THE STUDIES OF GIRISH KARNARD'S IMPACT ON INDIAN THEATRE

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ABSTRACT

Now that Indian English literature has matured, it continues to be a major force in the field. Some of the novels have become international best-sellers after being translated into various languages throughout the globe and receiving a great deal of critical acclaim. One such form is English-language drama, which has been gaining popularity in India's regional languages. Girish Karnad (born in 1938) is an actor, director, poet, scriptwriter, and translator, just to name a few of his numerous skillsets that he brings to the IED. He is part of the Indian playwriting generation that flourished after independence and transformed the theater into a prominent national institution in the latter half of the 20th century. He thinks a lot about the difficulties of today and tries to find precedents for them in the past. He is generally considered to be one of the greatest playwrights of all time. He's been lauded for a variety of creative efforts and has won many awards as a result.

Keyword: Indian, Playwright, Literary, Theatre.

Introduction

Girish Karnad is a part of the Kannada theatrical scene since he was reared in a Kannada-speaking area. The first versions of his plays were written in Kannada. The south-western Karnataka area is home to a storied theatrical tradition in the Kannada language. India is home to a thriving puppetry and folk art scene.3 His plays have elevated the standard of Indian theater and helped to foster its development. He's not just a great actor and director but also a gifted author. Karnad's debut drama, Yayati, was first written in Kannada in 1961 and then translated into English. The play's modern form may be traced back to Karnad's study of Jean Paul Sartre and other prominent existentialists of the time. Yayati's father and son's intergenerational conversation "seemed to me terribly powerful and terribly modern," the author stated in an interview. At the time, I was also interested in reading about Sartre and Existentialism. Yayati's narrative unexpectedly resonated with the Existentialists' insistence on individual responsibility.

His second play, Tughlaq (1964), is a historical drama about a pivotal time in India's Mughal era. This article explores the paradoxical nature of Mohammad Tughlaq, the Sultan of Delhi. The play is fully realized and ready for performance. Effective use is made of a wide range of literary devices, including dialogue, non-dialogue, irony, homour, tragedy, and suspense. Melodrama and sentimentality are absent, to put it another way. Indian plays written in English do not use

the past to explain the present or interpret current issues, as stated by Eunice de Souza. The play was Karnad's response to this situation.

In Hayavadana (1971), his third and last play, he adapted Thomas Mann's short tale "The Transposed Heads" for the stage. The drama was written by Karnad in the style of Yakshagaan, a kind of Karnataka folk theater. The central theme of Hayavadana is the struggle of the individual to find his place in a world full of competing ideals and values. Karnad uses the Brechtian approach to address the problem of identity confusion. At the start of the play, Bhagwata does a pooja to Lord Ganesha (similar to Sutradhara). Hayavadana then takes center stage, advancing the play inside the play. Audiences are piqued when they see interesting character interactions between stories.

Girish Karnad is a forerunner in the field of modern theater since all of his plays may be performed. It aims to unite seemingly opposite aspects of existence. However, as V.K. Gokak puts it, "life absorbs and transcends paradoxes and reconciles opposites." The new movement's intricacy and comprehensive cohesiveness are only apparent when seen in their whole. Plays by Girish Karnad are rich with such complexity, and they all sound fantastic. They are built on a bedrock of inconsistencies. The plays written by Girish Karnad are considered some of the best examples of modern Indian English theater. Great drama can be felt in the tone and expression of his work," Kurkoti said. Its brilliance and strength may make any circumstance more beautiful. Tughlaq and Hayavadana's performances on stage have been very well received. Karnad created a new kind of Indian English poetry called dramatic verse. The effects of this will be felt for a while. Nothing dramatic can happen in isolation. It was created for use by performers in historical roles. This does not qualify as its own genre, such as a book, short story, or epic.

Aristotle is often considered a forerunner in the field of theatre. After the publication of his poetics, his ideas were embraced by playwrights all over the globe. Poets, however, nevertheless held fast to the dramatic concept presented in the Bible. Bertolt Brecht is responsible for creating the epic movie. When Aristotle's dramatic illusions wore him down, he turned to epic theater. Instead of catharsis, he advocates detachment and critical evaluation. It's natural for viewers to identify with the protagonists and become swept up in the action. This drama uses Indian mythology and folk legends to depict the author's current realities and personal anguish.

Karnad puts in extensive research into Indian culture. He has a deep interest in Feminism despite his deep respect for mythology. Several of his works have strong feminist themes. This essay explores the perception of women in Indian patriarchal society by using the defense mechanism. The theatrical techniques, ideas, and female characters in Hayavadana (1971) have all been dissected using feminist critical methodologies and standards. This investigation's dramatic text therefore elucidates the power linksages and female subjectivity in Indian culture, demonstrating the sophisticated and transparent strategies used by women in their efforts to challenge and undermine the established order of authority.

Major Work

Girish Karnad's accomplishments in the field of experimental models are indicative of India's renaissance in contemporary theater. A "return to the roots" is what he argues in his plays is necessary for Indian theater to become successful in the long run. His plays are remarkable because they include both classical and contemporary elements of Indian theater. When performing, he employs techniques from Sanskrit and traditional Indian theater. The consensus is that he translated these plays into English himself. Karnad's second language was Kannada, the language of most of his plays. Some argue that the literary quality of his plays in English is higher than in the original Kannada. It's also important to note that Karnad didn't base his plays on any specific folktale or folklore. They often originate from an accurate and lucid English translation of the original. For instance, in the prologue of Naga-Mandala, Karnad states that the play is based on two ancient stories from Karnataka that he first heard from Professor A.K.Ramanujan.

THREATRE AND LITERATURE

Literature is connected to every facet of human experience. It is possible to say both "life is literature" and "literature is life." The three most frequent types of literature are poetry, fiction, and drama. Since it represents real life, drama is the most relatable of the arts. It's a lot like the real world in a lot of respects. Unlike poetry or prose, drama requires the use of human senses other than sight and hearing. It has many different sides and aspects. Scripts, stages, and performers are all necessities for any public performance. It's the most effective kind of interaction because it brings individuals of all stripes together. Drama has been an element of human culture ever since we started using it for worship. This means that drama has a varied and extensive history all throughout the world.

Play is commonly used as a synonym for theater when referring to a dramatic performance. They have certain similarities, but they also have their own unique characteristics. The word "drama" is used to describe a theatrical production that stays true to the script. The 'Play' is shorthand for this piece of prose. In addition, the "theatre" might be thought of as the physical space around the stage, or the auditorium itself. However, a play is not written for an auditory audience. The author understands that the audience's reception of the play depends on how it is interpreted by the director, performers, and designers. Professional readers—the performers who will give the script of the play physical life in front of an audience—are shown here.

Since it attracts both experts and amateurs, drama combines elements of both literature and society. It gives us a forum in which to voice our opinions on important social matters. It expresses the accepted norms of society via narrative and artistic means. It is stated that the audience experiences reality through a distorted prism. Put it to work altering the world for the better. In a very special manner, it bridged the gap between the past and the present. Both England and India have a rich and storied history of theatre. The origins of Indian theater seem to be heavily influenced by NatyaSatra, the Sanskrit term for theatre. Natya-Sastra is also thought to have connections to the sacred Vedas. India's rich cultural history includes a long tradition of

folk theater. In ancient tribal rites, participants would assume the roles of other people and animals to get a deeper understanding of their environment.

THEATRICAL HISTORY OF GIRISH KARNAD

Modern Indian Playwrights

In the decades after India's independence, the country's theater scene saw a significant expansion in forms and styles. It was also around this time when Indian theater really blossomed. Twenty years after India gained its freedom, a new generation of playwrights emerged. The Parsi stage and the India Peoples Theatre Association (IPTA) both emerged in the early 20th century and may be credited for sparking some of the significant artistic differences in Indian theater today. These forays developed their own identity in terms of subject matter, style, organization, and presentation. In addition, new concepts of theater and dramatic techniques have emerged as distinctive trends in Indian theater. Each of these authors brought something new to the stage while also bringing back elements of classic plays. It would be difficult to claim that contemporary playwrights like GirishKarnad, DharamvirBharati, Mohan Rakesh, Vijay Tendulkar, BadalSircar, G.P.Deshpande, and others are not representative of the norm.

Karnad spent his formative years in the remote village of Sirsi, which lacked modern conveniences like electricity when he was a child. The sole forms of entertainment were folktales and mythologies from the area. Karnataka was exposed to local folk theater because to his upbringing amid conservatism. In the following statement, Karnad discusses his motivations as a writer and the significance of his background.

I think it's partly due to the fact that I grew up in Sirsi. At the time, there was no electricity. Between the years of 1941 and 1952, I spent my whole life in Sirsi. That means that the sun set back in the old days at about 8:00 p.m. I grew up in the dark, with just lanterns for light and no television. The air was thick with stories. A single lady did all of the cooking for us. At dusk, she would drop over to visit and regale us with stories. In primary school, I had several friends with whom I often shared stories. Mythical figures are familiar to me from my early years, making them a natural subject for my writing.

According to legend, the natak companies, offshoots of the Parsi theatre, left an indelible mark on his mind and formed the basis of his vision as a playwright by "transporting the little boy to a world where the snake spoke like a man and the gods changed forms" through their performances of folktales. NatakMandalis, a term for itinerant natak theatrical groups, performed plays all throughout India. The 'Author's Introduction' to Karnad's Three Plays: Naga-Mandala, Hayavadana, Tughlaq states that the professional actors who starred in these productions were constantly on the road. The plays were staged on proscenium stages and lighted with petromax lights and semi-permanent set pieces with wings and drop curtains. During the 1930s, Maharashtra was home to numerous thriving natak (drama) troupes. By the 1940s, the thriving Bollywood film industry had driven most natak studios out of business.

Indian Theatre under British Colonialism

The modern playwright employs symbolism as a tool to create a wide emotional range and a sense of universality in the play. They believe that direct disclosure is beneath the dignity of the theatrical arts and instead prefer to hint at what may be happening. Indian theater went through a series of diverse eras as the country's rulers came and went. The rich history of Indian Natya may be traced back to Vedic ritualism, and contemporary social and cultural anthropology has documented the development of a wide variety of dramatic styles in Indian theater. Theater, which in medieval India served mostly as a form of entertainment, matured during British rule. It is often accepted that the origins of Indian theater may be traced back to the time of the gods, when epics and stories were first brought to life on stage. This type of theatre evolved into a more refined art form throughout time. Indian theater has a long and storied history, beginning with epic forms like classical Indian drama and Indian folklore and progressing to more modern forms like modern Indian theater.

Indian theater took its time maturing since India was continuously invaded and occupied, with many of the conquerors choosing to stay and make substantial contributions to the local culture and history. Folk theater had mostly fallen out of favor during India's golden age. India's folk theater has traveled far from its classical roots, developing instead into a rough and harsh style of entertainment. Over the last several years, many groups have been restoring the Indian theater. After India gained its independence from the British, Indian theater, which had previously been a form of resistance, evolved into a more rational mode of expression. The modernization of India's historic dramatic traditions was facilitated by the impact of London's theaters on Indian theatre. Indian theater became much more lifelike and realistic after independence. Contemporary Indian theater was given a fresh voice, one that did not center on historical plays or legendary individuals or virtues and vices.

Kolkata, Chennai, and Mumbai all began as commercial centers during the time when India was a British colony. According to Erin B. Mee, modern Indian theater may be traced back to the colonial cities of the seventeenth century. People from the middle class and above flocked to these urban centers, and many graduates of the local public schools were proficient in English. Learning English was considered as a gateway to success in British business and politics. Late in the eighteenth century, Bombay and Calcutta both had playhouses modeled after those in England, and the Indian nobility was sometimes invited to attend performances. They were also offered roles in which to shine. Later Parsi companies/theatre in the same rooms inherited items like a proscenium arch with its backdrop and curtains, Western furniture and other accoutrements like costumes, and a range of mechanical gear for generating stunning effects. There was also an incorporation of Indian elements like dramatic acting and the use of categories in place of psychological people. European painters depicted the landscape in their works. That "the spectacular stage effects of storms, waves or rivers in agitation, castle sieges, steamers and aerial movements, and the like" may be realized Moreover, the British design influenced marketing and television production. Playbills advertising the next Saturday night performance were widely distributed across the city. The aesthetics, dramaturgy, and even architecture of Western plays were often replicated in this region.

Karnad employs a mask in the same way that other artists have in the past, but he also gives it a new identity as a theatrical prop and an emotional X-ray machine. In the 1971 Indian play Hayavadana, one of the characters refuses to wear a mask onstage. This means that his masks may represent a wide range of emotions, rather than being fixed to certain characters.

Karnad (1971) created physical masks for the male characters Devadatta and Kapila in Hayavadana. Therefore, these masks help establish an early awareness of the physical contrasts between these two friends. In the film Hayavadana (1971), Bhagavata presents Devadatta and Kapila as two of his closest friends. Devadatta is the "unrivaled" (Karnad, 1994) son of Brahmin Vidyasagara. His education, intelligence, and artistic skill have given him influence in Dharmapura. The second young guy is Kapila, the son of the ironsmith Lohita. Despite his dark and "simple" (Karnad, 1994) appearance, "he has no equal" (Karnad, 1994) when it comes to physical power and dancing talent. When Bhagavata starts singing "Two buddies they were one thought one heart" (Karnad 1994), the actor sprints in, shaking. He falls to his knees before Bhagavata and reports seeing a horse in conversation. Bhagavata tries to take Hayavadana's mask off with the help of the actor. However, examination reveals that this is in fact a "genuine head" (Karnad, 1994). Hayavadana is so confused by his two identities that he asks Bhagavata for help becoming a man again. The one thing he won't give up, however, is his head. In the main story, the relationship between Devadatta and Kapila deteriorates as both of them develop feelings for Padmini. Later, after an accident, Padmini switches the heads of these two pals. In the last act, Karnad reveals how his characters actively seek and fight for satisfaction.

MAGICAL REALISM

The mystical elements of the drama are interwoven throughout. Karnad's plays often suggest reinterpreting Indian fantasies in light of contemporary cultural concerns. He has updated the meaning of these fantasies for modern audiences. He has re-emphasized the relevance of ancient myths and fables to modern culture. Karnad is a credible post-autonomy dramatist because he employs the tools of international theater to address India's rural history and modern-day post-pioneer culture. Lionel Abel, who coined the term "Metatheater," believed that the best theatrical experiences allowed for both laughter and tears from the audience. The method does not accept cultural norms but does consider potential societal change since it sees the world as an extension of one's inner voice. Although there are various forms of metatheatre, this is the most prevalent one. Simon puts it thus way in his writings (Simon, n.p.

As far as metatheatres go, Nagamandala is the best kept secret. The storyteller, the flares, and Rani's account all work together to captivate the audience and establish the play's theatricality. At the start of the play, the disillusioned author speaks directly to the audience. The prospect of his own mortality, as the homeless man foretold, has understandably set him on edge. Several others needed breaks throughout the shows because of his performances. He now says he will take back his previous efforts. In this case, the history of the play's creation is revealed to the spectators. According to Richard Hornby, there are five elements that make up metatheatre or metadrama: a) ceremony inside a play; b) role-playing within a role; c) reference to reality; d) self-reference to the drama; and e) play within a play (Zatlin, p.55). This occurs on a few

occasions in Nagamandala, when the Naga visits Rani while dressed as her husband, Appanna. Appanna is the reborn form of the Naga. As a consequence, the author elevates the Naga from animal to human status by using the magic of reality. Naga appears to have unique talents that mirror the Hindu concept that snakes are gods.

Rani narrates the "internal play" while the author provides the framework. Legend has it that after everyone in the hamlet goes to bed, the smoldering embers of their fireplaces get together for a night of socializing. The tale of Rani is told by a young woman who also serves as the story's narrator. The piece successfully integrates the stories of wizardry into a more grounded reality. In Rani, the narrative is relayed by a woman who, until now, has kept silent about the story and the song she knows. The tale leaves the lady and enters the world because it is no longer appropriate to remain inside the woman's body, just as the melody is no longer suited to a beautiful sari. The frequent display of illusions and deceptions makes it clear to the audience that they are seeing a play and not a reality broadcast. Therefore, the beggar's prediction that the writer would die as a consequence of his audience nodding off is totally baseless. One of the homeless people I was talking to this month suggested that I try to stay up for at least one whole night. If you can pull this off, you'll give yourself a fighting chance. If you do nothing, you will die on the last night of the month. The Naga's transformation into a human, the flames' humanization, and Kurudavva's promise of magical roots to Rani to win Appannas's love are all examples of magical realism and metatheatre. Each person is given a unique name to reflect the many social strata that exist in real life. Rani means queen and Appanna is any male character in the narrative. Her name, Kurudavva, literally translates to "a blind woman," and she was so clueless to the toxic male power dynamics in her life that it was given to her on purpose. Kappanna, or "the black one," is another figure who represents the working class. Rani, the protagonist, spends a lot of time devoted to the tale. This indicates that Rani is aware of the existence of the narrative and is familiar with its characterization of her experience. The author uses mid-scene breaks to explain to the audience that they are really seeing a play or an execution. The audience's emotional investment in the play's outcome is less important than their interest in the play's timely social significance. The play's narrative should provide enough clues for the audience to figure out the play's deeper significance.

Conclusion

The IED is young, but it already has numerous of Karnad's plays that may be analyzed in detail. He draws inspiration for his works of fiction from the rich and varied traditions of Indian mythology, folklore, and history. He goes back in time to analyze the policies, political strategies, secular ideals, and worst blunders of cultures that were home to outstanding people. He makes his point with a theatrical production of Indian pre-colonial history in which the whole nation is shown. Several of his plays deal with issues of religious intolerance, including the caste system within Hinduism and the tension between the majority and minority religions. He advocates on the people of India to set aside their caste distinctions and cooperate for the common good. When he analyzes religious and interreligious disputes, his nonviolent, needs-based worldview does not favor any one faith. He argues that we should look back in order to anticipate the future, and that myths still have relevance in modern society. Postcolonial author

Karnad's ability to reinterpret the past for a contemporary audience is remarkable. He gains a fresh perspective on the present by considering his past. Karnad does a wonderful job of elucidating the issues that need to be addressed in our country via the use of myths and stories. The history of the Indian people features prominently or is the main focus in all three plays.

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