

## CONTRIBUTION OF GIRISH KARNAD'S DRAMA IN THE MODERNITY OF INDIAN THEATRE

Jimmy<sup>1</sup>, Dr. Neha Yadav<sup>2</sup>  
Department of English

<sup>1,2</sup>OPJS University, Churu (Rajasthan) – India

### Abstract

Indian theatre has a solid history of more than two thousand years. Practically contemporaneous with Aristotle's poetics, antiquated India created an exhaustive manual on theatre called Natyashastra attributed to Bharata, which turned into the premise Indian exhibitions classifications for a considerable length of time to come. This implies there as of now a rich tradition of execution practice some time before such a work showed up. The stylish hypothesis of rasa quickly yet fittingly elucidated in Natyashastra affected Indian tasteful hypothesis and practice for over a thousand years. This was the second period of the advancement of theatre in India, which depended on oral tradition. This type of theatre was being performed from around 1000 AD onwards up to 1700 AD and preceded with further till today in pretty much all aspects of India.

### 1. INTRODUCTION

#### 1.1 Emerging Trends in Indian Theatre

Drama is a significant social act of a general public. In this way, the investigation of drama would empower to recreate the history, comprehend the general public and fathom its character. When we think about Indian drama, clearly we are helped to remember old drama. Give us now a chance to complete a basic investigation of the adventure of Indian drama from old occasions to modern occasions.

- **The Natyashastra**

Bharata's Natyashastra in Sanskrit is the most spearheading work on Indian movie and drama. As per legend, when the world go from Golden Age to Silver Age, individuals began getting dependent on arousing delights, envy, outrage, and want. At that point Gods and evil spirits possessed the entire world. Right then and there, Lord Indra mentioned God Brahma:

- **The Modern Theatre Movement**

The Indian drama in English needed to take its introduction to the world and develop in its own pace. The First Parsi Baronet, maybe the most punctual Indo-Anglican stanza play, was composed by C. S. Nazir in 1866. Next we discover a stage wherein plays in English like The Bombay Palkheewala and Bengali Baboo engaged some Hindu weddings and comparable services of different religions. However, in every such stage, the Indian drama in English couldn't confront the test set forth by plays in vernaculars, for example, Marathi and Bengali. The theatre development in Bengal had begun with the introduction of Bengali plays adjusted first from English and afterward from Sanskrit; however in this early period they could flaunt just a single play in English, i.e., Michael MadhusudanDutt's Is This Called Civilization?

## 1.2 Traditional Elements in Modern Indian Drama

In practically all the theatre frames, we discover the nearness of social analysis; for instance, in tamasha and jatra plays. Indeed, even in structures like Rasleela and Ankia Nat, which are fundamentally religion and sanctuary based theatre, we have the contemporary life, and social and mainstream esteems communicated through the vidushak (jester) or minor characters. In this way we find that the traditional theatre has a cozy association with our modern theatre.

- **Actor-Audience Relationship**

The most striking component of the traditional theatre is the relationship of the group of onlookers with the on-screen characters. Every one of the structures is performed in the outdoors theatre where one doesn't have a division between the stage and assembly hall like that of modern proscenium. It gives various gadgets like the passages and ways out of the on-screen characters from the group of onlookers, tending to the gathering of people amid the activity of the play, remarking upon a circumstance while the activity is proceeding on the stage. In such conditions, the group of onlookers can't take a load off however he/she is always included and in the meantime concentrating the circumstances on a cognizant dimension. In this regard notice can be made of Brij Mohan Shah's Trishanku, GyandevAgnihotri'sAnushtan, AdyaRangacharya'sSunoJanmejaya and EvamIndrajit of BadalSircar.

- **Negotiating the Ethical Crisis**

The topic of morals has turned out to be amazingly critical with the approach of postmodern and post-pilgrim awareness. The uneasy concurrence of the worldwide and the nearby has made the issue of morals amazingly confounded and hazardous. In this segment, I have embraced a similar investigation of the moral emergencies of different postcolonial subjects in the dramatic universe of Vijay Tendulkar, GirishKarnad and Mahesh Dattani.

LeelaBenare, the hero of Vijay Tendulkar's Silence! The Court is in Session can be best valued in the event that we treat her as a subject meaning both opportunity and oppression, a subject who might act unreservedly yet whose opportunity is formed and constrained by social and social structures. She can be contrasted with Sarita in Kamala and Jyoti in Kanyadaan. Each of them three are instructed women, unequivocally mindful of their rights, individualistic in viewpoint, however they are likewise obliged by the powers of tradition which chain and keep them down. The issue of worry here is in any case, that this abuse and imperative is viewed as real by these women, being saturated with man centric talks themselves.

The hero of GirishKarnad's play Dreams of Tipu Sultan is likewise on the horns of a moral issue. Tipu Sultan realized that the English were flourishing in India because of their sharp political intrigues and their fortress in exchange. He wished the Indians wake up to this reality and as opposed to giving Indian assets a chance to open to misuse by the British, be their very own lord and acquire benefits by exchanging Indian products:

This land is our own and it is rich, flooding with products the world yearns for, and we let outsiders come in and deny us of our riches! Today the Indian sovereigns are for the most part out cold, enclosed by their

opium dreams. In any case, some time or another they'll wake up and toss out the Europeans... It's them or us.

## 2. TYPES OF THEATRE

### 2.1 Traditional Theatre

A significant guide needs toward be made at the very start: the word tradition conveys inside it a logical inconsistency accused of repercussions. In its essential recognizable usage, the word 'tradition' connotes ' a perspective or acting acquired from an earlier time. In theatre, tradition speaks to an endeavor at embalment, the conservation of outside structures no matter what definitely disguising a cadaver inside, for any fundamental correspondence with the present minute is altogether missing.

So basically Tradition is worried about the transmission of an assortment of learning on the otherworldly development of man, his situation in various 'universes' his association with various 'cosmoses' this collection of information on the profound advancement of man, his situation in various information is consequently unvarying, steady, lasting, regardless of the variety of structures accepted in its transmission, and in spite of those bends achieved by history and the progression of time. In spite of the fact that its transmission is generally oral, Tradition can likewise be passed on by methods for the investigation of images, by different compositions and centerpieces, just as by fantasies and ceremonies.

Traditional learning was set up in antiquated occasions, yet it is useless to search for a wellspring of tradition to the extent its most profound roots are concerned, Tradition could be imagined to be outside both space (topographical) and time (verifiable). It is forever present, at this very moment, in each person, a steady and essential wellspring .the wellspring of Tradition must be powerful. By tending to it to what is fundamental in humankind, Tradition stays particularly alive in our occasions.

One can locate an exact purpose of contact among Tradition and theatre in essential quickness a quality reflected in its oral transmission, in its steady reference to the present minute and to involvement right now.

Peter's book alludes to this "Theatre exists in the present time and place. It is the thing that occurs at that exact minute when you play out, that minute at which the universe of the on-screen characters and the universe of the group of onlookers meet. A general public in scaled down, a microcosm united each night inside a space.

### 2.2 Traditional Theatre Forms

**Bhavai:** Bhavai is the famous folk showy type of Rajasthan and Gujarat. The pioneer of Bhavai was a Brahmin known as AsaitThakore or Ashram Maharaja, who lived in a town of Gujarat called Unjha. At first, the Bhavai execution was introduced as a religious custom to satisfy the Goddess Amba and it occurred just amid the religious celebrations of Navratra. Very soon it got changed over as a significant type of the venue of diversion. The Bhavai has a progression of playlets known as Vesha or Swanga. Each Vesha has its very own plot and area. There need not be any coherence of homogeneity among them. The Veshas has four general class of themes for example fanciful, social, regal Rajput and

contemporary. The Veshas of Krishna and Gopi, the Veshas Zanda-Zulana and Chhela-Vatau, the Veshas of Ramdev and the Veshas of Vanazaro and Purabio are instances of every one of these classifications. AsaitThakore composed more than 360 Veshas.



**Figure 1: Bhivai Theatre**

**Daskathia and ChhaitiGhoda:** *Daskathia* is one of the few story frames that prospered in Orissa. It is an act in which a fan portrays a story dramatically to the backup of a wooden melodic instrument called *kathia*. This is an act of two storytellers, *Gayaka* (boss artist) and *Palia* (associate) who is the co-storyteller.



**Figure 2: Daskathia Theatre**

**Jatra (Yatra):** The famous folk drama type of Eastern India is the *Yatra* or *Jatra*, as it is known in Bengal. It expects diverse structures in various areas inside the eastern pieces of India, which incorporate for the most part the conditions of Assam, West Bengal and Orissa. *Yatra* truly implies a parade or a journey starting with one point then onto the next. It is commonly an outdoors act. *Jatra* started in Bengal as a custom theatre dedicated for the most part on themes identifying with the life of Lord Krishna. The celebrated Vaishnava holy person and religious entertainer *Chaitanya* utilized the mode of *Jatra* to engender his lessons of Krishna by moving his fans to take an interest in collective singing and moving. Aside from the adventures of Krishna, the *Jatras* dramatized the Puranic legends, folk-stories and scenes from *Ramayana* and *Mahabharata*.



**Figure 3: Jatra Theatre**

**Ritual Theatre:** Researchers state that the custom theatre developed as consequence of the Bhakti development in medieval India. In contrast to universal Hindus, devotees of the Bhakti development trusted that man could approach God legitimately, as opposed to with help of a sacrosanct translator, the straightforward demonstration of rehashing God's name was viewed as a demonstration of trust. In this manner theatre turns into the ideal vehicle for imparting that confidence through delineating the demonstration of god, both for those performing it just as those seeing it. The Ramlila, Krishnalila and Raslila, performed in different north Indian states, are magnificent case of this sort of theatre; other precedent incorporates the Prahladnataka of Orrissa, Teyyam, Krishnattam and Muttreyillyu of Kerala and Terakutu of Tamil Nadu among other.

**Rise of Modern Theatre:** Against the foundation of this rich tradition, Indian drama was reawakened amid British provincial interregnum in eighteenth and nineteenth hundreds of years. The impulse originated from two sources: the rich legacy of Indian drama and the presentation to Western dramatic works of art through English. Interpretations began showing up at the same time of Sanskrit works of art and Western works of art, especially Shakespeare. Till now drama had not created as a noteworthy abstract sort in Indian dialects. Drama presently started to prosper as a valued scholarly kind nearby the modern classification of fiction, additionally a reaction to Western impact. The improvement of Modern venue in India might be ascribed to change in the political set up in India. The 200 years of the British principle brought the Indian theatre into direct contact with the western theatre; the seeds of modern theatre were sown in the late eighteenth century, with the combination of British power in Bengal, Maharashtra and Tamilnadu.

#### **2.4 GIRISH KARNAD: MODERN YET TRADITIONAL**

GirishKarnad is the most famous media identity in the contemporary India, driving writer and an adroit practioner of the performing expressions. His plays are fundamentally written in Kannada and after that converted into different dialects. The English interpretations of his plays are his own. They have brought him global acknowledgment as the pre-prominent contemporary writer. He has enhanced the Indian artistic scene by his commitment to workmanship, culture, theatre and drama. However, the very huge commitment which he has made to Indian English Drama is his endeavor to recover the social and fanciful rich tradition of the Indian past. Hence, the contention of this paper is featuring Karnad's commitment toward this path. In his plays we find that he comes back to the roots and endeavors to

resuscitate the nearby culture and tradition. India is a post-provincial country having its own particular culture and frontier accounts. It is likewise multicultural in character in that it has a solid nearness of indigenous traditions, culture and ethos which are shockingly submerged and oppressed by the imported culture of Europe. GirishKarnad is one such dramatist who makes an endeavor to recover the fortune of culture and tradition.

Karnad has abused Indian mythology with a positive reason in his brain. Indian mythology depends on a composed printed tradition that has made due through time and remote influences and endeavors at disruption. Notwithstanding, the folk stories and traditions that mirror the social and social ethos of the country are imbued in an oral tradition that requires quick consideration and safeguarding to spare them from termination. Quite a bit of these folk traditions and culture have made due into the contemporary period through the compelling mode of folk theatre. Be that as it may, solid impact of the predominant provincial culture and later the modern methods of amusement from the West, be it film or the modern theatre, pushed these generally local types of writing to the fringe. GirishKarnad is one such contemporary dramatist who has contributed tremendously to the class. Having a place with the postcolonial gathering of authors, his plays are wealthy in Indian reasonableness and tradition, drawing motivation vigorously from the established Indian dramatic tradition, fantasies, legends and folktales. He has constantly taken his motivation from the Indian mythology, history and folklore.

In his plays he has tried to keep the Indian soul and ethos flawless using a wide scope of methods and gadgets embraced from the folk theatre. Investigating his huge commitment to the recovery of folk theatre, Tutun Mukherjee remarks that Karnad has "made accessible the rich assets of both the Great and the Little tradition, the established and the folk components of Indian writing" In his different plays Karnad has endeavored to depict the contemporary society and its predicament as well as broadly utilized the different ordinary folk stories and systems and gadgets of the folk theatre: covers, dolls, blinds, chorale, observers storyteller, story-inside a-story, heavenly components, and so forth. Truth be told, Karnad's commitment to the recovery of the craft of folk theatre by bringing it out of territorial setting into the standard of national venue is gigantic and imperative. He has utilized local theatre modes like Yakshaganga, the Parsee Natak models and other folk theatre shapes. In light of a rich dramatic legacy following its ancestry to the times of Natyashastra, Karnad has genuinely given another life to the specialty of theatre as is clear from an examination of a portion of his well known plays.

Social and social colonization of the local culture by the predominant remote impact has not just brought about uncommon change in social and social ethos of India yet it has additionally been joined by a modification of the monetary situation of our country.

### **KARNAD'S CONTRIBUTION IN INDIAN THATER**

Karnad's commitment to Indian drama, particularly Indian drama in English, is huge. Despite the fact that setting up a comprehensive rundown of Karnad's commitment to Indian drama in English isn't the expectation of the present scientist, he might want to make reference to a couple of significant ones. In "GirishKarnad, the Playwright," a discourse between Murthy, Prasanna and Karnad, Prasanna features the "part of self" as one of the fascinating aspects of Karnad's plays which "offers ascend to parallel contrary energies". By showing the "part of self" and the "twofold contrary energies" or a "dichotomous example," Karnad underscores the distance of the human individual at various dimensions. In Tughlaq the "part of

self" is introduced in Tughlaq and Aziz from one perspective and Tughlaq's vision of religious solidarity and the Muslim fundamentalists' vision isolating the Muslims and the general population of different religions on the other; in Hayavadana between Devadatta (head) and Kapila (body); in Nāga-Mandala among Appanna and Naga; in Tālédanda between Basavanna's development and the conventionality of the Brahmins; in The Fire and the Rain between human feebleness and celestial effortlessness; in Bali between the Queen and the Queen Mother. Such a depiction presents both the more brilliant and the darker sides of the human individual. Prasanna in "GirishKarnad, the Playwright" properties the achievement of Karnad's plays to this factor "This bifurcation into two characters or part of one character through an interior clash, "he writes" is the reason for the accomplishment of his [Karnad's] plays.

New Kannada dramatists have neglected to make this need of the play the need of characters too" The "part of self" prompts various types of paired alternate extremes. Albeit numerous double contrary energies might be distinguished in each play of Karnad, just a couple of applicable for the present investigation are referenced underneath. Such parallel alternate extremes incorporate governmental issues and religion from one viewpoint and the perfect and the genuine on the different as in Tughlaq and Talédanda; in Hayavadana, the split itself turns into the subject of the play—"one personality and one heart" Devadatta and Kapila separately. Master Ganesha's elephant head and human body is the primary image in the play, which, together with Hayavadana's horsehead and human body in the sub-plot, fortify the subject of blemish and deficiency in the principle plot. The parallel contrary energies in Nāga-Mandala and The Dreams of Tipu Sultan are dream and reality in the life of Rani and Tipu separately and in Talédanda it is universality (static) and upheaval (dynamic). Posting the few parallel alternate extremes in The Fire and the Rain, Karnad, in the notes to the play, features the accompanying: Fire and downpour are "two physical components regularly observed as adversarial, . . . an Indo-Aryan (Sanskrit) and a Dravidian (Kannada) language, between the container Indic and the local perspectives, between the established 'marga' and the less magnified 'desi' traditions, between the raised and the everyday, and even maybe between . . . the consecrated and the common" . In Bali it is savagery and peacefulness from one perspective and confidence and reason on the other. The paired contrary energies of the Sacred and the Secular go through all the plays. In every one of the above paired contrary energies, there are components of the Sacred and the Secular in various tints and extents. Talking about Tughlaq, Karnad concedes: "Connection among God and man has been one of my distractions in my plays.

Karnad portrays the split in the characters and the comparing twofold contrary energies so as to attract our thoughtfulness regarding reality about individuals and human life, and to recover the lost "brought together example" in them. It is a dream, in this manner, that endeavors to consolidate the twofold alternate extremes, for example, confidence and reason or the Sacred and the Secular in a similar form, and depict them as reciprocal and between related instead of seeing them as beyond reconciliation. There is additionally the combination of existence in Karnad's plays demonstrating congruity and stream of life. In Nāga-Mandala Naga and Appanna combine into one reality in Act II where Naga gets up to leave Rani's room and both Naga and Rani solidify and with an unexpected change in the lighting Naga moves toward becoming Appanna. Bali has no Act or Scene divisions. It is a persistent progression of activity with the difference in scene demonstrated by the Singer, or a flashback or a difference set up on the stage and changes in lighting. In this play distinctive "scenes" mix into each other to shape one unit. Karnad has taken care of stage space in an imaginative manner and has explored different avenues regarding it. The

established division of the phase into shallow and profound scenes, implied for the average people and the sovereignty individually, was step by step united in Tughlaq.

## CONCLUSION

In this manner the economy of room is accomplished in Karnad's plays. Karnad explored different avenues regarding language effectively by joining words and articulations from Sanskrit, Hindi, Kannada and English. In spite of the fact that much has been lost in his English interpretations the reasonableness has been safeguarded to a huge degree. Karnad composed his first play Yayati in Kannada dependent on the legend of King Yayati in the Mahabharata. From that point forward Karnad has put together his plays with respect to Indian mythology, folk stories, and history. In spite of the fact that he has drawn his material from such traditional sources he has given them a modern understanding to suit the necessities and difficulties of modern occasions. These articulations are with regards to Karnad's endeavor to unite the double contrary energies of reason and confidence to extend a brought together picture of Reality with its distinctive sections and features as reciprocal parts of a similar Reality. Karnad is a declared skeptic and his ideological position would consider individuals in charge of molding their very own lives and diagramming their narratives and fates. In any case, his disbelief is one that offers a leniency for a mystic measurement.

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