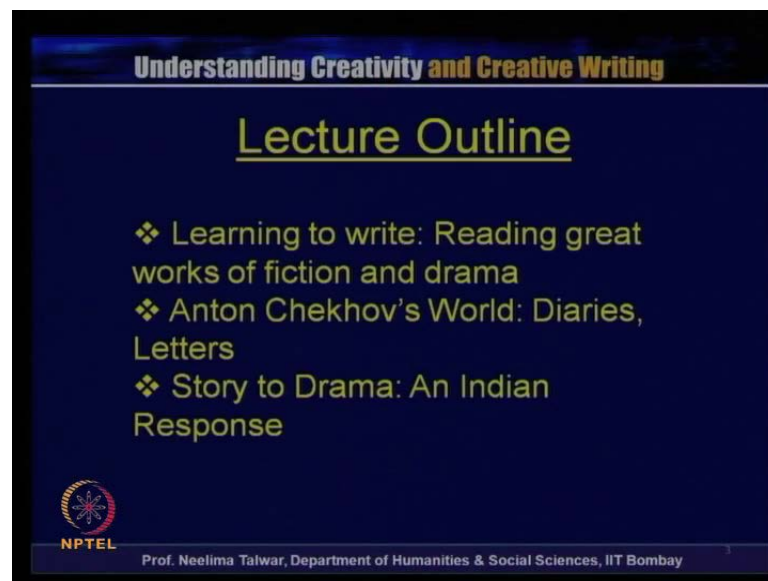


**Understanding Creativity and Creative Writing**  
**Prof. Neelima Talwar**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Bombay**

**Lecture - 34**  
**From The Perspective of Playwriting: Anton Chekhov**

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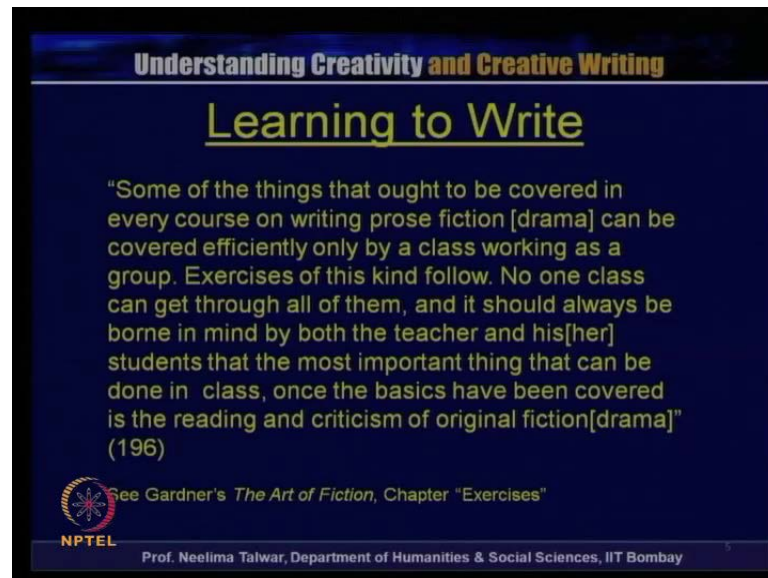


This lecture is titled from the perspective of playwriting, and the lecture is divided into three parts. In the first part, we will talk about learning to write by reading great works of fiction and drama. In the second part we will look at Anton Chekhov's world through his diaries and letters, because we going to now focus on Anton Chekhov the Russian short story writer and playwright. And then we will deal with a particular story by Chekhov which also has been adapted as a play by a very important Indian playwright.

So, these are the three aspects and I would like to place our discussion in some kind of perspective, because often what we do in the classroom intuitively and also based on the, you know Vibrant interaction with students. We also back it up by looking at other models and paradigms, and also try to incorporate ideas from other people very often they seem to reinforce our own intuitive approach. So, I would in that spirit quote first of all a gardener in the first part of our lecture learning to write. Because Gardener spent a lot of time trying to work out exercises for creative writing and this particular quotation,

you know is taken from that last segment of the book. In which he says that some of the things that ought to be covered in every course on writing prose fiction.

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And you know of course, he uses the term fiction in a larger sense and therefore drama is included within this larger definition. So, we are you will beginning to you will begin to notice that we are dealing with both the forms. And we are not really interested in watertight separation, but at the same time, we would like to make sure that you do not leave out drama in this assessment. Because often times this is a form which has been marginalized for a reasons that I still do not understand.

Some of the things that ought to be covered in every course on writing prose fiction. Drama can be covered efficiently only by a class working as a group, let me just pause here. Later on you will notice that we tried this out again intuitively and based on the vigorous interaction that we had with students, we decided to sort of you know the students actually decided to perform cherry orchard. And very often it is not enough to do things on your own, it is important to stretch yourself and do things with other people. Because often writing requires the sense of the other and by this participatory activities, such as performing a play. I think your sense of the self is extended in a beautiful concrete way.


So, he also seems to endorse this idea and then he goes onto of course, talk about his own book. And he says that this, these kinds of exercises have been listed by him no one

class and this is what I would like to emphasize no one class can get through all of them. And it should always be borne in mind by both the teacher and his and I have added her students that the most important thing that can be done in class. Once the basics have been covered is the reading and criticism of original fiction drama.

Now, these basics we have already covered and these basics revolved around first of all the spirit or the impulse to write. When you have that impulse the next stage is to try and understand the form of writing after you know developing your instinct for writing. And you know maintaining a notebook in which you jot down fragments of your Epiphanic experiences or everything else, which you find relevant. The next step is to deal with plot character and other ideas. So, after that according to him reading and criticism of original writing is very important. And so, we have decided to focus our attention on Chekhov and we have also tried to help you understand as to why we have decided to focus on Chekhov. Before I do that I would like to place one or two definitions of drama because we are going to focus on cherry orchard. So, I thought this particular definition of drama is very important because drama is a performative form. So, it is not necessary that it would always be printed you know the text would always be printed.

So, considering that let us keep in mind this definition while talking about cherry orchard Chekhov short stories are printed. So, for print culture and literary forms that are meant for printing there is no issue, but forms which are fluid in nature I think we need to again look at some of these basic definitions. So, two things are valuable in terms of this definition that I have picked up from a Dharwadkar's book on post Independence Indian drama.

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**Understanding Creativity and Creative Writing**

## Chekhov, Ibsen or Brecht?

Their India Connection

- See Dharwadker's definition of "post independence Indian theatre" as "principally *urban* literary drama and experimental performance, associated with dramatic authorship..." (17)
- See Appendix 8 titled "the Euro-American Intertexts of Post-Independence Drama and Theatre" of this study which substantiates the active nature of dramatic/textual connections between India and other nations.

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And in her definition of post Indian post Independence Indian theatre and drama. She says well, she has basically dealt with urban literary drama an experimental performance associated with dramatic authorship. So, there is this identifiable well established notion of the author, which is available in the place that she has discussed. Now, why am I using this definition while talking about Chekhov? That is because I also want to point out that Chekhov like other western playwrights has been read adapted translated in India. So, the notion for that kind of cross cultural reading, she has used the term which is widely used the inter text.

So, do not feel you now bothered by the text do not feel weighed down by it in other words, but in this particular book she has provided a list of plays euro American sinter text. She call this, these as of independence post independence drama and theatre. And it is very interesting list, because it does show many of the western modern playwrights who have been staged in India. And you will notice you know if you become more familiar with drama and its variations then you will notice that both realistic drama. That is drama written by playwrights like Henry Gibson or by Chekhov himself or Agustin burg which is in the realistic mold, the mold of representation of life in a sort of fairly accurate manner. So, place of that mold are also staged, but place that completely challenge that notion, you know these are described here through the term non naturalistic drama.

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The slide is titled "Understanding Creativity and Creative Writing" in a yellow font at the top. Below it, the main title "Chekhov, Ibsen or Brecht?" is in a larger yellow font, followed by the subtitle "Their India Connection" in a smaller white font. The slide contains two bullet points in yellow text: "■ Intertextual readings through translations, adaptations." and "■ Modern Western classics – realistic/naturalistic as well as non-naturalistic – have inspired problem plays located in India's 'tryst with destiny'". At the bottom left is the NPTEL logo, and at the bottom right is the text "Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay".

Understanding Creativity and Creative Writing

**Chekhov, Ibsen or Brecht?**

Their India Connection

- Intertextual readings through translations, adaptations.
- Modern Western classics – realistic/naturalistic as well as non-naturalistic – have inspired problem plays located in India's "tryst with destiny"

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These two have been performed extensively. In fact, these have been performed more you know extensively for very interestingly reasons, but all of these place weather it is an Indian play that is realistic in nature or non naturalistic in nature. I think it has to be noted very emphatically that they are located those creative efforts are located in India's own sense of tryst with destiny. And I use this sort of term from Pandit Nehru deliberately, because this particular notion can be seen from so many angles.

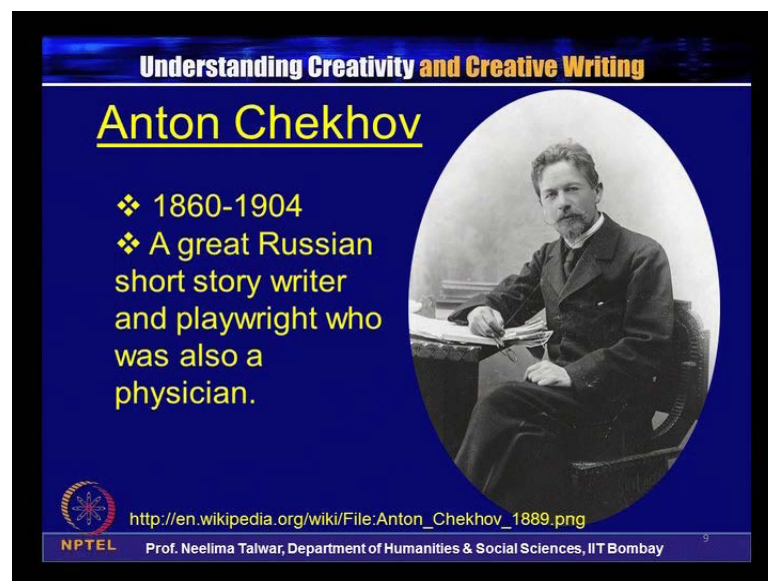
So, I think the originality of Indian effort remains very important in all this effort, very briefly I will just point out that Bhrasht has dominated this scene. As I said earlier you know a lot of modern Indian play wrights who were influenced by folk forms. They actually have acknowledged the influence of Bhrasht, because whether it is Habibtanvir and Girishkarnad. They have said that bhrasht in board are allowed them to look at the material critically, because Bhrasht was dedicated to political thought processes his intent was political theatre. And what his mode and model which intern was inspired by Asian classical model, where song dance conversation all these are mixed together in bhrasht these are mixed together for a contemporary in political intention.

So, this has had an enormous impact on Indian theatre, Epson also has a very visible presence by way of translations adaptations and performances of his place. Chekhov however is a low key presence, but I think what we can also now begin to notice. Is the

fact that his place may not have been done that frequently? But certainly many of his short stories have inspired theatre productions.

So, this is what we will share with you today. And I think another point that I would like you to notice in the next 2 or 3 lectures that will revolve around Chekhov. Is related to the fact that his theatre also or his drama also almost is like a bridge between a narrative of a short story, you know framework and narrative within drama it is almost seamless. And In fact, that is why Chekhov posses a lot of problem's, because the highs and lows of dramatic conflict that are noticed elsewhere these remain very muted in Chekhov. So, right now it is not sufficient really to you know it is this is not a sufficient explanation, because we need to read this text before we can begin to talk about it. So, that is precisely what we are now going to do.

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The slide has a dark blue background. At the top, the title 'Understanding Creativity and Creative Writing' is written in a yellow, sans-serif font. Below the title, the name 'Anton Chekhov' is written in a larger, bold, yellow font. To the right of the text is a circular, sepia-toned portrait of Anton Chekhov, showing him from the chest up, seated at a desk and holding a book. To the left of the portrait, there is a list of bullet points in yellow text: '❖ 1860-1904', '❖ A great Russian short story writer and playwright who was also a physician.' At the bottom left of the slide is the NPTEL logo, which consists of a stylized red and blue circular emblem. To the right of the logo is the URL 'http://en.wikipedia.org/wiki/File:Anton\_Chekhov\_1889.png' in a small, white font. At the very bottom of the slide, the text 'Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay' is written in a small, white font.

Understanding Creativity and Creative Writing

**Anton Chekhov**

- ❖ 1860-1904
- ❖ A great Russian short story writer and playwright who was also a physician.

[http://en.wikipedia.org/wiki/File:Anton\\_Chekhov\\_1889.png](http://en.wikipedia.org/wiki/File:Anton_Chekhov_1889.png)

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So, first of all let me just place the historical facts of Chekhov's life he was born in 1860. And he died in 1904 was great short story writer, playwright, the, was also a physician. All though he himself would have given priority to his role as a physician first and to his writing as something that happened alongside, but this is a very interesting trajectory and a very interesting sensibility that we are dealing with. Two things again can be indentified in this regard I think we will try to understand not only Chekhov's world, but also his world view. Then we will also try and understand the issue of point of view.

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The slide has a dark blue background with yellow and white text. At the top, a banner reads 'Understanding Creativity and Creative Writing'. Below it, the main title 'Anton Chekhov: for learning to write' is displayed in large yellow font. Two bullet points, each preceded by a small red square, list 'Chekhovian worldview' and 'The issue of point of view'. A paragraph follows, stating that both topics will be examined through close reading of *The Cherry Orchard*, *The Chameleon*, and Chekhov's diaries and letters. In the bottom left corner is the NPTEL logo, and in the bottom right corner is the slide number '10'. The footer text reads 'Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay'.

Understanding Creativity and Creative Writing

**Anton Chekhov:**  
**for learning to write**

- Chekhovian worldview
- The issue of point of view

Both to be examined through close reading of *The Cherry Orchard*, *The Chameleon* and his notations in diaries and letters.

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Because definitely between the short story, the chameleon that we have chosen and the play cherry orchard, there is a big difference in the way point of view is handled. In the chameleon naturally you know the possibilities are different and in the dramatic framework with number of characters. How does a writers point of view comes through so, these are 2 issues that I we would like you to keep in mind. Because as you listen to some of the reading that is being representing to you can also begin to shift through these ideas and also shift through the reading in order to arrive at your own understanding. In the second part therefore, we will first look at Chekhov's diaries and letters. And we have titled it Chekhov's world the video if we are able to get the permission to play this for you the video that deals with Chekhov.




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**Understanding Creativity and Creative Writing**

## Chekhov: Memoirs

- Video on Chekhov to evoke his world in his own words.
- The flavour of Russian language, landscape and Chekhov's life.

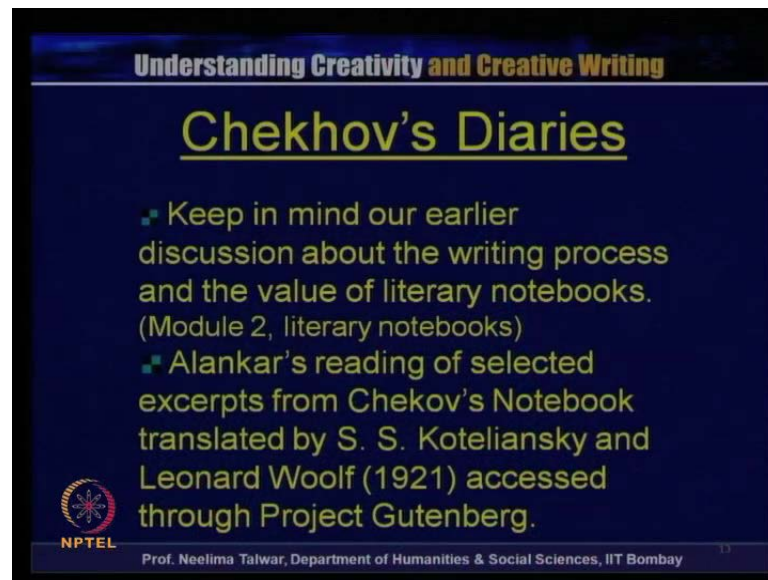
Film: *Chekhov*. Russian Documentary, 1993.  
DVD available through Films Media Group, New York. URL:  
<http://films.com/id/8220/Chekhov.htm>

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I am a viewer trying to sort of get this permission, because you know its read in Russian in his own words. The flow of course, even if it is something that is not accessible in terms of the meaning it evokes a wonderful feeling of the Russian language the landscape and Chekhov's life though his own word. And the subtitles give you the translation and the translation is also extremely evocative we will play this you. So, that you can relish the background much more effectively (( )), we would also like you to now look at the dairies and also some of the letters, which we have requested our one of our students to read for you what we would like you to keep in mind is our earlier discussion about the writing process.



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**Understanding Creativity and Creative Writing**

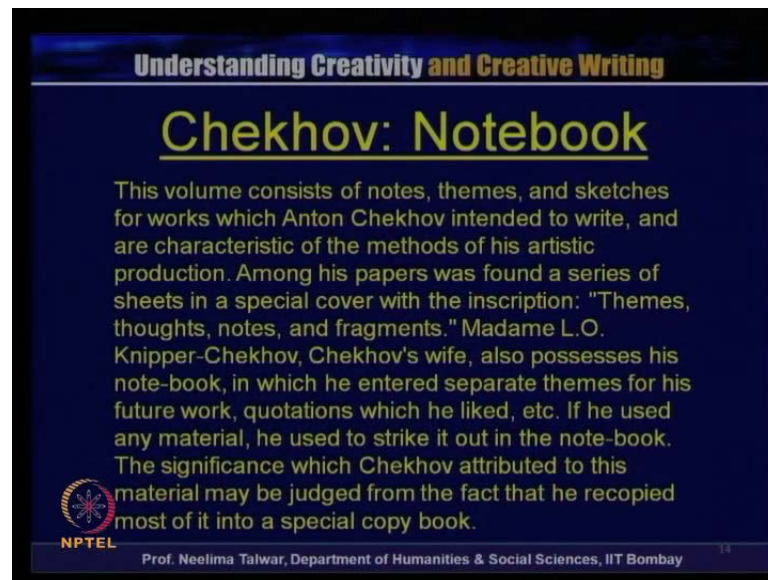
## Chekhov's Diaries

- Keep in mind our earlier discussion about the writing process and the value of literary notebooks. (Module 2, literary notebooks)
- Alankar's reading of selected excerpts from Chekov's Notebook translated by S. S. Koteliansky and Leonard Woolf (1921) accessed through Project Gutenberg.

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And the value of literary notebooks, you remember we had pointed out how you know not only for a person who is starting his writing career or who wants to understand how far he or she can go with the writing process. Not only for a person like this is the dairy or the notebook important, but for great writers also you notice that they maintained certain kind of raw material through, which they worked. And so, this dairy an also the letters together gave a wonderful sense of what Chekhov was trying to do. So, would read it from this particular translation that we picked up from project Gutenberg sources, it is translated by S K Koteliansky and Leonard Woolf. The translators have a wonderful introduction to this material and I'll read this quotation, they have pointed out and this is a quotation.

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**Understanding Creativity and Creative Writing**

## Chekhov: Notebook

This volume consists of notes, themes, and sketches for works which Anton Chekhov intended to write, and are characteristic of the methods of his artistic production. Among his papers was found a series of sheets in a special cover with the inscription: "Themes, thoughts, notes, and fragments." Madame L.O. Knipper-Chekhov, Chekhov's wife, also possesses his note-book, in which he entered separate themes for his future work, quotations which he liked, etc. If he used any material, he used to strike it out in the note-book. The significance which Chekhov attributed to this material may be judged from the fact that he recopied most of it into a special copy book.

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This volume consist of notes themes and sketches for works which Anton Chekhov intended to write. And are characteristic of the methods of his artistic production, among his papers was found a series of sheets in a special cover with the inscription themes thoughts notes and fragments. Madam L O Knipper Chekhov, Chekhov's wife also possesses his notebook in which he entered separate themes for his future work quotations which he liked etcetera. If he used any material he used to strike it out in the note book. The significance which Chekhov attributed to this material may be judged from the fact that he recopied most of it into a special copybook.

So, again you know I mean Camu had such a different method of writing, because of his sensibility Chekhov has yet another method. So, we are not really asking you to imitate any method, but it does help you decide what really works very well for you. So, from that point of view, I think if you listen to the you will begin to get a sense of what Chekhov was trying to do you can hear it almost in his own voice. Chekhov's notebooks 1898, solo monal one oh how dark is life no night when I was a child. So, terrified me by its darkness as does my invisible existence, lord the David my father though have us only the gift of harmonizing words and sounds. To sing and praise the on strings, to lament sweetly to make people weep or admire beauty, but why as though given me a meditative sleepless hungry mind. Like an inside born of the dust I hide in darkness, and in fear and despair, all shaking and shivering I see and hearing in everything an invisible mystery.

Why this morning, why does the sun come out from behind the temple and gild the palm tree, why this beauty of women, where does the bird hurry, what is the meaning of its flight? If it and it is young and the place to which it hastens well like myself turned a dust. It was better I had never been born over a stone to which god has given neither eyes nor thoughts. In order to tire out my body by nightfall all day yesterday like a Mayer workman I carried marble to the temple, but now the night has come and I cannot sleep. I will go and lie down fosses told me that if one imagines a flock of sheep running and fixes ones attention upon it the mind gets confused and one falls asleep I will do it exit.

Why did hamlet trouble about ghosts after death when life itself is haunted by ghosts? So, much terrible I am sorry, so much more terrible. A bed room the light of the moon shines so brightly through the window that even the buttons on his night shirt are visible. The children growing up talked at meals about religion and laughed at fasts monks' etcetera. The old mother had first lost her temper then evidently getting use to it only smiled. But at last she told the children that they had convinced her. That she is now of their opinion the children felt awkward and could not imagine what their old mother would do without her religion. There is no national science, just as there is no national multiplication table, what is national is no longer science.

A scholar without talent a blockhead worked for 24 years and produced nothing good gave the world only scholars as untalented and as narrow minded as himself. At night, he secretly bound books that was his true vocation in that he was he was an artist and felt the joy of it. They came to him a bookbinder who love learning and studied secretly at night, but perhaps a universe is suspended on the tooth of some monster. How pleasant it is to respect people when I see books I am not concerned with how the authors loved a plate cards I see only their marvelous works.

To demand that a women one love should be pure is egotistical to look for that in a women, which have not got myself is not love but worship. Since one or to love ones equals, I am not a liberal, not a conservative, I should have like to have been a free artist and nothing more. And I regret that god has not given me the strengths to be one I hate lying and violence in all the forms. The most absolute freedom from first and fraud in whatever forms the two latter may be expressed that is the program I would hold to if I were a great artist.

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**Understanding Creativity and Creative Writing**

## Chekhov: Letters

Related to his vocation as a writer

- He outlined his programme to become an objective writer in a letter to his brother Aleksandr: "1. Absence of lengthy verbiage of political-social-economic nature; 2. total objectivity; 3. truthful descriptions of persons and objects; 4. extreme brevity; 5. audacity and originality; flee the stereotype; 6. compassion."

Website: [www.kirjasto.sci.fi/tsehov.htm](http://www.kirjasto.sci.fi/tsehov.htm)

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Checkov's letters to Alexander; my brother my writing program is absence of lengthy verbiage of political social, economic, nature total objectivity, truthful descriptions of persons and objects, extreme gravity or density and originality or the fleeing the stereotype and compassion. His second letter to D V Grigorovich Masco march 28 1886 your letter my kind fervently bellowed bring a good tiring. Struck me like a flash of lightning, I all most burst into tears I was overwhelmed.

And now I feel it is left a great a deep trace in my soul may god show the same tender kindness to you in your age as you have shown me in my youth. I can find neither words nor deeds to thank you now with what eyes of ordinary people look at the elect such as you, and you can judge what your letter means for myself as team. It is better than any diploma and for a writer who is just beginning it is payment both for the present and the future. I am almost dazed I have no power to judge, whether I deserve this higher award I only repeat that it is overwhelming.

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Understanding Creativity and Creative Writing

## Chekhov: Letters

Related to his vocation as a writer

"TO D. V. GRIGOROVITCH.  
MOSCOW,  
March 28, 1886

...If I have a gift which one ought to respect, I confess before the pure candour of your heart that hitherto I have not respected it. I felt that I had a gift, but I had got into the habit of thinking that it was insignificant..."


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If I have a gift which one ought to respect I confess before the pure candour of your heart that hitherto, I have not respected it. I felt that I had a gift, but I had got into the habit of thinking that it was insignificant. Purely external causes are sufficient to make one unjust to oneself suspicious and morbidly sensitive and as a realized now. I have always had plenty of such causes.

Part c now we will deal with story to drama and Indian response. So, you have had some sense of Chekhov's own take on his writing process and also how, he actually did not take it himself seriously although he started writing by way of a mode of survival. His family really was in fairly bad economic situation and he had tremendous struggle right from his childhood, but only when it was pointed out to him he had great talent. And this was pointed out by his by a fellow author did he wakeup to his own possibilities. So, after this now we will shift to his story where he tries to be as objective as possible.

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**Understanding Creativity and Creative Writing**

### Story to Drama: An Indian Response

"In great fiction we are moved by what happens, not by the whimpering or bawling of the writer's presentation of what happens. That is, in great fiction we are moved by characters and events, not by the emotion of the person who happens to be telling the story. Sometimes, as in the fiction of Tolstoy or Chekhov – and one might mention many others, the narrative voice is deliberately kept calm and dispassionate, so that the emotion arising from the fictional events comes through almost wholly untinged by presentation..." (116)

See Gardner's *The Art of Fiction*

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Let me once again evoke, mister gardner who says in great fiction. We are moved by what happens not by the whimpering or boiling of the writer presentation or what happens. That is in great fictionm we are moved by characters and events not by the emotion of the person who happens to be telling the story sometimes as in the fiction of Tolstoy or Chekhov and one might mention many others. The narrative voice is deliberately kept calm and dispassionate. So, that the emotion arising from the fictional events comes through almost wholly untenged by presentation. I think Chekhov of course, really wanted that calm dispassionate point of view. In terms of Chekhov's world view perhaps we can point out to you, because you may not be a regular reader of Chekhov, we may point out you that Chekhov has portrayed life.




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**Understanding Creativity and Creative Writing**

Story: *The Chameleon*

- 📌 Chekhov's worldview: Chekhov portrayed life in the Russian small towns and brought out the problems and conflicts of a naturalised unexamined value system.
- 📌 Point of View in the chosen story: Third person limited.
- 📌 In *The Cherry Orchard*, each character has a fully fleshed out presence filtered through Chekhov's "negative capability". The only point of identification slips out through the character of Trofimov.

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In the Russian small towns and brought out the problems and conflicts of what I would like to describe as a naturalized, unexamined value system. So, everything seems very serene on surface, but there is this sharp sense of observation that you cannot escape, but like you to discover it yourself in terms of the short story. The chameleon he has used third person limited point of view. And of course, in the cherry orchard this operates in an entirely different manner we will talk about it when we come to cherry orchard.

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**Understanding Creativity and Creative Writing**

Story: *The Chameleon*

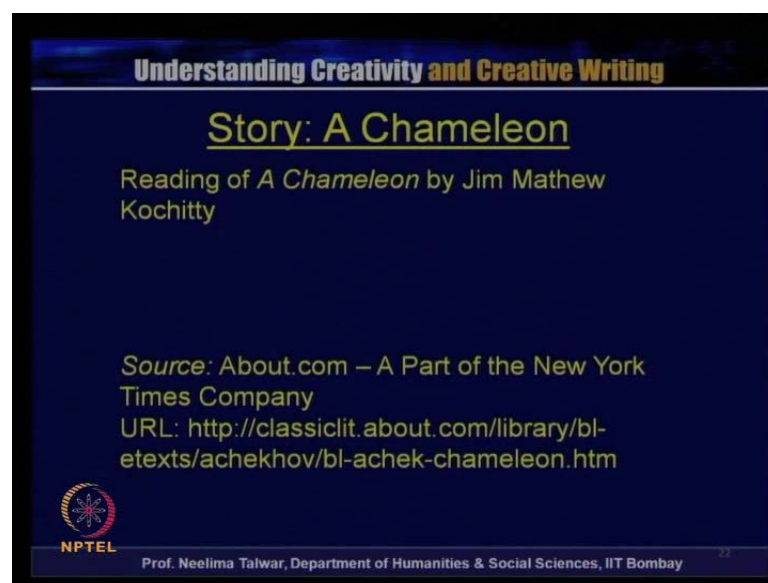
- 📌 *The Chameleon* as a metaphor for the constantly changing stance of Otchumyelov, the police superintendent.
- 📌 Note the changing descriptions of the white Borzoi puppy – the accused in this case.
- 📌 Note your responses as the story unfolds.

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The chameleon of the title is a metaphor for the constantly changing stance of Otchumyelov the police superintendent. And I am giving you these comments so, that you have some lead into the actual reading of the short story. I would like you to know the changing descriptions of the white borzoi puppy the accused in this case. So, do note your responses as the story unfolds and then later on exchange notes, with the other people we may give you an exercise or two of a different kind. If we are able to get all the things that we want in order to generate some different kind of discussion, but now here is the reading of the chameleon by one of our students.

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The slide is a presentation slide from NPTEL. It has a dark blue background with yellow and white text. At the top, it says 'Understanding Creativity and Creative Writing'. Below that, the title 'Story: A Chameleon' is underlined. The author is listed as 'Reading of A Chameleon by Jim Mathew Kochitty'. The source is cited as 'Source: About.com – A Part of the New York Times Company' with a URL: 'http://classiclit.about.com/library/bl-etexts/achekhov/bl-achek-chameleon.htm'. The NPTEL logo is in the bottom left corner, and the footer text reads 'Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay'.

A Chameleon by Anton Chekhov the police superintendent Otchumyelov is walking across the market square wearing a new overcoat and carrying a parcel under his arm. A redhead policeman strides after him with a sash full of confiscated gooseberries in his hand. There is silence all around not a soul in the square the open doors of the shops and taverns look out upon the world disconsolately like hungry mouths, there is not even a beggar near them.

So, you bite you damn root Otchumyelov hears suddenly, lads do not let him go, biting is prohibited nowadays hold him. There is a sound of a dog yelping Otchumyelov looks in the direction of the sound and sees a dog hopping on three lines and looking about her, run out of Pocho jeans timber yard. A man in a stars cotton shirt with his basecoat unbuttoned is chasing her, he runs after her, and throwing his body forward falls down and seizes the

dog behind legs. Once more there is a yelping and a shout of, do not let go, sleepy countenances are protrude from the shops. And soon a crowd which seems have sprang out with the earth is gathered around the timber yard. Looks like a row your honor says the policeman, what is it all about Otchumyelov enquires and pushing his way through the crowd what are you here for, why are you waving you finger, who was it shouted.

I was walking along here not interfering with anyone your honor. Rukin begins coughing into his fist I was talking about firewood my Thrimytrich when there is love route for no rhyme or reason my finger. You must excuse me I am a working man mine is fine work I must have damages for I shall be able to use this finger for a weak may be, it is not even the law your honor that one should put up with it. From Beast if everyone is going to be bitten life would not be worth living very good sees Otchumyelov sternly coughing and raising his eyebrows. Very good whose dog is it, I would not let this pass I will teach them to let their dogs run all over the place each times these gent even looked after if they would not obey the regulations. When he is fined the black guard I'll teach him what it means keep dogs and such cattle.,

I will give him a lesson, Yeldrin cries the superintendent addressing the policeman find out whose dog this is, and drop a report and the dog must be strangled without delay. It is sure to be mad whose dog is it I asked I fancies the general gigolos, says someone in the crowd. General gigolos help me off with my coat yeldrin its rightfully hot must be a sign of rain. There is only one thing I cannot make out how it came to bite you Otchumyelov turns to herocan esurely it could not reach your finger. It is a little dog and you are a great hulking fellow.

You must have scratched your finger with the nail, and then the idea struck you to get damages for it we all know your are sort I know you devils he put a cigarette in her face your honor for a joke. And then she had the sense to snap at him, he is a nonsensical fellow your honor, that is a lies Quinty you did not see it. So, why tell lies about it, his honor is a wise gentleman and we will see who is telling lies and who is telling truth as in god sight. And if I am lieing let the court decide, it is written in law we are equal nowadays my brother was in the gen towns. Let me tell you do not argue no that is not the generals dog says the policeman with profound convection. The general has not got one like that his are mostly setters do you now that for a fact, yes your honor there is no need to waste time asking says Otchumyelov.

It is a stray dog there is no need to waste time talking about it. Since, he says it is a stray dog, a stray dog it is it must be destroyed. That is all about it is not our dog prahoar goes on. It belongs to the generals brother who arrived the other day, our master does not care for hounds, but his honor is found of them. You, do not say his excellencies brother is here rather me the Evanich enquiries otchumyelov and his whole face beans with an extra tic smile.

Well I never, and I did not know has he come on a visit, yes well I never he could not stay away from his brother and there I did not know. So, this is his honors dog, delighted to hear take it is not a bad pup a lively creature, snapped this fellows finger. Come why the shivering the rock's Angrya nice little pup. Prahoar calls the dog and walks away from the timber yard with her. The crowd loves that Rukini will make you smart yet otchymyelov threatens him. And wrapping himself in his great coat goes on his way across the square from this reading of the short story

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**Understanding Creativity and Creative Writing**

**Drama: Girgit**

- \* Indian adaptation of *The Chameleon*. Ramesh Upadhyay's *Girgit*, an important Street Play (*Nukkad Nataka*).
- \* The story has been interpreted by way of political problem solving.
- \* Note your own response to the given interpretation and performance in order to understand the complex intertextual process that unfolds.
- \* Other Street Plays by Ramesh Upadhyay: *Harjan Dehen*, *Raja ki Rasoi*, etc and the play *Charata Bhagya Vidhata*.

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Lets shift to the drama Girgit which is an Indian adaptation of the same story by Ramesh Upadhyay is titled Girgit and this is an important street play or Nukkad Nataka. So, again when we talk about intertextuality, stories can become plays plays can become stories they can become part of cinematic productions indeed that has happened in the case of Epson for example, you have Satyajit ray doing you know the, you know using Epson's enemy of the people and working out a whole film.

So, in other word you know in terms of creative processes different kinds of things happened, but we want to take note of this particular play. And again we bring back this idea that, Indian writers when they write about their own me live. From whatever position with in terms of the main stream as if they are seen as, main stream writers or marginalized writers. Most of the time, they really are interested in locating their own sense, of the self within, the past changing me live.

And in other words these have the air of you know problem posing of a different kind. In this case this is clearly a part of political theatre we would like you to note your own response to the given interpretation and performance in order to understand the complex Intertextual processes that unfold. But before we bring the performance to you let me also point out that Ramesh Upadhyay has written many other important street plays Nukkadnataka's, Harijandejan Raja, Kirasoi etcetera and the play Bharatbhagyavidhata.

So, then I like you to place this play also within the same category, because the Karnataka's are slightly loosely structured. Although now you know scripts are available people prepare and write scripts before performance, but it still has a slightly different feel in terms of the performative framework, because it is always you now unexpected street performance. And therefore, certain things are improvised in each performance in a much more pronounced manner as oppose to an actual closed door theatre performance.

I would also like to mention the impact of Badalsarkar's Juluson experiments in street theatre models and I mention this because I really wouldn't like to miss this opportunity to point out to you that if you get an opportunity to see Julus, read Julus, perform Julus do. So, I think it show's street theatre and its potential at its best absolutely the best, because it is also very nuanced. The issues of authorship versus collective collaborative writing by group have been a kind of a part of the discourse of Nukkadnataka's rameshupad Upadhyay believes in the notion of the author for Nukkadnataka's too. But there are other groups that really have abundant this ideas, and they think of this as a collaborative production including the writing is also part of everything else that happens there

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Understanding Creativity and Creative Writing

Play: Girgit

- \* Reading, Analysis and Performance co-ordinated by Himanshu Singh.
- \* Student presentation

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So, now with that preamble, I hope you will be able to understand Girgit in your own way. And this reading analysis and performance is coordinated by Himanshu Singh. I have absolutely no role in this process and therefore, you will really see it from the point of view of those who participated in this process. So, here is the student presentation followed by the work cited list and I will have to say good bye to you at this point.