket’ tries to find the right balance between text and visual. The story was written with drawings, photographs and different fonts. Anindya Roy argues that it requires a different approach to read this novel. The performance was first performed in the year 2010 at Twelfth international Theatre Festival, India. In the play there

¹³ See <https://amiteshgrover.com/>

are two characters that are based in India and Switzerland. These two characters were performed by two actors Amit Saxen, an actor from India and Julia Perazzini a theatre artist from Switzerland. Four to five stories were taken from the novel and staged it. The play “Strange lines” is conceptualized and directed by Amitesh Grover with the uses of multimedia as an important tool to make Theatre performance. This play is produced by Prohelvetia, New Delhi.

1.6. Dramatic narration of the Novel:

This play doesn't follow the usual dramatics structure of the play. This play has the narratives of two journalists sharing their experience on different issues of people's lives and society. It doesn't tell the stories of a character and doesn't try to tell a particular story to the audience. The play begins with two characters and they write letters to each other who are in two different countries and respond each other through letters. Through the letters they reveal contemporary issues occurring in the both the countries and around the world.

Table 6: This table depicts the content of the story from the Strange Lines.

Scene Number	Scene	Description of Scenes
1.	Letter 1	Writes about the communal violence, Mayavati Permission decline, Chatting at red signals on road, Big Bang Machine

2	Letter 2	Violence's at Maharashtra, Find another Black hole at space, UBS bank money, corruption of politicians in Switzerland,
3	Letter3	Bomb Blast at Delhi, Spending Money at marriage ceremonies, First snow fall, Experiencing the loneliness at the Switzerland and beauty of forest.

1.7. Character Analysis:

This play has only two characters and their names are Amit and Julia. The personal names of the actors kept as the names of characters in the play. The actor's personal life and the issues they represent in this play intersect with each other. The actors narrate their stories directly to the audience but actor doesn't interact with each other. Both the actors exist in one performance space but exist in two physical spaces. The narrated stories of character draw close observations of their contemporary societies and comments on it. The director Amitesh Grover says "In my work I have always stayed close to the real than the fictional. So these stories that I picked up from the graphic novel anthology are also not fictional they are real accounts and I ask the actors to express their real lives, their real memories and therefore to use their real names. So that at no point do they act with in a fictional space or act out of a fictional character. This is a constant theme of my work. I do not engage with fictional spaces or with fake emotions or with over dramatized scenes. Because simply I am not interested in that. I am interested in the real and I am interested in putting the real on stage. That's why they use their real names"

As director Amitesh Grover mentions, the actor constantly jumps into their personal memories and association with the objectives which will bring the juxtaposition between the performer and the actor. In one particular scene where actor Amith brings his own wedding card as property and that was mediatized through camera and projected on projection screens.

1.8. Adaptation of the novel:

The novel 'When I met Stockli' is a collection of short stories written on the experiences of the authors of the novel. These stories were written in a graphic novel. These unusual writing is carefully adapted to the stage. The director selected the following stories from the novel those are Vishwajyoti Ghosh's 'The Lost Ticket', Anindya Roy/Rajiv Eipe's 'My Swiss Warm Up', 'The Black Hole and Other News' by Samrat Choudhary/ Fahad Faizal/ Esther Banz/ Sunaina Coelho, 'A short cut to India' by Andrea Caprez/ Christoph Schuler. The dramatic text of the performance took the lead from the novel and continued its own journey by improvising the scenes based on actors own experiences of cities. The selection criterion of the stories is chosen on the basis of its urgent 'political and social crisis' that was taking place. These stories were partly journalistic and reporting in nature.

1.9. Problems in dramatization of the novel:

The first problem in dramatization of the novel is, stories are not written for Theatre performance. All the stories are not dramatic stories and written to be read. It does not follow the dramatic structure of a play. The conflict and clashes between the characters that are shown in the play are not there in the stories. Most of the stories are written like journal entry and personnel dairy entry. The second challenge is, the novel was already visualized through the paintings, drawings and sketches by the authors itself. It was a challenge to transfer those

drawings, sketches in to a visual language of the stage. It doesn't possible to create the locals of the fictional spaces in a theatrical form.

1.10. Cutting the novel:

The director selects the stories for the performance with the preference of political climate. i.e. the bomb blast which is happened in 2008 and also to the rise of the right wing groups in Maharashtra 'Maharashtra Nava Nirman Sena'. These stories reflect urgency in political and social crisis that takes place in the country at particular period of time. The author writers might think that, urgency can be only represented through the graphic novel. Thus director choses these stories to express graphic juncture.

The performance text largely drawn from the story "The Black Hole and Other News" which is written by the four authors Smarat Choudhary, Fahad Faizal, Esther Banz and Sunaina Coelho. These stories are the conversation between Samrat and Esther through the letters. These two authors respectively belong to India and Switzerland. The narrative structure of these letters directly adapted to the performance. The director selected most of the part in the play from this particular story.

1.11. Developing the Performance text:

The performance text is a combination of stories from the graphic novel and the experiences and observations of the performers on the cities. The perfect blend of the performance text evolved through the discussions with the authors of the novel, and the actors in the performance. Several improvisations took place to develop the performance text. The dramaturge, Mr. Keshav involved in the process of developing the performance text. Mr. Keshav used to write down the selected stories again to adopt for the stage. He translated the stories from English to Hindi and Hindi to English. Mr. Keshav use to sit in the rehearsal room and observe the improvisations that

takes place in the rehearsal. The selective improvisations were arranged in the form of dramatic structure and the beginning, ending of the scenes.

The director asked the actors to extend the stories written in the novel. Both the actors wrote letters to each other before the rehearsals but they didn't send to each other. When they met in the rehearsals these letters were mixed with the stories. The actor's experiences and their personnel objects, memories their association with the stories experiences of the cities all were brought in to the performance text. The performance text does not follow a single selected structure. Sometimes it follows linear narrative structure and some other times it follows the nonlinear and deviates from the text. The performance expanded beyond the novel and leaves the graphic novel where Amit and Julia take of their cloths and wears a new costume on stage. The idea of exchanging the live or living as others is explored during the rehearsal process and the play takes a new turn where actors themselves write their own script. The script was planned as two people were chatting randomly in a chat room through the internet. While chatting with each other they share their experiences, news about their countries.

1.12. Giving the title for the performance text:

The performance text title is named as "Strange Lines". Here the lines are interpreted as different thoughts, different societies, customs and different people. The encounter of different people in different cultural realms gives a whole different perspective of a phenomenon. The director here explains that "the idea is what happens when strange lines of text and strange lines of drawings meet each other? Actors also speaking their lines and the same lines are also being drawn behind them on the stage. So here lines also mean borders because we talk about nationality and the idea of the nation and the experience of a country divided by lines as a border. So here the lines are very open and all of them are strange.

2.0. Production Style:

2.1. Stage spaces:

The first performance took place at Bahumukh Theatre, National School of Drama on 10th January 2010, as a part of National Theatre Festival. The performance space was a kind of Black box theatre. The black box theatre has multiple entries and exits. This performance is also performed in Trissur as part of Theatre festival which is organized by the Kerala government. In the Kerala festival the play was performed on a conventional proscenium stage. The design of the performance is kept same in all the venues where ever the play performed.

2.1. Set:

The set in the performance kept very minimal and simple. The play is happened at Bahumukh auditorium which is one of performance spaces in National School of Drama. This performance space can be used a Black Box Theatre. The conventional set was avoided. Three big white screens were used as a projection area. Each screen is nearly twelve feet height and fourteen feet width. These projection screens were arranged like box setting. Like fourth wall concept the fourth screen is removed for the convenience of audience. The floor was covered with black “vinyl”.

The conceptual design for the set is derived from the inspiration from the graphic novel “When kulbhushan met stockli”. Mr Amitesh Grover says “I wanted to design stage look like an open book. I want audience to experience what happens when drawing takes place on stage. The set design of the space was like an open empty book and the screen was white just like an empty white page. Three big white screens at some point of the play become three different pages and at the other points in the play the three pages become a single big page. I wanted to look like animated figures in front of this huge open book. I also invited an artist sketch and draw live on

glass table. Whatever he was sketching and drawing on glass table was projected on to three big screens. So that audience can watch what he was drawing on the glass table and these drawings became the backdrop in front of which the actors acted”¹⁴. A video camera was fixed on stand at up stage left to shot the actions of actors. In front of camera a chair was placed.

The stage properties were kept at the up stage of the performance space. Costumes are also kept at the upstage. These white screens served as projection areas for the Multimedia. The conventional idea of space cannot be identified in the performance strange lines.

2.2. Costume:

Actors appear in the common daily wears. A specially designed costume for this performance was not used. The actor Amit appears in blue jeans and a sweater and Julia wears a blue color jean trouser, red color T-shirt and a blue color jacket on it. The daily wears are chosen as costumes. These daily wears are brought by themselves. The costume of the actors gives a glimpse of the actor’s choices and their taste. The intersection of the “personal and fictional” is continued throughout the performance in all the layers of the performance.

The costume demand by the character is kept aside and given more importance to the personal and emotional engagement with an object. The relation between actor and the object has played crucial role in making the performance. In the performance actors appear in their winter wears on stage. When performance progress further, in a particular scene they change their costume in front of the audience. The act of changing the costume is represented symbolically that actors were stepping into each other’s lives. A life in India is experienced by Julia, who is a citizen of Swiss and a life at Switzerland is experienced by Amit, who is citizen of India. In the next scene Julia throws a jacket for Amit and asks him to wear it. The costume in this play does not depict

¹⁴ Telephonic interview with Amitesh.

the character but it gives information about their own choice of costume. The director explains the reason behind to use the actor's personal costume in the play as he doesn't believe in "fakeness" of theatre. He preferred the actors to be themselves and bring their own life to the stage. So every object in the performance have a personal connection and it came from actors' life. In the process of adopting the stories to stage both the actors some time wrote their own lines, which took from their lives and memories. At one point it was difficult to identify the lines whose line are written by whom. The constant oscillation from the reality to fictional is incorporated in every element of scenography. Audience always-suspicious whether Amit is a character or performer or an actor. This duality of reality and fictional is constantly explored and expanded as one of the key component in the performance. At one point in the performance when both the actors come together and wears a new costume, was symbolized as "exchanging each other's lives".

Regarding changing of cloths the director Amitesh explains "It was a very simple change that the last scene in the play was entirely is created by us. It has no connection with the graphic novel. The idea was to signal some kind of transformation on stage when we leave the graphic novel behind and enters a space in to some kind of an internal space of the actors where they are beginning to inhabit the each other bodies, each other worlds, each other countries and overlapped the lines with each other and entered this kind of very nebulous environment where we are not sure where they are. So that shift is somehow needed to be signaled on to their bodies as well. They are wearing white because they become so much part of the white page which is behind them. In rehearsal we did this scene where in the play they wear white in the rehearsal was rehearsed as a nude scene. So they actually remove all clothes, they do not wear any clothes in the end. Their naked bodies are the ones on to which drawing happens to which sketching

happens and all the idea which we talking about suddenly get manifested. In the show it was impossible because of censorship laws and it was impossible to have both the actors naked on stage. We had to settle for very bad compromise to wear white clothes. But I and actors preferred to be naked on stage. The last scene makes sense only if their unclothed bodies are visible”.

2.4. Properties:

All the objects used in the play were personal objects of actor's. These objects came from their personal lives. At one point Amit shows a wedding card of his real life marriage. He got printed his wedding card during the rehearsals and his family was distributing those wedding cards. The objects were part of the actor's lives and they want to show in the performance. The director asked Julia to bring different kinds of objects with her when she came to India. Director asked her to bring an object of love, landscape, an object for country and an object of pain. Director has sent a list of ten different kinds of objects from her personal life. The post card is one of the objects, which she brought with her, and it was her grandmother's. In the performance she shows the post card and tell us to visualize a kind of Switzerland that her grandmother used to be a part of. During the process of rehearsal numbers of objects were used and kept only those objects which have close association with the actor's personal life. Director believes that every property that comes on stage must have an association or memory with the actor. Since a live camera is placed in the performance space, a smallest object like postcard becomes very prominent in the performance. The amplification of properties brought the complexity of the performance space.

2.5. Lighting.

The basic purpose of lighting in this performance is to make a division of the fictional spaces. The characters that are existing in the performance are living in two different cultural, social, economic and geographical conditions. The space division through the lighting is established

the two different worlds of the two characters. These two worlds not only represent where they exist but also represents the two stages of common people's psychic. Sometimes these two worlds of characters' merge with each other and cross the boundaries of their realms. These spaces are fluid, blend and mix with each other worlds. On a telephonic interview with Mr. Kumar Das, the assistant director of the performance told that "Space was divided with the lighting. Actor Amit's stories were on Indian roads, so we cut the light in rectangular shapes". To create these roads in the performance space profile lights were used to achieve particular effect. Black venal was covered on the floor to cut the bounce of light on projection screen. Special care is taken to not to lit the projection screens and the light intensity kept very minimal. Since the performance is taken place at very intimacy theatre the lighting intensity kept very low and maintained it throughout the performance"¹⁵.

2.6. Use of Lights:

The minimal general lights used in the performance and Profile lights were used widely to control lighting area. These lights were adjusted in rectangular and square shapes. Wherever actors move on the performance space most of the lights were focused in rectangular shapes to create paths and roads. The two physical spaces were established by the arrangement of profile lights in cross-positions to catch the actor's expressions.

2.7. Sound, Music and Songs:

The multilingual songs sung by actors in the performance brought the ethnicity of their own countries. There are few scenes in the performance where sound, music and songs were used. The thematic music is not used in the performance. In conventional Theatre performances the sound and music is used to create the mood, ambience and atmosphere of the scene. In Strange

¹⁵ Personal interview with Kumar Das

Lines very few scenes were created the ambience, and mood by music. A French song, sung by Julia when Amit experiences the beauty of forest, calmness of the cities in Switzerland. When both Amit and Julia meet they sing songs in both French and Hindi languages. The sounds of cities are taken as one of the important element in the sound design to give an experience of the cities to audience. Inish S was the sound designer of the play Strange Lines. His previous work on “sounds of cities” continued and extended in the plays strange lines. He used to go around the streets and market places of Delhi and record the sound of streets, traffic, different kinds of horns and noises that are produced in Delhi. Instead of creating the music out of musical instruments sound designer created the music with collected sounds of cities and mixed with the musical instruments to make sound/ music design for the play. The unique characteristic of the sound and music in the performance not only gives freshness to the performance but also re-experiences the life in cities. The sound designer carefully blended the recorded sounds and music instrumental sounds for the play. Both the actors sang in French and Hindi to create the mood along with ethnicity of the country and place.¹⁶

3. Rehearsal process:

The rehearsal took place at South Delhi in a large basement of a building. The play is rehearsed for up to thirty to forty days in Delhi. During the rehearsal, director invited the authors of the novel to share their experiences about the context behind writing the story and what’s going on in their mind while writing and drawing the stories. Many exercises were explored during the rehearsal with the camera and body. One of the exercise is about the emphasizing the extreme close ups using the camera as the body and the remaining body disappears. The second exercise is about magnifying the body parts that is not commonly visible on actor’s body when audience

¹⁶ Telephonic interview with Inish S

sees it with a naked eye. But the same is visible through the camera with great details when it is projected on screens. These exercises were applied in each story in different variations and in different ways.

The conscious efforts were done during the process of rehearsals to narrate the stories in a nonlinear structure. Two people when they write letters to each other, takes a form of questioning and answering, that leads to the direct dialogue between the characters. Such structure may create a monotonous and may follow the conventional way of telling stories on stage. To represent the duality and the complexity of variant societies non-linear structure was chosen combinely by director and actors. In the graphic novel, stories were narrated through the drawings, sketches and the text. The director created a collage of thoughts and conversations in the performance text. The distractions and deviations were achieved through the mediated images in making of the performance text. The narrative form of the performance is achieved through the balance between psychological and sociological aspects. The balance between personal stories and factual (fictional) stories were maintained in the performance.

The “live camera” is a crucial component for the performance and is incorporated in the performance from the very beginning of the rehearsals. The searches of images that can be mediatized through the cameras were explored in the rehearsals. The director has planned the “live camera” in the performance but what could happen with the camera is not certain but it was explored by the actors in the rehearsal process. The actors, designers and the director scrutinize the improvisation on relation between the performance body and camera. The placement of camera and what kind of visual imagery takes place in the performance is uncertain in the initial stage of rehearsals. Actors started to explore the text on the floor with imagery, and object. The exploration took place in improvisations with basic questions like how the camera will come into

the performance. And what kind of imagery can provide a base for these selected stories? One constant imagery is kept coming in to the improvisations was the actors body. The exploration was continued on the important aspects like “what happens when camera zoom in extremely close on to the body parts of the actor and what does the body become then?” In the rehearsal process it was observed that bringing camera extremely close on to one of the body parts of the actor visualizes as a landscape, abstract landscapes, sometimes very familiar and recognizable landscapes. The actors also started using the camera on each other, shooting each other and projecting each other bodies around them. When they spoke about their countries their bodies become the landscapes, which formed behind them.

Both the actors Amit and Julia had an experience with the Multi Medea theatre performances. The actor Amit already acted in the Amitesh Grover’s earlier work “Electronic city”. Amit was very familiar with the working nature of Amitesh and Julia also worked similar kind works with Swiss Theatre directors. Julia was born and brought up Switzerland and for the first time she came to India to participate in strange lines production. By casting Julia “foreignness” brings a new perspective on the text. In Amitesh Grover’s words “she was familiar with the multimedia process. But she was unfamiliar with the context of India. How to work with her? She was trained more in physical theatre and also her mother tongue is not English. Her first language is Swiss, French and of course she knew little bit of English but could not speak fluently. So language was a bit of struggle for her. Apart from the rehearsals she was asked to understand the city, trying to find herself in a very strange city. Every day before going to start the rehearsal I asked what she does in the previous evening, where did she go in Delhi. What does she found strange in the city? She uses to pick very small moments which she found strange about the people, about the city and that became our starting point of improvisations for a play”. The

personal observations, thoughts, memories and their experience were all explored and examined for the purpose of narrating the stories. Julia's perspective on cities can be observed through the director's words, "For example she use to be very different of private space about her body. The idea of private space is different than her country. She also found the approach to female body, which is quite different here. She found that there was a big difference between women behavior in public places in Delhi and also how women treated their bodies in public places in Delhi. That was different and she never seen before. She observed how men, women and children shares public spaces. How the sound scape is extremely different? For her everything was opposite. She got surprised to know that there is no borders between animals and humans in the city, dogs, cows, horses, elephants everybody sharing the road. This is a conscious attempt to bring foreignness in the play".

3.1. Researching:

The director met authors of the graphic novel, and had discussions with the novelist about how they formulated their ideas in to a graphic novel. What happens in the artist mind when they make sketches and drawings? The director had constant informal discussions with one of the author of the graphic novelist "Vishwa Jyothi Ghosh" about his process of making the drawings and sketching. The creation of the graphic novel started with the idea of an "open book". The idea of drawing and sketching brought on to the stage was decided well before the rehearsals. Several discussions were made on the medialization of live drawing and sketching in the performance.

3.2. Funding:

Prohelvetia, Swiss Arts Council, New Delhi, supported the project. The artistic director Amitesh Grover developed the project.

3.3. Auditions:

Auditions were conducted for the only one character i.e Julia, and auditions were not conducted for Amit because he was already worked in the “Electronic City” which is directed by Amitesh Grover. He was familiar with the process of the director and the director also became familiar with Amit in performance method. With the help of a Swiss director, Danis Molifeir, Amitesh auditioned three actors through Skype, Julia was one among them. After having a brief interview with the Julia the director selected her for the character in the performance.

3.4. Casting:

To echo the kind of writing of the graphic novel in the performance, director looked for an Indian actor and a Swiss actor as graphic novel also has writers from Switzerland and India. The idea of “foreign canon” is already there in the novel. To bring the idea of “foreign canon” in casting the director wanted actors those who are born and brought up in India and Switzerland. One of the centric themes of the director’s work is to bring the actor’s ethnicity in to the performance. The real actors with their experiences can add a new dimension to the performance. Director believes that it will look very odd when an Indian actor plays Swiss character and vice versa.

3.5. Actor preparation, training, workshop:

Most of the time actors address to the audience while performing or writing letters to each other. The acting in the performance is more like sharing their experiences of their lives. The actor Amit took some elements from the Kathakali and used it to create gestures to interpret the text within the boundaries of the performance style.

The director Amitesh Grover says “actor Amit is trained in Kalaripayattu and also in Kathakali. So he was using a bit of those art forms and extracting some kind of fragmented gestures from

those physical traditional languages to invite the helmet into a larger cultural symbolic space. That's where the gestures came from". The blend of gestures from the "Kathakali" form, narrative techniques and the use of Stanislavsky system all merged and served for the purpose of performance. The use of fragmented gestures of Kathakali that communicates the meaning of the text and interpretation of the actor is constantly explored throughout the performance. The duality of the meaning of the text in the performance is weaved carefully throughout the performance. Rendering the lines and enacting it constantly explored by the actor Amit. The real life experiences of actors and the incidents which were narrated by them are merged and mixed in such a way that it will be difficult to identify what is real and what is fiction in the performance. The combination of "factual and fiction" is the core essence of the performance.

This can be observed through the costumes of the actors. The costumes are used by the actors is their personal and daily wears. They have a close association; memories with the costumes and other objects that are used or brought in the performance have emotional memories of actor's life. About the conscious decision of using these personal and real objects of their lives, the director says, "Because I don't believe in the fakeness of the theatre. I preferred the actors to be themselves and bring their own life and the way they are at people on stage. So everything that day see on stage must have a personal connection and must come from their life. This is also in the process of adaptation of acting those stories that both the actors did this on stage and also wrote their own lines that came from their lives and their memories. For some extend some lines are theirs and some lines are not theirs, even I didn't which lines are theirs and which lines are not theirs and I like that. I preferred this kind of a blurred boundary between what is a fiction and what is reality. It will be impossible to tell the audience whether Amit is a character or Amit is a performer or Amit is real. I like when these borders are not visible".

The stories picked from the graphic novel anthology are not fictional and they are real accounts. So the director asked the actors to express their real lives, real memories and therefore the actors use their names for their characters. No special workshops were conducted for the performance but had an interaction with the authors of the novel that was in Delhi. Since these stories were also personal, the actors want to know how these stories were written.

3.6. Design:

The idea was empty book that serves the landscape of graphic novel. The empty book becomes the surface of the graphic novel, that becomes in to which live actor comes, that becomes into which their bodies, that becomes in to which their lines were speaking, and the entire emotional experience. All of that get written on to the screens for me the pages. So that was the idea from the beginning. Imagine the writing and creation of the graphic novel on stage.

Conclusion:

The chapter has been planned to present the analysis of the production process of the “Strange Lines”. This analysis is categorized in three major areas as it is planned in Barrister Parvateesham. Each major area is examined deeply keeping the aim of digital usage. This chapter is also foundation for the fourth chapter.

Chapter Four: Digital Usage and Liveness

Introduction:

This chapter significantly focuses on usage of digital images in the selected performances. The chapter also offers the examination of liveness in these performances. To organize, the chapter is presented in two major areas: usage of digital images; and liveness of these images in the selected performances. The usage of digital images are investigated in the two performances of the two productions. Along with this investigation, liveness is also examined in these performances.

1. Usage of Digital images:

1.1. Journey of digital images in Barrister Parvateesham:

Mediated images are used in the play Barrister Parvateesham to communicate fictional spaces. The mediated images play a vital role in the performance. It transforms the characters' experience to spectators. The set design and costume designs are evolved in keeping view of the video design. The basic purpose of the set design is to provide a space for projections, and to allow the actors move freely on the stage. The purpose of the frames on the stage is used to project the mediated images. The purpose of the frames are understood by the spectators during the projection of mediated images. Without projected images, the set is blank and normal. According to Ipshita Chakrovarthy, one of the actors in the play, the set is dead until the video images appears on the screens. She also adds that the video images brings life to the set. The set and video images are not separable in the play.¹⁷ They are interconnected with each other. From the set and video projections, one defines another purpose during the performance. For instance,

¹⁷ Personal interview with Ipshita Chakrovarthy.

when the play is performed at Ahmedabad in the Bharat Rang Mahotsav Theatre festival, a viewer, Arpita observes that video projection in the play is the costume for the set design. She understands that the projected images define the space.¹⁸

The play starts with Upanayanam scene, in which a group of Purohits chants the sacred Gayatri mantra. The scene also creates the ambience of the play. In this scene, the lead character, Parvateesham, is also introduced during tempo of chanting is increased. The actor who plays Parvateesham character stands at upstage left, and he mimics the actions of chanting performed by Purohits. Here, the mediated image, Diya (traditional lamp), is projected on Parvateesham's body. The mediated image on the body of the character is consciously to show the complexity of the rituals in Brahman community. The next mediated image is projected on the screen in the first monologue performed by Parvateesham. The aim of the monologue is to describe the journey of Parvateesham which he takes from his home to England. During the monologue, a series of images are projected on the screen. The projected images disappears when Parvateesham completes his monologue.

The two dimensional images are also used to create three dimensional effects in few projections. For instance, in the scene when Parvateesham travels in a train from Narsapuram to Chennai, the projected images creates three dimensional effect. Here, the three frames covered with elastic cloth were placed behind the three frames covered with transparent cloth; the distance between these two set of frames are approximate 5 feet. Now, on the transparent frames, the mediated images are projected. Because of arrangement of the frames in such a manner gives a three dimensional effect. Here, video clip of moving train is projected on the transparent frames. Along with the mediated images on the frame, the actions of the performers creates illusion as

¹⁸ Personal interview with Arpita.

group of people are in a moving train. Thus, three dimensional effect creates depth in the train scene.

Table 7: This table illustrate the scenes which are used and not used the mediated images in the play “Barrsiter Parvateesham”.

Scene Number	Scene Name	Scenes with Mediated Images	Scenes Without Mediated Images
1	Opening scene		
2	Upanayanam Scene	Moving Image of Oil lamp	
3	School friends scene	Image of Rupee Note	
		Ticket counter	

4	Railway station Scene		
5	Railway Platform scene	Moving Images of Train	
6	Rajashramam Scene	Exterior of Reception	
7	Paregion Hair Cutting Saloon	Moving Images of Scissor,water spray bottle	
8	Dining Table	Interior of Hall	
9	Thomas Cook Scene	Colombo root map Logo of Thomas cook Company Sea, Birds and Ship	
		Moving Images of streets,	

10	London Arrival scene	London eye, busses	
11	Indian House		
12	Searching House scene	Front doors of three Houses	
13	Cooking scene	Rhythmic patterns were create according to the sound	
14	Party Scene	Exterior of a House	
15	Picture House scene	Movie clipping from Chaplin film,Rain	
16	Teachers House scene	Image of Study Light	

17	Class room Scene		
18	Train scene	Interior of train	
19	War scene	Montage images of war distruction	
20	Convocation scene		
21	Send off scene	Image of Sea	
21	Village scene	Moving Images of Fire, Gandhi walking, Prison Bars.	
22	School scene		

The mediated images on the stage create complex spaces. To project the mediated images, specific spaces are decided on the stage. To achieve the specific spaces for projection, the back stage team plays significant role. Here, the back stage team places the frames on a marked line. If they do not keep the frames on the marked lines, the projected images are not presented to the spectators; and the clarity of the images are disturbed. To complete the formation of train, the frames and chairs are arranged in a particular formation as show in the plate 6.



Table 8: Train journey experience of Parvateesham. The actors are placed in between the transparent frames and elastic frames. JKK, Jaipur, 2014.

In this scene, a layer of video image is created by placing the transparent projection screens in front of the non-transparent screens. The actors take entry on stage after the chairs are placed. When the video clip of moving train is projected on frames, the actors who are sitting on chairs creates body movement synchronizing with the video and audio. The synchronized body

movement of actors, sound effects with video graphics, and the audience will get an impression of characters in the train. .Here, the mediated images and the live actors together creates the illusion of moving train with passengers. At the scene when Parvateesham arrives Chennai, moving train stops in the video. Then the actors comes out from the frames through the fixed frames. This action suggests that actors steps out from the stopped train at the station. Thus, using mediated images and actors’ actions, the moving train and the passengers are demonstrated on the stage. It is obvious that the coordination of mediated images and the actions of live actors bring the complexity of both physical, virtual and illusionist space.

Table 9:*Table 11 shows the fictional spaces of “Barrister Parvateesham” using mediated images.*

Scene Number	Scene Name	Scenes with Mediated Images
4	Railway station Scene	Ticket counter
5	Railway Platform scene	Moving Images of Train

6	Rajashramam Scene	Exterior of Reception
7	Paregion Hair Cutting Saloon	Moving Images of Scissor, water spray bottle
8	Dining Table	Interior of Hall
9	Thomas Cook Scene	Logo of Thomas cook Company
10	London Arrival scene	Moving Images of streets, London eye, busses
12	Searching House scene	Front doors of three Houses
14	Party Scene	Exterior of a House

15	Picture House scene	Movie clipping from Chaplin film
16	Teachers House scene	Image of Study Light
18	Train scene	Interior of train
21	Send off scene	Image of Sea
21	Village scene	Moving Images of Fire, Gandhi walking, Prison Bars.

The stage space is also transformed into fictional space using mediated images. For instance, in a scene Paregion Hair Cutting saloon, Parvateesham wants to make his hair short in a barber shop. The scene is presented with rhythmic and choreographed actions of haircut performed by the character, barber. The formations of mediated images are combined with moving images of scissors and water spray. The purposes of the video images are used to communicate the fictional space barber shop.

Table 10: This table shows the ambience scenes in “Barrister Parvateesham” using mediated images.

Scene Number	Scene Name	Scenes with Mediated Images
2	Upanayanam Scene	Moving Image of Oil lamp
3	School friends scene	Image of Rupee Note
9	Thomas Cook Scene	Colombo root map Sea, Birds and Ship
13	Cooking scene	Rhthemic patterns were create according to the sound

14	Party Scene	Exterior of a House
15	Picture House scene	Pigeon Flying Rain
19	War scene	Montage images of war destruction
19	War scene	Montage images of war destruction

Text is also used in mediated images, and the text on the screen is also part of the visual engagement to the spectators. Before he reaches marcel, he gets a ship from Tuticorin to Colombo. After he reaches Colombo, his tickets are conformed. Then, he writes a letter to his parents to inform that he travels to England to study Barrister. In this letter he requests permission of his parents to allow him for the studies, and also seeks blessings of their parents. The writing of the letter is captured and projected on the screen during the scene. Here, the act of writing is projected along with text of letter. Usually, the writing letter is presented in the form of reading the text loudly in most of Indian theatre performances. But, in this scene, the process

of projecting the text also engages the spectators' imagination. Thus projection of the text is also created mediated images in the play. After writing the letter, the scene moves to the location Marcel.



Plate 5: A letter to home: The letter is projected on the projection screens. A scene from the “Barrister Parvateesham” performance, Jkk, Jaipur, 2014.

The character's experience is also communicated by projecting mediated image. Parvateesham's experiences in London is very significant in novel. This experience is enhanced using mediated images. For example, in a scene, where Parvateesham watches a movie of Charlie Chapline in the Picture house, the video clip of the movie of The Great Dictator is projected on the screen. The video is also incorporated with an actor on the stage. The actor stands between two set of frames. First set of frames are partially transparent, and they are kept between actor and the

projector. Second set of frames are kept behind the actor. The second set of frames are made with elastic material, and the first set of frames are made with transparent material. The arrangement of scenes are expected to communicate two various emotions. Due to the arrangement of projection screen in the pattern, images are visually transformed into multi layers. These multi layered images offers the various emotions. Another incident where Parvateesham experiences rain is also visually presented using mediated images. In this scene, Parvateesham meets a lady from Ireland at outside the picture house. The scene demands a rain effect. For this, a rain is projected on the proscenium. The mediated image of rain fall continues till the end of the scene. The actor's actions and the mediated images allows the spectators to experience the rain. Thus, the character's experience is enhanced through mediated images and actor's performance.

Few of the scenes are incorporated with the narration of an actor and the mediated images. For instance, the scene when Parvateesham reaches London, he walks around various buildings and streets, he watches a movie in a picture house, purchases new dresses, he travels in a train. Paravateesham narrates how he has experiences in London. During the narration, mediated images are projected on the screens. The scene ends at Parvateesham is in train, and the scene also transforms to the fictional location, Edinburgh. Here, the last line of the narration describes his thought process. He says, "My thoughts are progressed same speed as train moves; all my thoughts reminds my village life; the thoughts take me to deep sleep; finally, I wake up from the sleep at Edinburg." Thus, the scene is transformed from England to Edinburgh using mediated images and actor's narration.

The transformation from one scene to another is also presented using mediated images. The device of transformation of a scene is usually happens in lights off in most of theatre practices.

But, here the position of the frames are changed and projected the image that represents new location. For example, when Parvateesham reaches London from Marcel, the screens are moved to new formation; then projected series of image which is collaged with animated images of “London eye”, flag of United Kingdom, streets of London, and the buses of the country. These projections of the mediated images communicate the fictional location of the story. Consequently, transformation of scene from Marcel to London is communicated in the scene. Thus, mediated images are also used to transform from one scene to another.

Another example of creating fictional spaces with mediated images is observed when Parvateesham searches for a rental house at Edinburgh. The scene demands to demonstrate Parvateesham at the doors of various houses. For this scene, the doors of the houses are communicated with mediated images. Parvateesham approaches three rental houses. The door of a house is projected on a screen that is covered with elastic ribbons. These door images are selected with various colors to represent various houses. When Parvateesham call for someone in house, an actor comes out through the frame by pushing away the layers of elastic material. Here, the use of frames by projecting the image of doors on screens gives impression that the actor comes through the doors. Thus, the fictional spaces of Edinburgh and the rental houses are created projecting mediated images.



Plate 6: Mediated images are projected on frames. The actress coming from the frame and image. A scene from the “Barrister Parvateesham”, Jaipur, 2014.

Some of the mediated images are projected to represent scenes with special effects of fire or huge crowd. For instance, the third part of the play focuses on Indian freedom fighting which is included with fire effects and huge crowd. “*Videshi Vastra Bahishkarana*” is a scene where people burn cloths made of foreign material as part of a “Gandhi-led protest against British colonial rule”. In this scene, the act of burning clothes are symbolized using mediated images. Another scene, where Parvateesham participates Sathyagraha, is projected mediated images of Gandhi’s walk. The aim of the projection is to symbolize the leadership of Gandhi during Indian freedom fighting. After the special effects, the jail scene, where Parvateesham is arrested, is represented with the images of jail. Thus, some of the mediated images are used for special effects: fire and crowd.

Usually, the mediated images are projected inside the stage space. But for this production, the mediated images are also projected on the proscenium arch. For this, the projector is kept nearly 35-50 feet from the proscenium arch. Size of the projections varies in each scene. For example, in the world war scene, rain fall scene, Colombo scene the video images were projected on whole proscenium arch and stage. In some scenes, projection area is restricted to specific frames. For example, images of Thomas cook and Son Company, London eye, lamp are projected on single frame.

The video projection mapping is organized by using a software, “Isodora”¹⁹. Based on the scene, the projection screens are arranged in various patterns in various places on stage to create a journey of Parvateesham. The frames’ positions are marked with tape on the stage to arrange the frames exactly on a particular places easily during the performance. Before the show begins, the technical run is organized with video projections. The role of the backstage crew is also done by actors. During the technical run, the actors practiced to move the frames on the stage. The technician who operates video projection collaborated with actors to project the mediated images. The technical team and actors played an important role in the projections.

The mediated images is part of the theme of the production. It also differentiate the fictional places and physical space of the play. The motivation behind the use of the video projection is to represent the fictional spaces on the stage. A set becomes definite space when video images were projected on it. By arranging the frames in different patterns the visual monotonous was broken. The mediated images create a kind of environments which enhance the play performances.

¹⁹ TroikaTronix’s Isodora, a graphical programming tool that facilitates real-time control of digital audio and video, MIDI, images, and Studio Max 3DS files, has found a following among performers, video artists (VJs), and people looking for a way to render innovative multimedia effects to video. For more details visit website <https://troikatronix.com/>.

These mediated images directly contributes to the success of the performance. It is also ignited the spectators' imagination. It creates an invisible medium between performers and spectators. In few of the scenes, the mediated mages are not suitable to the human scale. In this case, the mediated images disappear the human scale. The disappearing the human scale exaggerates the performance, and it also contributes the theme of the production. Thus, the purpose of the video images in the performance is to define the space, ambience, atmosphere and the interpretation of the director.

Thus, in the play Barrister Parvateesham, the virtual, physical and fictional spaces are visible. The virtual space is created by the computer generated graphics to represent the fictional spaces of the play. Since the play has number of fictional spaces, it is practically not possible to uses scenic material. The scene changes also takes extra time during the show. This extra time does not allow to maintain the tempo of the play. Because of all these reasons, the fictional spaces are created with mediated images. The fictional spaces are not only provides a place for the scenes, but also enhances actors' existence in the scenes. The virtual spaces which are created with mediated images offers fictional spaces. The virtual space in this physical space is generated by the help of two different projection materials which are used in the play. The projection materials are fixed to a movable frames. The mobility has provided the facility to use the whole physical space of stage and also breaks the visual monotonous of the play. The fictional spaces are created at different places on stage which constantly engages the audience attention. Thus, the mediated images are used in the Barrister Parvateesham to create fictional space, to transform the scenes, to create mood of the scene, and to give extra information of the scene.

1.2. Placing Video in the Performance:

When it is compared to Barrister Parvateesha, mediated images in the performance of “Strange Lines” are not recorded. These mediated images are the projections of the live actors. These mediated images in the performance have created a graphic quality for the performance text. They create a landscape for the performance and trigger the audience to understand and experience more about the performance. The combination of two cameras use in the performance, enhanced the possibilities of incorporation of mediated images that created a language for the performance. One camera is placed in the performance space where the actors can shoot themselves and shoot the objects in the performance. The output of the camera is projected on the big white screen. The output of these images are manipulated and magnified for the purpose of conceptual demands of the director. The second camera is placed to create the landscapes of the scenery with the paintings and objects at the backdrop. The Artist, Dhirendra Dwivedi who is responsible to create these paintings while actors are performing on the stage. The second camera is placed in a unique way and it is used to capture the “live” drawing and sketching which is taking place at the performance space. A special glass table is made to fix the camera position. The two layers of glass sheets are arranged with the gap of nearly one feet or less in between them. The camera is placed under the last glass sheet. Whatever drawn on the glass sheet is captured by the camera. The output of the same camera is again projected on big white screens.

The paintings and sketching are made on a butter paper which was placed on top of the glass. The painting will be visible on the other side of the butter paper, when drawing and sketching takes place and the camera captures it. Mr. Amitesh Grover, the director of the play says about the video projection and the use of the camera that “the idea behind video was, to design stage

look like an open book. I want the audience to experience what happens when drawing takes place on stage. The set design of the space is like an open empty book and the screen was white- just like an empty white page. The three big white screens at some point of the play becomes three different pages and other points in the play the three pages become into a single big page. I want actors to look like animated figures in front of this huge open book. I also invite an artist sketch and draw live on the glass table. Whatever he is sketching and drawing on glass table is projected on to three big screens. So that audience can watch what he is drawing on the glass table and these drawings became the backdrop in front of which the actors acted”.

The intention behind to create the visual language of the performance is somehow to represent a graphic novel. The use of live footage which takes place in front of the audience is emphasized, magnified and manipulated through the mediatized images according to the needs of the performance language and the interpretation of the text.

For the visibility of the live drawing and sketching on the glass table, an arrangement is done with special electric lights. The glass table is made for the purpose of assembling and disassembling. To manipulate the visual images on projection screens special software called “Isadora” and “V-Mode remote” is used. Three projectors of the same company are hired with the equal luminous. With the help of both the cameras video design and all visual imagery are created while performance happening.

Mediated images are projected on the whole screens in selective stories. White screens are arranged in a particular distance from the projectors to get the equal proportion of image on each white screen. All three screens are joined together and fixed it. The floor is covered with a black

venal to avoid the reflection of light. Utmost care has been taken to not reflect the light on screens which may bring down the brightness of the image projected on screens.

1.2.1. Video Usage in the Performance:

The use of video has played an important role in the performance. The unique way of projecting the mediatized images brought a new visual vocabulary to the scenography of the performance. In the performance space a camera is fixed at upper stage and output was connected to a projector. In a particular scene, actor Julia narrates about the experimentation that takes place at the borders of Switzerland and Paris, the actor Amit on the other side of the stage pickups a helmet and hide the eye area of the helmet with his right palm. This particular gesture is captured by the camera and is projected on the projection screen. Julia turns towards the projection screen and picks up a gadget (scanner) which is already kept on the floor and performs an action like erasing the screen. While performing the action (erasing action) with the screen the mediatized image appears on big white screen. Here the actor decides the image what has to be projected. The color of mediatized image is manipulated and added some texture to the image.



Plate 7: The mediated image is shot by actor Amit. A scene from the performance “Strange Lines”, New Delhi, 2010.

While Julia is describing her experiences about cold nights at Geneva, Black hole project, about her neighbor and her dog, the actor on the other side makes gestures in front of the camera which is captured and projected back in the real time on screen. The actor slowly creates different gestures according to her speech. The emphasis on the action is established through the video projection and provokes the audience to find out the relation between the visual and speech of the actor. The function of the visual image in this particular scene is to serve the interpretative thought of the director. When the Julia completes her speech, the visual image on the screen becomes static and remains for a while.



Plate 8: A scene from the performance “Strange Lines” where the actress projecting her body parts, New Delhi, 2010.

After exchange their places on performance space, Amit gives his reply to Julia. As Amit narrates about the incidents which are happened in Maharashtra, Julia comes in front of camera and sits on the chair. She wants to capture the image of her ear with the camera. When Julia sits on the chair, Amit takes a sensor device and performs an action like drawing a painting, as his hand moves the mediatized image appear on the screen. This mediatized image is there on white screen for a while and on one particular queue the same image splits in to two parts. One part of the image is manipulated and turned in black and white color. Another part of image is kept in multicolor. These images are projected on the whole big white screen. During the middle of the Amit’s speech Julia picks up some words from Amit’s speech and repeats it. The repetitive action again projected on screens. At the end of Amit’s speech, Julia repeats the words without sound and move towards the camera to emphasize her lip movement.

Julia describes about the conspiracy behind the Switzerland government that gives six billions to one of the big banks in the country. While the narration goes on, the actor Amit come and sits on the chair and try to shot his half of the face using the camera. The projection on screen displays half of his face on all three screens in multiple colors and one image can be seen in different shades. The decision of controlling the colors of the image is in the hands of video designer/operator. Actors have the option to shoot himself and had a choice of selecting which part of the body should be projected on screen. When Julia narrates her story the viewer can see the full face of Amit on the all projection screens.

With the change of sound, the play jumps in to the next scene. When sound goes louder both the actors stand towards the audience and performs synchronized actions. The actions which they perform looks like cleaning their own bodies, taking deep breaths...etc. Actor Amit narrates the story about the bomb blast occurred in Delhi by terrorists during the year 2008. As the narration goes forward Julia comes and sits in front of the camera and closes her eyes with her both hands.

Here Julia is enacting as one of the victims of the bomb blast and also as one of the survivors in the bomb blast. When she closes her eyes with both of her hands, the tension on the fingers communicates through the video images on screens by manipulating the image color and texture. The image of closing eyes is projected on the all three white screens. The color of the image changes from yellow colored distorted image to black and white to the actual color of the image. Amit story begins with the human desires of consumption; greed and egos to prove themselves as stronger than others in terms of money and wealth. He coats an example, marriage as an exhibition of over spending money in the society. During the scene a series of post card paintings are displayed in front of the camera and the same paintings are projected on the screens. The paintings on the post card display an abstract meaning of the narration of the story spoken by

Amit. When Amit completes his story both the actors sits on the chair. At this point half of the actor's faces are projected on the projection screens. Amit occupies the chair and Julia get off from the chair and replies to Amit.

Julia narrates the socio, political and cultural changes that take place in her country. On the other side Amit displays his own wedding card, which is magnified on the screen. When Julia completes her story both the actors' moves towards down right and down left. When they reach to their respective positions a straight line appears on the screen. When Julia and Amit moves towards up center the straight lines on the screen also moves along with the actors.

A painter sits in the audience place to fallow whole play and paints on the glass arranged on a table specially made for painting and sketching. A camera is placed under the transparent glass and the camera captured artist's drawing. The camera is connected to the projector and the painting/ drawing drawn by the artist is projected on the screen. The live footage of camera is manipulated and projected on the screen.

In the next scene, both the actors stand and face each other at the up center of the stage. They take off their cloths slowly and wear a new costume. Here the director symbolically represents that their lives are exchanged and their bodies are placed at unknown cultures. While actors are exchanging themselves screens are painted with colors through projection. Here both the actors symbolically exchanged their places - Julia is in India and Amit is in Switzerland.

The paintings drawn on the glass projected on the screens to replicate multiple images in the audience. The abstract lines are drawn on the transparent glass and the small size objects are displayed on the glass like red colored skirt, ear rings, a pass port size of Julia which all are placed on the glass and is automatically projected on the screen. Julia comes out of stage and

enters in to audience to throws a jacket to Amit and asks him to wear it. Then Julia comes to acting area where camera is placed under the transparent glass. She wants to show the Geneva Lake to Amit and lit a matchstick on the transparent glass that is projected on the screen. Different flowers and grass displayed on the screen to create the forest. Following white flower is added to indicate the atmosphere of Switzerland. The live drawing continues till the end of the play, which depicts experience of the both actors Amit and Julia when they are in different places. These drawings are drawn in abstract form with different lines on the transparent glass.

Plate 9: Mediated images from the Strange Lines.

Image Number:	Mediated Images Creates by the Actors	Mediated Images created by painter/Actor	Mediated Image
Image 1	Eye position of Helmet is covered by Amit		

Image2	Hand Mudra of Amit		
Image3	Ear of Julia		
Image4	Mouth and lip Movement.		

Image5	Amit's half face (full face)		
Image6	Hiding Face		
Image7	Post card		
Image8	Painting		

Image9	Half of the face of Julia and Amit		
Image9	Full face of Amit, Wedding Card		
Image10		Two Lines from two different corners	

Image11		Landscape of colors Blue, Green, Pink.	
Image12		Objects: Red Skirt,ear ring,Photo piece of Miss India,Julia's childhood Photo	
Image13		Forest	

Image14		Sketch of abstract Images	
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1. Liveness in the Performances:

1.1. Liveness in the performance of Barrister Parvateesham:

Peggy Phelan defines the performance: “Performance’s only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so, it becomes something other than performance” (Phelan 146). In the play “Barrister Parvateesham” the recorded and mediated images are used almost in every scene to represent the fictional spaces and to create the ambience and environment of the play. These images are remains same for the every performance. Till now the play, “Barrister Parvateesham” is performed up to sixteen performances. In each performance the visual images of the performance remains same, but the digital and mediated images are adjusted and resized in relation to the performance space and audience. In the first public performance, the “Picture House scene” the digital rain is projected on projection frames only. The ambience of the digital rain is suppressed when the images are projected on the projection screens. When this performance is performed again at Ahmedabad, the digital rain is projected on the proscenium arch. These changes in the projection area brought

perfect ambience and environment of scene. In the “Cooking scene”, a sound sensor and visual patterns are added to the choreographed dance. In the “Cooking scene” the learning of Indian dishes is communicated with choreographed dance and song. The sensor in the computer captures the sound and converts it into some abstract visual patterns. This is added in the National theatre festival at New Delhi. In the village scene, when Parvateesham is kept in jail, the jail bars are established with the image of prison bars. The changes are added and edited according to the performance spaces and for the better aesthetic sense. The constant changes in digital and mediated images taken place in the each and every performance of “Barrister Parvateesham”. The mediated and digital images defines the experiencing the performance which is not recorded and reproducible. The digital and mediated images are used in relation with the performance which is happening at that place and time. The sensorial experience of audience is changing from performance to performance and audience to audience. A new experience of performance is always received by the audience in different performing spaces. Thus, the liveness is observed in the recorded images of the performance of Barrister Parvateesham.

1.2. Liveness in the performance of Strange Lines:

The mediated images in the performance “Strange Lines” are the results of live actions and they are happened at that moment. These images are generated and operated from the two various places in the performance space. One place is where the actors enact and the actors itself selects their images. In some scenes, they presents the objects, paintings in front of the camera and are mediatized, projected on projection screens. The body parts are exhibited in front of camera and which are reproduced and magnified on the projections screens. The second place is arranged in the middle of the audience space where a visual artist draws spaces and colors for the

performance. The images in the performance are drawn for the performance and the live actions of the actors are mediatized and projected on big white screen. These images are not recorded and reproduced but generated with the actors. Here the Peggy Phelon's argument is tested and move forwards to provide the new definition for Liveness. In the case of Strage Lines, the mediated images are always live, and it enhances the actors movements. Thus, the live actions of the actors are projected to create liveness.

Conclusion:

This chapter has significantly focused on usage of digital images in the selected performances. The chapter has also been offered the examination of liveness in these performances. The chapter has been organized in two major areas: usage of digital images; and liveness of these images in the selected performances. The usage of digital images have been investigated in the two performances of the two productions. Along with this investigation, liveness has been examined in these performances.

Chapter Five: Conclusion

The technological developments in the world have influenced every spectrum of the field of Indian Theatre. The results of technology are reached to common man. Lot of information on any subject is in reachable to most of the humans. The availability of in the information have brought the awareness and understanding on various disciplines. The digital technology is one of the discipline which is growing rapidly now a days. The use of digital technology is increased and became affordable to everyone. Most of the urban people are very familiar to the digital technology and video usage. The use of video and digital images in theatre is increased due to the development of technology and its availability. This technology is not only user friendly, but also less expensive when compare to cost of set materials. The digital media is not only changed the way of practicing theatre, but it also open the doors for new forms and new thoughts. The incorporation of Digital images and video in to Theatre has enhanced the visual grandeur of scenography. The usage of video images and digital images in Theatre is probably a recent phenomenon in Indian theatre. The use of mediated images is started in India approximately 1980's onwards. The economic liberalization has brought new changes in India. From 1990 onwards computers, and internet communications are accessible in the public domain. The technology in the computer science have drastically developed within a lap of few years. There is an ambiguity about the incorporation of video images and its use in Theatre performances. In the initial days, the video images were projected on the cyclorama; the projected images usually used to represent the interior or exterior of fictional space, and to communicate the conceptual ideas of a director. In urban India, many people have got opportunity to use video cameras and

editing equipment for the affordable cost. This opportunity have made easy for the Theatre practitioners to use video in the Theatre performances. This may be one of the reason to increase the usage of mediated images in Theatre productions in Indian theatre practice. The Theatre festivals in India have given an opportunity to witness the international theatre practice. Indian theatre practitioners are also influenced by the exposure on western practices, approaches and methodologies. This exposure of western theatre have possibly influenced the Indian people to mimic the designs. This may be another reason for theatre practitioner of India to use mediated images. Finally, the inclusion of mediated images in Theatre performances have changed the way of practicing of Theatre in India. The present study was to analyses such a mediated images in two productions. For this, the thesis examined two theatre performances, “Barrister Parvateesham” and “Strange lines” in the context of mediated images and liveness.

I have organized this thesis in five chapters. The first chapter is the introduction to the study. In this chapter, I have examined the liveness in the performances, and presented the perspective of digital performances. In the second chapter, I have offered the production process of “Barrister Parvateesham”. In the second chapter, I have laid out the production process of “Strange lines”. The fourth chapter have been planned to present the examination of the usage of digital images, and presents the evidence of liveness in these two play performances.

To understand the usage of mediated images, I have studied the production process of the selected production. I have presented the production process form text to performance. As part of my examination, I have understood the role of various departments in the production process of these performances. The study also planned to focus on the design process in the context of mediated images in theatre. As performing with mediated images is not similar in traditional theatre, I have carefully assessed the actors role in these productions. Most of the scripts in

Indian theatre is not written for these kind of hybrid performances. As these two productions are adapted from two novels, the adaptation process is considered to examine for this study. Finally, I have investigated the usage of digital theatre, and examined the liveness in these two productions.

I have noticed the role of mediated images served various roles in these two production. The usage of mediated images in the plays Barrister Parvateesham and Strange lines were distinct in nature. In the play Barrister Parvateesham, the mediated images were collected from various sources and specially designed by graphic designer. These images were mapped according to the set and performance space. In the performance of “Strange Lines”, the live actions were projected during the show. These mediated images were captured during the show and projected on real time. These images were manipulated according to the director’s interpretation on the text. Thus, the examination found the variation of usage of mediated mages in these two productions.

In case of Barrister Parvateesham, the mediated images served three major purposes: to create fictional Spaces; to create Ambience, environment and mood of the scene; and to communicate the director’s interpretation over the text. The mediated images in the Barrister Parvateesham represent the fictional spaces of the text. For example, in the train journey of the Parvateesham was completely created with the combination of actors and mediated images. The train was created through graphics images, and it was projected on the transparent and solid surfaces of set which provided a depth in the mediated images. The actor’s activity in the performance given the complete meaning to the fictional space. The director’s conceptual idea of a particular scene observed in the Upanayanam scene where Parvateesham performing the rituals. In that particular scene while Parvatesham takes entry, moving image of a traditional oil lamp is projected on the

actor (Shahjahan) body which depicts about the orthodox customs and rituals of his community and society. The ambiance and environment of spaces were suggested through mediated images in the scenes such as Thomas cook scene where the route map was projected on the screens, in the letter scene image of sea, images of flying birds and ship were projected, moving images of rain in picture house, prison bars of jail in freedom fighting movement sequence are projected. In conventional theatre practice, the fictional spaces were created through the set design which were made by the various set materials. In the traditional folk and classical performances the fictional space were created by the actor through his gesture and speech. In the performances of mediated images, most of the fictional spaces were created by using mediated images. This is one of the major finding this study. The evidence suggested to analyze the importance of mediated images in creating fictional spaces. This evidence also suggested that the usage of mediated images reduces the production cost.

It was obvious that mediated images which were generated by the computers had a flexibility of creating more fictional spaces in the performance of Barrister Parvateesham. It was also suggested that the graphic images could represent the fictional spaces of performance more effectively. These spaces were more agile, flexible and could enhance the imagination of designer or director's vision. It was also conveyed conceptual ideas of director and creates deep and inner meaning of the text. For example, in the scene of "Paregion Hair cutting Saloon", the fictional space was established by projecting the mediated images of scissors and water spray on projection frames. In the dining table scene the fictional space was under stood by the projecting an image of banquet hall and the actors sits on stage and enact as they are having their dinner. The "Thomas cook company" was established by projecting the logo of the company on projection screens. Here the fictional space is suggested to the audience through the iconic image

of the “Thomas cook company”. In “London Arrival” scene the city of London is created by series of mediated images of popular destinations of London, monuments in London and the streets of London are projected in a collage form. These images are also suggests the local of the place. In “searching house” scene the fictional spaces are the houses in a street. These houses are projected on elastic frames and when Parvateesham knock the doors the character inside the house enters through the doors. The projected images establish the different kinds of houses in the Edinburgh city. The exterior space was established in the “Party scene”. A depth in a projection image can be observed when the clipping of Chaplin movie is projected on projection screens. In the village scene when Parvateesham was kept in the Jail, the Jail was established only by projecting the patterns of the prison bars. These mediated images were designed by graphic designer. These images had given more details of the locations. The spectators’ imagination were engaged effectively with these images. While most of the fictional spaces were created with mediated images in Barrister Parvateesham, very few fictional spaces were created in “Strange Lines”.

Apart from the usage of mediated images to create fictional spaces, mediated images were very effectively communicated the ambience and environment of the scenes in the both theatre performances: “Barrister Parvateesham” and “Strange Lines”. For example, in “Upanayanam” in Barrister Parvateesham, the ambience of sacred rituals were evolved around the mediatized image of oil lamp. Few of other examples in Barrister Parvateesham were creation of ambiances in the Colombo scene, Picture House scene, and war scene. In the picture House scene, when Parvateesham and his girlfriend first time meet the rain is created through the mediated images where the both the actors come in to contact with the rain and the whole mood is evolved around the rain. In the play strange the ambience and atmosphere of Switzerland is created through the

mediated images. All these facts proved the usage of mediated images to create ambiances and environments of locales.

The mediated images also given opportunity for directors to express their interpretation. The mediated images which expanded the director's vision and had the ability to express the interpretation of the text. For communicating the conceptual ideas to audiences, the mediated images were served as vehicles for the director. The mediated images in the Theatre performances could be useful to portray the imaginative thoughts and spaces and also it gives the possibilities to illustrate the ideas of the writer. These mediated images were not only the alternative solution to represent the fictional spaces, but also creates the fluid spaces. These spaces had the ability to transform in to other new spaces. It also offered the multiple choices for the director and designer to make the space, mood, ambience and atmosphere of the scene. The mediated images could bring out the complexity of the text and communicates to the audience more interestingly. The mediated images were good for the theatre performance in terms of its flexibility to use. It will cut down the cost of the material, and man power drastically. Most importantly it offered new possibilities and attracts the audience eye. The usage of images in the Theatre performances had tendency to follow the structure of film making. Sometimes it could distract the visual flow of the play. If the projection space and the acting spaces were not same, it was possible to distract the visual flow of the performance. The distraction might lead misinterpretation of the text. This could miss lead to unwanted meaning. Thus, it was necessary to take care during the projections to express the interpretation of the directors.

To interpret the text, the director also needed to understand the function of the projection software. The technology of the software and equipment was constantly updating day by day, and new technologies were emerging. The director had to upgrade his skills and abilities

according to developments in technology. Along with the director, the actors also needed to understand the nature of the projection software. The role of the actor in these kinds of performances was not only to portray the character, but also to understand the technology which was used in the performances. It helped the actors to coordinate and collaborate with the projection images. Along with directors and actors, the technicians also needed to understand the usage of the projection software. The visualization of the performance was to be achieved with collaboration of the technicians and the availability of resources. The technicians also played crucial important role in this performance. The video designer had to understand the conceptual ideas on the play and to understand the form of performance. He had to work under the available financial resources. In the play “Barrister Parvateesham”, the designed visual imagery was used to represent the fictional spaces and also used to create the ambiance and mood for the scene. These images not only brought the spaces but also helped to evolve a form for this play. In the other play, “Strange Lines” the recorded and founded imagery was consciously avoided to create “liveness” with in the form. The actions of actors were projected and mediatized which could bring and the challenge the idea of “liveness”. It also erased the boundaries between visual art and performing arts. It given opportunity for the practitioners to merge these arts one space and create a new vocabulary for the performance.

As part of the mediated images, the virtual actors were used in many performances. In case of Barrister Parvateesham, the virtual actor is not used. In case of “Strange Lines”, the virtual actor played significant role in this performance. For example, actor’s actions were emphasized through the mediated images. The actor’s body was presented as a landscape for the play. The body parts of the live actors were projected through mediated images in real-time. The virtual actor or “Double Body” was generated by capturing the live event on stage. In the play “Strange

Lines”, the camera was fixed on stage and the actors shoot their body parts which they want to project on screen. Thus, it was observed the virtual actor was also part of the theatrical performances.

In case of these performances, the attention of spectator was more on the mediated images. The attention of the spectator always went to the screen where the virtual performer exists. It attracts because the proportion of the image is larger than the real actor. The color of the image can be seen in multi-color. The video designer can manipulate these bodies according to their purpose of the play. In this situation, the virtual performers never substituted the real performer. Because, the actors’ sole was not connected to the virtual image. The control over the virtual performer was manipulated by the some other person. It was obvious that the sensorial experience was really matters to replace the real performer. Even the virtual actor was not able to replace the live actor, these mediated of virtual bodies just not only expressed the meaning of the scene, but it also communicated the inner meaning of the text. It created multiple layers of the scene. The complexity of the scene some time expressed through acting and speech. The complexity of the scene was translated in to the visual language.

It was noticed that the virtual images polarize the spectator’s attention. It provided the choices to re-imagine the theatre practice. The train journey in the “Barrister Parvateesham” played a significant role to grab the spectator’s attention. Because of the combination of video and the live performer, the spectators’ engaged with double imagination. In the “Picture House”, the digital rain attracted the spectator’s eye. In the both the examples, the actors enacted in virtually created environment. The borders between physical and virtual spaces merged with each other in the performance and in the spectators’ imagination. When compared to Barrister Parvateesham, “Strange Lines” used less fictional spaces. In “Strange lines”, the actors’ bodies were projected

as landscape for the play. The mediated images of actors were manipulated with multiplied image of live actor, and changed the texture and color of the image of live actor. All these manipulation of the images were probably part of director's interpretation of the text.

There was interaction between mediated images and the live actor in both the performance. This interaction was observed several times in these performances. In "Barrister Parvateesham", the actors travelled in a virtual train. In the scene of "searching house", the actors took entry from the virtually created doors. In the "strange Lines", the actor Julia adjust her pass port size of photograph on the screen. She literally adjusts the photo on the screen with her hands. These evidences suggested the communication between actors and mediated images.

Mediated images also used to create suggestive architecture in the performance space. As discussed earlier, the mediated images were a solution to create the fictional spaces. The performers was exist within the virtual spaces which were created by the computer graphics. It also brought the fluidity in the performance. These mediated images brought the new possibilities and encouraged the imagining the way of practice in new dimention. It also pushed the new way of writing the script in theatre. Earlier days, the writer used to give the stage directions in the dramatic text. These stage directions and instructions influenced the director. It was also difficult for the director to come out of that influence and imagination of writer. The mediated images were offered the new spaces for the performance. With the use of neutral set design, the mediated images offered the multiple fictional spaces without changing and recreating the set. This evidences suggested to think the creation of architectural spaces using mediated images.

The usage of mediated images suggested best design for travelling troupes. The mediated images offered to minimize the set material. It required only projection surface and good quality projectors. The mediated images made the performance flexible and transportable. The conventional set design requires sufficient wing space and back space on the performance space. Thus, usage of mediated images allowed to communicate large set of material using projection screen.

It was observed that digital images were used in Indian Theatre performances. In the initial days, the usages of these images were probably not certain in their function. The mediated were projected on the cyclorama. The actor acting space and the space for projections were suggestively not merged physically. The connection between these two spaces were probably not established and not understood. In the “Barrister Parvateesham”, play these spaces were brought together and created a hybrid (both virtual and real) space for the performance.

Even some of the mediated images were recorded, the liveness was identified in the performance of “Barrister Parvateesham”. Whereas in the performance “Strange Lines”, the mediated images were the byproducts of the live actions.

Thus, this thesis explored and illustrated the possibilities of inclusion of video, projected and mediated images in the Theatre performances. It provided various choices of the function and usage of the mediated images in the performance. The thesis was tried to explain how the video and mediate images could bring a new visual language of Theatre performance.

The whole notion of thinking the liveness is a property of old conventional way of theatre making is an issue, and it is not logical. Irrespective of technology being used, the issue of liveness will be remain alive in theatre. Otherwise, it will become reproducible thing like

television or film media. As long as Theatre is thought through in terms of performance, the technology is always live. Though digital images are recorded and reproducible, the impact mediated images in the performance are not reproducible. Liveness consists on completely in connection with the live performance that is happening at that particular time and space. In the same way, the performance situations are changing from show to show also the relationship between the performers, space, mediated images and audience is also changing. So, every time, it is giving new kind of experience and effect to the audience. As far as liveness concern, though the images are technologically reproducible, the dramatic movement which includes these digital and mediated images is not reproducible. In the “Strange Lines” the mediated images is also produced by the live event. The impact of the liveness is always experienced by the audience. The mediatized images in the performance “Strange Lines” is not recorded and reproduced images, but it is live images which are produced along with the performer. The digital and mediated images can be used as a complementary or substitutes to the conventional way of theatre making, and also digital images can be seen also way of re-imagining and rethinking the Theatre through the digital technology.

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APPENDIX-1 FIGURES. LIVENESS IN BARRISTER PARVATEESHAM



FIGURE 1: As a light and image-Flaming oil lamp by projection

Scene: Parvateesham at Upanayana (a traditional rites of passage)

Play: Barrister Parvateesham

Director: Mr. Siva Prasad Tumu



FIGURE 2: Relaxing at saloon shop-a blend of light and projection

Scene: Parvateesham at Paregion Hair Cutting Salon shop in Chennapatnam

Play: Barrister Parvateesham

Director: Mr. Siva Prasad Tumu



FIGURE 2 (a): Saloon service is costly at Chennapatnam

Scene: Parvateesham on steamer from Colombo

Play: Barrister Parvateesham



FIGURE 3 : Sendoff-an emotional break from the parents

Scene: Parvateesham on steamer from Colombo

Play: Barrister Parvateesham

Director: Mr. Siva Prasad Tumu



FIGURE 4: Finding a way to go to England-Thomas cook is the way

Scene: Parvateesham is buying tickets for London

Play: Barrister Parvateesham

Director: Mr. Siva Prasad Tumu



FIGURE 5: Dinner time- Eating Veg food among non-vegetarians.

Scene: Parvateesham at ship ordering vegetarian food

Play: Barrister Parvateesham

Director: Mr. Siva Prasad Tumu



FIGURE 6: Stop the train- it is urgent to go for nature call.

Scene: Parvateesham on train for first time in his life

Play: Barrister Parvateesham

Director: Mr. Siva Prasad Tumu



FIGURE 7: Buying a ticket for Chennai

Scene: Parvateesham at Railway counter

Play: Barrister Parvateesham

Director: Mr. Siva Prasad Tumu



FIGURE 8: Getting ready to study Barrister at London

Scene: Parvateesham Getting ready with the necessary material to London.

Play: Barrister Parvateesham

Director: Mr. Siva Prasad Tumu



FIGURE 9: Ready to go and study Barrister at England

Scene: Parvateesham ready to leave home

Play: Barrister Parvateesham

Director: Mr. Siva Prasad Tumu



FIGURE 10: Money is everything- writing a letter to parents for money

Scene: Parvateesham on steamer from Colombo to England

Play: Barrister Parvateesham

Director: Mr. Siva Prasad Tumu

BARRISTER PARVATEESHAM IN TELUGU



FIGURE 11: Parvetessham going to railway station to catch a train for Chennapatnam

Scene: Railway station scene

Play: Barrister Parvateesham

Director: Mr. Siva Prasad Tumu



FIGURE 11(a): Parvetessham collecting all necessary things for London

Scene: Railway station scene

Play: Barrister Parvateesham

Director: Mr. Siva Prasad Tumu



FIGURE 12: A pose after performance in Kalabharati Auditorium, Vishakhapatnam.

Play: Barrister Parvateesham

Director: Mr. Siva Prasad Tumu



FIGURE 13: Going for Charlie Chaplin picture

Scene: Picture House scene

Play: Barrister Parvateesham

Director: Mr. Siva Prasad Tumu



FIGURE 14: Parvetessham learning English manners from Raju

Scene: Party scene

Play: Barrister Parvateesham

Director: Mr. Siva Prasad Tumu

APPENDEX-2: BARRISTER PARVATEESHAM – PRESS REVIEWS

Memory and Myth Come Alive on Stage

BY INVITATION | FEISAL ALKAZI



Every edition of 'Bharangum' throws up a few gems. The theatre festival of the National School of Drama (NSD) showcases the works of the most creative theatre artists in India and around the world. In its latest edition, there are many breathtaking productions to watch, like *Barrister Parvateesham*. This play is a refreshing new note in Hindi theatre and part of a search for new stories to tell. This production is based on a famous Telugu novel with the same title set in pre-Independence India.

Creating a whimsical and almost naïve visual vocabulary, Shiva Prasad Tuma, the director and NSD alumnus, presents a well-realised production. Shahjahan, the lead actor in the play, gives us a masterful rendering of the titular role with not a single wrong note in 90-minute long play on stage. A trained NSD actor, he could make a tremendous mark if he gets opportunity to work with talented directors. Perhaps over the next few years, he will emerge to possess the calibre of Irfan Khan, Naseerudin Shah and Pankaj Kapur.

The story of the play revolves around a man Parvateesham who goes to England to study law. The dramatised production depicts the his experiences and what happens on his way to that country.

A young man from a small town in Andhra Pradesh, Parvateesham's journey to England makes up half the play, with many delightful comic moments capturing his native wisdom in encountering an alien and westernised world, yet always attracting the right friends and support due to his alluring innocence.



A still from *Barrister Parvateesham*

But his visit to Edinborough (now Edinburgh) changes the tone of the play and a moving love story begins. An Irish girl comes to the scene, with delightful moments of intimacy experienced while watching a Charlie Chaplin movie, in the rain and against a very pastoral British landscape. Each event is mounted against or behind fast moving video graphics, excellently coordinated with an eloquent sound track and effects, that never slip into sentimentality.

By the time he returns to India, Gandhi's movement was in full swing and our hero leads a well-realised montage of the burning of foreign cloth. Much of this story is obviously autobiographical, and the play is based on the life of Makkapati Narasimha Sastry, who died in the year 1973.

The plot by itself is simple, anecdotal, not suffused with great drama, loss or patriotism. Where the production scores is in its 'form', the way it is mounted keeping the period alive in costume and design, and yet bringing a contemporary feel through its humorous 'take' on the period.

In a different vein, the Madhya Pradesh Drama Department's production *Arinyagatha* attempts to encapsulate, once again with comedy and whimsy, the world of three different tribal groups. This play based on oral legends of the tribals and their close proximity with nature, people, animals (and snake!) given equal weight is the overarching theme. A well-researched and mounted, this production is an attempt to bring the tribal worldview before an urban audience.

Two varied experiences by accomplished theatre directors, looking beyond the confines of the well-made scripts (and there are very few of them around today!) and not relying on adapting plays from abroad. Instead they have chosen to relook at their own roots in memory and myth.

feisal.alkazi@rediffmail.com

Review1: A review by Feisal Alkazi on Barrister Parvateesham

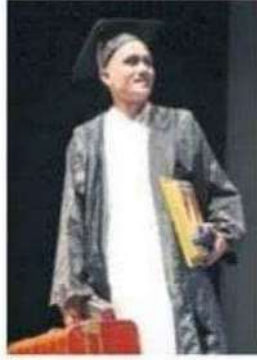
Performance Venue: L.T.G Auditorium, New Delh

Date: 10-07-2019

నాటకంగా 'బారిష్టర్ పార్వతీశం'

టీవీ ముందు కూర్చోని ఆ చెత్తా చెదారాన్ని చూస్తూ ఎన్ని రోజులు ఇట్లా జీవితాన్ని నిస్సారం చేసుకుంటారు? బద్దకాన్ని బద్దలుకొట్టి ఇల్లు దాటండి. మొక్కపాటి సరసింహాశాస్త్రి రాసిన 'బారిష్టర్ పార్వతీశం' నవలని శివ కుమార్ అనే యువ దర్శకుడు ఈమధ్య నాటకంగా మలచి ఇప్పటికే పది ప్రదర్శనలు ఘర్షి చేశాడు. ఎక్కడెక్కడ ప్రదర్శిస్తున్నాడో ఎంక్వరీ చేసి మరీ వెళ్ళండి. ఇంత మంచి నాటకాన్ని రికమండ్ చేసిన నాకు మీరు జీవితాంతం కృతజ్ఞులై ఘంటారని ప్రామిసరీ నోటు మీద సంతకం చేసి మరీ చెప్తా!

వాస్తవానికి మొక్కపాటి గారి నవల ఆరువందల పేజీల పైచెలుకే వుంటుంది. ఆ నవల సారాన్ని మొత్తం గంటన్నర నిడివిలోకి కుదించి మరీ ఈ నాటకం తయారు చేశాడు శివ కుమార్. ఈ శివ హైదరాబాద్ సెంట్రల్ యూనివర్సిటీలోనే డియేటర్ ఆర్ట్ చదువుకున్నాడు. ఆ తర్వాత ఢిల్లీలో నేషనల్ స్కూల్ ఆఫ్ డ్రామాలో ఇంకో మూడేళ్ళ కోర్సు చేశాడు. ప్రస్తుతం రాజస్థాన్ యూనివర్సిటీలో నాటక అధ్యాపకుడిగా పని చేస్తున్నాడు. మన తెలుగువాళ్ళం ఈమధ్య ఎంతో



ఎదిగిపోయామని, నాటకాలూ, కళలూ, సాహిత్యంలాంటి పనికిమాలిన విషయాలని పాతాళానికి తోక్కిన; జబర్దస్త్, క్లెరిపోర్ట్, కోటి దీపోళ్ళవ వెలుగుల్లో షనీతం అయిపోతున్నామని తెలుసుకొని ఇలాంటి నాటకం తెలుగులో వేయకూడదని డిసైడ్ అయిపోయాడు. అందుకే నాటకాన్ని హిందీలో తయారు చేసి ఢిల్లీలో ప్రదర్శించి అందరూ అవాక్కయ్యేలా చేశాడు. అనుకోకుండా ఆ నాటకం చూసిన యార్లగడ్డ లక్ష్మీప్రసాద్ గారు పంచె పైకెక్కి, బాబ్బాబూ.. నీకు షుభ్యముంటుంది, ఈ నాటకాన్ని తెలుగులో కూడా తయారు చేయి అంటూ శివ జేబులో ఒక లక్షపెట్టి విశాఖపట్టణంలో ప్రదర్శనకి బుక్ చేసేశారు. అట్లా బారిష్టర్ పార్వతీశం రెండు భాషల్లో రెండు జ్ఞానాలతో దేశాన్ని దున్నేయబోతుంది.

పందేళ్ళక్రితం గోదావరి జిల్లాలో ఒక సనాతన బ్రాహ్మణ కుటుంబంలో ఉట్టిన పార్వతీశం బారిష్టర్ చదువుదామని ఇంట్లో మాటమాత్రం చెప్పకుండా ట్రంకుపెట్టి సర్దుకొని ఇంగ్లండ్ కి ప్రయాణమౌతాడు. మన వాడు శాకాహారి. వచ్చిరాని ఇంగ్లీషు. ఇంటి మీద బెంగ. సూటు వేసుకోవటం, షేక్ హాండ్ ఇవ్వటం, అక్కడి మర్యాదలూ గట్టా ఏమీ తెలియనివాడు. అలాంటి పార్వతీశం ఎలాంటి ఇబ్బందులు పడుతూ అక్కడ గడిపాడో, ఎలాంటి అనుభవాలను కూడగట్టుకున్నాడో ఈ నాటకం ఇతివృత్తం. ఇక్కడ ప్రధాన షైన విషయం... ఇతివృత్తం కాదు. మన పెద్దాయన చెప్పినట్టు అది కుక్క పిల్లనా, అగ్గిపిల్లనా, నబ్బుబిళ్లనా అనేది కాదు అసలు విషయం. ఆ ఇతివృత్తాన్ని ఎంతలా దృశ్యబంధం చేసి ప్రేక్షకులకి ఒక కొత్త అనుభూతిని ఇవ్వ గలిగాం అన్నదే అసలు సిసలైన సవాలు. ఈ నాటకం ద్వారా శివప్రసాద్ అదే చేశాడు. నలుగురు నటులు రంగస్థలం మీద అటూ ఇటూ నుంచొని వారి వారి సంభాషణల్ని వల్లెవేసే తెలుగునాటకాలకి భిన్నంగా ఈ నాటకంలో ఒక కొత్త ప్రదర్శనా పద్ధతి ప్రేక్షకుల్ని ఇట్టే కట్టి పడేస్తుంది. నాటకంలో సన్నివేశం మారిన ప్రతిసారీ ప్రేక్షకులు సంభ్రమాశ్చర్యాలకు లోనవుతారు. పార్వతీశంతో పాటు మనం కూడా తొలిసారి రైలుబండి ఎక్కిన అనుభూతిని పొందుతాం. ఇన్నాళ్లకి ఒక తెలుగు నాటకం దేశ వ్యాప్తంగా ఇంతటి గుర్తింపుకి నోచుకోవటం చెప్పలేని ఆనందాన్నిస్తుంది.

■ పెద్ది రామారావు

Review 2: A review by Feisal Alkazi on Barrister Parvateesham

Performance Venue: Tummalapalli kalakshetram, Vijayawada

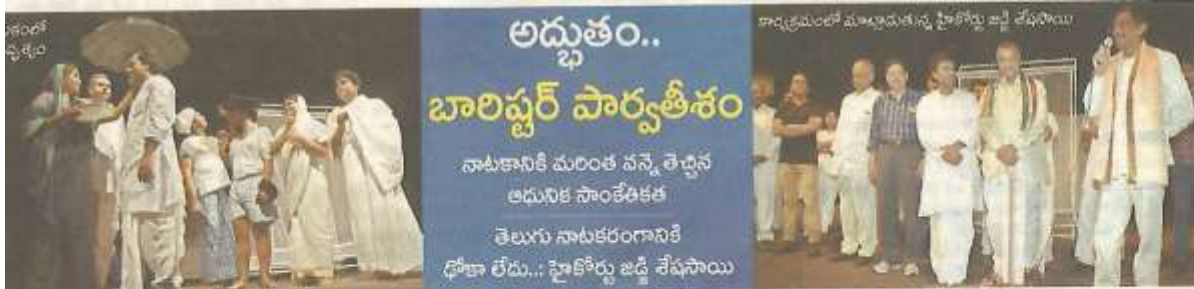
Date:19-11-2018



Review 3: A review by Andhra Jyothi, News Paper

Performance Venue: Kalabharati, Vishakhapatnam

Date: 22-08-2019



కావపట్నం, ఆగస్టు 23 (ఆంధ్రప్రదేశ్): ఓబోళ్ళుడుకో నోట్లో ఆమక చదవాలి అంతటా వెళ్ళడం... కురుక్షేత్ర సంగ్రామంలో ఎవరిగానే మంటలు వెలిగేదమం వంటి ప్రేమలను సురదీ నాటకంలో చూసి ఉంటాం. స్త్రీ శ్రమపైతే... మార్గిగా అడుగున సాంకేతిక జ్ఞానంతో డిజిటల్ తెరల సహాయంతో స్టేజీ కదిలే లైటు రావడం, వర్షం కురవడం, వర్ష వర్షే భుక్తాలు 'బారిష్టర్ పార్వతీశం' లకు ప్రేక్షకులను హత్తుకునేలా చేసింది. ఇంకా మూడు తరహా నటన, పాత్రలు ఒకటిలో మూడుగా వేషధారణలు కావడం, నర్తనాత్మకత, తగ్గట్టుగా బ్యాక్ గ్రౌండ్ డ్రస్సు... అందుకు అద్దిన సంగీతం, నేపథ్యం అందమైనది. టిలీకా మెయిగులు డిజైన్ పాత్రధారుల నా శోభన వెలసే ఈ నాటకానికి మరింత వచ్చింది. మద్దిలపాలెంలోని కళాభారతిలో ఎకవారం సాయంత్రం డిజిటీ రెండిన మీగున తియటర్ గ్రూపు అధ్యక్షులలో గంట 5 నిమిషాల్లో సాగిన 'బారిష్టర్ పార్వతీశం' నాటకం (రెండు పోలు) ప్రేక్షకులను మంత్రముగ్ధులు చేసింది.

ఇది నాటకం..

మొగలూరులో వున్న వేమూరి పార్వతీశం సమయం సన్నివేశంలో పండితుల వేదముల పురాణల వదులు నాటకం మొదలవుతోంది. ప్రదర్శనలకు చెప్పుకుంటూ బారిష్టర్ చదివే

దుకు పార్వతీశం అందరి బయటాడే వెళ్ళడం, అందుకోసం ముందుగా చెన్నై వెళ్ళడానికి లైలులో, తరువాత కొలంబోకు ఓ స్టీమర్ పై... అనంతరం మార్చల్ మీదుగా మరో స్టీమర్ పై అందరి వేరువేరు సన్నివేశాలు చూపబడటం అమితంగా ఆకట్టుకున్నాయి. డిజిటల్ తెరల సాయంతో లైలు వర్షం జగదం, అందులోకి ఎళ్ళడం, అలాగే స్టీమర్ సన్నివేశం, అందరిలో చార్లెస్టాన్ నీటిమామ పార్వతీశం వెళ్ళే చూసిన సన్నివేశాలను ప్రేక్షకులు భరతావధునులలో పార్వం వ్యక్తం చేశారు. అందరిలో అంటికోసం వెతుకుతూ, ఇంటి యజమానులతో కూతురితో హాస్య సన్నివేశాలు, తండ్రి నుండి ఉత్తరం వచ్చే సమయంలో బాధాభర సన్నివేశాలు, ప్రేయూరా తీతో శృంగార సన్నివేశాలలో పార్వతీశం పాత్ర పోషించిన శివప్రసాద్ తన ప్రతిభను నాటకమే న్నారు. రెండో ప్రదర్శన యొక్క సమయంలో అందరిలో వారు ఎదుర్కొన్న ఇబ్బందులను డిజిటల్ ఎఫెక్ట్స్ తో చిత్రించారు. శృంగార సన్నివేశాల అవంతరం కూడా భారతీయ సంస్కృతి సంత్రుదాయాలను గొప్పగా ప్రేయూరా తీతో పార్వతీశం తెలియజేసిన సీన్ అందరినీ అలరించింది. ప్రథమ శ్రేణిలో బారిష్టర్ పాత్రను పార్వతీశం సజ్జా వుత్తుకుని సాంకేతికత తిరిగి వర్ణన ఇచ్చి పరిస్థితులను చూపిచేసింది. బారిష్టర్ కొలుపుకు వెళ్ళడం కావడంతో పాల్గొని, లైలుపాల్గొని సన్నివేశాలు కేవలం చివరి వది నిమిషాల్లో అయినా అందరిలో చేకవ్వని రంగ

భేలా ఉన్నాయి

చీరే పాత్రధారులు, డిజిటల్ సాంకేతికత

కథానాయకుడు పార్వతీశం పాత్రను పోషించిన శివప్రసాద్ నాటకం చివరి ఉన్న గంటన్నర పాటు కూడా వేదికపై నిరంతరంగా నటించారు. అతని తండ్రిగా డి.సురేష్, ప్రేయూరా తీగా పాషిన్ బాడీయా, ఇతర పాత్రల్లో సునీల్ గోవింద్, అషా, సన్నా కృష్ణ రిలీఫ్, రామ్మోహన్, అశా, రవి అది నాడే నటించారు. మొత్తం చీరేయో డిజైనింగు విరోజ్ బాన్ చేపట్టారు. లైటింగ్ డిజైన్ వెంకట సరేష్ ఎంతో అమనోగళం తీర్చిదిద్దారు. బ్యాక్ గ్రౌండ్ మ్యూజిక్ ను ప్రవీణ్ మోహన్ అందించగా, లోహితీ వ్యాస్ అపరీట్ చేశారు. మేకప్ బాధ్యతను భరణి చేపట్టారు. హిందీ నాటకంలో కథానాయకుడి పాత్ర పోషించిన పాషిన్ హాస్యం ఈ నాటకాన్ని పరమేషించారు.

బాషను మరస్త్ర జాతినీ మర్చిపోయినట్లే..

-పైకొక్కరి న్యాయమూర్తి శేషసాయి
మాట్లాడుతూ, సంస్కృతిని మరచిపోతే జాతని మరచి పోయినట్లేనని పైకొక్కరి న్యాయమూర్తి ఇన్స్ కేమసాయి అన్నారు. లైలులో అకాడమీ వ్యవస్థాపక అధ్యక్షుడు కమలామూర్తి అధ్యక్షులలో జరిగిన కార్యక్రమానికి ముఖ్యఅతిథిగా విచ్చేసిన ఆయన మొదటి అంశ అనంతరం వేదికపై మాట్లాడారు. మొగలూరు నుండి మార్చల్ మీదుగా అందరి వెళ్ళిన పార్వతీశం మొదటిపాటిగా తమ దీమవరానికి చెందిన యువకుడిని

కలుసుకున్న సన్నివేశంలో తనకు మరోమారు తన గురితూకును గుర్తు చేశారన్నారు. తమిళం బాషాభిమానులని.. అటువంటి తమిళ నాటక వర్ణన ఆయనపై డిజిటల్, సుబ్రహ్మణ్య భారతిలు కూడా తెలుగు బాషను, ఆంధ్రులను పలుసందర్భాల్లో కొనియాడారని పేర్కొన్నారు. తెలుగు-నాడిగా వ్యక్తం గర్వించదగిన విషయమన్నారు. తెలుగు నాటక రంగానికి దీనిగా లోపని, ఉజ్వల భవిష్యత్తు ఉండవచ్చు. ఈ సందర్భంగా అందరూ చెప్పిన పలు అంశాలను ఉదహరించారు. ఎన్నెన్నో ఎంపీఎస్ మూర్తి మాట్లాడుతూ బారిష్టర్ పార్వతీశం నాటకం ఏ బాషలో నేనినా పార్వతీశం పాత్ర ఆ ప్రాంతానికి చెందిన నాడిగా బాషించేలా ఉంటుందన్నారు. భారతీయ సంస్కృతి అంతా ఒక్కటేనని ఈ నాటకం రూపం చేసిందన్నారు. మాత్రం ఎంపీ పద్మకూషణ్ యార్లగడ్డ లిట్టెప్రసాద్ మాట్లాడుతూ డిజిటీలో, భాషాలో మహామహాలతో కలిసి ఈ నాటకాన్ని హిందీలో కూడానని, ఇంత అద్భుత నాటకాన్ని తెలుగులో వేయాలని అన్నట్లే కోరావన్నారు. ఈ నాటకాన్ని ఇప్పుడ ప్రదర్శించేందుకు తోడ్పడి చికాగ రుణం కొంత తీర్చుకున్నారన్నారు. ఈ కార్యక్రమంలో తల్లూ ఇన్స్ అయినూర్, నాటకం పర్యవేక్షకుడు చేపరకొండ సుబ్రహ్మణ్యం, సీఎంఆర్ అధినేత మహారాజ్ వెంకటరమణ, వంగూరి బొంబేవల్ అఫ్ అమెరికా వైర్లస్ వంగూరి రిట్టెనరాజు, ఎంఎస్ రామయ్య తదితరులు పాల్గొన్నారు.

ఎంతో గర్వపడుతున్నా.. -వరకే, లైటింగ్ డిజైన్

ఈ నాటకానికి పూర్తిగా లైటింగ్ సమకూర్చింది నేనే. అందుకేనే గర్వపడుతున్నా. ఎందుకంటే విజువల్ ఎఫెక్ట్ తో కూడిన లైటింగ్ ఈ నాటకానికి ఓవీరిగా నిలిచింది. కీలక సన్నివేశాలకు లైటింగ్ తనం పోస్తుంది. మామ ప్రత్యేకించి దీని కోసం స్పెషల్ ఉంది. ప్రతిదాన్ని మెజర్ చేసుకుని ప్రాజెక్టు రూపొందించాం. ఆనందా సాఫ్ట్వేర్ కు ఉపయోగించాం. శ్రీ ప్రేమన్ సర్, టూ ప్రేమన్ సర్ లో బెజ్జాల తీర్చి ఉపయోగించి ప్రదర్శన ఇచ్చాం. ప్రధానంగా బెజ్జాల తీర్చి ఇన్ కార్పొరేట్ చేశాం. అది ప్రధాన ఆకర్షణగా నిలిచింది.

చాలించింగ్ గా చేశాం

-సిరికోట, పిడియా డిజైన్
ప్రత్యేకంగా డిజిటల్ లైటింగ్ తో ఈ నాటకంలో వేదికపాడాలం. సేనియర్ వరకే జాతీయ, అంతర్జాతీయంగా ఎన్నో ప్రాజెక్టులు చేశాం. వారి ఈ నాటకాన్ని చాలించింగ్ చేశాం. క్యాట్ క్లబ్, స్టేజ్, లాంగ్ జాన్స్ సమాఖ్య తీసుకున్నాం. ఈ కథాంశం విజువల్ తో చేయడానికి చాలావాగుంది. అందుకే టూ, శ్రీ ప్రేమన్ సర్ లో ప్రదర్శన ఇచ్చేలా డిజైన్ చేశాం. దీనివల్ల నాటకంలో పాషిన్, రొమాంటిక్ స్టైల్ ఎంతో బాగుంటాయి. ఇవి ప్రధానంగా డిజైన్ చేసినట్లే ఉంటాయి. చివరగా దీనికి పూర్తి డిజైన్, పాత్ర అనియోలో ఎన్నో ప్రాజెక్టులు చేశాం. వాటి ఈ ప్రాజెక్టు ఎంతో సంతృప్తినిచ్చింది.

Review 3(a): A review by Andhra Jyothi, News Paper
Performance Venue: Kalabharati, Vishakhapatnam
Date: 22-08-2019

'Barrister Parvateesam' evokes good response



A scene from the play 'Barrister Parvateesam' staged at Kalabharathi in Visakhapatnam on Tuesday. — PHOTO: CV SUBRAMANYAM

SPECIAL CORRESPONDENT

VISAKHAPATNAM: One of the most famous humorous works in Telugu literature *Barrister Parvateesam* of Mokkapati Narasimha Sastry was staged at Kalabharathi Auditorium on Tuesday.

Prayogam Theatre Group of Delhi staged the play under the auspices of Writers' Academy for the first time and the response for the two shows of the day was extremely good as the auditorium was packed. The three-part novel the first part of which was published in

1930s was abridged to one-and-a-half hours of play.

The play depicts the humorous adventures of the character Parvatisam from Mogalturu in West Godavari district to England to study bar-at-law and his taking part in the freedom struggle after successful completion of education abroad.

The play was innovative in using multimedia production techniques and transparent mat frames to create the impression of journey to various countries. Assistant Professor in

Rajasthan University and theatre personality Siva Prasad Tumu directed the 25-member troupe and played the protagonist's role. At a meeting presided by academy founder-Chairman V.V. Ramana Murthy later, High Court Judge Justice A.V. Sesha Sai, former MP Yarlagadda Lakshmi Prasad, GITAM Chairman M.V.V.S. Murthi and TANA Vice-president Vemana Satish congratulated the actors. Devarakonda Subrahmanyam supervised the staging of the play.

Review 3(b): A review by Andhra Jyothi, News Paper

Performance Venue: Kalabharati, Vishakhapatnam

Date: 22-08-2019

Review 3(c): A review by Andhra Jyothi, News Paper

Performance Venue: Kalabharati, Vishakhapatnam

Date: 22-08-2019



Review 4:

Performance Venue: Kalabharati, Vishakhapatnam.

Date: 24-11-2019

తెలుగు నాటకం వెలుగులీనాలి

విజయవాడ సాంస్కృతికం, న్యూస్ టుడే: నాటకం నవరసాల సమాహార మని, ఒకనాటి వెలుగులు మళ్ళీ తెలుగు నాటకంలో వెల్లివిరియాలని రాష్ట్ర శాసన

సభ ఉపసభాపతి మండలి బుద్ధప్రసాద్ అన్నారు. ఆదివారం రాత్రి రాష్ట్ర పర్యాటక శాఖ ఆధ్వర్యంలో నిర్వహించిన అమరావతి రంగస్థల ఉత్సవాల ముగింపు

సభలో ఆయన మాట్లాడుతూ బారిస్టర్ పార్వతీశం వంటి ఉత్తమ హాస్య నాటకాలు మరింత ఎక్కువగా రావాలని ఆకాంక్షించారు. మన సుల్లి గిలిగింతలు పెట్టే సున్నితమైన హాస్యం నాటకాన్ని జీవత్వం తెస్తుందన్నారు. పార్లమెంట్ మాజీ సభ్యుడు యార్లగడ్డ లక్ష్మీప్రసాద్ మాట్లాడుతూ బారిస్టర్ పార్వతీశం వంటి నాటకాన్ని రాష్ట్రంలోని ప్రతి గ్రామంలోనూ ప్రదర్శించాలన్నారు. చలన చిత్ర కథానాయక పూర్ణ మాట్లాడుతూ



బారిస్టర్ పార్వతీశం నాటికలో ఓ సన్నివేశం



పార్వతీశం పాత్రధారి తూము శివప్రసాద్ ను సన్మానించిన డిప్యూటీ స్పీకర్ మండలి బుద్ధప్రసాద్, చిత్రంలో జయరామిరెడ్డి, యార్లగడ్డ లక్ష్మీప్రసాద్, సినీనటిపూర్ణ తదితరులు

నాటకం చూస్తున్నంత సేపూ తనను తాను మరిచిపోయానని చెప్పారు. నాటక ప్రదర్శనలో ఎంతో వైవిధ్యం, మరెన్నో విలువలు ఉన్నాయని చెప్పారు. పర్యాటక శాఖ ముఖ్య కార్యనిర్వహణాధికారి హిమాంశు శుక్లా, జయరామిరెడ్డి తదితరులు పాల్గొన్నారు.

Review 5:

Performance Venue: Tummalapalli kalakshetram,Vijayawada

Date:19-11-2018

भारत भवन में 'बैरिस्टर पर्वतीशम' का हुआ मंचन

बैरिस्टर पर्वतीशम की कहानी

जुझारूपन ने दिलाई सफलता

हिंदी नाटक बैरिस्टर पर्वतीशम, मोक्कटी नरसिंह शास्त्री का लिखा और महेश घोडेश्वर द्वारा अनुवादित है, जिसका निर्देशन शिव प्रसाद ने किया। नाटक की प्रस्तुति जयपुर के प्रयोग थिएटर समूह के कलाकारों ने दी। इसकी

कहानी ऐसे नायक के जीवन पर केंद्रित है, जो आंध्र प्रदेश का निवासी है। विपिन चंद्र पाल का भाषण सुनकर वह बैरिस्टर बनना चाहता है। वह आर्थिक रूप से संपन्न नहीं है और उसके पास इतना



भी धन नहीं है कि वह दो समय खाना खा सके। अपनी इच्छा पूरी करने के लिए वह घर छोड़ देता है, लेकिन जिस तरह संघर्षों से जूझता है उसको समझने की बजाए लोगों में वह हंसी का पात्र बन जाता है। उसका संघर्ष व जुझारूपन उसे सफलता दिलाने में काम आता है। नाटक तेलुगु साहित्य के प्रसिद्ध उपन्यास पर आधारित है।

Review 6: A review by Andhra Jyothi, News Paper

Performance Venue: Bharat Bhawan, Bhopal

భళా.. బారిస్టర్ పార్వతీశం

- ఆకట్టుకున్న నాటక ప్రదర్శన
- ఉత్సాహంగా కోలాటం, స్పృశాలు
- విజయవంతంగా ఎన్టీఆర్ కళాపరిషత్ ఉత్సవాలు

ఒంగోలు (కల్పరత్న), జనవరి 23 : ఎన్టీఆర్ కళాపరిషత్ 23వ నాటకోత్సవాల్లో భాగంగా బుధవారం ప్రదర్శించిన 'బారిస్టర్ పార్వతీశం' నాటకం సటసవరంగానూ, పాండితీభవ రంగానూ ప్రజల మెప్పుపొంది భళా అనిపించుకుంది. తెలుగు రాష్ట్రాలకు చెంది రాజస్థాన్ లోని జైపూర్ లో స్థపడిన విద్వాంస సదనాలు ఈ నాటకాన్ని అత్యద్భుతంగా ప్రదర్శించారు. 199వ సంవత్సరంలో మొట్టమొదటి సరసంపాత్రుల రచించిన బారిస్టర్ పార్వతీశం నవల మూడు భాగాలుగా విడుదలై విశేష ఆదరణ పొందింది. అనంతరం ఆ నవలను నాటకంగా రూపొందించగా ఆ నాటకం ప్రేక్షకులనుంచి మంచి ఆదరణ పొందింది. నాటకం రెండుభాగాలు ఆత్మంత హాస్యాభరితంగా కొనసాగాయి. మొదటిభాగంలో అప్పటి నర్తావరం ప్రాంతం యొక్క సామాజిక నీతిగతులు, అక్కడి ఒక గ్రామం నుంచి పార్వతీశం బారిస్టర్ చదువు కోసం ఇంగ్లండ్ బయల్దేరటంతో కథ ప్రారంభమవుతుంది. అతను ఇంగ్లండ్ వెళ్లడానికి నర్తావరం నుంచి మద్రాసుకు రైల్వే వెళ్లిబిచ్చుడు, ఇంగ్లండ్ తీసుకువెళ్లబ్బిన వస్త్రపులు కొనబానిశి అతను మద్రాసు

లో తిరిగి స్వగృహాన్ని, ఆ సందర్భంగా మలు పాత్రల మధ్య సంభాషణలు ప్రేక్షకులను కడుపుబ్బ నవ్వించాయి. ఇక పార్వతీశం ఓడలో ఇంగ్లండ్ చేరుకోవడం, ఒక స్నేహితుడి సహాయంతో స్వా. బొంబాయిలో ఎడీవీఆర్ నగరంలో ఒక ఇంట్లో 'పి. యంగ్ గేస్ట'గా చేరడం, అక్కడే లా కళాశాలలో చేరి చదవడం వంటి సన్నివేశాలతో రెండవభాగం కొనసాగుతుంది. పి. మాత్రం అదృష్టవశాత్తూ లేబోరీయూ, పి.కనంబాగ్రాహి అయిన పార్వతీశం కళాశాలలో చేప్పించి చెప్పిన నట్టు గ్రహిస్తూ అందరి మన్ననలు పొందుతారు. ఈ రెండో భాగం చివరిలో పార్వతీశం బారిస్టర్ చదువు పూర్తిచేసుకుని తిరిగి తన స్వదేశంలో తన ఊరికి బయల్దేరతాడు. ఈ క్రమంలో కళాశాలలో పార్వతీశానికి పరిచయమైన ఒక స్నేహితుడు రాబిన్ విడిది వెళ్లి స్వగృహాన్ని నవలా రచయిత మొట్టమొదటి సరసంపాత్రుల ఎంతో అద్భుతంగా చిత్రించినారో, నాటకాన్ని ప్రదర్శించిన సదనాలు సైతం అంత అద్భుతంగా రక్తికట్టించాయి. ఇక నాటకం మూడో భాగం బారిస్టర్ పార్వతీశం ఇంటికి వచ్చాక అప్పటి సుప్రదాయాల ప్రకారం బయటికి బేళానికి వెళ్లివచ్చిన వారు ఎదుర్కొనే సుమంజసులు, గ్రామంలోని వారు అడిగే వివిధ ప్రశ్నలు, అతను స్వాయంవాదిగా ప్రాశస్త్యం చేయడం, స్వాతంత్ర్యోద్యమంలో పాల్గొనడం, తాను న్యాయ



వాద వృత్తిలో సంపాదించిన సంపదను స్వాతంత్ర్యోద్యమానికి దారితీయడం, ఈ క్రమంలో పలుమార్లు జైలుశిక్షలను మండి సంఘటనలతో కొనసాగించి ఈ నాటకం మొదటి రెండో భాగంలో హాస్యంతో ప్రేక్షకులను ఆకట్టుకుంటే, మూడో భాగంలో బేళావృత్తిలో ప్రేక్షకులను మైమమగ్నం చేశారు. ఇందులోని సదనాలు, నాటకానికిన్న పేరుప్రఖ్యాతులను ఇనుమడింపజేసేలా వీరిన సెటింగులు, లైటింగ్ ప్రేక్షకులను మంత్రమయం చేసేంది. జైపూర్ లు చెందిన ప్రయోగం థియేటర్ గ్రూప్ కళాకారులు ప్రదర్శించిన ఈ బారిస్టర్ పార్వతీశం నాటకాన్ని తాము కవప్రసాద్ దర్శకత్వం చేయటమే వామందా పార్వతీశం పాత్రలోనూ అద్భుతంగా నటించారు. అదేవిధంగా ఇతర పాత్రల్లో రామ్మోహన్, గోవింద్, గీతా, వీర, నవ్వు, సుబ్రహ్మణ్యం తదితరులు నటించగా వెంటనే సరేష్ అమర్నిన లైటింగ్ ఎఫెక్ట్ అద్భుతం

అనిపించింది.

లలరించిన సాంస్కృతిక ప్రదర్శనలు..

జానపద ఉత్సవాల్లో భాగంగా అల్లారుమంతు వెండిన శ్రీ లక్ష్మీ వెంకట రమణ కోలాటబృందం సమ్మేలు ప్రదర్శించిన కోలాటప్రదర్శన ఆహలంను ఆకట్టుకుంది. దాదాపు 40 మంది మహిళలు, చిన్నారులు ఈ కోలాట ప్రదర్శనలో పలు జానపద గీతాలను తాళి, రయలద్దమైన నృత్యాన్ని ప్రదర్శించారు. బృంద నిర్వాహకుడు నాందారయ్య గీతాలను అలపించిన విధానం ప్రేక్షకుల కరతాళధ్వనులందుకుంది. అనంతరం స్థానిక శ్రీ ఉషోదయ పబ్లిక్ స్కూలు విద్యార్థినులు హైదరాబాద్, కర్నాటక, తొత్తు, వడోద, నాట్క తదితరులు పట్టుమీద పాట పిట్ట, అదవి తల్లికి దండాల వంటి జానపద గీతాలను ప్రదర్శించిన స్వర్ణం సైతం ప్రేక్షకులను ఆకట్టుకుంది. ఈ సందర్భంగా ఆంధ్రప్రదేశ్ నాటక అకాడమీ ఉపాధ్యక్షుడు కుండిమళ్ల సొంబశివరావు, ప్రజానాట్యమండలి రాష్ట్ర అధ్యక్షుడు నలలారి వెంకటేశ్వర్లు(అన్న), ఎన్టీఆర్ కళాపరిషత్ అధ్యక్షుడు ఈదర హరిబాబు సదనాలు, కళాకారులు, చిన్నారులు జ్ఞాపికలు, ప్రదర్శనా పాఠశాలాన్ని ఆంధ్రకళా

కళాపరిషత్లో నేటి ప్రదర్శనలు..

కళాపరిషత్ ఉత్సవాల్లో భాగంగా గురువారం సాయంత్రం టీరాల శృంగారరాజ నాచురల్ బృందం కళాకారులచే నాచురల్ కచేరి జరుగుతుంది. అనంతరం ఒంగోలు ఉషోదయ పబ్లిక్ స్కూల్ విద్యార్థులచే కోలాట ప్రదర్శన ఉంటుంది. అదేవిధంగా నాటకోత్సవాల్లో భాగంగా హైదరాబాద్ విశ్వనాథ కల్యణి ఆనందయ్య వారిచే 'జీవనవీధుల' నాటిక ప్రదర్శనమవుతుందని నిర్వాహకులు తెలిపారు.

Review 7: A review by Andhra Jyothi,News Paper

Performance Venue: Kalabharati,Vishakhapatnam

Date: 23-01-2019



Poster 1: National Festival poster

Venue: Kona Prabhakar Rao Kala Kshetram, Bapatla.

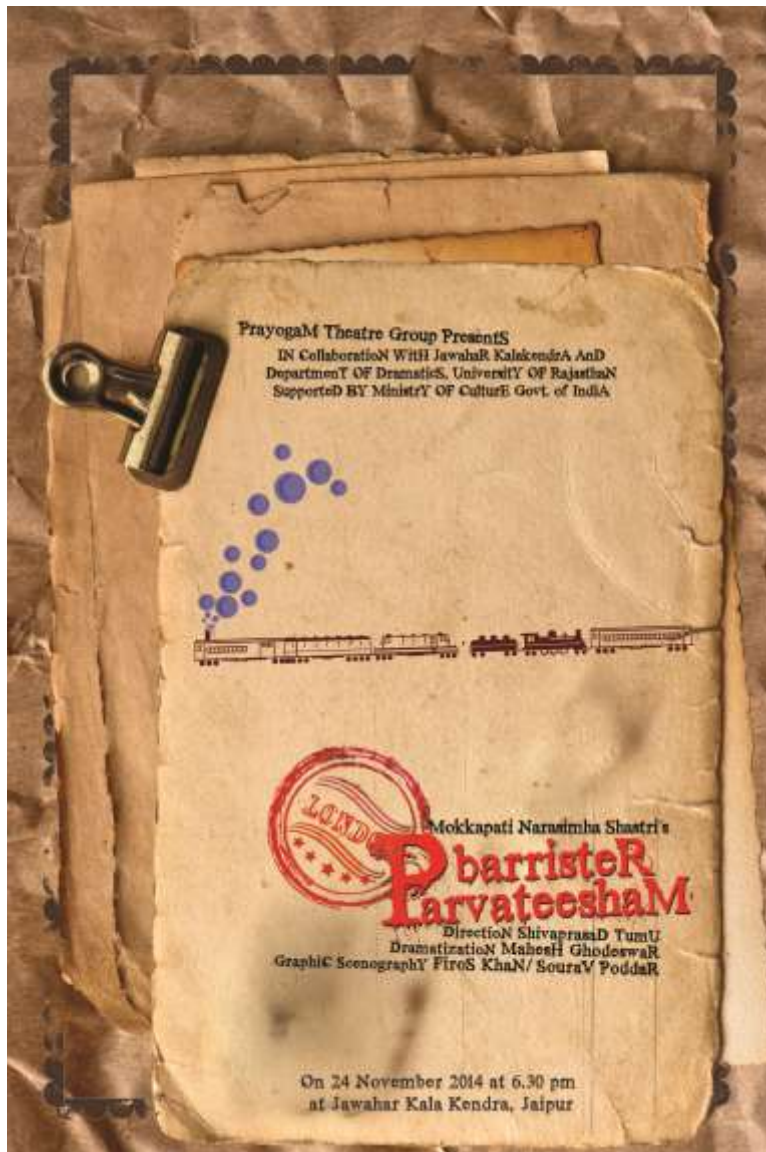
Date:26-03-2017



Poster 2: Invitation card of “Lok Nayak Foundation”. Barrister Parvateesham is invited to perform at Award felicitation ceremony.

Vennue: Kalabharati,Vishakhapatnam

Date: 19-01-2019.



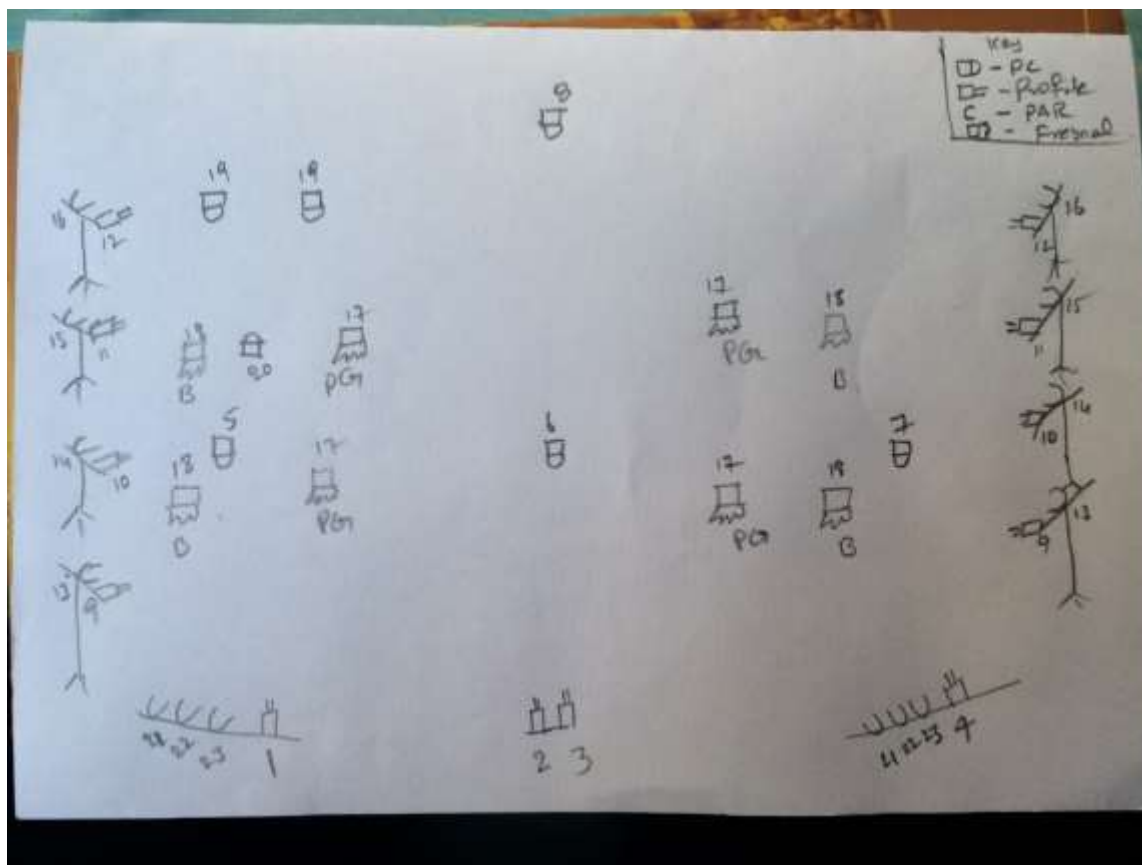
Poster 1: Barrister Parvateesham

Design: Firos Khan



Ticket1: Audience Entry Ticket for Barrister Parvateesham.

LIGHTING PLAN OF THE PLAY - BARRISTER PARVATEESHAM



APPENDIX 4: STRANGE LINES



Prohelvetia New Delhi Presents

Strange Lines

Based on the Graphic Novel
'When Kulbhushan Met Stockli'



10th Jan 2010

2:30pm 6:00pm

Bahumkh, NSD, Delhi

12th National Theatre Festival

Tickets
NSD Festival Cell
Bahawalpur House
Bhagwan Dass Road
New Delhi - 110001

Tel: +011 23073647
www.nsdtheatrefest.com

Design
Dheerendra Dwivedi
Keshav Kumar
Kumaradas T N
Ish S
Michel Weber
Mukesh
Philippe Daerendiger

Concept & Direction
Amitesh Grover

Poster 2: Strange Lines



Figure 15: Dragging mediated Image

Performance: Strange Lines

Director: Amitesh Grover



Figure 16: Multi faces of truth.

Performance: Strange Lines

Director: Amitesh Grover



Figure 17: “Can we Make a New Beginning”...Julia respond on bomb blasts in Delhi.

Performance: Strange Lines

Director: Amitesh Grover



Figure 18: When Actions are mediatized....

Performance: Strange Lines

Director: Amitesh Grover



Figure 19: Chat at Traffic signals....When Amit describing about chatting at traffic.

Performance: Strange Lines

Director: Amitesh Grover



Figure 20(a): When Painting becomes...Landscape

Performance: Strange Lines

Director: Amitesh Grover



Figure 20(b): When Painting becomes...Landscape.

Performance: Strange Lines

Director: Amitesh Grover



Figure 21: Defining Gesture...The story of Julia is visualized with Mudras

Performance: Strange Lines

Director: Amitesh Grover



Figure 22: “Please Don’t call me ..Mam”. Julia’s first visit to India

Performance: Strange Lines

Director: Amitesh Grover



Figure 23: Amit's first visit to Switzerland

Performance: Strange Lines

Director: Amitesh Grover