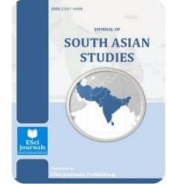




Available Online at ESci Journals

Journal of South Asian Studies

ISSN: 2307-4000 (Online), 2308-7846 (Print)
<http://www.escijournals.net/JSAS>



PLAYS AND COUNTERPLAYS: AN INTERTEXTUAL ANALYSIS OF COMMUNIST AND ANTI-COMMUNIST PLAYS IN MALAYALAM THEATRE

Adakkaravayalil Y. Eldhose*

Department of Comparative Literature, Central University of Kerala, Kerala, India.

ABSTRACT

The current study, which is the first part of a larger project, undertakes how Communism, a political ideology with international ramifications, was represented through political theatre in the context of South India, especially, Kerala. This enquiry will look into both communist and anti-communist manifestations in Malayalam theatre. This project aims to shed some light on a rare series of political plays from Malayalam theatre which was moving parallel to the dominant political ideologies of the state. Sometimes Malayalam theatre favored the communist movement while in some other cases it took anti-communist positions. This series of play texts includes Thoppil Bhasi's *Ningalenne Communistakki (You Made Me a Communist)* (1952) as the source play and *Jnanippakkammoonishtavum (I Will Become a Communist Now)* (1953) by Kesava Dev, *Vishavriksham (Poisonous Tree)* (1958) by C. J. Thomas, *Ningalaare Communistakki (Whom Did You Make a Communist)* (1995) by Civic Chandran, *Ningalenne Communistakki Indra Sadassil (You Made Me a Communist in Paradise)* (2004) and *Enum Ente Thambranum (Me and My Lord)* (2008) by Thoppil Soman as counter plays.

Keywords: Play and counter play, Trans-discursive text, Intertextuality.

INTRODUCTION

How can we expect anyone to listen?

If we're using the same old voice?

We need new noise

New art for the real people

(David Sandstrom, – "New Noise")

What they could do with round here is a good war. What else can you expect with peace? Peace is not a naive concept. Unfortunately it has degenerated into a political ideology. Political theatre is an attempt to break the illusion of peace; political theatre is a call for gathering; a gathering for rebellion. Political theatre is a sub genre in theatre studies which involves specific structural and thematic norms in text and presentation. Kenneth Pickering cites an early example for using theatre for political purpose. "For the accession of the Catholic Queen Mary Tudor to the English throne in 1553 the playwright Nicholas Udall wrote his play, *Republica* in which a chorus figure proclaims:

* Corresponding Author:

Email ID: eldhosecuk@gmail.com

© 2014 ESci Journals Publishing. All rights reserved.

Joyne all together to thank god and Rejoice

That he hath sent Marye our Sovereigne and Quene

To reforme thabuses which hitherto hath been.

This is an early example of an overtly political drama in which the writer promotes a particular set of beliefs or ideologies" (Pickering, 2010: i [introduction]).

Every political drama undertakes the strategy of glorifying a person, an establishment or an ideology. The avant-garde theatres of Russian dramatists Vsevolod Meyerhold, Konstantin Stanislavski, the epic theatre of Ervin Piscator and Bertolt Brecht, people's theatre propounded by Romain Rolland, the agitprop theatres of various types have always been overtly political. The beginning of political dramas can be traced back to the comedies of Aristophanes as many of them were highly allusive to contemporary events and individuals. Generally political theatre is employed to question the follies of the society. A tradition of dissent is always associated with this kind of political dramas. In some other cases the role of political theatre is to demote a particular political party or ideology. Here the theatrical space is used to transform the audience's psyche by

means of constant campaigning. Each of their attempts can be considered as a rehearsal for revolution. These plays sowed the seeds of subversive rhetoric against the dominant structures. The ideological aim of these theatrical revolts was to create a mass-popular-culture. The mass, especially the peasant class, which is deeply impoverished, sooner or later, will definitely welcome a party with a revolutionary ideology. Thomas Johnson Nossiter wrote in his book *Communism in Kerala: a Study in Political Adaptation* that the short and factual biography of Marx in 1912 and the sympathetic obituary of Lenin in 1924 published in Trivandrum marked the beginning of socialist and communist thoughts in Kerala (Johnson, 1982: 105-106). The first proto-Marxist organization was a Trivandrum based Communist League which was formed in 1931. Most of the members of this league were former Gandhians. Then they joined the Congress Socialists group. Due to lot of frustrating experience they finally gathered under the label of communists. Communism gained mass appeal during 1939- 40. The initial party meetings were accompanied by sophisticated theoretical discussion on Marxism. It was a solid question among the historians and cultural critics that why Marxism attracted the educated middle class youth in Kerala. Nossiter pointed out that general issues like agrarian relation, class divisions, casteism, landlessness, breakdown of matrilineal joint family etc. created a space for a change in the social system of Kerala. But, according to him, the specific reason for the acceptance of Marxism is its explanation of socioeconomic system (base and super structure) in contemporary society.

History of the Communist Movement in Kerala by Dr. E. Balakrishnan throws light to the initial phase of Communism in Kerala. Here it is relevant to trace the origin of the Communist movement in Kerala which was initially named as the Congress Socialist Party (CSP) which was a product of the Civil Disobedience Movement (CDM) of 1930-32. The leaders of the communist movement in Kerala started their political life as ardent freedom fighters. Leaders like Moyarath Sankaran entered political life in the nineteen twenties. Others like P. Krishna Pillai and A.K. Gopalan entered the scene in the beginning of the CDM, and EMS. Namboothiripad entered the scene at the end of the CDM. Balakrishnan mentions that "it was the factionalism developed in the KPCC, which intensified the right-left fight and led to the development of the

Congress Socialist Party. The people who had embraced Congress Socialism in Kerala were the people who had emotionally alienated themselves from the Gandhian leadership of the Congress. "The spirit of accommodation" shown by Gandhians was a trouble making concept in the minds of socialists. Naturally when they came into contact with the militant Communist ideology, this appeared attractive to them. So, a number of core members of CSP led by P. Krishna Pillai and EMS Namboothiripad established contact with the then Indian Communist party leadership (author name, 1998: 35-37).

Intellectual movements with a specific political orientation started from the early part of the 20th century in Kerala. In 1930 the cultural sphere of Kerala witnessed a new dramatic experiment by V. T. Battathirippad. His play *Adukkalayilninnu Arangathekku* (From the Kitchen to the Stage) was a reaction to the prevailing gender and caste issues in Kerala. This play addressed concerns of the suppressed women in Brahmin community and criticized the ill- behaviours of patriarchal Brahmin caste. In a way, this criticism of the upper caste Hindus in the play provided an instance of intra-caste perspective. It was in 1936 that the political play *Pattabaakki* (Rental Arrears) by K. Damodaran appeared in response to the feudal system. K. Damodaran can be considered as a pioneer Marxist theoretician, writer and one of the founding leaders of the Communist Party in Kerala.

According to K M George, an intellectual uprising was happening in Kerala which resulted in a revolutionary creative activity especially in the field of theatre. The shaping spirit of this newly emerged theatre practice with an aggressive aesthetic and performance orientation gave birth to another genre called 'political drama'. Considered as the first political play in Malayalam, *Rental Arrears* installed an anti-feudal consciousness among the people. It manifests the struggle of the peasants under feudal landlords supported by the British regime. A new structure of human experience intermixed with the socio-political reality created a political drama which is capable of challenging the hegemonic ideology of the time.

The current study undertakes how Communism, a political ideology with international ramifications, was represented through political theatre in the context of South India, especially, Kerala. This enquiry will look into both communist and anti-communist manifestations

in Malayalam theatre. The discourse which revolves around these mutually colliding phenomena is never ending. This paper will shed light on a rare series of political plays from Malayalam theatre which was moving parallel to the dominant political ideologies of the state. Sometimes Malayalam theatre favored the communist movement while in some other cases it took anti-communist positions. This series of play texts includes Thoppil Bhasi's *Ningalenne Communistakki* (You Made Me a Communist) (1952) as the source play and *Jnanippakkammoonishtavum* (I Will Become a Communist Now) (1953) by Kesava Dev, *Vishavriksham* (Poisonous Tree) (1958) by C.J Thomas, *Ningalaare Communistakki* (Whom Did You Make a Communist) (1995) by Civic Chandran, *Ningalenne Communistakki Indra Sadassil* (You Made Me a Communist in Paradise) (2004) and *Enum Ente Thambranum* (Me and My Lord) (2008) by Thoppil Soman as counter plays.

A final note, the English translations of the titles of all Malayalam plays mentioned here are the author's own translations. In the first occurrences the English transliterations of the original Malayalam titles are given along with the English translations of the title in brackets. Subsequently, only the English translations of the titles are used for the convenience of readers who are not familiar with the Malayalam language. Also, all the quotations from the Malayalam plays and books mentioned in this paper are translated by the author as none of them are translated into English till date.

PLAY AND COUNTER PLAY

The political discourse initiated by the play *You Made Me a Communist* paved way for continued responses in the socio-political scenario of Kerala in diverse forms. The play was performed in about ten thousand stages. Its first printed version appeared in 1952. Later, many editions of the text were published. Apart from all these developments, a drama student can identify a series of reproductions or critical adaptations of the play. Some of them support the ideology of the source text and some others clearly reject its ideology, giving rise to their own counter theatrical narratives. It can be argued that *You Made Me a Communist* is a "trans-discursive" text. Trans-discursive is a phrase coined by Foucault in his work *What is an Author?* While speaking about the author's function. He speaks about a trans-discursive author who exists in the history as an initiator of numerous further discourses, theories, disciplines and methodologies. He says: however it is obvious that even within the realm of

discourse a person can be the author of much more than a book—of a theory, for instance, of a tradition or a discipline within which new books and authors can proliferate (Foucault, 2001: 1475).

Even when we talk about discourse, an author can be more than just an author of a book; but a pioneer, a founder of great theories with the potential of starting a new discipline altogether. These pioneers include "Homer, Aristotle and the Church Fathers...first mathematicians and the originators of the Hippocratic tradition" (Foucault, 2001: 1475). Foucault uses the examples of Freud, Marx etc as trans-discursive authors. He further calls them as "initiators of discursive practices" (Foucault, 2001: 1476). The base and super structure theory proposed by Marx still continues to evolve into various forms. Marxian, post-Marxian, neo-Marxist theories etc. are appearing without an end. Same is the case with Freud. His books, *The Interpretation of Dreams* and *Wits and its relation to Unconscious*, paved the way for a number of studies in psychoanalysis both in the field of medical science and social science.

Thoppil Bhasi's *You Made Me a Communist* can be considered as a trans-discursive text. Because it appeared in Kerala's socio-political venue with a new discourse and still remains an initiator of many other discourses. This play initiated many supportive plays and counter plays. It brought discourses on workers' union, Marxism, Communism, oppressions towards peasants and so on. Numerous other texts fuse communism with other political ideologies like the Dalit ideology.

The current study intends to undertake a detailed analysis of the concept of counter play and the various counter discourses and supporting discourses generated from the source play *You Made Me a Communist*. It tries to explore the socio-political and ideological strategies that lead to the creation of plays and their counter plays. Theatre played a remarkable role in various ideological shifts in post independent Kerala history. This study focuses on a rare series of re-productions which appeared at various times in the history of theatre in Kerala as responses to the play *You Made Me a Communist* by Thoppil Bhasi. This series includes five plays: *Jnanippakkammoonishtavum* (1953) (I Will Become a Communist Now) by Kesava Dev, *Vishavriksham* (1960) (*Poisonous Tree*) by C.J Thomas, *Ningalaare Communistakki* (1995) (Whom Did You Make a Communist) by Civic Chandran, *Enum Ente Thambranum*

(2008) (*Me and My Lord*) and *Ningalenne Communistakki Indra Sadassil* (2004) (*You Made Me a Communist in Paradise*) by Thoppil Soman. These plays are not mere re-productions but are counter dramas. Civic Chandran defines “counter drama” in his forward titled “Verum Randu Nadakangalalla” (Not Mere Two Dramas) to his work *Whom Did You Make a Communist*: A counter play is the deconstruction of a play for creating a counter study, which differs from its basic purpose of production, by placing it face to face with itself while retaining its own characters and theme (Chandran, 2002: i [forward]).

Each play represents different epochs in Kerala society while retaining its own ideological perspectives. Here, we see the journey of theatre and the ideological shifts in Kerala hand in hand. Every time theatre favours either the current ideology or its counter discourse. This study attempts to show how a source text acts as a catalyst in producing counter texts where the source text is deconstructed or reconstructed and represented at various times.

Like the source play, the corresponding retellings also reflect the socio-political situations in which they are placed. As a response to *You Made Me a Communist*, Kesava Dev wrote a counter play entitled *I Will Become a Communist Now*. It was a profound satire on the ideas propagated by Thoppil Bhasi. The major characters of the play include Rajagopalan Nair, Vishalalakshamma, Vasumathi, Latha, K.C. Kezhothu, Jose-Chou-Choon, Gopalanov, Mathayisthi, Shagharena Karthyaninov, Kesavan Pillai, Ramachandran Nair, Kunjushankaran, and Meenakshi. The play was staged in 1953. The play is about Rajagopalan Nair, an independent candidate, who is awaiting the election result. In the climax of the play his choice becomes crucial as both the leading parties, the Communist and the Congress, fail to make a clear majority on their own. The play ends where he announces his support to the Congress Party. Rajagopalan Nair’s exchanges with his wife, father-in-law, and brother-in-law and with the leaders of both political parties constitute the major scene of action of the play. Through the satirical dialogues the playwright tries to prove that Communism is an unattainable goal in the context of Kerala.

In 1960, C. J. Thomas’ *Poisonous Tree* was published. It is assumed that the play was staged initially in 1958 i.e. one year after the ascending of the first Communist ministry through ballot in Kerala. The play recreates the

characters in *You Made Me a Communist*. The plot is all about the changes which take place in the communist characters in the source play after they ascend to power. Thomas presents Gopalan as a communist party leader who now owns a new car, new buildings, new house etc. Kesavan Nair who was the representative of feudal system has now become an MLA under the banner of the communist party. The discussions about buying rice from Andhra Pradesh and signing deals with multi-national companies by Kesavan Nair and Gopalan adds satirical tone to the play. It was in 1995 that Civic Chandran appeared with a Dalit version of *You Made Me a Communist* entitled *Whom Did You Make a Communist* which was eulogized as the most powerful counter play by the media. Almost all characters in *You Made Me a Communist* re-appear in Chandran’s play. The additional characters are Bharathi, the adopted daughter of Mala, Vridhan (Old Man) who represents all the true revolutionaries of the past, a watchman and Thoppil Bhasi. The play includes certain meta-theatrical elements in which Bharathi who is the adopted daughter of Mala narrates the second part of *You Made Me a Communist* written by Thoppil Bhasi which is titled as “Innale Innu Naale” (Yesterday, Today and Tomorrow). In this meta-play, the watchman of the graveyard of old Communist revolutionaries reads *You Made Me a Communist* to kill time. The new generation character Bharathi is asking his permission to bury Mala’s dead body in the graveyard. The play shows how the flag that had once been raised by true workers like Karumban and Mala is handed over to Kesavan Pillai. The play is in a form of a self-critique made by Thoppil Bhasi by asking the question that why the communist party betrayed Mala. When we come to Thoppil Soman, son of Thoppil Bhasi, then the political situations in Kerala have changed drastically. The period demands a cultural revolution rather than a political revolution. Soman’s *Me and My Lord* criticizes communist party for withdrawing from its function of keeping the agrarian legacy in the state of Kerala. His second play *You Made Me a Communist in Paradise* is a one act play. It is a political debate happening in heaven among Thoppil Bhasi, Yamen and Chithragupthan.

Every text undergoes a process of encoding of pre-existing ideas, events or issues. As Graham Allen speaks, a ‘double-codedness’ exists within it. To him, a text “questions the available modes of representation in culture, while at the same time, it knows that it still must

use these modes (Allen, 2000: 183). That is, along with questioning the existing modes it adopts them too. Allen refers to this as intertextuality which reminds us of the fact that all texts are potentially plural, implying that they cannot be considered as an isolated phenomenon. Allen says that texts are reversible and open to the reader's own presuppositions and they do not have clear and defined boundaries (Allen, 2002: 183-184). The reader has the choice to define the boundary of the text. Allen's notion of intertextuality proclaims the impossibility of singularity of a text. This study is looking at the selected series of political plays from the perspective of a critical reader in order to find the intertextual links that provide greater levels of understanding of the texts. It discusses how each play adopts and questions the existing modes and tries to explore the plurality of the text by means of reading text with undefined boundaries.

An explanation of the concept of intertextuality in detail is not attempted in this context. On the other hand, this chapter intends to use the theory to understand the textual connections of the series of selected texts. The semiotic notion of intertextuality introduced by Julia Kristeva is associated primarily with poststructuralist theorists. Kristeva referred to texts in terms of two axes: a horizontal axis connecting the author and reader of a text, and a vertical axis, which connects the text to other texts (Kristeva, 1941: 221). So in this analysis a reader's perspective gets more importance. This chapter intends to draw connections between each play in a context of political and ideological shifts in a particular geographical area. It examines how other cultural texts like newspapers, magazines, books, plays etc. contributed to each play and how these plays are connected to each other by means of plot, characters and political stand points.

Paul Claes introduces three levels of intertextual study in his work *Echo's Echo*. The title of the book signifies that every voice in a particular culture is an echo of another voice that pre-existed in the same culture. That means every voice is an echo of an echo. Each levels of study can be applied in the current series effectively. The first level is a syntactic examination which focuses on words and parts or whole of sentences or events are reused. This can be done by utilizing repetition, addition, deletion and substitution which occurred in the corresponding plays (Claes, 2011: 54). In the present study, such an analysis can begin with the titles of the

selected plays. The words in the title of the first play is altered with specific intentions and used in the other three counter plays. The title, *Ningalenne Communistakki*, (You Made Me a Communist), represents a historical era where an old man who stuck to the traditional notions of class differences gets affiliated to a progressive working class ideology. This is the implication of the title of the source play. In the second play by Kesava Dev, a servant woman threatens her master by saying that she will become a communist. Kesava Dev satirizes the poor woman's lack of prudence in understanding communist ideology and how the society is using communist ideology which has the grand legacies of Russian and Chinese revolutions, on silly pretexts. Here, the phrase 'I'll become a communist now' stands for the foolish thought of a working woman who thinks that communism can bring a "*samathwa sundara China*" (a beautiful and egalitarian China) (Dev, 1953: 12) in Kerala, so that she can marry her lover who belongs to a different caste.

CJ Thomas has titled his counter play as *Poisonous Tree*. The title of this play does not have a direct link with the title of source play. But Thomas argues that communism, the ideology propagated by the source play, is a kind of poisonous tree that took deep roots in the political horizon of Kerala. But, in the case of Civic Chandran the question 'Whom did you make a communist?' signifies an extremist revolutionary leftist ideology that sprang up in Kerala as part of the naxal movements since the 1970's. The title implies the deterioration of the mainstream Communist party as well as appropriation of the communist ideology by the elite classes/castes. It questions the political uncertainty that is haunting the party from within. Chandran's play takes the perspective of the Dalit woman character Mala of the source play. The latest play, which was written in 2010, shows us what would happen if *You Made Me a Communist* is to be staged in *Indra Sadassu* (Paradise). It is a tribute by Thoppil Soman to his father. It is an absolute criticism on the current decay of the communist ideology in Kerala. It is a self-criticism by Soman who still believes in the communist ideology.

It is interesting to look at characterizations in various reproductions of the source text. The major characters in *You Made Me a Communist*, the source text, include Paramu Pillai, Gopalan, Pappu, Mathew, Valiyaveettil Kesavan Nair, Karumban, Velusshar, Sumam, Mala, Kalyaniyamma, and Meena. All these characters of the

source play directly or indirectly reappear in many of the other subsequent counter plays. In the case of Kesava Dev's counter play there is a character that resembles Paramu Pillai of the source text. He is named as Kesavan Pillai and he is a man who once believed in communist ideology. Now his economic conditions are very safe. He married his daughter to Rajagopalan Nair who is a rich and brilliant business man. Paramu Pillai and his son Gopalan are ideal communists in Bhasi's source play. But in Dev's play they are presented as cunning and opportunistic. The same communist characters in the source play are used in dual modes in the counter plays. In Bhasi's play Paramu Pillai is a symbol of agrarian life. But Dev's Kesavan Pillai symbolizes a turncoat communist who is conscious about the upcoming election and about the power hierarchies in the society. Kesavan Pillai thinks of the supporting the Congress party which is the main opponent of the communist party in the election. Another important character in Dev's counter play is Ramachandran Nair, Kesavan Pillai's son. This character replicates Gopalan of *You Made Me a Communist*. In *I Will Become a Communist* he favours communist ideology in the beginning but later instructs his brother-in-law to join the Congress party. The characterization of Thomas's counter play is really controversial. He uses the same characters in the source play but with different attitudes and preferences. Gopalan becomes a materialistic party leader in C. J. Thomas's play. Kesavan Nair becomes a communist MLA. The introduction of the character S.S Pachonth is an artistic example for C. J. Thomas's satirical writing. Pachonth (literally, chameleon) symbolizes someone who changes his allegiance according to the situation. He stands with the communists when they are in power and moves to other part when the power changes. But, when one comes to Civic Chandran, all the characters in *You Made Me a Communist* are represented retaining their original name and nature in Bhasi's play. Chandran introduces one additional character Bharathi, who appears as the adopted daughter of Mala. Thoppil Bhasi is also a character in his play. Thoppil Soman's counter play *Me and My Lord* narrates a new story which is not directly political. Here only two characters— Paramu Pillai and Kalyaniyamma from *You Made Me a Communist* are used. In an interview with Soman, he said that "it is the poet ONV Kurup who asked me to give the name Paramu Pillai as he symbolizes a real farmer" (Kurup, 2009b: 8).

Other textual links that can be identified in this series is the songs. The play *You Made Me a Communist* starts with the iconic song "Balikudeerangale" (Ode to the graveyard) written by ONV Kurup and composed by Devarajan for KPAC. Civic Chandran's counter play also begins similarly. Here, Civic Chandran's purpose was to establish a historical link with the source play as well as to kindle the spirit of revolution in the minds of audience at the very beginning of play. Definitely, this song brings the revolutionary memories about the old play and old days of struggle against exploitation of the working class. Though Civic wants to make a counter play he starts from the source text and ideology itself and proclaims his ideological affinity towards ideal communism by employing this song in his play.

We can spot certain similarities between these plays in terms of the scenes as well. The initial scene in *You Made Me a Communist* and *Me and My Lord* are similar, but the scene serves different purposes in each play. The first scene of these plays is set in an old *tharavadu* (ancestral home). Both the playwrights describes the same set that includes even the minute features of an old house, like, facade, cow dung pasted walls, a damaged easy chair, a man's underwear hanged at one corner for drying etc. In both plays Paramu Pillai is the first character to be introduced. He represents a degenerate karanavar. Immediately, in both the plays, his wife also appears and both the plays start with a domestic clash that arises from their egos. Paramu Pillai in both plays represents a feudal patriarch. The first play criticizes the feudal system that enslaved the peasants and the second play criticizes the communist party for destroying the dreams of the farmers of Kerala.

The second level of intertextual study mentioned by Claes is a semantic analysis whereby intertextuality is investigated using the connections made between the form of denotation and its meaning. The meaning that appears in the counter play can either cause a constructive or a deconstructive connotation. Claes hereby distinguishes between the phenotext, the text in front of the reader where references are made, and the source text. The phenotext can confirm or reject the function of the source text, so it can be either a constructive or a deconstructive relationship (Claes, 2011: 55). This is absolutely applicable in the case of the present series of political plays because the similar ideas, events, characters etc that appear in various reproductions serve supportive as well as a

deconstructive role to the ideology represented by the source text. One can see how similar characters in different plays celebrate and discard certain ideologies. In the second level of intertextual study, it is the reader who is in charge. The concept of phenotext is very much important here. Any text of any play in the series can be taken as a phenotext that is subjected to the reader's act of consumption. A phenotext consists of 'n' number of references to other texts and also with the surroundings. Coming to the present series the phenotexts call up the source text for the purpose of familiarizing the audience with the source text and then without any mercy rejects the source text. This rejection can be seen in Kesava Dev, Civic Chandran, C.J Thomas and in Soman's works. This rejection is associated with certain political preferences of the playwrights. One exact example is the character of Kesavan Pillai in Kesava Dev's play. He symbolizes Paramu Pillai, who wields the red flag in the final scene of *You Made Me a Communist*. But Kesava Dev has created a character that in one way resembles the proud peasant Paramu Pillai, but subsequently he behaves like a person who rejects communism and takes a strong stand with congress party by the end of the play. This kind of rejection can be found in every scene of Civic Chandran's play. But in Soman's first play *Me and My Lord* we could see a constructive relation between the phenotext and the source text. The play announces a call for an agro revolution in Kerala. *Me and My Lord* offers a rude criticism to the communist party for not making the peasants aware of the need for existence of an agrarian culture in Kerala. Even though the play criticizes the communist party, the play, like its source play celebrates the pride of peasants and proclaims the need of an agrarian culture in Kerala.

According to Claes, the final level of analyzing intertextuality is at the pragmatic level, wherein the relationship between the text and its users is central. Claes distinguishes between the first user – the author – who encodes the text and the second user – the reader – who decodes the text (Claes, 2011:55). The reader's objective is not to find the hidden message, but to explore the web of intertextual relations. And it is in this exploration and reorganization of intertextuality that the reader, according to Claes, finds his pleasure. In the present study where the intertextual study of five dramas is attempted, it is important to include the responses of the audience in to the context. Bhasi's play appeared in the year 1952 and Kesava Dev's counter

play appeared in 1953. Claes speaks about the reader's freedom to reject the author's hidden goals. Kesava Dev's hidden goal was to call back the mass from the communist fever to the folds of Congress ideology. Both the plays appeared in stage during the same historical period. But Bhasi's play was presented in about sixty thousand stages and Kesava Dev's play was presented only below a hundred stages. This shows the readers' or audience's tendency to accept or reject the ideologies shared by different authors. The impact of *Poisonous Tree* is more relevant in this context. The play was first staged in 1958. It was in 1959 that *Vimochana Samaram* [Liberation Struggle] took place in Kerala which finally culminated in the dismissal of the first elected communist government in the world on 31 July 1959, by the Central Government of India, which was led by the Indian National Congress.

In the case of Civic Chandran's play the cultural agenda was to conduct an inner criticism of the communist party and its ideology. *Whom Did You Make a Communist* was staged in 53 venues. Civic Chandran wrote in his preface to the play that almost 48 performances ended up in clashes created by the official wing of the Communist Party. Chandran claims that the staging of the counter drama and the source drama created by the official wing of the Communist party together offered the viewers to analyze not only the textual connections but also to calculate how far the party has moved from the fundamental principles of communist ideology. Here, the performance text gets more importance than the written text and the audient replaces the reader. When the play *You Made Me a Communist* was staged, thousands of people watched it and it created therapeutic effect in the mind of audience. But by the staging of *Whom Did You Make a Communist* things got reversed and the play made the audience rethink and it called for the formation of a radical group in Kerala. The intertextual analysis of the play series based on Paul Claes's model proves that the reproductions based on the original play have purposefully used textual elements from the source play. Sometimes such inclusions result in clarifying the source ideology. But in most cases these textual links aimed at the deconstruction of ideology propagated by the source play.

Apart from attempting a general intertextual analyze of the selected texts this study also intends to explore the propagandist nature or the politics of intertextuality. Graham Allensays in his work *Intertextuality* that texts

are always involved in the expression or repression of the dialogic “voices” which exist within society (Allen, 2000: 184). This concept of intertextuality is to be read in the context of the series. In the case of the current play and counter plays we can see the expression or repression of the dialogic voices inside the text. Allen takes the concept of dialogic voice (Allen, 2000: 186) from Bakhtin two seminal works *Problems of Dostoyevsky's Poetics* (1984) and the essay collection *The Dialogic Imagination* (1981). The concepts like ‘polyphony’, ‘heteroglossia’, ‘double-voiced discourse’ and ‘hybridization’ are used by Bakhtin to explain the wide variety of narrative voices in a novel. Allen brings the concept into his study of intertextuality and he further explains that: Dialogism is not literally the dialogues between characters within a novel. Every character in the novel has a specific, in some senses unique, personality. This personality involves that character’s world view, typical mode of speech, ideological and social positioning, all of which are expressed through the character’s words.

That means dialogic voices are voices that represents the personal ideology of the speaker, author or character. Allen argues that such dialogic voices in one text may be accepted or rejected when it comes to another text. If the first two plays in the series are taken for analysis, the first play *You Made Me a Communist* speaks in the voice of the emerging working class and the leftist ideology. The second play *I Will Become a Communist Now* uses the voice of ruling party. The characters in this play like Ramachandran Nair and Kesavan Pillai speak about the communist party and its emergence in the southern state of India. But finally they select the Congress party due to its progressive measures. It is their advice that made Rajagopalan Nair, the central character of Kesava Dev, to support the Congress party after his success in the election as an independent candidate. The communist characters in Kesava Dev like Jose-Chou-Choon, Gopalanovu, Mathayisthi, Shagharena and Karthyaninovu with Russianized names never stand to uphold the spirit of ideological communism. Kesava Dev uses these characters to satirize the frivolous followers of the communist party. Let’s look at a piece of dialogue by Jose-Chou-Choon in *I Will Become a Communist Now*. Choon: No, thanks. Indian coffee and tea are very bad. I used to drink only Chinese tea. Otherwise, Russian tea! There is good tea in Eastern Europe also...That is why we are saying that you must believe in socialist

ideology to get good tea or coffee (Dev, 1953: 24).

Bakhtin says that dialogic voices are voices which define the personality of a character. But, Allen observes that when this dialogic voice in one text reappears in another text it may produce contradicting result. If one takes the dialogues of communist characters in Bhasi, then it is evident that their voice represents the communist personality. When it crosses the borders of the source text and reaches the discursive space of a new text the character may produce same dialogues but the effect may be different or contradictory. In Civic Chandran, Bhasi, the author of the source play, appears as a character. But here Bhasi’s dialogues never favour the present communist activists. The play speaks about Mala and how she was abandoned by Bhasi at the end of the source play. Civic’s play begins with Bhasi’s apology to Mala, “Dear, here I come once again to meet you” (Chandran, 2002: 6). In Civic’s play, Bhasi is forced to revisit Mala. In fact Civic Chandran demands the communist party to revisit the class that Mala represents— i.e. the workers or the Dalits. Not only the above mentioned characters but almost all characters speak in a different voice in the counter plays. The aim of such voice was to counter the dialogic voice of the source text and to create a new personality for the characters in their new births. In the case of C.J. Thomas and Soman the direct presence of the dialogic voice is missing.

The third section of this intertextual analysis attempts to find a theoretical foundation for the “universe of the play”. How can you find the universe of a play? Kristeva declared that “every text is from the outset under the jurisdiction of other discourses which impose a universe on it” (Kristeva, 1980: 69). This is the central idea being discussed in this section. It revolves around the discourses that create the universe of a text. There are certain factors in the text which can be drawn directly from the society.

The tenant-lord relationship and conflicts on the basis of social, political and cultural conditions like untouchability, economic uncertainty, and social inequality were the major issues that characterized the age. These characteristics of the age demanded a socio-political revolution in Kerala. A number of peasant revolts like Punnappa—Vayalar, Moplah revolt, Kayyur Struggle, Karivellor Struggle, Kavumbayi Struggle happened at the age. The age also witnessed the formation of various peasant unions in Kerala. This

provided great unity among the till-then unorganized working class. Simultaneously an intellectual uprising in the field of artistic exploration also occurred. Drama became the most popular medium of the time. Early political theatrical movements started with very small presentations of revolutionary ideas among the workers. These presentations were organized during the labour union meetings. These small dramas were written, directed and performed by the workers themselves. These performances and get-togethers enhanced the spirit of the working class. Another stimulating event of the age was the seeding and slow growth of communism in Kerala's cultural life. The formation of Communist Party of India in Kerala resulted in the mass organization of working class. Earlier the movement was constrained in some villages of middle Travancore, especially in the district of Alleppey. The Communist party coordinated various small movements into the form of a mass working class organization.

It was in such a situation that *You Made Me a Communist* was born. The play celebrated the spirit of working class and addressed the merciless oppression of tenants by landlords. The representation of all the above mentioned characteristics of the age can be seen in the play as characters or as events. Kesava Pillai is a representation of the *jenmi* class. He is the personified form of all ruthless oppression of lords over the tenants. Gopalan and Mathew represent the communist leaders, Paramu Pillai appears as a true peasant. Mala, Karumban and Pappu appear as the poor working class and finally Sumam appears as a reformer-turned-communist from a higher class. Kristeva calls such similar characters in literature and life as 'real entities', rather than a personified abstraction, they represent accurate figures in the text. These real entities in a written text create the universe of a text. The characteristics of age could not be recorded in a single text. May be in future there would be many historic recordings. One can find links between the historic documents and literary text easily. But most of these events were recorded only after two or three decades of actual happenings. Then from these records the literary authors formed these minute details of the age. Here, culture becomes a text for the authors. A text to which he can always keep links with his literary piece. In the case of *You Made Me a Communist* the phenotext is contemporary culture. The play is an artistic representation of the culture of a particular period in the history of Kerala.

The primary universe of the second play in the series, *I Will Become a Communist Now* is directly linked with the source text. The link is already mentioned with the intertextual analysis of the series on the basis of Paul Claes three levels of intertextual analysis. The play appears in the next year of the publication of source text i.e., in 1953. The historical age is almost the same. Then how comes there occur a counter play? Is it a representation of the *jenmi* class in the society? The answer is negative. It is not a play written for the landlords. On the contrary, it represents the voice of Kesava Dev, a Communist-turned-Congress politician. In 1940s, the Communist Party image due to their armed responses towards their political enemies. This prompted many Communist party followers to transform themselves into the nationalist ideology of Congress. Kesava Dev is such a transformed artist. He had his own idea about the audience that he was going to address. He started his official career as a drama producer at Akashvani, (the All India Radio). During this time he used to write and direct radio dramas for Akashvani. G.N. Panikkar wrote a biography of Kesava Dev titled *Dev...Kesava Dev*. Panikkar says about Dev's dramas in general that "Dev knows how to entertain and provoke the audience with humour and heart-touching satirical dialogues (Panikkar, 1993: 28)". His plays are dialogue oriented rather than event oriented". Panikkar wrote about the political transformation of Kesava Dev in a section in the book. Young Dev did not believe that Gandhi's methods of non-violence and *Satyagraha* were capable of winning independence and so he favoured the way of strikes, revolt and attacks (Panikkar, 1993: 29). After the death of Lenin, Stalin came to power and Trotsky was expelled from Russia. This development left a series of doubts in Kesava Dev's mind. By this time he attained the status of a good speaker and the common people gave him the title "pattini prasangikan" (speaker of the starving people). Then he worked as a sympathiser of the Communist Party of India. He became the secretary of Alappuzha labour association and undertook a lot of activities for the party during this period. Panikkar notes the later change in Dev: During the Second World War, a treaty was signed between Stalin and Hitler in September 1939. The Stalin—Hitler relation continued for twenty months. Till Hitler attacked Soviet Union, communists accepted this relation. But the person who took himself as the first communist follower in Kerala was not ready to accept

this. Gradually he became a hater of communist ideology. (Panikkar, 1993: 29).

In Kesava Dev's play *Munnottu* (1947), the central character Prabha says that: "I am not accepting any isms or philosophies or ideologies as the last word in life. I believe in the restless progress of life. Isms are only the milestones in the unending progress of life" (Panikkar, 1993: 29).

In 1948 a meeting was called in Thrissur under the Progressive Writers Association to discuss the possibility of armed revolution in India. N.P Paul was the chair of the function. Dev addressed the meeting and argued that it is not good to infringe the revolutionary philosophy of communist party into the writers association. Consequently, the meeting dispersed into two groups: one favouring the communist party that included EMS, P. Narayanan Nair, Achutha Kurup, Induchoodan and Devadas and the second group included M.P Paul, C.J Thomas and Kesava Dev. This is the immediate universe of *I Will Become a Communist Now* written by Kesava Dev. In other political plays by Dev like *Mazhayangum Kudaingum* (1956), *Chinave* (1960) criticize the Kerala communists who blindly consider Russia and China as their mother land. Rajagopalan Nair in *I Will Become a Communist Now* says that "Politics is only a kind of business" (Dev, 1953: 9). Kesava Dev is attacking the communist supporters throughout this play. In short, the inter-textual universe of the play constitutes the right-left conflict in Kerala politics. When the source text celebrates the communist ideology, Dev's text tries to point out the limitations of the ideology. In fact Dev portrayed the ideological conflict of the age through this play. Most of the people in Kerala experienced this kind of a conflict in relation to the upcoming election. Towards the end Rajagopalan Nair moves towards the congress party.

The Liberation Struggle is the immediate circumstances of the play *Poisonous Tree*. The common people found loop holes in the administrative policies of the Communist government which was elected to office in 1957. Moreover, some of the bills implemented by the government infuriated the various religious communities. George Mathew in his work *Communal Road to Secular Kerala* says about the incident that:

The Liberation Struggle (1958-59) is an anti-Communist socio-political agitation, started in 1958, against the first elected state-government in Kerala, India, led by E. M. S. Namboothiripad as the chief minister. The opposition of

the Catholic church in Kerala, the Nair Service Society and the Indian Union Muslim League, along with the maneuvers of the political front led by the Indian National Congress Party, against the land reform and the education policies of the government finally broke into an open struggle and state wide violence against the government machinery and institutions. These events finally culminated in the dismissal of the state government on 31 July 1959, by the Central Government of India, which was led by the Indian National Congress during that period(Mathew, 1989: 236).

In the case of *Poisonous Tree* there are many indirect references to the Liberation Struggle. The anti-communist ambience prevailed in Kerala during 1958-59 is the basic impetus of the play. C.J. Thomas was a Christian with an inclination to the Congress party. So, many of the reasons for the outbreak of liberation struggle obviously can be considered as the reason for writing and staging of *Poisonous Tree*.

The immediate cause of the outbreak of the Liberation Struggle was the introduction of the Education Bill by the then minister of education, Joseph Mundassery. The bill had revolutionary content that could have had an impact on the administration of educational institutions, which were financially aided by the government. Many of these institutions, at that time, were under the control of various Christian congregations and a few were under the Nair Service Society (NSS). The Education Bill claimed to regulate appointments and working conditions of the teachers in the government-aided schools. It gives mandate to the government to take over any government-aided educational institution, if they fail to meet the conditions set by the newly promulgated bill. With the introduction of agrarian relations bill, the government wants to confer ownership rights on tenant cultivators, to grant permanent ownership of land for the agricultural laborers, who reside in their premises at the mercy of landlords, and to attain an equal distribution of land by putting a ceiling on the individual land holdings so as to distribute the surplus land among the landless. However, many radical proposals of this bill raised panic among the landowning communities of Kerala, especially among the Nairs and Syrian Christians (Mathew, 1989: 190). The anti-communist movement developed mainly among communal lines was timely used by the Indian National Congress. The text of *Poisonous Tree* is replete with various allayed flaws of the communist government like appointing ineligible

persons to government posts, favoritism in higher official and administrative appointments, corruption in signing deals with foreign countries etc.

The universe of Civic Chandran's play *Whom Did You Make a Communist* is extremely different from the source play mentioned earlier. As the title signifies, the play opens up a space for political discourse. In his introduction to the work, Chandran wrote: This drama was prepared to perform immediately after the staging of KPAC's *You Made Me a Communist*. And we invited KPAC for such an open debate (Chandran, 2002: 2). But, instead of accepting the invitation to make the leftist movement to pass through a healthy political debate, the party leadership and KPAC got highly aggressive towards us. They tried to oppose it with the three plays. They staged the play *You Made Me a Communist* once again. They announced the writing of a new play titled *Communistakkiyathu Ninte Thanthaye* (It is your father who is being made into a Communist) by Kaniyapuram Ramachandran and also created a formula drama based on the debate that supposed to happen due this play.

The implications of Chandran's words are ironical. KPAC was successful in criticizing the follies of the society, its hegemonic power structures and non-sympathetic nature of the congress party towards workers. But when the time passed the above mentioned structures and individuals made the party a safe shelter for them. Here, KPAC and the party failed to conduct a self-criticism of the hegemonic structures inside the party. This gave birth to alternative movements and ideologies inside the party. And one group among them kept the policy of "left of the leftist party" (Tanvir, 2005). This phrase is used by Stalingam in his essay "Naxalite Movement and Cultural Resistance: Experience of Janakiya Samskarika Vedi in Kerala". This uprising in Kerala can be considered as a Naxalite expansion or a Dalit upheaval. In short, they represented the voice of those party members whose voice was mercilessly muted by the mainstream Communist party itself. Civic Chandran in his play recreated Mala and Karumban of *You Made Me a Communist* as a representation of the suppressed caste preferences inside the party. He asks why the party handed on the flag from Mala (a Dalit) to Paramu Pillai (and to Kesavan Nair later!) At one point the chorus in *Whom Did You Make a Communist* ask Mala:

First man: You tell, how did Gopalan and Mathew together hand over Mala's red flag to Paramu Pillai and Kesavan Nair?

Second man: Tell, how did they hoisted it in such an altitude?

Third man: Tell, how did they neglect Mala and Karumban while hoisting?

Fourth man: Tell, how did they expel Mala and Karumban to a depth of sixty four feet? (Chandran, 2002: 5).

By the 1980s, some of the old members of Communist Party, who attempts to stand in the "left of the leftist" (Tanvir, 2005), thought about the need of responding against the deterioration of the communist ideology in the mainstream Communist Party of India. This is the universe of Civic Chandran's counter play.

In the case of the third and forth reproduction, the time and space had changed drastically. Both these counter plays, *Me and My Lord* and *You Made Me a Communist in Paradise* by Thoppil Soman appeared in a new century where capitalism replaced feudalism globally. Exploitive landlords are now replaced by multinational companies. The new working class or the employers of these companies are treated as mere puppets. The culture industry started defining the needs and deeds of common man who has turned apathetic towards the agrarian culture. But on the other side the agrarian economy gets fluctuated. Farmer suicides became regular in many parts of Kerala. It is in such a political universe that Soman's counter play appeared.

The intertextual study model adapted here definitely makes the five dramatic texts more comprehensible. It helps to understand the juxtaposition of various ideologies in varying socio-political scenarios with different play texts. To end, the socio-political consequence of counter-plays also has to be mentioned here. The primary consequence of a counter play is the "act of displacement". In her article "Wertenbaker and Translations in Theatre" Maya Rothopines that act of displacement is a quintessential process which happens when a play is being adapted (Roth, 2008: 4). The success of an adapted play depends on how far it is able to replace an older or corrupted or impractical system. This act of displacement will happen both in society and within theatre. Sometimes it challenges the societal notions and establishments; in other cases it revolutionizes the theatre system itself. The introduction of street theatre into the public domain is an illustration of this. Street theatre is a type of political theatre in which both society and the proscenium system are challenged. Bhasi's play was instrumental in displacing

feudalism and replacing it with a dominant communist ideology in Kerala. C. J. Thomas's counter play was instrumental in agitating a comparatively smaller group against the then communist ministry in Kerala. Civic Chandran provoked and inspired the downtrodden sections in society to respond to various caste subjugations operating within the mainstream communist ideology. This is a continuous process where theatre always engages in a dialogue with the masses. It acts as a self employed ombudsman in society. The critical exploration undertaken in this study, with reference to a particular series of plays-counter-texts from Malayalam theatre, confirms the hypothesis that theatre as a cultural practice can also play an instrumental role in creating and recreating public sphere and counter publics.

REFERENCES

- Allen, G. (2000). *Intertextuality*. Abingdon: Routledge.
- Balakrishnan, E. (1998). *History of the Communist Movement in Kerala*. Calicut: Kurukshetra Prakasan.
- Bhasi, T. (2009). *Ningalenne Communistakki* [You Made Me a Communist]. Trivandrum: Prabhath.
- Bhatia, N. (2011). *Modern Indian Theatre: A Reader*. New Delhi: Oxford University Press.
- Chandran, C. (2002). *Ningalaare Communistakki* [Whom Did You Make a Communist]. Calicut: Haritham Books.
- Claes, P. (2011). *Echo's Echoes*. Nijmegen: Vantilt, 2011.
- Culler, J. (1981). *The Pursuit of Signs: Semiotics, Literature, Deconstruction*. London: Routledge & Kegan Paul.
- Dev, P. K. (1953). *Jnanippakkammoonishtavum* [I Will Become a Communist Now]. Kottayam: Sahithya Pravarthaka C. S.
- Foucault, Michel. What Is an Author? In Vincent Leitch (Ed.). *Norton Anthology of Theory and Criticism*. New York: Norton and Company, 1475-1490.
- George, K.M. (1994). *Modern Indian Literature, An Anthology: Plays and Prose*. New Delhi: Sahitya Academy.
- Kurup, K.K.N. (1996). *Keralathile Karshaka Samarangal: 1946-52* [Peasant Struggles in Kerala: 1946-52]. Kottayam: National Book Stall.
- Kurup, O.N.V. (2009a). *Thoppil Bhasi: Onattukara Manninte Uppu* [Thoppil Bhasi: The Salt of Onattukara's Soil]. Trivandrum: Prabhath.
- Kurup, O.N.V. (2009b). Janabhilashangalude Natakam [Drama of Mass Interest]. In *Thoppil Bhasi: Onattukara Manninte Uppu* [Thoppil Bhasi: The Salt of Onattukara's Soil]. Trivandrum: Prabhath, 25-30.
- Kurup, O.N.V. (2012, July 2). Telephone Interview.
- Krishanapilla, P. (2001). *Swathantryavum Varga Samarayum: Thiranjedutha Lekhanangal* [Freedom and Class Struggle: Selected Essays]. Trivandrum: Chinta Publications.
- Kristeva, J. (1941). *Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia University Press.
- Kristeva, J. (1984). *Revolution in Poetic Language*. New York: Columbia University Press.
- Madhavan, O. (2000, September). KPA Cyude Balyam [The Infancy of KPAC]. *Grandhalokam*, 13-20.
- Mathew, G. (1989). *Communal Road to Secular Kerala*. New Delhi: Ashok Kumar Mittal Concept Publishing Company.
- Mohandas, V. (2002). *KPACyude Charithram* [The History of KPAC]. Kayamkulam: Kerala People's Arts Club.
- Murali, P. (2007). *ThoppilBhasi: Nadakapadanangal* [Thoppil Bhasi: Drama Studies]. In Panmana Ramachandran Nair (Ed.). Kottayam: Current Books.
- Marciniak, V. (2008). *Politics, Humor and the Counter Culture: Laughter in the age of decay*. New York: Peter Lang Publishing.
- Namboothirippad, E.M.S. (1981). *Keralacharithravum Samskaravum: Oru Marxist Veekshanam* [Kerala History and Culture: A Marxist Perspective]. Trivandrum: Chinta Publications.
- Namboothiripad, E.M.S. (1943). *A Short History of Peasant Movement in Kerala*. Bombay: Peoples Publishing House.
- Namboothiripad, E.M. S. (2010). *A Short History of Peasant Movement in Kerala. In History, Society and Land Relations: Selected Essays*. New Delhi: Left Word Books.
- Nair, R. (1960). Nizhal Natakathil Ninnoru Thudakam [A Beginning from Shadow Drama]. *Thoppil Bhasi Smaranika* [Memoir on Thoppil Bhasi]. Kayamkulam: n.p.
- Nossiter, T. J. (1982). *Communism in Kerala: A Study in Political Adaptation*. London: University of California Press.

- Panikkar, G.N. (1993). *Dev... Kesava Dev*. Trivandrum: Prabhath Books.
- Pickering, K., (Ed.). (2010). *Key Concepts in Drama and Performance*. New York: Palgrave Macmillan.
- Rajamani, K.S. (1999). *Olimangatha Ormakal* [Un-faded Memories]. Kottayam: D. C. Books.
- Rao, B. K. (1966). The Kuchipudi Dance Drama. *Marg* 19, 33-39.
- Ravikumar, K. A. (2009, March 6). *Dharmosmad Kuladaivatam*.
- Roth, M. E., (Ed.).(2008). Wertebaker and Translations in Theatre. In *International Dramaturgy: Translations and Transformations in the Theatre of Timberlake Wertebaker*. New York: Peter Lang, 14-24.
- Sandstrom, D, et al. (2000, July 22). *New Noise Lyrics*. Retrieved from <http://www.metrolyrics.com/new-noise-lyrics-refused.html>.
- Soman, T. (2012, June 22). Personal Interview.
- Soman, T. (2008). *Enum Ente Thambranum* [Me and My Lord]. Alappuzha: Unma Publications.
- Soman.T. (2004). Ningalenne Communistakki Indra Sadassil [You Made Me a Communist in Paradise]. *Achan Kombathu* [Father upon the Branch]. Comp. Thoppil Soman. Alappuzha: Unma Publications, 44-64.
- Sreedharan, A.M. (2009). *Folklore: Sameepanangalum Sadhyathakalum* [Folklore: Approaches and Possibilities]. Thrissur: Malayala Padana Gaveshana Kendram [Malayalam Study and Research Centre].
- Sreedharamenon, A. (2001). *Punnappra Vayalarum Kerala Charithravum* [Punnappra Vayalar and Kerala History]. Kottayam: D. C. Books.
- Tanvir, H. (2005, September 26). Art is Always Anti-establishment. *TheHindu Magazine*. Interview by Shanta Gokhale.
- Thomas, C. J. (2004). Vishavriksham [Poisonous Tree]. *Cj yude Nadakangal Nadakavivarthanangal* [Dramas and Drama Translations of C]. Thrissur: Kerala Sahithya Academy, 282-339.