



RAIN AND
SUNSHINE
MAKE A
RAINBOW

Dr. Deerghasi Vizai Bhaskar's Dramas Inform
Sense of Place and Atmosphere

Reflections by

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 **International Institute**
for the **Inclusive** Museum

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Dramas by Dr. Vizai Bhaskar

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Foreword

Prof. Amareswar Galla

The plays of Dr. Vizai Bhaskar embody a sense of place that is quintessentially Andhra in its spirit. The socio political location, backdrop of troubled times and a changing societal frame that is becoming increasingly cosmopolitan provide the setting. The protagonists in the novels are caught up in an existential phenomenon between the opportunities of avarice and the morality that beckons them back to their roots. The role of theatre as an agency for social change is promoted enabling a dialectical relationship between the performance and the audience.

Dr. Vizai Bhaskar's creativity is inspirational. His plays challenge one to confront the everyday realities of culture and translation drawing on both the inherited past and the contemporary realities of cultural production. The context of performance whether in theatre or civic spaces requires serious interrogation. Here the agency of the cultural institution is underlined as far more powerful than understood. The call for action is to appreciate culture as fundamental for sustainable development, an avenue to bring about liveable neighbourhoods.

In this context, the plays of Dr. Bhaskar are cross-cultural signifiers for the outsiders or visitors. For example, Ida Lundgaard from Denmark stayed for three months in Amaravathi Heritage Town as part of an experience to think outside the box from her cultural location in a Danish and Nordic reality. Reading the plays by Dr. Bhaskar has been an approach to transcend ethnocentrism. The characters and the deeply nuanced dialogue help to negotiate cross-cultural understanding. This has a twofold purpose. To understand the Andhra culture through plays and at the same time to rethink her own bias and understandings of Danish culture by re-entering it after an immersion in Amaravathi and the plays. The craftsmanship and scholarship that excels in the plays provide for the cross-cultural negotiation.

Rain and Sun shine Make a Rainbow

How my sense of place in Andhra Pradesh is informed by the dramas of Dr. Vizai Bhaskar.

Ida Brændholt Lundgaard, Denmark

Introduction

Dr. Bhaskar's plays embody the human being in Andhra Pradesh. The format of drama suits his knowledgeable texts. They emerge as complex contemporary life taking sites empowering multiple voices. But always embedding ethical and political issues and in solidarity with those who are marginalized and excluded. His dramas embody a contemporary perspective of what it is to be local in a globalized world. From an Indian and Andhra Pradesh perspective his dramas reflect the rich cultural and spiritual traditions. Legacies of British colonial period are depicted. Dependence and independence as well as cast and class issues are addressed. His writing also addresses the values of rural villages and the huge challenges rural life are facing because of brutal neoliberalism.

Having the fortune to meet and read Dr. Vizai Bhaskar's dramas has been important for my experience of Amaravathi Heritage Town and Andhra Pradesh. Dr. Vizai Bhaskar has written and published twenty-six plays in Telugu. His dramas reflect social, economic, political and religious aspects of current Indian society from a Telegu perspective.

Telegu is one of the 18 official languages that constitute the Indian cultural fabric among approximately 200 languages and more than 8000 dialects. This reality is reflected in the significance of how notions of defining a language and how it functions and interacts with other languages. This dynamic of negotiating multilingualism plays the most critical role in the development of India's rich literary diversity, especially intertextuality in Dr. Vizai Bhaskar's dramas.

Dr. Bhaskar wrote his Ph.D. thesis on the German poet, playwright and theatre director Bertolt Brecht (1898-1956). Brecht was a Marxist who developed the combined theory and practice of his 'epic theatre', to explore the theatre as a forum for political ideas and the creation of critical aesthetics of dialectical materialism. He wanted his audiences to adopt a critical perspective to recognize social injustice. He expected his audiences to go forth from the theatre and effect change in the world outside. For this purpose, Brecht employed the use of techniques that remind the spectator that the play is a representation of reality, highlighting the constructed nature of the theatrical event. It was Brecht's intention to communicate that the audience's reality was equally constructed and, as such, was changeable.

The dramas of Europeans such as William Shakespeare, Henrik Ibsen and Berthold Brecht resonate in Dr. Bhaskar's writing. My own background in Nordic literature and language enables me to recognize features of the masterly ground breaking writing of the Norwegian playwright and poet Henrik Ibsen's (1828-1906) psychological and realistic dramas. I find striking similarities in the way Dr. Bhaskar's dramas are casting a critical eye on the conditions of life and issues of morality in contemporary Andhra Pradesh. Ibsen's drama 'A Doll's House' (1879) in which the protagonists, a married couple, cannot figure out how to talk *with* each other but continue just talking *to* one other. The male protagonist is unable to

live up to his wife's imagination about him. As a result, Nora leaves home. Dr. Bhaskar's dramas dare to investigate the human condition in present day societies in the same way and with the same transformative power as Ibsen did in his dramas.

Dr. Bhaskar's plays address current social and political challenges. His plays are inhabited by characters who address subject matters that my stay in Amaravathi allowed me to come across. This experience forms the basis of the following text. It draws on my three months stay in Amaravathi Heritage Town. It was part of my Ph.D. project in which I focus on how knowledge and acknowledgement of atmosphere can enhance engagement within in museum contexts. My hypothesis is that atmosphere can enhance cultural production.

My educational background is in Nordic Literature and Language Science and Art History. I live in Copenhagen, capital of Denmark. I work as a Senior Advisor for Museums in the Danish Agency for Culture and Palaces, which is the scientific body of the Danish Ministry for Culture. I visited Andhra Pradesh for the first time in early November 2016. I participated in the National Intangible Heritage Conference and Festival. I came back for a three month stay from 9th January to 3th April 2017.

Presence in Dr. Bhaskar's Dramas

My approach to Dr. Bhaskar's dramas is inspired by the literary theorist Hans Ulrich Gumbrecht. He posed the question - what are the various atmospheres or moods that the reading of literary work can trigger? His argument is that the function of literature is not so much to describe, or to represent, as to produce presence. His suggestion is to explore the substance and reality of literature as a material component of the world. Accordingly, he claims that space has been freed for new inquiry, as material and meaning – relating to realities outside of literary works themselves. Even though Dr.

Bhaskar's dramas are written for the theatre, I find that his texts have autonomous qualities of producing presence. Gumbrecht suggests the German word *Stimmung* to explain the meanings of atmosphere. When he proposes to read with *Stimmung* in mind he is underlining that this is the orientation of non-professional readers.

Mood stands for an inner feeling so private it cannot be precisely delineated. Climate on the other hand, refers to something objective that surrounds people and exercises a physical influence. Opposed to German and Nordic languages, in which the word connects with *Stimme* and *stimmen*. The first word means voice, and the second "to tune an instrument"; by extension, *Stimmen* also means to be correct. As the tuning of an instrument, specific moods and atmospheres are experiences on a continuum, like musical scales. When reading, we are accordingly experiencing specific moods and atmospheres, or *Stimmung*. These moods are on a continuum akin to a musical scale. They present themselves as nuances that our powers of discernment and description, as well as in language's potential to capture them. Gumbrecht is focusing on the meaning that connects with music and the hearing of sounds, underlining that nobody hears with their inner or outer ear alone. Hearing is a complex form of behaviour that involves the entire body. It includes the skin and haptic modalities of perception playing an important role. Every tone we perceive is a form of physical reality that happens to our body and at the same time surround the body¹.

Dr. Bhaskar's plays are translated into many Indian languages. He himself translated five of his dramas into English, India's international language. I have been reading the following five dramas in translation; Ruthwik (1989), *Kaalakootam* (1997), *Return of Gandhi* (1998), *Riding the Tiger* (1994) and *The Chair* (1994). My essay is based on reading of these dramas.

Ruthwik (1999)

“..We, the strategic Indians – by digesting all inalienable ideologies and age-old idiosyncrasies and by amplifying our reminiscent past glory, we are breeding up hatred vis-à-vis our neighbours on some count or the other – Caste, Religion, Party, the Rich and the Poor! What is the reason for this unrest? Why this anarchy? We have to decipher! (.....) Repentance and discontentment for the deeds of yesterday! Panic for Tomorrow’s uncertainty and waver for Today! Why these fears and frustrations? We have to probe!” (p. 4)

The above lines are part of the opening monologue of Ruthwik. Ruthwik is a saint, and the central character in the play. Ruthwik is satirically highlighting the evils of the society by intercepting in the main narrative at appropriate places to advocate the need for ethical living in the modern context. Ruthwik performs *yagna*. It is performed to create positive effects and avoid unwanted effects in the different areas of life of individuals and nations to ensure the best possible nature support. In this play, the writer compares human life with *yagna* and laments that the prospects of *yagna* (*yagna phala*) which are unfortunately not enjoyed by contemporary human beings.

Ruthwik’s closing remark in the first scene comes as follows visioning how the role of culture can create human wellbeing:

“If Life is a ‘War’, it is inevitable; you have to fight it, defeat the foe and destroy! Suppose Life is a Literary Forum or a Dance-ballet or Poets’ Plenary, there will only be ecstasy but not excitement, and trance or tranquillity but no craziness! Man will never become maniac! It will be possible for him to enjoy Life like a sport! It is that state of mental equilibrium which we should attain! Yes!”

Manmada Rao is a corrupt officer who accumulates wealth with all the malpractice on earth. He becomes a prey to the greed of his daughter, son and lastly his wife too. Finally, he realizes all his mistakes. But too late by that time his life comes to an end. Ruthwik witnessing all this misery states:

“Spiritual outlook is not something which you can safely postpone till old age. It should be cultivated from childhood itself, even before that, when one is still in his/her mother womb. Yes – it is true! Abhimanyu learns how to enter Padma Vyuham from his mother’s womb! Prahlada also learns Narayana Mantra when he was in his mother’s womb!” (p. 20)

Ruthwik’s voice elaborates continually on human existence grounded in ethical, spiritual and modest practice. In the following monologue he explains how the concept of a human home is related to these values:

“HOME” means not a hotel to satiate your hunger, or a Guest-house to quench your lust! It is an alma mater which imparts your duties! A pious Cottage which prepares you to perform the Matrimonial Yagna! It is a Meditation Hall which stimulates your inner Spirit! It’s a Temple of Wisdom which makes room for introspection! It’s a Mother’s lap which cajoles you to the ecstasy! The sanctum Sanctorum which blesses you with salvation! That is why they say the man himself is the sage! This etymological significance of ‘HOME’ is envisaged even in `Puranas and in Human History too. But what to do? We don’t read history! We won’t heed to Puranas’!...”Don’t go egoistic! You are like a flag! Don’t feel proud for hoisting high! Do remember that you are tied to a pole at the bottom! Though you construct several houses, your dwelling house is only one! Though there are several rooms in that house, you stay only in one room! That room may be wide enough! But, you need only three feet to sit, two feet to stand and six feet to sleep, perhaps eternally!” (p.21, Scene II)

Ruthwik's voice expresses the philosophy of vacuity, Buddhism, the idea that everybody emerges out of nothing and will disappear into nothing. Through Ruthwik's voice Dr. Bhaskar expresses a deep knowledge and connection to Indian heritage and culture. He identifies challenges and destructive dynamics caused by inequality and greediness. Ruthwik's voice is highly cultivated addressing spiritual practices which encompasses contemporary sustainable and ethical living. Through Ruthwik the voice of poetry, spirituality and wisdom becomes present as a counter strike to the narrative of the drama of contemporary society's neoliberal values that infuse and pollute human relations. The effect of Ruthwik's voice interrupting and commenting on the narrative of the drama establishes estrangement, de-familiarization or what Bertolt Brecht has named *Verfremdung*.

“It is only when the soil is fertile and the seed nutritious that the plant sown grows into tremendous tree bearing delicious fruits and spreading wide cool-shade to one and all! In the same vein, if there is purity in our thought and deed, if we stick up to normal principles and ethical values and if we lead a life of righteousness, the infant's nucleus in the womb of such Mother embraces into itself the seams of goodness and godliness! An infant who takes birth in such holy atmosphere, will be endowed with powers of advanced thinking and philanthropy. Further, such generation by birth itself, will be blessed with certain wonderful and supernatural powers, like capacity to listen with mind, capacity to see with mind's eye, capacity to go higher worlds with micro-body and perfect knowledge of his past birth! Just as tree adorns itself with leaves, buds, flowers and fruits, the human beings should equip themselves with vital virtues, devotional duties, harmonious habits and commendable culture!”” There is nothing in this world which cannot be attained with the power of meditation! It is virtually a journey from present stage to the superior stage! My dear Participants of this great universal

Yagna! I only remind you that we can live longer if we eschew lust, loathsomeness, fury, jealousy etc. and if we cultivate the elements of love, generosity, forgiveness and universal fraternity.” (p. 55, Scene-II)

People in Dr. Bhaskar’s dramas emerge through their behaviour and sharp, intense dialogues. In this way his dramas have enormous power and become experiences of deep time and presence. The words themselves that make up Dr. Bhaskar’s dramas are linguistic handles capturing the specificity of the place, the environment that produces the people and the people that produce the environment. Despite Dr. Bhaskar’s critical approach to capitalism and the human behaviour that follows, his dramas embed a deep love for people and his country’s rich heritage.

Kaalakootam (1997)

The title Kaalakootam has mythical references and simultaneously the symbol signifying the state of the people in Indian democracy. Kaalakootam is the venom which emerged from the ocean at the time of Sagar Madhan (churning of the ocean) by Gods and demons. Lord Shiva drank this Kaalakoota halahalam and protected the universe from extinction. He also held the deadly poison in his throat instead of swallowing it lest he would also be affected. Protagonist, in this play, Sri Rajaramdas realizes that the Indian electorate is also holding the evil deeds of the leaders which are more poisonous than Kaalakootam in their throats, like Lord Shiva, with maximum levels of forbearance and opens their eyes to the truth and urges them not to hold the venom for long for it kills them.

Rajas finishes the play with the following monologue;

...” Democracy took its birth from the ‘Ksheera-Saagara Madhanam’ of the Freedom Fight. It is the ‘ambrosia’ that injected life into the enervated nation, rejuvenated its

devastated souls and adorned the common man with a crown and sceptre and made him the architect of the modern socialist society! It is the 'Kaama-dhenu', the Divine Cow, which bestowed upon us the boons of Liberty and Freedom! Don't embitter its ethics, morals, principles and ideology with venomous passion for power! Like Lord Shiva who had retained the 'Kaalakootam' in his throat, there is no use in concealing anguish in your hearts. Open your 'third eye' the inner vision! And with the wisdom and power of that innate potential, annihilate the 'haalalam' of the present political anarchy, so that we might cherish and nourish on the nectar of Democracy! Make the system honest and honey-like. Let's save the element of goodness and live goodness! Start your endeavours right from now. May God be with you?" (Curtain falls) THE END (p. 147.)

Spring Thunder

The anthology "Spring thunder" contains the three remaining dramas by Dr. Bhaskar translated into English. It includes a foreword by Professor G. Lakshmi Narayana, Dravidian University, Kuppam. It also includes an essay "Spring Thunder"- a Clarion Call for social change by Dr. G. Gangadhar, Social Justice Forum, Andhra Pradesh. Finally, it has a short text by Dr. Bhaskar himself entitled, "Heart is more thunderous than sky" in which he explains why the anthology is entitled "Spring Thunder". To him Spring Thunder symbolizes the present state of the hearts of the depressed sections which are loaded with grief of deprivation and about to thunder to invite spring. The title also has reference to a historical context, namely The People's Daily of China who described the Srikakulam revolt as the 'Spring Thunder'. Dr. Bhaskar though states clearly that he does not subscribe to the ideology that violence is a means to achieve goals. To him non-violence activity firmly based in democratic spirit for a meaningfully movement brings about the social change India and Andhra Pradesh inevitably needs. (p.14)

Committed to revealing the malfunctions of society, Dr. Bhaskar explains the influence of his region on him in the preface of *Spring Thunder*:

“I am one amongst the many whose childhood was immensely caught in the whirling currents of social, cultural and political forces. Because of these factors, whatever I want to write, I need to write, and I have to write with a direct or indirect influence of the background of my native region.” 10 (13) (Ph.D. p. 77)

Belonging to the place known for its vibrant socio-political activity and selfless sacrifices for social justice and equality, Dr. Bhaskar imbibes a spirit of democratic struggle against social and political oppression by caste, demography and the political system.

The Return of Gandhi (1998)

Gandhi, “Rama Rajyam is the ideal State...my dream. It’s a new social order where villages are autonomous, self-sufficient. They protect their independent life. These villages are integrated not by your cheaper schemes, but by a bond of spiritual unity and social co-operation. In the Gram Swaraj, which I have imagined, there is no force, no command, no compulsion! You know? The soul of India lies in villages only. Our villages are spiritual centres.”

Ram Rajya, Party Leader: “Such villages are being provided with Computers and internet.”

Gandhi: “Don’t irritate me! First, ensure that the village survived. Otherwise, all the development you are doing will be a mere waste decorating a corpse. Please go away.” (p. 60.)

“The Return of Gandhi” is another political and philosophical master piece from Dr. Bhaskar. The play has been largely

acclaimed by the audiences and the leaders of all the political parties who have watched the drama. Again, he starts the play with a myth, the Hindu belief that people will be tried after death for their sins committed while they were alive. Using this belief, he brings back Gandhi, the father of the Nation to India to witness the present state of affairs in the country for the liberty and Independence of which he struggled and sacrificed his life.

What happens if Gandhi comes back? What happens, we experience throughout the play. In this imaginative play, the rot in the political system after independence has been thoroughly exposed. The leaders stoop down to the level of marketing Gandhi's image and reputation. The same gang of leaders who sing empty platitudes for Mahatma Gandhi will not hesitate to send him to gallows.

Gandhi: "You must be the change you wish to see in the world" (p. 62)

According to this sentence by the imagined Gandhi the play finishes like a poem inspiring readers and audiences to introspect.

Gandhi: ... " Now I prefer to adhere to No-violence – 'Nirhima', which is greater than Ahimsa in which violence would be tackled firmly to protect the good and innocent. To propagate this, I will come back again, not in the human form, but in the purest form of consciousness – Chaitanya Swaroopa. I will be everywhere and anywhere. There will be no barriers and frontiers for my presence. I will be in the green leaves and blooming flowers. I will be in the rays of rising Sun and the brightening Moon. I will be in the shining Stars and raining Clouds. In the dawn and dusk, in the air and water and pervade every nook and corner of my motherland. I will become the body, mind and soul of common man to unearth the hidden, illegal treasures, to prevent the immortal ways of power and to cut down the crooked wings of untruth, the

wicked strings of selfishness. Beware! Be careful! I will come like spring thunder! Yes! I will come again. Again and again to this holy land till the end of political turmoil.” (p. 81)

The Chair (1994)

Bhimaiah:”... Whatever may be their line of thinking, the target is only one! Social equality!....” (P. 136)

The Chair comprehensively deals with the subject of political reservations given to the Dalits in India. Though the policy of reservation has empowered the Dalits to some extent there are still lacunae to be filled in the process of their implementation. ‘The Chair’ demonstrates how power has been given to Dalits and other excluded communities for name sake and in reality the unequal and undemocratic social and economic conditions are making the democratic political power toothless and useless.

The play was designed making Narasaiah, a Dalit Sarpanch as the central character. Around him the pitiable, unhygienic conditions prevalent in Dalit colonies are depicted. Every character in this play stands as a testimony to reality and the dialogues they utter come from their hearts duly stimulated by the harsh conditions in which they ought to live.

Riding the Tiger (1994)

Mareppa:...”What I am doing now is a ‘Tiger-ride’! Yeh! My life is a ride on the Tiger! Once we start riding the tiger, it is impossible to get down from it! If we attempt to get down, it will simply devour us. And, even if you don’t get down from it, after going on riding it, we have to breathe our last on its back only! Foolish fellows like me are bound to meet such miserable death one day or the other!” (p.174)

This play deals with a gruesome criminal trend named ‘Factionism’, which is prevalent in the Rayalaseema region of Andhra Pradesh. In this region vengeance nurtures and grows

through generations between feudal Land lord families. Serial murders are taking place avenging the older ones. In these faction feuds, innocent people belonging to weaker communities, in the name of followers and henchmen, are the victims. Factionism is like riding the tiger. Once anyone gets on to it, for one reason or the other, he can never get down. If he tries to get down the tiger kills him, even if he does not get down also he will die – consequently riding the Tiger continuously. Dr. Bhaskar through this play persuades the followers, the henchmen of the Factionist leaders, not to get trapped between the devil and the deep sea for the sake of feudal loyalty.

“Riding the Tiger” is a powerful play aiming at social change and has brought about change in the faction-ridden Rayalaseema region where the innocent people belonging to weaker sections are used to serve the selfish interests of the land lords to the extent of sacrificing their lives. The play has caused many incidents of the audience responding proactively to the play. The play was exclusively performed for hard core factionists and they in some places confessed openly that their path was wrong. In a village P. Kota Konda of Kurnool district, 50 widows of the factionist violence saw the play. The widows of the dead, as the local press informed, burst into tears and demonstrated to stop others from joining the genocide and kill their brethren for others’ pomp. (Thammineni, Hari Babu; p. 88)

The drama expresses a thorough understanding of the exploitations. The message is a revolution firmly based on democratic convictions, a democratic solution including all the voices of the people of India despite class, caste, religion or gender.

Dr. Bhaskar’s play ‘Riding the Tiger’ fulfils his belief in art and artworks capacity for progressive social transformation through innovative dramas among others

informed by Brecht. Dr. Bhaskar considers his drama's as educational tools for social change, accordingly the theatre constitutes a place of enlightenment and inclusion of marginalised citizens in democratic development. His writing expresses a deep knowledge and concern for contemporary India while drawing on ancient literary and oral Indian traditions in using drama as an educational tool for everybody with special attention to common people who do not have the privilege of education.

Amaravathi Heritage Center and Museum

I don't know the local Telugu language. But I understand how language is embodied and site specific. I was endeavouring to gradually listen to and appreciate the layers of tangible and intangible heritage of Amaravathi Heritage Town. I felt out of depth and inadequate. This feeling is disclosed my vulnerability as I was unable to express myself in my mother tongue and at the same time unable to express myself in the local tongue. It was a new beginning for me to experience the place as an outsider. I wondered if it is possible for me to understand and learn anything at all. In this context, Dr. Bhaskar's site specific, complex dramas have broadened my understanding of Andhra Pradesh. On reflection, they also enriched and nuanced my understanding of my own heritage and Danish context.

In Amaravathi Heritage Centre and Museum I studied the current project entitled 'Our Village, our Daughters-in-Law', It is a long term multiyear and multidimensional project curated by Professor Amareswar Galla. It focuses on the contributions to living heritage traditions in Amaravathi with an emphasis on women's cultural practices. During my stay in Amaravathi I have had the opportunity to enjoy the living traditions of classical music, song, theatre, poetry, and literature and dance performance. I particularly enjoyed the Andhra classical dance Kuchipudi.

At the entrance to the Amaravathi Heritage Centre and Museum I found a big sign with the following text: 'This museum is under transformation'. This made me curious and eager to know further about changes taking place. My visits to Amaravathi made it possible for me to have new perspectives on museums. This is important because most international conventions and definitions framing museological theory and practices are still based on western contexts. Learning from Amaravathi Heritage Centre and Museum, from the strangers perspective, on how to adopt and transform the Eurocentric concept of the museum to a site specific local context has been educational. This has relevance and often neglected in discussions on contemporary potentials and challenges about museums and heritage.

It was an immersion for me to get out of the skin, my European-Danish socialisation and to look at myself reflexively. I had a mediator and interpreter, Professor Amareswar Galla, who was born there and speaks the local language and dialects. He has lived in Denmark and understands my sensibilities and context. My experience was about decolonising my mind from dominant hegemonic discourses and looking at myself being in a totally different cultural context. This experience enabled me to rethink the museum, place making and dynamics of affective atmospheres in my Danish context. From a methodologically point of view, the immersion in Amaravathi is a tool to the realm of reflexivity and developing a critical heritage paradigm for understanding the role of sense of place.

Conclusion

This essay focuses on how Dr. Vizai Bhaskar's dramas have introduced me to a complex socio-political and culturally layered understanding of contemporary Andhra Pradesh. His dramas capture the embodied Telegu experience of current life encompassing the local ethos in Andhra Pradesh. His social background and indignation, his education and the opportunity

of working as a Government Officer in various regions, both urban and rural, of the State of Andhra Pradesh, provide him with the experience, the subject and the motivation for his writing. His dramas embody powerful voices expressing complexities i.e. potentials and problems in rural living. Dr. Bhaskar's plays possess poetic and literary quality. He often employs the mythopoeia and folklife concepts to awaken the rural citizens since their cultural foundation are deep rooted in the perceptions of yesteryears. He also employs a powerful sense of humour with all its shades of satire and pun to inspire and provoke people for an effective realization of their goal, as he uses drama and theatre as a means of social change. (Thammineni, Hari Babu;p. 68.)

Dr. Bhaskar's dramas are carefully written as educational activities based on an understanding of education as integrated with the lives, aspirations and social conditions of the people of Andhra Pradesh. This social constructionist educational philosophy has been clearly formulated by S.S. More in Kidwai's article on the genealogies of Jawaharlal Nehru University.

“Education is not some dead material which could be lumped up and given some final shape according to the wishes of the Central Government or any other Government. It is a live thing, integrated with the lives of the people, integrated with the lives, aspirations and social conditions of the people. Any attempt to create a dead uniformity will be an attempt to create a stuff which has no life, which cannot expand.”²

Dr. Bhaskar's plays are solutions for societal problems. Social realities are story lines of Dr. Bhaskar and his plays advocate for social equality and harmony of the society. His characters embody transformation of the society they live in as do readers of his plays and the audiences watching his plays performed. His plays are like epi-centres of organic growth – site specific and sustainable. His plays are dealing

with different and diverse subjects of the Telegu society but have a common powerful message of social change through peaceful thunderous rebellion.

I read Dr. Bhaskar's dramas as performative embodied criticality according to his explicit educational approach. At the heart of his dramas I find humanity - colonized, regulated, oppressed, fleeing and dreaming humanity itself. With humour, empathy and poetry Dr. Bhaskar's dramas embody how human beings in Andhra Pradesh navigate the world, and how much people are marked by and subject to mappings, concepts of time, ideology and spirituality.

The Drama as a political tool for social change

Dr. Bhaskar's dramas point to a contemporary knowledge horizon. They are thought, perceived and staged as a space which performatively creates cartography of Telegu existence, not in the terms of fixed roles of subjects and objects, but rather in flexible and responsive roles. His dramas are brutally confronting, addressing corruption, suppression, uncertainties, vulnerabilities, fears and vital energy within the current society. His dramas are characterized by intense and confrontational dialogues expressing social indignation and realism contrasted by passages with Telegu wisdom and magic realism rooted in local heritage and spirituality. These interruptions work as strangeness which source emancipatory and revolutionary practice.

Dr. Bhaskar's dramas embody, the way life continues undismayed, uncertainly, chaos, and anarchy. In this way, his dramas become forceful performers of progressive change and tools for progressive societal change. His dramas are always infusing hope emerging from the author's social responsibility and commitment. Accordingly, not the kind of hope implying passivity rooted in the etymological meaning of the word from Latin, association hope to waiting and expecting.

I am referring to how hope is interpreted within practice-based philosophy and cultural anthropology, designating the possible futures we actively and performatively imagine and strive for co-defining who we are as human beings and the meaning of what we do. Dr. Bhaskar's dramas are expressing a complex web of knowledge systems as Leanne Betasamosake Simpson addresses in her article, "Land as Pedagogy: Nishnaabeg Intelligence and Rebellious Transformation";

"We cannot just think, write or imagine our way to a decolonized future. Answers on how to re-build and how to resurge are therefore derived from a web of consensual relationships that is infused with movement (kinetic) through lived experience and embodiment. Intellectual knowledge is not enough on its own. Neither is spiritual knowledge or emotional knowledge. All kinds of knowledge are important and necessary in a communal and emerging balance."³

My essay finishes off with voices from Dr. Vizai Bhaskar's dramas which embrace the spirit of his dramas as a manifestation of social poetry. They express his ethical, social and political concerns as well as care and love for humanity.

1. The Switch bows down its head
while illuminating house
Humility brings the rays of knowledge

2. Many times
Through our words
We express not our ideas
But egos

3. Mind makes friends or foes
For soul
All are dear

4. While giving some thing
One should feel joy
As if he is receiving it

5. Spirituality is a way of life
But not a way for livelihood

6. Man is the most perilous pest
See how he is destroying the nature

7. Animals roar
Human beings uproar

8. Life has become a tussle
With the invention of vessel

9. Word may reveal or conceal
But ideas fly free in silence
So-clarity is always with silence
Not with speech

10. Air is essential for life
Yet, we cannot hold it long
Happy we be, when it is respired out
Holding is dangerous
Whether it is air or fire

11. Man is born to live
But he is dying in the process of living

12. Invincible is truth
Invisible is its path
Each one has to lay his own way.

13. Anger is like a silk worm
It first eats us away, and then
vomits the thread of wrath

14. Those who believe that they can do
Anything with money
will do anything for the sake of money

15. Wealth gives
Happiness in the beginning
Causes panic in the middle
Leads t to repentance at the end

16. Abide by the words
As we are tied to logs

17. Whatever I eat
Eats me a little

18. Life is nothing but a
Dream without sleep

19. There is no authority
Than our own experience

20. It is only after we stop thinking
Thoughts come to our minds

21. Problem is a problem for ever
Solution for it is only
A change in its nature
22. Keep your mind as a park
Let it not be a zoo
23. Ageing is nothing
But a process of knowing the body
By its parts, instead of an integral whole
24. Great is the person who knows
The exact time not for action
But for in action
25. Earning money is a profession
Spending it, becomes an art

26. Life is unprinted treatise
Days are only pages of it
27. Every one of us familiar to each other
But, unable to identify who we are
28. Joy or sorrow
Once revealed
Sorrow gets multiplied many fold
Joy will be diminished untold
29. Mystery is that
All questions were answered
Long before they were asked
Questioning is the problem of
inquisitiveness
But not of infiniteness
30. A truthful attempt to make us
See what we cannot see is GOD

31. If life is edited it is drama
It drama is enacted it is life
32. Drama is re-creation of the human world
Aiming to compliment the almightys
Un written legislation to the society
33. The constant inter action between
Time and space is drama
34. My mind is constantly
Philosophically pregnant
35. Life is a product of constant
Inter action of Time and Space
drama is an artistic representation of life

36. No god can save this world
From the lapse or repetition
37. Those who are nearer to a process
will become the process itself after some
time
38. God himself is a hard core factionist
He mined the Bomb - of - Death in every
being
39. Right from the moment of birth
Our bodies are running towards death
So death is nothing but
Self - Annihilation
40. God is ordinary by creating Man
He become extra - ordinary after creating
woman

41. Desires are to be eschewed in youth itself
In old age
They will abandon you, without you
consent
42. While making others unhappy
One may not be unhappy
But while making them happy
He should definitely be so happy
43. One should feel guilty while
Committing wrong,
But should not when undergoing
punishment
44. Many things are known
As to 'what' they are
Some 'how' they are
But none 'why' they are
45. My relationship with others depend on
The relationship with my self

46. Nothing is eternal - It is the command of
the God
But, soon realised the error
How to correct it?
Pondered over it for a long time,
To make at least a few eternal
He created the Artists
47. Let us not wish our child to be like us
Let ourselves be child like
48. That which is tasteful to tongue
May be soar to stomach
49. There is no authority
Than your own experience
50. Children build sand castles and destroy
Nature builds civilization and devastate
Both are funny games

51. Society is nothing but a reflection of my
own self
My tastes visit as friends
Dislikes appear as foes
Actions result in character...
Virtues re-look as well-wishes.
52. Whether, I escape it or embrace
Problem is always mine
53. If I am with me
So good I
When I step out
Who is it so cruel
54. Nothing we can do without
Being noticed by children
They always at us stare
It is we who don't bother to care
55. Every one of us are
So familiar with each other
But unable to identify
Who we are in this world

56. It is easy to hate anything
But very difficult to reform it
57. As a mother hugs her child to heart
A leader should take his people to
bosom
When they are in need
58. One may not be cured
By spelling out the name of the medicine
One cannot be construed as good
With his preachings
59. It is on static sand bed only
That waterfalls and jumps joyously
Same is the nexus between mind and
thoughts
60. Body is always a hired one
It craves for pleasures
Heart is an alien
It pumps out emotions
Soul is only our sole lover

61. A theist who misuses god
Is more dangerous
Than an atheist
62. Old age becomes a bliss
If it sprinkles the scent of experience
Like a ripen fruit that spreads sweet small
63. Time is on its reverse journey
Towards the End
64. Time is a process
Which helps to happen the unhappings
65. A truthful attempt to make us
What we cannot see is god

66. Some undiscovered natural laws
Survive under the cover of beliefs.
67. Air is mere air when it is outside
Once it goes inside it becomes life
68. Woman may be smooth and delicate
But Women are strong and stubborn
69. The old never remains forever
The new in no way a stranger
Each one is new revelation
Of the primordial consciousness
70. Art is an organised
Expression of human experience

71. Tourism is a phenomenon
Where guest is emotionally delighted
And the host will be financially
benefitted
72. Being ruled always, is being buried alive
73. Life is a combination of Truth and myth
74. Man exists by his ideas, Men reveal with
their actions
75. Dance is nothing but poetic expression
of the body and Poetry is nothing but
beautiful gesticulation of the mind

76. Nature is the pictorial creation of God
Nature's Identical manifestation is Man

77. Straight line can never make a picture
Curves and curvatures will only do.
No one knows how many bends
The Time-live has taken
To draw these numerous worlds.

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