

## **Project : Socio-political History of Modern Marathi Theatre: *Colonial and Post-Colonial***

By: Makarand Sathe

### **Narrative report**

The work of the research project started on 10th of January.

It was evident right from the start that the study of all the four periods is necessary but extremely vast. However it was also clear that I was not going to embark on a general history of Marathi theatre, I did not propose to enlist all the writers and performances etc, in a chronological order. What was intended - right from the start - was to locate and study the major trends regarding political and social views as they emerged in Marathi theatre. Naturally it would also mean that the end product will not be an academic history which depends on collecting lot of material, references, different views on the theatre or plays under study, but trying to trace out the socio-political trends as could be traced in my own view, on the background of socio-political conditions existing in the period of study.

For this it was necessary that the plays were located, placed in time as well as space and compared with the then social and political conditions at all levels - local, national and international. And so it was necessary to do two things - one, to study socio-political history of that time, which I have been studying for past many years any way, as well as some social critical works like works on labour movement in India, on Indian middle classes, articles on social and political theory etc. I have attached a bibliography, which enlists the major books I referred to. Second, to prepare an extensive but selected timeline of socio-political events. I prepared many - giving different details - some artistic, some social; some enlisting local events, some international. The location of what I was trying to trace was very important and it will be seen from the actual partial script, that this has been implemented throughout the narration. I am also attaching a sample of such a timeline at the end.

The second phase was to read some major critical works on theatre itself. Though, as I have already said, this was not a study which was to be focused on a small area whereby taking note of all the critical material from all the periods would be necessary, it was still essential to read books, journals, periodicals, newspapers, advertisements, handbills etc. from all the periods, especially the earlier period, to get at least some feel of the prevalent critical views and opinions. This also was necessary to create a list of play-scripts. I have also attached the bibliography of such works at the end. I made extensive notes of all the material I referred to. These were referred to all the time during the later phase of dealing with the actual play-scripts. It has also made my task of mentioning reference details a lot easier.

This work took nearly four months. Simultaneously I was making the list of actual play-scripts that I needed to look into and also trying to locate and acquire them either in book form or by photocopying. The scripts from the earlier period were extremely difficult to locate. Many friends and the research assistants that I had employed, helped me do that. It was from nearly seven different libraries from Pune and Mumbai, many personal collections and many second hand book stores that we were able to collect most of the scripts or get them photocopied. In some cases I had to take photograph and digitize the scripts as they were in tatters and could not even be taken for photocopying. However as this search was launched simultaneously with the reading of the history and critical material, it saved much of my time. Some of the books from later period were available in the market, and most of

them were purchased from the publishers directly at discounted rates. In most cases I needed these scripts at hand all the time throughout the period of research, as I am not going strictly from one play to another chronologically but trying to trace the links. However wherever it was not necessary to have the book with me or was available only at the library ( and photocopying was not allowed) I took membership of the concerned library, or used the goodwill of the librarians to sit in the library and take relevant notes. I have attached the list of play-scripts also at the end. However, this naturally, is not the final list and will keep getting added to till the end.

By then three things were clear : One, I came to the conclusion that it would be thematically better to divide the period of study in three parts, instead of four as planned earlier. The three periods would be 1843 to 1955, 1955 to 1985 and 1885 to 2009. Second as the published material was vast enough, and as I had started establishing very interesting and clear socio-political links, it was better to concentrate on the play-scripts and printed material itself rather than going in for interviews. After I started reading the scripts I was even more convinced that I do not need to interview anybody. That does not mean that I need not talk to or consult anybody, which I have already done and will continue to do through the research period. What I mean is recording and inclusion of interviews themselves is redundant. Second, it was initially planned that the manuscript which I would prepare as the result of this research might be later converted into a series performances. However now it became clear that the material I had at hand was extremely vast. The manuscript would be anywhere between 1200 to 1600 pages of a standard sized book. There was a choice between curtailing my scope or depth and width of my investigation and work keeping in mind the next step of performance, and transcending this limitation as far as this initial manuscript is concerned and think of how and if it can be converted into performances later on. I chose the second as it would have been a waste of such rich material, as well as restricted me in developing my arguments fully. However I did not change the idea of writing this work in a story telling mode, a narrative of a creative writer rather than an academic work. So its conversion into performance scripts is still possible by editing it and concentrating or restricting the focus of the performances to a particular period. It also makes it more reader friendly. The basic idea is of trying to breach the gap between intellectuals, or intellectual work and the common man, and trying to reach the public domain as far as possible. Third, the first two periods can be and would be studied in detail, but the third period - post 1985- being too contemporary would have to be dealt with very differently as it was too near for and fluid to, trace the socio-political currents that are evolving through it. Though I have developed some ideas as to its treatment, I am still keeping the treatment and style fluid.

All the research questions that I had planned and submitted with the proposal were taken into account as will be evident from the partially developed script. However they were not dealt with separately in three separate compartments - thematic, creative and practical. It became evident that any such division, as well as strict chronological progression would come in the way of tracing of the developing socio-political trends. I decided to trace these trends as they emerged, going back and forth in time if required and looking at whatever element was at the centre at that particular event.

The original plan was to read most of the play-scripts from all three periods, making extensive notes and then embark on the actual writing. However by the time I read most of the scripts from the first period itself the material collected and notes made started becoming too vast to continue in the same vein. I also felt the necessity to give more thought on how I was going to organize and present my thesis. As it was the tracing of trends and not chronological history, and also because the intention was to create a historical work that would fit more easily

in the public domain, rather than it being restricted to small circle of intellectual elite, its form was as critical as its content. I made a decision to start writing before I went ahead. So by now I have covered and written on the first period - from 1843 to 1955. This draft is naturally the first draft and will take the final shape only after the entire research is complete. But this has given me good direction for the remaining work. It now provides me with the framework - both thematic as well as stylistic. Now it is clear that it will be a book of about 1300 to 1400 pages and its form will be of story telling. A story told by a clown from theatre to a young playwright. This story is about the search of identity, roots - at socio-political level as well as philosophical level. This also allows me to ground it contemporary reality, link it with most of the important contemporary socio-political concerns, without which the effort would become baseless, sort of hanging in the air. This gives it a reason-de-tre, as well as an aesthetic framework. The proposed title now is '*Marathi Natakachya Tees Rarti Arthat Me Kon*' ( meaning ' Thirty nights of Marathi Theatre or Who Am I'.) This '*Arthat*' ('Or') is borrowed from the early phases of Marathi theatre, when nearly all the plays has such two names separated by '*Arthat*'.

As planned and as mentioned above the manuscript is largely interpretative in nature, does not undertake or restrict itself to documentation of theatre events as they chronologically happened. Instead it tries to analyze different political trends in Marathi Theatre historically. The political issues have been be addressed both - directly - like the attitude towards state, imperialism etc - and also through the analysis of the aesthetic issues like language, location of events depicted in the play, choice of characters etc; or practical issues like formation of groups. Rather than a hard rigorous theoretical structure, it will is more freewheeling in nature. The issues - like content, formation of groups, economics of theatre, etc. - have been dealt with for their lateral linkages as well as chronological. It is travel to and fro in time, but will not become anachronistic, in the sense locating the theatre in space and time is a major concern. Linkages with the socio-political conditions and major events of any particular time are an important factor and have always been mentioned as a backdrop.

I do not think that I need to elaborate on the actual manuscript more as it is already partially ready and I have sent you first 100 pages as sample. I also showed you the remaining in our last meeting ( with Ms. Anuja Ghosalkar).

I have given this manuscript - first 600 pages covering first period - to a few select people, namely Prof. G. P. Deshpand, Prof. Ram Bapat, Mr. Atul Pethe, Mrs. Shanat Sathe and also Mr. Suhas Kulakrni who is a partner and of the renowned publishing house - 'Samakalin'. I am in the process of discussing this work with them in detail. I have had preliminary meetings with all of them and have received very favourable response, which gives me encouragement to continue in the same vein.

As mentioned above I am giving below the list of reference books as well as plays. I am also giving one of the timelines as a sample. You already have the sample of the actual manuscript.

I will be glad to answer any questions you may have about the progress of the work.

#### **A.1 History and Critical , books/ articles and papers**

	<b>Writer</b>	<b>Name of Book</b>	<b>Publisher</b>
1	Dharwadkar Aparna	Theatres of Independence	Ohio Univ. / OUP
2	Deshpande V. B.	Marathi Natak, Natakkar - Kal Aani Kartutwa	Dilipraj Prakashan
3	Deshpande G. P.	Natkiya Nibandh	Lokvangmay
4	Gokhale Shanta	Playwright at the Centre	Seagull Books

5	More Sadanand	Lokmanya Te Mahatma	Rajahansa
6	Shanware N. K.	Rajkiya Chalwal Aani Marathi Natyasrushti	Popular Prakashan
7	Banahatti Shri Na	Marathi Rangbhoomicha Itihas	
8	Kulkarni Bhimrao	Marathi Farce	
9	Ganachari Arvind	Proscribed Thetare	
10	Nandi Bhatia	Acts of Authority/ Acts of Resistance	
11	Phadke Bha Di	Dalit Theatre	
12	Bhagat Datta	Dalit Sahitya -Disha Aani Dishantar	
13	Mokashi Dr. Madhukar	Dalit Rangbhumi aani Natya Chalwal	
14	Thakur Dr Bhagwan	Ambedkari Jalse	
15	Ranade Pratibha	Stri Prashnanchi Characha	
16	Phadke Ya Di	Keshavrao Jerdhe (Biography)	
17	Phule Jyotiba	Samagra Phule vangmay	
18	Tilak Ba G	Kesaritil Lekh Khand 4th	
19	Agarkar	Nivadak Agarkar ?	
20	Wadkar Dr.	Gondhalyanche Loksahitya	
21	Hegde Liladhar	Me Aani Shahiri	
22	Hegde Liladhar	Bahurupi Khatnat	
23	Rangacharya Aadya	Bharatiya Rangbhoomi	
24	Manohar Mukta	Marathi Natakatil striya	
25	<i>Anthology</i>	Bhalerao Smruti Grantha	
26	Gurav Baburao	Annabhau Sathe (Biography)	
27	Achalkhamb Rustum	Tamasha Lokrangbhoomi	
28	Articles, news items, from Kesari, Sudharak, Induprakash, Dnyanprakash, Varhad Samachar, Navyug, Manoranjan, Vividh Dnyanavistar, Ratnakar, Native Opinion, Navabharat, Samajprabodahn Pastrica, etc.		
29	Nandi Bhatia	Acts/ of Authority/ Acts of Residance	
30	Varde Mohini	Dr Rakhamabai - Ek Aart	
31	Varma Pawan	The great Indian Middle classes	
32	Nandi Bhatia	Modern Indian Theatre	
33	Acharya Jawdekar	Adhunik Bharatcha Itihas	
34		Articles on Structuralism, post structuralism, post-modernism etc.	

### B.1 Plays :1843 to 1953

No	Writer	Name of Book	Publisher	Year
	Abhyankar Raghunath	Prabodhkriya Arthat Swairsakesha		1871
	Aundhkar Vi H	Aagryahun Sutaka		1931
	Aundhkar Vi H	Bebandshahi		1960
	Atre Pr Ke	Jag Kaya Mhanel		1960
	Atre Pr Ke	Mi Ubha aahe		1950
	Atre Pr Ke	Gharabaher		1933
	Atre Pr Ke	Vande Mataram		1947
	Atre Pr Ke	Sashtang namaskar		
	Barve Anant Waman	Lokmatvijay Athwa Kewal Sushpushta Manovikarancha...		1898
	Bhave Vishudas	Collected theatre verse		
	Bhagvat Hari Raghunath	Congresscha Khun (original bangali)		1908
	Bodas G Kru	Pujya Gandhiji		1949
	Chitale M Ba	Manorama		1871
	Chitnis Y G Dr.	Nava Payik		
	Deval Go B	Sharada		1899
	Deval Go B	Sanshayakallol		
	Dixit Kru H	Sundermath		1922
	Dixit Krushna Hari	Raja Satwadhir		
	Gadre Anant Hari	Swarajya Sundari		1919
	Gadkari Ra g	Mooknayak (short )		

Gadkari Ra g	Rajsnayas	1959
Gadkari Ra g	Premasanyas	1959
Gadkari Ra g	Bhavbandhan	
Gadkari Ra g	Ekach Pyala	
Gokhale Vidyadhar	Panditrao Jagannath	
Garge Kashinath - Diwakar	Collected plays	
Ghate Kondo Sakharam	Afzalkhanachya Mrutyuche Natak	1871
Ismail Usuf	Taranopay	1906
Joglekar	Gulchabakdicha Farce	
Joshi L Na	Patilboa Arthat Mahadji Shinde	1897
Joshi Ma Na	Sthanik Swarajya Arthat Municipality	
Joshi Ma Na	Giraniwala	1929
Joshi Wa Go	Dharmasinhasan	1929
Joshi Wa Go	Ranadumdubhi	1927
Joshi Y Go	Hind Samaj Mela Pade	
Kanitkar Na Ba	Sammaticha Kayada	1892
Kanitkar Narayan Bapuji	Taruni Shikshan natika	
Kelkar	Totayache band	
Khadilkar Kru P	Kanchangadchi Mohana	1924
Khadilkar Kru P	Kichakwadh	1926
Khadilkar Kru P	Tridandi Sanyas	19
Khadilkar Kru P	Droupadi	1928
Khadilkar Kru P	Manapaman	1958
Khadilkar Kru P	Menaka	1926
Khadilkar Kru P	Bhaubandki	1910
Khadilkar Kru P	Vidyaharan	1923
Khadilkar Kru P	Savati Matsar	1950
Khadilkar Kru P	Satva Pariksha	1949
Khadilkar Kru P	Svayanvar	1928
Khadilkar Kru P	Sawai Madhavravach Mrutyu	
Khandekar Vi S	Rankache Rajya	1928
Khare Wa Wa	Ugramangal	1961?
Kirloskar B Pan	Shakuntal	1882
Kirloskar B Pan (Anna)	Ramrajyaviyog	
Kirloskar B Pan (Anna)	Soubhadra	
Kirtane Vi J	Thorle Madhavrao Peshve	1910
Kolhatkar A B	Vijayacha Tila	
Kotibhaskar bala	Sitaharan Natkatil Farce	
Mitbavkar Ra Go	Indiramadhav	1895
Natekar Balkrusna Jagannath	Bajirao Mastani	
Nevalkar Da Vi	Dandadhari	1907
Nevalkar Da Vi	Dharmarahasya	
Nevalkar Da Vi	Tarakmarak	
Pande Ba Na	Punaragaman	
Patankar Madhavrao	Adhikarmadvipak	1894
Pathare Aa Mo	Ransinha Baji	
Patwardhan Bha H	Ransinh ani Bakula	1893
Phadke na Si	Aaglavi	1937
Phatak G Kru	Mazi Jamin	1930
Phule Jyotiba (Mahatma)	Trutiya Ratna	
Prabhu Baban	Zopi Gelela Jaga Zala	
Ranade Shankar Moro	Adhikar vivechana urf Sthanik ...	1882
Rangnekar m Go	Kulwadhu	
Savarkar Vi Da	Uttarkriya	1965
Savarkar Vi Da	Ushshap	1965
Savarkar Vi Da	Sanyasta Khadag	1965

Sarolkar D Go	Janatajanardan		1926
Shetye Go Vi	Rakshbandhan		1929
Shirwadkar Vi Va	Dusra Peshwa		1947
Shirwalkar Wa R	Rana Bhimdev		1892
Shikhare Da N	Aath Sal		1939
Shikhare Da N	Swatantrya Aale Ghara		
Soman Go Go	Bandhavimochan		1900
Shankaracharya Dr Kurtkoti	Gangasamati		
Tembe Go Sa	Patwardhan		1924
Thakare K C (Prabodhankar)	Khara Bramhan		1946
Thakare K C (Prabodhankar)	Taklel Por		1949
Tipnis Y Na	Rajranjan		1925
Varekar Bha Vi	Turungacha Darat		1923
Varekar Bha Vi	Satteche Gulam		1957
Varekar Bha Vi	Sonyacha Kalas		1961
Varekar Bha Vi	Natki sansar		
Varekar Bha Vi	Kunjavihari		
Varekar Bha Vi	Hach MULacha Bap		
Varekar Bha Vi	Sanyasacha Sansar		
Vartak Shridhar	Andhalyanchi Shala		
Walvekar Mo Vi	Neeldarpan (Bengali)		1872

### B.2 Plays :1953 to 1985

No	Writer	Name of Book	Publisher	Year
	Alekar Satish	Mahapur	Neelkanth	
	Alekar Satish	Mahanirvan	Neelkanth	
	Alekar Satish	Begum Barve	Neelkanth	
	Atre Pr Ke	Mi Ubha aahe		1950
	Atre Pr Ke	Municipality		
	Atre Pr Ke	Lagnachi Bedi		
	Bedekar Vishram	Tilak aani Agarkar	Popular	
	Dalvi Jayavant	Purush	Majestic	
	Dalvi Jayavant	Barister	Majestic	
	Dalvi Jayavant	Sandhyachhaya	Majestic	
	Dalvi Jayavant	Suryasta	Majestic	
	Dalvi Jayavant	Savitri	Majestic	
	Dandvate Vrundavan	Khot Natak	Mouj	
	Deshpande P L	Tin Paishacha Tamasha	Mouj	
	Deshpande P L	Tuze aahe Tujpashi	Parchre	
	Deshpande P L	Ti Phulrani	Mouj	
	Deshpande P L	Ammaldar		
	Deshpande Go Pu	Udhvasta Dharmashala	Popular	
	Deshpande Go Pu	Raste	Popular	
	Deshpande Go Pu	Andharyatra	Popular	
	Deshpande Go Pu	Chanakya Vishnugupt	Popular	
	Deshpande Go Pu	Shevatcha Dees	Popular	
	Deshpande Go Pu	Music System	Popular	
	Elkunchwar Mahesh	Atmakatha	Mouj	
	Elkunchwar Mahesh	Holi		
	Elkunchwar Mahesh	Vasanakand	Mouj	
	Elkunchwar Mahesh	Party	Mouj	
	Elkunchwar Mahesh	Wada Chirebandi	Mouj	
	Elkunchwar Mahesh	Magna Talyakathi	Mouj	
	Elkunchwar Mahesh	Yugant	Mouj	
	Elkunchwar Mahesh	Garbo	Neelkanth	

	Gokhale Vidyadhar	Panditrao Jagannath		
	Jagtap Dilip	Ek Ande Phutale		
	Kanetkar Vasant	Raygadala Jeva Jag Yete	Popular	
	Kanetkar Vasant	Ashrunchi Zali Phule	Popular	
	Kanetkar Vasant	Vedyacha Ghar Unhat	Popular	
	Kanetkar Vasant	Himalayachi Savli	Popular	
	Kanetkar Vasant	Beiman	Popular	
	Kanetkar Vasant	Prema Tuza Rang kasa	Popular	
	Kanetkar Vasant	Pankhana Odh Pawalanchi		
	Khanolkar Chi Tryam	Ek Shunya Bajirao	Mouj	
	Khanolkar Chi Tryam	Rakheli	Mouj	
	Khanolkar Chi Tryam	Ajab Nyay Vartulacha		
	Khanolkar Chi Tryam	Awadhya	Mouj	
	Khanolkar Chi Tryam	Sage Soyre		
	Kolhatkar Bal	Vahto Hi Durvanchi Judi	Minal Joshi	1964
	Kolhatkar Bal	Duritanche Timir Jao	Joshi Bros	
	Madgulkar Vyankatesh	Bin Biyanche Zad		
	Madgulkar Vyankatesh	Kunacha Kunal Mel Nahi		
	Madgulkar Vyankatesh	Tu Veda Kumbhar		
	Mardhekar Ba Si	Badakache Gupit		
	Matkari Ratnakar	Lokkatha 78	Popular	
	Matkari Ratnakar	Khol Khol Pani	Majestic	
	Mayekar Pr L			
	Padhye Bhau	Operation Chhakka		
	Pundalik Vidyadhar	Charvak		
	Rangnekar m Go	Kulwadhu		
	Rangnekar m Go	Alankar	Popular	
	Rangnekar m Go	Andhalyanichi Shala		
	Shirwadkar Vi Va	Natsamrat	Popular	
	Shirwadkar Vi Va	Dusra Peshwa	Continental	
	Tendulkar Vijay	Ghashiram Kotwal		
	Tendulkar Vijay	Kamala		
	Tendulkar Vijay	Sakharam Bainer		
	Tendulkar Vijay	Bebi		
	Tendulkar Vijay	Kanyadan		
	Tendulkar Vijay	Shrimant	Popular	
	Tendulkar Vijay	Shantata Court Chalu Aahe		
	Tendulkar Vijay	Pahije Jatiche	Popular	
	Tendulkar Vijay	Gidhade	Popular	
	Tendulkar Vijay	Mitrachi Gosht	Popular	
	Vaze Achyut	Chal Re Bhopalya Tunuk Tunuk		
	<b>RASHTRASEVADAL</b>			
	Phule Nilu	Yera Gabalache Kam Nohe		
	Madgulkar Vyankatesh	Kunacha Kunala Mel Nahi		
	Nagarkar Ram/Kondke	Lal Chinchya Akramanacha Farce		
	Dalvi Jayvant	Vatvaghul		
	Deshpande Pu L	Pudhari Pahije		
	Bapat Vasant	Sarvakalyan		
	<b>KAMGAR RANGBHOO MI</b>			
	Sathe Annabhau	Inamdar		@1960
	Sathe Annabhau	Akalechi Gosht		@1960
	Sathe Annabhau	Mazi Mumbai		@1960
	Sathe Annabhau	Lavnya Va Povade		
	Shahir Amar Sh	Lavnya Va Povade		
	Gavankar	Swargalokicha Batmidar		1950

### B.3 Plays : Dalit and Subaltern

No	Writer	Name of Book	Publisher
	<b>WOMEN</b>		
	Deshpande Sushama	Vay, Me Savitribai	
	Gokhale Shanta	Avinash -Ek Dhyas	
	Manaswini Lata Ravindra	Cigarettes	Popular
	Manaswini Lata Ravindra	Alwida	Popular
	Mhapsekar Jyoti	Mulgi Zali Ho	Granthali
	Parajpe Sai	Jaswandi	
	Parajpe Sai	Maza Khel Mandu De	
	Parajpe Sai	Sakhkhe Shejari	
	<b>Dalit</b>		
	Bhadre Tushar	Karan	Granthali
	Bhagat Datta	Khelia	
	Bhagat Datta	Wata Palwata	
	Bhagat Datta	(Ambedkar Charitra)	
	Bhavlekar Dhananjay	Undir Bilat Hai	
	Chitnis M Bhi	Yugyatra	
	Chavan Ramnath	Sakshipuram	
	Chavan Ramnath	Bamanwada	
	Dahar Kamalakar	Narbali	
	Gajwi Premanand	Ghotbhar Pani	
	Gajwi Premanand	Devnavri	
	Gajwi Premanand	Jai Jai Raghuvir Samartha	Majestic
	Gajwi Premanand	Ambedkar Aani Gandhi	Majestic (OP)
	Gajwi Premanand	Tanmajori	Majestic
	Gajwi Premanand	Kirwant	Majestic
	Gaikawad Texas	Amhi Deshache Marekari	
	Ingale Arunkumar	Kay Ra	
	Jadhav Vi Tu	Raja Sudas	
	Jadhav Bhaskarrao (Satyashodhaki Jalse)	Sadhanachi Sangat Sod Re	
	Kardak Bhimrao/ ? (Ambedkari Jalse)	Sanatani Bramhan va Asprushya satyagrahi Samwad	
	Karande Ma Ka	Navi Wat	
	Mubraskar Shilpa	Zadazadti	
	Pawar Sanjay	Kon Mhanto Takka Dila	
	Shinde Bhi Shi	Kalokhacha Garbhat	
	Tribhuvan Prakash	Thamba Ramrajya Yetay	
	Vatkar Namdev	Wat Chukli	

### B.4 Plays : post 1985

No	Writer	Name of Book	Publisher	Year
	Alekar Satish	Atireki	Neelkanth	1990
	Alekar Satish	Dusara samna	Neelkanth	1989
	Alekar Satish	Pidhijat	Neelkanth	2003
	Dalvi Ajit	Gandhi Virudh Gandhi	Popular	
	Dalvi Ajit	Shatkhand	Popular	
	Dalvi Ajit	Doctor Tumhi Suddha	Popular	
	Dalvi Prashant	Charchoghi	Popular	
	Dalvi Prashant	Chahul	Popular	
	Dalvi (Tushar) ?	Mi Nathuram Boltoy		



	Datar Chetan	Saviya	Aviskar	
	Deshpande Go Pu	Shevatcha Dis		
	Deshpande Go Pu	Music System		
	Deshpande Go Pu	Chanakya		
	Deshpande Cham Pr	Dhol Tashe	Lokvangmay	
	Deshpande Cham Pr	Iraq		
	Deshpande Cham Pr	Buddhibal Aani Zabbu	Lokvangmay	
	Elkunchwar Mahesh	Sonata	Mouj	
	Joshi Girish	Final Draft	Majestic	
	Khan Shafat	Mumbaiche Kawale		
	Khan Shafat	Shobhayatra	Popular	
	Kundalkar Sachin	Chhotyasha Suttit	Karnatak	
	Kundalkar Sachin	Freezemadhye Thevalela Prem	Majestic	
	Manohar Shyam	Hruday	Popular	
	Manohar Shyam	Yakrut	Popular	
	Manohar Shyam	Prmachi Gosht?	Popular	
	Mokashi Paresh	Sangeet Debuchya Muli	Vyas Prakas	
	Mokashi Paresh	Mukkam Post	Vyas Prakas	
	More Sadanand	Ujalalya Disha		
	More Sadanand	Shivacharitra (Unpublished)		
	Naik Rajeev	Sathecha kay karaycha	Mouj	
	Naik Rajeev	Akheracha Parva	Mouj	
	Pawar Jayant	Adhantar	Popular	
	Phansalkar Chandrashekhar	Khelimeli	Popular	
	Sathe Makarand	Charshe Koti Visarbhole		
	Sathe Makarand	Surya Pahilela Manus		
	Sathe Makarand	Chowk		
	Sathe Makarand	Golayug		
	Sathe Makarand	Te Pudhe Gele		
	Sumant Dharmakirti	Pani	Popular	

### Timeline of useful events : India

Year	Event	plays
1761	Panipat	
1772-1833	Raja ram Mohan Roy	
1773	Narayan Peshwa murdered, Ramshastri Prabhune - Raghoba	
1818	End of Peshwa rule	
1829	Law against Sati	
1832	Darpan, Balashstri Jambhekar- 1st Marathi journal	
1842	First Marathi Play 'Sitaswyanwar' by Vishnudas Bhawe	
1848	First school for girls by Mahatma Jyotiba and Savitribai Phule	
1851	1st mill in Bombay	
1853	British build the first Indian railway	
1855	'Trutiya Ratna' By Mahatma Phule	
23 July 1856	Tilak born	
1861-1941	Tagore	
1856-1920	Tilak	
1856	Vidhava Vivah Manyata Law	
1857	Indian Mutiny	
1857	Bombay and Calcutta Universities + one more	
1858	India comes under direct rule of the British crown	

1859-60	Neel (Indigo) Andolan in Bengal	
1859	First Bengali play Sharmishtha	
1860	Bengali versino of Neeldarpan	
1866-1945	Patthe bapurao - 1st Brahmin Lawnikar	
1867	First volume (German) of Capital by Marx	
1869-1948	Gandhi	
1870	Sarvajanik Sabha Sthapana	
1874	Nibandha Mala - Vishnushastri chiplunkar	
1876	Maharashtra Famine	
1885	Indian National Congress founded	
1888	Sudharak Started by Agarkar	
1891	Sammati Vayacha kayda	
1891	Ambedkar born	
1891	Kesari and Maratha in Tilak's full control	
1893	1st big Hindu Muslim riots in Mumbai	
1896	Plague in Pune - Rand murdered	
1897	First Lawcase on Tilak for Rajdroha	
1905	Bengal division	
1906	Muslim League	
1906	Tilak - first time to Calcutta, Shivaji Utsav in Calcutta	
1908	Second Law case against Tilak	
1910	Bengal division cancelled	
1915	Gandhi comes to India from south Africa	
1916	Lucknow Pact. The Congress and the League unite in demand for greater self-government. It is denied by the British.	
1917	Russian - Communist/Bolshevik revolution	
1917	Champaranya Satyagraha by Gandhi	
1918	'Mawal/ Nemasta' leave congress	
1918	Mill workers strike in Ahmedabad by Gandhi supported by Tilak	
1919	British troops massacre 379 peaceful demonstrators in Amritsar Janlianwala Bag	
1920	All India trade Union Congress with the backing of Tilak	
1920	Tilak dies	
1920	Savarkar freed form Andaman	
1920	Annabhau sathe born	
1924	Savarkar freed from Yerwada,	
1925	RSS established by Dr. Hedgewar	
1925 Dec	Communist party established at Kanpur but illegal	
1927	Mahad Satyagraha - Chavdar Tale	
1920-22	Mahatma Gandhi launches civil disobedience campaign	
1923	Ambedkar comes back to India	
1924 & 1929	two major cases against communists	
1929	Congress calls for full independence.	
7 April 1930	Meeth Satyagraha (Salt)	
1930	Nashik - Kalamandir Satyagraha - Ambedkari Jalase	
1932	Gandhi Ambedkar Pune Pact	
1935	Ambedkar declares intentions of Dharmantar	
1937	Savarkar freed from Ratnagiri	
1940	Pakistan resolution passed by Muslim league	
1923+1936 +1941	Rashtrasevadal final establishment	
1942	Congress launches "Quit India" movement.	
1942	Ban on communist party lifted - pro-british anti-fascist stand	
1942	IPTA- urgent need to explain their stand, bombing of Chittgong	

1947	End of British rule and partition of sub-continent	
1947-48	widespread communal bloodshed after partition.- one million die	
1948	M. Gandhi assassinated by Hindu extremist - Nathuram Godse	
1948	War with Pakistan over disputed territory of Kashmir.	
1950	implementation of Indian constitution	
1952	Congress Party wins first general elections under leadership of Jawaharlal Nehru.	
1955	Polygamy abolished in India	
14 Oct 1956	Ambedkar converts to Buddhism	
16 Dec 1956	Ambedkar expires	
1960, May 1	Maharashtra state formed	
1962	India loses brief border war with China.	
1964	Death of Prime Minister Jawaharlal Nehru.	
1964	Division of Communist party - CPI and CPM	
1965	Second war with Pakistan over Kashmir.	
1966	Indira Gandhi becomes prime minister.	
1966, 30th Oct	Shiv Sena	
1971	Third war with Pakistan over creation of Bangladesh	
1972	Dalit Panther	
1974	India explodes first nuclear device in underground test.	
1975	Indira Gandhi declares state of emergency	
1977	Indira Gandhi's Congress Party loses general elections.	
1980	Indira Gandhi returns to power heading Congress (Indira).	
1982	Datta Samant strike of Mumbai cotton mills	
1984	Troops storm Golden Temple -	
1984	Indira Gandhi assassinated	
1984	December - Gas leak at Union Carbide plant in Bhopal.	
1987	India deploys troops for peacekeeping operation in Sri Lanka's	
1989	Congress defeat in general election.	
1991	Rajiv Gandhi assassinated	
1991	Economic reform programme begun by PV Narasimha Rao.	
1991	Soviet dissolution - many countries freed in eastern Europe	
6 Dec. 1992	Hindu extremists demolish mosque in Ayodhya, triggering widespread Hindu-Muslim violence.	
1996	Congress suffers worst ever electoral defeat , BJP emerges as largest single party.	
1998	BJP forms coalition government Atal Behari Vajpayee.	
1998	Indian nuclear tests, widespread international condemnation.	
1999	Vajpayee - historic bus trip to Pakistan to meet Premier Nawaz Sharif and to sign bilateral Lahore peace declaration.	
1999	brief war in Kargil	
2000	US President Bill Clinton makes a groundbreaking visit	
2002	Godhra, Gujarat train burning + riots.	
2003	August - At least 50 people are killed in two simultaneous bomb blasts in Bombay.	
2004	May - Surprise victory for Congress Party Manmohan Singh	
2006 March	US and India sign a nuclear agreement during a visit by US President George W Bush.	
2006 11 July	More than 180 people are killed in bomb attacks on rush-hour trains in Mumbai.	
2006 8 Sept	Explosions outside a mosque in the western town of Malegaon kill at least 31 people.	
2007 May	At least nine people are killed in a bomb explosion at the main mosque in Hyderabad. subsequent rioting.	
2007 May	Government announces its strongest economic growth figures	

	for 20 years - 9.4% in the year to March.	
2008 July	Series of explosions kills 49 in Ahmedabad, in Gujarat state. The little-known group Indian Mujahideen claims responsibility.	
2008 October	US Congress approval, law about nuclear deal with India	
2008 Nov	Nearly 200 people killed - attacks on CST Mumbai, Taj, Oberoi	



(Makarand Sathe)