

Educative experience

'Andhayug' staged by students of the University of Hyderabad, under guidance from eminent theatre personality Ramgopal Bajaj, was an educative experience.

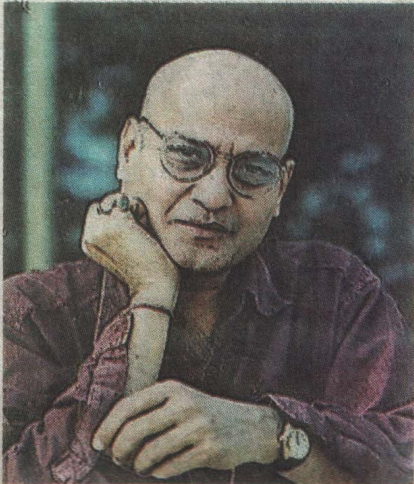
the Pandavas for the sake of and justice, commits suicide - disillusioned and humiliated - ineffective regime of the Pandavas. There was a double cast for principal characters, and an in-relocateable theatre. Prof. Bajaj (a square stage down middle and audience on steps galleries around) but also an space that cut through diagon from the four corners, and m around the audience on the of the theatre.

Slotted angles, ply board, c gunny cloth were used to create a rather subdued, lyrical s play is in verse) that is aimed provoking thought rather than So we have a set of actors mo time sitting in a meditative p fringes of the arena. The cost mostly in soft pastel colours. lighting, in contrast, has a rat burnishing quality to it. But F role in all these aspects was r guidance and correction of th forth by the students themsel than of imposition.

Dr.M.Nagabhushana Sarma Saraswati Sarma translated the music and dance choreog by N.J. and Aruna Bhhikshu respectively. It is difficult to c on the merits of individual ad (having seen both the casts), it was a student production, ones who stood out were tho portrayed Gandhari (Padmap Sheela), Vidura (G. Ravi and Chandrasekhar), Yuyutsa (P. and T. Vijay Bhasker). But th involvement of each of the st truly deep.

This premium production University of Hyderabad wo to the prestigious Bharat Ra (National Theatre Festival) of National School of Drama in Before that, there will be ten performance in the city for th of theatre lovers of Hyderabad little tightening of the length the glitches in the sound trac substantial improvement in t diction of the actors, this pro will be remembered for a lon

SUMANASPATI



Prof. Ramgopal Bajaj



Actors in a meditative mood.



Intense acting marked the play

killed - to the utterly bleak death of Krishna, the Lord himself.

Briefly, the story goes thus -- the blind King Dhritrashtra does not want to admit that he is responsible for having the entire Kaurava army decimated. Queen Gandhari feels that there is no justice on either side. Ashwathama, the son of Dronacharya transforms himself

into a beast on the scene of battle. He butchers Pandava soldiers in their sleep and also destroys the unborn child of Krishna through a *Brahmastra*. Bheema kills Duryodhana, and Gandhari curses Lord Krishna to a beastly death, feeling that he could have averted the tragedy of the war if he so wished. Yuyutsa, the renegade Kaurava who took the side of

ANDHA YUG of blindness, unending wheels and fireballs. How many things are there in the Mahabharata? But this play positions itself in the bleakest part of it, when the world seems enveloped in uplifting darkness, when the morass of immorality seems unyielding, when doubt and ambiguity have singed the hearts and souls of all beings. And what of the future? It seems as terrifying as today - like a tossed blazing fireball that is now red, now green, now blue and yellow, but burning whatever comes its way.

Dharmaveer Bharati's classic 'Andhayug' is arguably one of the best plays this country has produced. It's a many layered, densely structured play that exploits an already ultra-complex state of affairs to their utmost limits. But for all that, it's a play that is superlative in its wisdom, its message. So, when eminent theatre personality and former director of National School of Drama, Ramgopal Bajaj decided to do this play with the MA Theatre Arts students of the University of Hyderabad, it was bound to be a very educative experience.

Prof. Bajaj is right now holding the Dr. Radhakrishnan chair at the university and has been working full time on this play with the students for the last three months. The play charts the story from the 18th day of the great war -- most of the armies on both the sides have been decimated and all the Kauravas except Duryodhana have been