

## Casting By Appearance :-

K. Mahalakshmi  
M. Archana Kumari  
Mohammed Baheej. N  
Shanmuga Sharma Jeyaprakash  
R.Rajesh  
D.Prathap  
R.Bharathidasan  
P.Rajathilakan  
Sivasivamathy  
Sandeep Kumar  
A.Arjun  
R. Subramanian @ Mathan Kumar  
R.S. Suresh Chandra Das ...  
S.Sugumar

## Off Stage

Set Design, Costume, Make-up, Lighting, Sound Design,  
Actor's Training, Stage Management, Production  
Management, Publicity & Public Relations

Prof.R. Raju, Dr.V.Arumugham, Dr. K.R. Rajaravivarma,  
Dr. Prabath Bhaskaran, Dr. Saravanan Velu,  
Dr. M. Subbiah, P. Murugavel,  
Dr. L.V.Nagabhushana Rao  
and P h.D., Scholars

Script - Badal Sirkar (Bengal)  
Translation - Dr.M.Jeeva ( Tamil Translation)  
Music - Dr. Gandhidass,  
Jana Madukarai - Ph.D., Scholar

Design & Direction

**PROF.DR.K.A.GUNASEKARAN**

*All are Welcome*



DEPARTMENT OF PERFORMING ARTS  
SCHOOL OF PERFORMING ARTS  
PONDICHERRY UNIVERSITY

*Cordially Invites You To*

Badal Sirkar's

*Thuttamalaikku Appal*

(Hottomalar oparey - Beyond the land of Hotto mountain)  
A Tamil Play

Design and Direction  
**Prof.Dr.K.A.GUNASEKARAN**  
DEAN & HOD



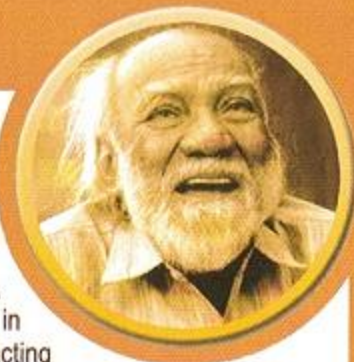
Chief Guest :

**Padmashree .Dr. J.A.K.TAREEN**  
Vice- Chancellor , Pondicherry University

Date : 16 & 17 Oct. 2012, Time: 6.00 pm.

Venue:  
**S.VELAYOUDAME MEMORIAL OPEN AIR THEATRE,**  
Department of Performing Arts,  
Pondicherry University, Puducherry

## A Brief of The Play and the Playwright:-



Badal Sircar (15 July 1925 – 13 May 2011) Badal Sircar is one of India's major playwrights from Bengal and a pioneering figure and ideologue in what has now come to be known as the Third Theatre. His "Third Theatre" was formed imbibing ideas from the traditional and folk theatre. Sircar gave up the proscenium theatre, and begun acting in natural and created environment spaces alike, in small halls where seating could be arranged and rearranged in different formations to define and redefine the auditorium and the acting area; and in parks and open spaces almost anywhere. His group of dedicated, ideologically committed volunteers experimented with theatre form and idiom, in their passion for reaching out to and going right into the audience. The play *Thuttamalaikku Appal* is the translation from Malayalam translation of *Beyond the land of Hattamala* written by Badal Sarkar, was first performed on the streets of Calcutta in 1975, when India was in a brief period of emergency rule challenging the democratic tenets of the republic. The story is about two likeable thieves, Karuppan and Suppan, jump into a river to escape being caught. After a routine heist goes awry, they jump into a river to avoid a chasing mob. They wash up on the shores of a land, far far beyond anything they have ever known! The extraordinarily naive residents of this country are nonchalant about personal possessions, so the ideal land of socialism depicted.

## About the Play Director:-



Dr. K.A. Gunasekaran was born in 1955. His father, Karuppan Alagan, was a teacher in a school located in a village of Maranthai. He attended a three-month course in drama at the Gandhigram Rural University. They were introduced to the work of B.V. Karanth, Bansi Kaul and Ramanujam. He completed his MA in Tamil Literature in 1980 and was awarded a PhD in 1987 for his work on the Folk songs and dance of the east Ramnad district. He was a reader and then professor, HOD & Dean of School of Performing Arts in Pondicherry university till now. By 1981 Dr. Gunasekaran was staging his own plays and even took some of them to Delhi. His works include many small poems and lyrics with Marxist ideas. He was very much affected with the Mandal Movement and realised the importance of a Dalit point of view, a Dalit ideology, a Dalit theatre. He was interested in the work of Augusto Boal, then developed the idea of Dalit theatre. His first play, *Baliyaadugal* (Scapegoats) was performed in 1981 and published in a special issue of *Niraprikai* in 1994. An actor who works both in theatre and cinema, he has also lent his voice to a number of films and Tele Programmes. He developed several well-received plays, some of which have subsequently been published. Among them are *Sathiya Sothanai* (Experiment with truth, 1988) and *Pavalakkodi Alathu Kudumba Valakku* (Pavalakkodi, or Family Dispute, 2001) – based on workshops conducted – and *Todu* (Touch, 2005). His well-received autobiography, *Vadu* (Scar) appeared in 2006. Other significant publications include *Cheripuravial* (Dalit Lore), and *Dalit Arangiyl* (Dalit Theatre). He has published over two dozen books on folk arts, modern theatre history, music and other topics, and more than sixty academic articles. He has also directed several memorable Musical Theatrical Productions like *Sankarados Swamigal's Valli Thirumanam*. He has vast administrative experience and has served on the academic bodies of a number of Universities and also served as a Director in International Institute of Tamil Studies, Chennai. He has organized and convened so many National and International Conferences on Tamil Literature, Performances and Culture.

## About the Translator:-



Dr. M. Jeeva is a reputed and vibrant Theatre personality in India performed herself as a Scholar and Research Associate since 1989 in school of performing arts, Pondicherry University. She emerged as a first women Theatre Director through her Production Euripideus's "Medea" on 1992. And She has directed a number of remarkable Productions like Grish Karnad's *Nagamandala*, Shakespeare's *Othello*, Naseema Aziz's *Edge and Echos from the Tomb*. She has written and published the scripts, *Charithiram Mudivathillai*, *Cheriyin Thalaattu*, *Konthalippu* and *Arangam* - a text book on theatre. She has also published more than 60 Articles by conference proceedings and a dozen of books based on Tamil Literature and Culture. And also she has the expertise in translation of scripts from Malayalam and English to Tamil. Now she is serving as an Associate Professor in Department of Tamil Studies of Pondicherry University.

