CHAPTER I
INTRODUCTION

1.1 Indian English Drama:

It is under consideration by the European prospect, ‘Drama’ and ‘Poetry’ are established as the initial legendary forms rising from the ancient Greek convention. Plato viewed poetry in his *The Republic* and Aristotle composed and organized principles of drama particularly tragedy in his *Poetics*. Nevertheless, Indian English drama has its own splendid tradition. In this relation Girish Karnad remarks;

The first chapter of Bharata’s Natyashastra gives the myth of the origin of drama. The chapter itself has been attributed to 500 BC though the other chapter of the book may be of later date.¹

Traditional Sanskrit theatre, ritual drama and folk play involve the traditional Indian theatre. In the Sanskrit tradition and plays are concerned the supporter dramatists were Asvaghose, Bhasa, Kalidas, Bhavabhuti and Sudrak.

With publication of first Indian English play, Krishna Mohan Banerjee’s *The Persecuted* (1831), more than six hundred plays have been produced in English and some of them were staged in the theatres of India as well as abroad also. Indian English drama gathered noteworthy energy under the influence of Indian convention, folk plays and modern-day issues. However, there was not produced great literary work of art in Indian drama produced in the 20th century. In this context observing bleak sight of the development of Indian English play Prof. K.R.S. Iyengar comments:

Modern Indian dramatic writing in English is neither rich in quantity nor, on the whole, of high quality. Enterprising Indians have, for nearly a century, occasionally attempted drama in English-but seldom for actual stage production.²
On the other hand, Indian drama in English is attempted and well developed by Rabindranath Tagore, Shri Aurobindo, T.P. Kailasam, A.S.P. Ayyar, Lobo-Prabhu, Harindranath Chattopadhyaya and Bharati Sarabhai. They gave new height and directions to Indian drama. It is noteworthy that in pre-independence phase only Aurobindo and Tagore measured success through their plays in provincial speech. Indian English drama has flourished a striking enlargement through English translation of Hindi, Marathi and Bengali plays in Post-independence time. It is significance referring that Vijay Tendulkar, Mohan Rakesh, Badal Sircar and Girish Karnad have given a new-fangled element to Indian drama through their ample plays.

1.1.1 Drama: A Literary Genre:

Drama is an ingenious script first and foremost meant to be staged. The part of the audience is chief issue in the achievement of a theater show. Plays are produced in front of the audience, educated as well as uneducated. However, according to M.H. Abrams, G.G. Harpham ‘drama’ means:

The form of composition designed for performance in the theater.³

In Indian tradition, drama is a legendary form for the presentation of human emotions and sentiments in which actors do their roles given to them and produced the script dialogues with facial gesture. It is rarely intended for reading as one generally observes in the case of fiction, story or poem. In the play, the dramatist presents the actions and theme by action and speech. Drama, according to Boulton, is “literature that walks and talks before our eyes.”⁴ Therefore drama deals with a variety of things like dramatic skill, direction, stage sitting, music, acting etc. So Compton Rickett observed drama “as an articulate story presented in action.”⁵

One of the chief features of the playwright is to please the tastes and poignant interests of the spectators. Therefore, dramatist has to create the play in such a manner that it may be able to gratify all and various issues and emotions within a set time. On other hand, the playwright has to produce his play in a combined frame, which has to grasp the interest of diverse age-groups and having different aims. Even today Shakespeare is recognised to be the greatest playwright in English literature because he had a huge acquaintance of the taste and temperaments of the present-day spectators. Before him, the play was rarely musical and passionate. The acknowledgment goes to Shakespeare that he amalgamated music and love to all his plays. It remembers various things – emotion, aesthetic pleasure, dialogue, melody, description, design,
metaphorical and symbolic construction and a depth of awareness about the mind of audience. On this point of view B. Prasad remarks, “It is a composite art, in which the author, the actor and the stage manager all combine to produce the total effect.”

In a theater, the playwright has to produce the whole activity with his own theme within a very few hours. For that reason, the playwright has to put into effect practicing the characterization and description of actions. From time to time he has to pass over so many redundant details which delay the design of the drama. In this regard B. Prasad writes:

The dramatist, however, has to work with a number of collaborators, all of whom have to be taken into account: the audience, the actors, the producer, the scene-painter, the dress-maker, the musician, the electrician, and many others. He has to consider costs and mechanical and physical limitations. To take but one instance, he cannot make one role unduly long, for the audience. His play, in short, will not be likely to be produced unless it conforms to a great many material requirements which the novelist is free to ignore.

There are wide separations of a drama—tragedy and comedy. While the former deals with the gloomy and serious things frequently end with the loss of the hero, the latter is full of brightness and comic idea frequently end with love. Conventional plays like those of Shakespeare and Marlowe in English literature and Bhasa and Bhavabhuti in Sanskrit literature have generally five stages. Drama is a mixture of verse, dancing art, melody and actions. A playwright is that designer who has an identical authority over all these creative of art. In this connection the comment of William H. Hudson is noteworthy:

It can never be too often repeated that the world which the dramatist calls into being, with all its men and women, actions, passions, motives, struggles, successes, failures, is world of his own creation—a world for which, when the last word about objectivity in art has been said, he alone is responsible.
Mentioning to the distinctiveness of drama as a literary form, renowned Indian reviewer M.K. Naik has accurately observed:

Drama is a composite art in which the written word of the playwright attains complete artistic realization only when it becomes the spoken word of the actor on the stage and through that medium reacts on the mind of the audience. A play, in order to communicate fully and become a living dramatic experience, thus needs a real theatre and a live audience.\(^9\)

### 1.1.2 Drama: The Indian Concept

India has affluent legacy of Drama since the ancient era. Indian drama is as old as the Indian traditions. Exactly from the Vedic time Indian stage craft made its existence in Vedic rituals with social behaviour. Notecing to the beginning of drama S. Shukla remarks, “The birth and development of drama in Greece, Rome, England and India emphasizes upon the fact that it has always been an integral part of culture, highlighting and evaluating moral commitments, religious convictions, philosophical approaches, and social and political changes in various countries.”\(^{10}\)

Indian drama is concerned dates back to Christian era. It is observed that Bharat says that once all gods plead to Brahma, the maker of the Universe, to create a thing of huge amusement made with the qualities of the visual and the hearing senses. Lord Brahma then took the nectar of the complete four Vedas- plot from the Rigveda, melody from the Samveda, stage act from the Yajurveda, and rasas (human emotions) from the Atharvaveda and thus made drama the fifth Veda, Natyaveda. Therefore A.B. Keith remarks “the origin of Indian drama can thus be traced back to the Vedic period.”\(^{11}\)

It is discussed about drama and stage art in the epics, the *Ramayana* and the *Mahabharata*. In the *Ramayana*, Valmiki, the First Poet notes the word ‘nat’ or ‘Nartaka’, means actor. However, the beginning of the Indian drama, A.L. Basham, a historian precisely remarks:
The origin of the Indian theatre is still obscure. It is certain, however, that even in the Vedic period, dramatic performances of some kind were given, and passing references in early sources point to the enactment at festivals of religious legends, perhaps only in dance and mime.¹²

Sanskrit literature is concerned, “Ashtadhyai is supposed to be produced four hundred years before the Christian era. In this book, Panini discusses with numerous related details concerning drama. The variety of Sanskrit play varies from small one-act play to very extensive length plays. The principal playwrights are Bhasa, Asvaghosa, Kalidas, Bhavbhuti and Sudrak in Sanskrit drama. For instance, Sanskrit dramatists and their literary work of arts are worth mentioning here as Bhasa’s Swapan-Vasavaduttam, Kalidas’s Abhidhyanshakuntalam, Sudrak’s Mudra Rakshasa and Bhavbhuti’s Uttarramcharitam. Also it is observed that many Indian playwrights such as Sri Aurobind’s play, Vasavadutta is very influenced by Swapan-Vasavadattam written by Bhasa.

1.1.3 Indian Drama in English Translation

Indian Drama flourishes very much from the translation of regional plays into English. Modern-day Indian drama has gained recognition in India as well as over the world. Translated literary work of art particularly plays in English derived sources from Indian history, legend, myth and folklore. For instance, such Indian dramatists are Girish Karnad, Mohan Raksh, Vijay Tendulkar and Badal Sircar.

Mohan Rakesh is renowned and celebrated for his Hindi play, “Adhe Adhure” which is translated into English. His play, Halfway House projects a very dark and sad image of modern familial life. Savitri is dissatisfied woman by her husband, Mahendra even she is unhappy with her son Ashok, her two daughters Kinni and Binni. On the other hand, Mohan Rakesh’s plays which draw our consideration attention are: One Day in Ashadha, The Great Swans of the Waves.

A prominent Marathi playwright Vijay Tendulkar began his career as a irregular writer. Tendulkar has written a number of Marathi plays which are translated in English as well as in
some other regional language. His recognized plays are: *Silence! The Court is in Session, Ghashiram Kotwal, The Vultures, Sukharam Binder, Safar (Journey)* etc.

Vijay Tendulkar projects a true picture of political and moral debauchery in *Ghashiram Kotwal*. This play presents the pathetic predicament of *Ghashiram Kotwal* who faces in his life. It is a harsh lampoon on ruined priests of the contemporary society. His play, *Silence! The Court is in Session* is deals with the plight and dilemma of a woman whose bodily wealth is plundered by a gang of self-centered men. This play projects the plight of Miss Leela Benare, an obedient and prompt school instructor, who becomes the prey of the desires of men.

On the other hand, Vijay Tendulkar and Badal Sircar deals with the psyche of middle class social life, Girish Karnad, derives his resources from Indian myths and legends and puts his best genius to project his characters of legends in his new idea of life. These playwright’s works picture the irrationality of contemporary life and man’s vigorous and eternal struggle to achieve excellence. The plays for which Girish Karnad is recognized today are: *Yayati, Tughlaq, Hayavadana, Tale Danda* and *Naga-Mandala* which are translated into English.

Girish Karnad has exposed historical events in his own idea. He engaged the past incidents to present the wretched and decomposed condition of Indian political affairs. For instance, *Tughlaq* is historical play deals with Sultan Muhammad Tughlaq whose period in India is famous for numerous things, particularly for the personal behaviour. Girish Karnad’s *Hayavadana*, the tale is odd and full of myths. His both plays, *Hayavadana* and *Naga-mandala*, are very interesting which deals with myths and folklore. To sum, Karnad has structured his plays from sources of a mythical and historical background.

### 1.1.4 Indian English Drama in Pre-Independence Times

The pre-Independence time recognized for renowned and creative literary writers such as Rabindranath Tagore, Shri Aurobindo, T.P. Kailasam, A.S.P. Ayyar, Lobo-Prabhu, Harindranath Chattopadhaya, Bharati Sarabhai, who gave their contribution significantly to the growth of Indian-English Drama. Such recognized Indian playwrights are discussed with their literary work of arts which is worth noticing:

**Rabindranath Tagore (1861-1941)** gains an important position in the pre-independence age. Tagore wrote principally in Bengali but his plays are translated into English language. For instances are: *Sacrifice* (1891), *The King and the Queen* (1891), *Malini* (1919), *The Cycle of
Spring, Sanyasi, Karna and Kunti, Chitra, Red Oleanders. He uses folklores, popular myths and Indian traditional myths. He thematically deals with day to day ideas and problems of human existence. His plays are definitely deep-seated in the Indian culture. The theatrical skill of Rabindranath Tagore obviously projects genious attempt as the playwright to present his ideas.

Sri Aurobindo (1872-1950) is well-known for his plays wrote five absolute plays which are: Perseus the Deliverer (1955), Vasvadutta (1957), Rodogune (1958), The Vizziers of Bassora (1959), Eric, King of Norway (1960). It is important to note that the remark which explains the greatness of his literary work of art as- “scheme of country-wise situations he adopts ...by choosing different countries as the scene of action in different dramas.”

Again for instance, The Viziers of Bassora is locating touching the background of the 9th century Iraq. Perseus the Deliverer deals with Syria of Greek myths. He united the Indian and Western legendary customs to bring a class of mixture between the East and the West. Diana Devlin exactly notes “The philosopher, writer and teacher Aurobindo set out to unify Indian and European traditions creating plays which have been described as a mixture of Bengali folk drama and Western medieval mystery plays.”

T. P. Kailasam (1884 - 1946), is a famous dramatist of Kannada language. Kailasam’s celebrated plays are: The Burden (1933), Fulfilment (1983), A Monologue (1933), The Purpose (1944), The Curse of Karna (1946) and Keechaka (1947). He derived source from the Indian mythology the Ramayana on the other hand his other plays based on the Mahabharata. The Burden deals with psychological anxiety of Bharata following Rama’s separate. On the other hand his play Fulfilment is set on the tale of Ekalavya’s loss caused by Krishna In this context G. S. Amur precisely comments:

A talented actor who appeared in the amateur as well as the professional stage, he brought to the writing of drama an intimate knowledge of the theatre. It is for this reason his plays whether in Kannada or English have a uniform technical excellence.

Harindranath Chattopadhyaya (1898-1990) projects realism to Indian drama. His social theme plays are: The Window, The Parrot, The Sentry’s lantern, The Coffin and The Evening Lamp. The Window exposes the problems and utilization of textile workers by the large industrialists. The Parrot presents the woman’s push for freedom from her unwanted husband’s
tie of marriage. Chattopadhyaya’s some other plays are presented in the context of the conflict between vice and virtue. Such plays are *Jayadeva, Raidas: The Cobbler Saint, Pundalika,* and *Siddhartha: Man of Peace.* They are in verse forms. These plays try to present modern day problems indirectly by presenting myths. In this regard, Prof. Iyengar rightly comments:

Harindranath’s plays and playlets on the lives of the Saints are, perhaps, less dramatically effective than his plays of social protest, but they have their individuality too. Numerous are the God-intoxicated Prahladas whose lives move the hearts of millions in India. In a play like Pundalik, there is a conversion in the end brought about by the sisters, Ganga, Yamuna and Saraswati; and the sinner becomes a saint.

Some of the dramatists expose social themes with realism are: V.V.S. Iyengar, A.C. Krishnaswami and Nirajan Pal. A.S.P. Ayyar projects a variety of social issues of contemporary time in his plays. A.S.P. Ayyar’s plays are *In the Clutch of the Devil* (1926), *Sita’s Choice* (1933) and *The Slave of Ideas* (1935). He intellectually focused on contradictory opinions on social traditions.

Amongst the women playwrights, Bharati Sarabhai is well-known for her dramatic skills. She wrote *The Well of the People* (1943), which projects customary womanhood and Gandhian social principle. *Two Women,* focuses on the aware nature of the modern stylish woman and her personal affairs. V.V.S. Iyengar contributes through his literary work of art, *Dramatic Divertisements* (1921). It is a collection of six amusing plays. His plays amuse and give delightful picture of social life in India. Indian dramatists in the pre-independence time project the troubles of their contemporary era. The dramatists had not derived the rich Indian traditions related to folklore or folktales. Nevertheless, some dramatists are able to expand the reflection of the audience. In this connection, Dr. Satish Kumar precisely remarks:

The dramatists have failed to solve the problem of fusing dramatic stories with dialogue and sense of good theatre, all of which are indispensable to the success of a play on the stage. During the pre-
independence period several dramatic organizations like the Indian National Theatre, Ebrahim Alkazi’s Theatre Unit, Bhartiya Natya Sangha, etc., came into existence. After independence the government encouraged visual and performing arts. The National School of Drama, Sangeet Natak Akademi, and several institutions for training in dramatics were founded all over India. The beginning of the National Drama Festival in 1954 also gave momentum to the theatre movement in India, but it was confined only to regional languages.\(^\text{17}\)

1.1.5 **Indian English Drama in Post-Independence Times**

In the pre-Independence time Indian drama does not flourish similar to poems and novels in Indian literature. Because it is opinioned that “drama-essentially a composite art involving the playwright, the actors and the audience in a shared experience on the stage-has its own problem of which the other literary forms are free.”\(^\text{18}\) Though, in this era Indian drama was contributed by the quick enlargement of English as second language in India, the appearance of electronic media, film and T.V. serials and Indian drama in English got improved opportunities. For instance, theatre groups in Bombay, Calcutta and New Delhi have productively expressed new ideas and themes through plays of Pratap Sharma, Asif Currimbhoy, Gurucharan Das, Girish Karnad, Mahesh Dattani and others. They used special skills and techniques to enhance Indian drama. It is observed that playwrights who belong to stage or T.V. and film sector have proved more triumphant than others. Mahesh Dattani and Girish Karnad are well known for their contribution in films and T.V. serials also belong to stage direction.

**G.V. Desani** (1909-2000) is one of the creative writers in the post-Independence time, wrote a poetic play, *Hali* (1950) was effectively staged not only at the Watergate Theatre in London in 1950 also in India. *Hali* has time-honored honor from British critics, both for its thematic affluence and its technique. In this context Prof. Iyengar remarks:

A short poetic play, *Hali* is an attempt to project the story of a ‘passion’: in other words, Hali’s confrontation of the powers of
creation and destruction, his grapple with life and death, his surrender
to the play of this phenomenal world, his communion with Love, and
his transcendence of the dualities of time and place.  

Other literary writers such as Lakhan Deb and Gurucharan Das produced the outstanding historical plays in seventies. Their plays were dramatised in India as well as overseas fruitfully. Lakhan Deb’s *Tiger’s Claw* (1967), *Murder at the Prayer Meeting* (197) deal with the murder of Afzal Khan by Shivaji and of Mahatma Gandhi by Godsey respectively. Gurucharan Das’s *Mira* (1969) was lucratively presented as a ballet in New York as well as in Bombay. His first play *Larins Sahib* (1970) is mixed with Indian English, colloquial language and keen dialogues. Gurucharan Das has staged assured actions from Indian olden times.


Social pragmatism is an exceptional feature in writing of Asif Currimbhoy, who staged overseas lands- Tibet, Cambodia, China or to foreign people and reconginsed the playwright who exposes the voice of universal revolt. Asif Currimbhoy’s, *The Refugee* (1971) presents the arrival of Bangladeshi refugees into India in 1971 on the other hand *Om Mane Padme Hum* (1971) projects the clash between Lamaism and Communism in Tibet region. In this backdrop K. R. S. Iyengar comments:

> With his feeling for variety and talent for versatility makes him
> the most prolific and the most successful of our dramatists. Farce,
comedy, melodrama, tragedy, history, fantasy: Currimbhoy handles them all with commendable ease.  

Mohan Rakesh (1925-1972) was a renowned Hindi dramatist in India literatuer. His plays - *Ashadh ka ek din* i.e. `One Day in Ashadh`, *Lahron ke rajhans* or `The Great Swans of the Waves`, *Adhe-adhure* (*Halfway House*) and the incomplete *Pair tale ki zamin* or *soil beneath the sole* are translated into English. He produced a entirely fresh deep feeling to Indian English drama.

Extraordinarily, Mohan Rakesh was very aware of the separate kind of dramatic skill particularly in dialogue language. His words are mingled with unsaid to meaning. It is observed that his plays are put in a diverse historical outline, environment, and group occurred with their (character’s backdrop) idiom, rhythm, and ambience.

Mohan Rakesh is recognised the most performed dramatist of Hindi theatre. His plays have been performed on staged not only in India also in abroad. He also presented radio drama and poetry. Mohan Rakesh left the eath on 3rd January 1972 in New Delhi.

Nissim Ezekiel (1924-2004) wrote very well-known plays. His plays - *Nalini*, a pleasantry in three acts, *Marriage Poem*, a one-act tragic comedy and *The Sleep Walkers*, were published collectively in 1969. Even his other plays such as, *Song of Deprivation* and *Don’t Call it Suicide* are uniformly significant in Indian English literature.

Nissim Ezekiel’s plays consist of significant social denigration mixing the essentials of wit, irony and lampoon for revealing modern middle class pride and duplicity. While *Nalini* and *Marriage Poem* present difference between dream and realism and contrast the difficulty between the false and an authentic idea, *The Sleepwalkers* critiques extreme Indian attraction for American. *Song of Deprivation* exposes the plight of contemporary man destitute of solitude in life. Ezekiel’s *Don’t Call it Suicide* exposes social vice which had just begun fascinating the modern city in the period of the 1960s which was measured to be a baffled time. As a playwright, Nissim Ezekiel was deeply inclined to George Bernard Shaw. He, too, wrote plays of public pragmatism, his themes presenting on the emptiness of the city-class. In this way, Nissim Ezekiel flourished Indian Drama in his own distinguishing way.

Vijay Tendulkar (1928-2008) was the most important modern-day Indian dramatist, screen and television playwright. He is the most dominant dramatist and theater individuality in
Marathi as well as Indian English drama. Vijay Tendulkar’s plays are translated into English not by himself but by others. His *Silence! the Court is in Session* gained him a place among foremost Indian dramatists on the other hand his *Ghasiram Kotwal* won him worldwide celebrity in the mid-seventies.


**Mahesh Dattani** (1958), a multitalented dramatist became the first Indian English playwright who is honoured with the Sahitya Akademi Award in 1998. Dattani is courageous to deal with the themes of homosexuality and lesbianism in his plays. Alpesh, in *Do the Needful* is presented as a homosexual; Alka’s husband in *Bravely Fought the Queen* (1994) is a homosexual while *A Muggy Night in Mumbai* (1998) exposes the routine of homosexuals in Mumbai city. Grippingly it is observed that, Dattani puts much interest in his characters and projects their altering shared associations and their self-delusions. Nevertheless *Seven Steps Around the Fire* (1999) deals with a detective play thus far it offers Dattani plenty opening to write about the lives of eunuchs especially their attitude and society.

An important feature of Dattani’s succession as a dramatist is that the woman’s query has not been unobserved. A number of his plays project an idea of new woman in other word it is a modern woman who is bold, brave, self-confident and rebellious against unfair established traditional social rules. The Queen in *Bravely Fought the Queen* projects such theme. Dattani’s *Tara* (1990) exposes the male inclined Indian social scheme where Tara is required to give up one leg of hers so that her twin brother, Chandan might have two legs- the favoured male child. Noticeably, Tara was starved of the common social life as a normal human being only because she was a daughter. In the same way, the womanly voice is submissive in *Bravely fought the Queen* where women such as Old Baa, Dolly and Alka are powerless, inactive sufferers of male’s power and oppression. Also Dattani projects social issue related with communalism in *Final Solutions* (1994) where he presents the hurting common riots. As a dramatist, Dattani has succeeded in projecting the inmost feelings of the women protagonists.
As a result the historical analysis taken up till now presents that Indian drama in English draws chief potency from regional theatre. Indian playwright’s plan whether writing in English or in regional vernacular belongs to Indian folk-stage and Indian ethnicity. To sum, Indian Drama in English whether innovative or in translation appears to have brilliant bulge in Indian Literature in English. One of the uniqueness of the Indian English Drama is that the Indian dramatists in English projects the rich and varied Indian dramatic traditions and makes finest use of the rich Indian myth and Indian past tradition.

1.2 Tradition and Modernity:

In the modern age, there were true reformers such as Raja Mohan Roy, Mahatma Phule, and Mahatma Gandhi who are come under impact of the British authority specially related with education, law, government and social improvement. They paved way to think in very scientific manner and solve very religious problems in logical way.

On this consideration, first of all, the concepts, ‘tradition’, ‘modernity’ and ‘human being relationship’ are discussed as follows:

1.2.1 Concept of ‘Tradition’, ‘Modernity’ and ‘Human Being Relationship’:

i. ‘Tradition’:

A tradition is a ritual or belief passed down within a society, still maintained in the present, with origins in the past. “The word ‘tradition’ itself derives from the Latin ‘traditio’, the noun from the verb ‘tradere’ literally meaning to transmit, to hand over or to give for safekeeping.” While, it is commonly assumed that traditions have ancient history, many traditions have been invented with purpose, whether that is political or cultural over short periods of time.

However, the concept of tradition includes a number of interrelated ideas; the unifying one is that tradition refers to beliefs, objects or customs performed, believed and originated in the past, transmitted through time by being taught by one generation to the next, and are often presumed to be ancient, unalterable, and deeply important. Tradition changes slowly, with changes from one generation to the next not being seen as significant.
Although the term ‘modern’ is commonly distinguished from ‘traditional’ in terms of a temporal frame, the relationship between modernity and tradition particularly in the sphere of culture is a more complex one. Concepts like the modernity of tradition or classical modernity indicate an accommodative relationship between tradition and modernity. Nevertheless, the historical relationship between the classical ideals of antiquity and the modern has been completely lost with the advent of Enlightenment modernity.

In Sociology, “the term, ‘tradition’ refers in connection with other terms such as, ‘tradition of familial culture’, ‘tradition of joint family’ and traditional society, as contrasted by the more modern society.” However, tradition is often contrasted with modernity, particularly in terms of whole societies. This dichotomy is generally associated with a linear model of social change, in which societies progress from being traditional to being modern. Tradition-oriented societies have been characterized by piety, harmony and group welfare, emotional stability, and interdependence, whereas society exhibiting modernity would value ‘individualism (with free will and choice), flexibility and progress’.

ii. ‘Modernity’:

The term ‘modern’ has numerous closely related shades of meanings, but is most commonly defined as that which is opposed to the traditional. Something new and different from, or even opposed to the old. However, the term in its original sense did not necessarily imply an opposition to the traditional or the ancient past. In the Renaissance age (in 14th century in Europe), the modern was that which consciously invoked the classical ideals of the ancient past to counter contemporary decadence. The modern epoch was thus defined in relation to the ancient, and the classical age was a model that was to be recovered in the pursuit of the modern. The modern meant a renewal, a re-knowing, a renaissance, a rebirth of the classical and a purer, uncorrupted tradition. During the renaissance age or time, the term acquired a somewhat different connotation. In conjunction with modernity, it implied a specific change in the European worldview, the growth of science and rationality, and a break with an older, classical age. The belief of modern science in the infinite possibilities of material and social progress radically altered the nature of the relationship between the present and ancient times.
The Dictionary (thesaurus) Wikipedia explains ‘Modern’:

“The term ‘modern’ itself derives from the Latin ‘modemus’, means ‘just now’. Conceptually, modernity relates to the modern era and to modernism.” \(^{23}\)

The radical transformation of Western society, particularly in the eighteenth and nineteenth centuries, the numerous democratic revolutions and the Industrial Revolution resulted in a complex social dynamic. Modern cities attracted the rural poor with possibilities of remunerative employment. Older beliefs, particularly religious ones, were interrogated from rationalist perspective and nature’s mysteries seemed to be within the grasp of human understanding. The reorganization of labour in assembly-line manufacturing units, the new contractual relationship between the owner of capital and the worker, and rapid urbanization created a new environment. The new society promised better living conditions, possibility of wealth for all, better health and greater longevity. Advances in printing technology, itself a gift of science, enabled the growth of a mass readership and the circulation of modern democratic ideas. Belief in the great benefits of science, and the conviction that the application of logic enhanced human understanding, led to major revaluations of pre-modern beliefs and systems. This was particularly so in the earlier part of the modernization process.

iii. ‘Human Being Relationship’:

The concept of ‘human being relationship’ is cleared by a number of eminent scholars and socialists in context with familial relationship and social moral behaviour. It can be discussed in following way:

The Dictionary (Thesaurus) Wikipedia defines ‘Human Relationship’:

Noun – human relationship - a relation between communities related within one social group of people; for instance the involvement of mothers with children. \(^{24}\)

C. Gordon explains:
Individual relationship is the study of the relationships between male and female in social context with social moral principles.  

**F.W. Burgess notes:**

Relationship deals with particular one cultural public social group-their relations-the conduct in which their social living with other are shaped and changed with cultural ethics.  

Thus, ‘Human being relationship’ observes its basis from Sociology which is exposed to deal with human behaviour in moral way.

1.2.2 Traditional Indian Culture: The Historical Perspective:

Traditional Indian culture is deeply rooted and developed in the principles of various Indian religions such as Hinduism, Buddhism etc. In this relation well known thinker P.L. Narasu notes:

Buddhism is certainly a religion, as it has given spiritual enthusiasm and joy to nearly five hundred millions of the world’s population, and has served to carry men through material pains and evils and to make them their conquerors.

It is one of the precepts of Buddhists that all over the world have abstained from killing animals either at the time of praise or for sacrifice. Also it is this precept is clearly mentioned in Dhammika Sutta as

‘Let him not destroy, or cause to be destroyed any life and those that tremble in the world.’

It is this principle recognized in Hindu philosophy also. It is observed traditionally in Hindu religion that ‘Ahimsa parmo dharma’. According to the principles of Buddhism that the Buddhist abhor the vain destruction of animal life even it is believed that it is his duty to care for the well-being of all animals. It is very important to note that the result of the strict observance of this precept is the spirit of tolerance even it is one of the features of Buddhism.
It is clearly mentioned in Dhammika Sutta that a man should not violate the wife of another nor even concubine but he leads a life of chastity. In this context Dharma prohibits all illegitimate sexual relations. According to the deep thoughts of religions related to husband-wife relations, the choice of a wife or of a husband is determined so much by cultural conventions and material interests that neither health nor beauty not intellect nor heart is considered to be of any value. Here is is significant to noteworthy that the aim of human being is not to accumulate the wealth or the satisfaction of natural inclinations but is is the moral duty of human being to attain that perfection which consists in perfect wisdom, perfect charity and perfect freedom. Such kind of principles are also presented in Hinduism, for instance, it is the ‘Moksha’ means to attain perfection on this earth which is related to term, Purshartha. In other words, the best moral principles which lead to happy life are clearly mentioned and asked to follow them by human being in every religion. Traditional values are based predominantly on moral theory which impelling forces leading mankind upward.

Tradition in Buddhism is such a broad term related with the noble eightfold path which is mentioned by Gautam Budda. By observing these paths in life human being leads to insight, to peace, to nirvana. These eight fold path- Right belief, Right aspiration, Right speech, Right action, Right living, Right effort, Right thought and Right tranquility.

As concerned with Hinduism and its traditional cultural principles, it is observed in very past tradition of Aryans. The Aryans were established in the valley of the Yamuna and the Ganga of the post-Vedie period. Aryans had presened foundation of the patriarchal relations. In such patriarchal system the head of family is the father. In this relation traditional cultural terms such as ‘pitr’ ‘panda dhan’ related with the male in the family. The Gotra was a grouping of particular one culturally united and folling the rules of particular caste. Intermarriage between male or female of the same Gotra was prohibited.

Bhagavad-gita is one of the episodes in the Mahabharata. Actually Bhagavad-gita means Lord Krishana spoke to his devotee Arjuna. Arjuna asked a number of questions on philosophical and religious point of view and Lord Krishana answers with devine knowledge and this discourse consists in eighteen chapters. As related to the history of the Kuru dynasty there were two brothers, Dhrtarashta and Pandu. Unfortunately Dhrtarashta was born blind as the elder brother therefore the throne had been handed down to the younger brother Pandu. Pandu had five children-Yudhisthira, Bhima, Arjuna, Nakula and Sahadeva. Pandu died early therefore
care of Pandu’s children was taken by Dhrtarashtra. Further, Pandu’s sons inheritedly would have given kingdom but Dhartarashtra’s elder son, Duryodhana hasted and opposed to have Pandu’s sons on the throne. Even Duryodhana planned to kill all sons of Pandu but Lord Krishna saved their lives. According to Hindu religion philosophy Lord Krishna was not a common man but he was God. Even Lord Krishna was the nephew of Kunti who was mother of Pandavas. In this relation and moral philosophical manner Lord Krishna favored of Pandavas. Nevertheless the Pandavas were of the great and best in moral perspectives and respected Lord Krishna as Supreme God one. On the other hand Dhrtarashtra’s sons did not do so because they were impure not only morally but also their behaviour is concerned.

Further, on the battle ground Lord Krishna became the charioteer of Arjuna and by this way Supreme God became an advisor and helper in war on Pandavas’ side. However, on the battle ground Arjuna had dilemma to war because on the opposite side there were cousins and even his elder relatives. In such critical situation Lord Krishna solved all questions on philosophical and moral righteous ground.

In the nineteenth century the British rule shaped fundamental and long-lasting changes in Indian civilization. The British introduced Indians new knowledge, institutions, logical awareness, and modern scientific and logical principles. The British developed Indian region as a modern position by surveying land, producing a modern administration, military, regulation with magistrates, increasing equipments such as - railway, post, roads, and even gave facilities to educate indians. Therefore one kind of renaissance is occurred in Indian social order and civilization. British abolished such institutions which are harmful for human being as Sati practice (banned by British act of 1829), female slavery (abolished by British act of 1833). Thus, it is observed that Indians are deeply not only developed but also influenced by the west judgment. Societal and dutiful scholars such as R.R. Mohan Roy, D. Saraswati, Jyotiba Phule, Rande and others had done hard work through their social work to develop Indian society.

1.3 Girish Karnad: The Man and His Works:

The research is mainly focused on achieving the following objectives:

i) It is searched in what context Girish Karnad’s plays reveal the concept of tradition and modernity. This is done by focusing mainly on the main characters from the selected plays.
ii) It is studied on comparative lines as to how Girish Karnad and Mohan Rakesh portray their female characters in their plays. Similarly it is interesting to see whether these female characters are dominating than their male counterparts.

iii) One of the objectives of the research is also to explore artifices of Karnad and Rakesh as literary writers and their understanding of various aspects of human mind.

iv) To study the portrayal of family in the plays of Karnad and Rakesh and to search whether it bears strong relevance to the present day family structures.

v) It is analyzed as to how the quest for completeness of female characters is one of the recurring themes in the plays of Karnad and Rakesh.

1.3.1 Hypothesis:

Girish Karand makes use of myth in the plays to show the dichotomy between tradition and modernity in the given context. Karnad emphasizes and supports love affection and peace instead of disintegration of families.

Mohan Rakesh’s plays in discussion lay bare the desire of female protagonists for completeness. However, in pursuit of this completeness these characters are seen tormented because of their flaws such as sexual betrayal, avarice, highly inflammable egotism and anti-tradition mindset.

As compared to Karnad’s plays, Mohan Rakesh reveals instances of modernity being adopted through characters like Savitri and Binni. In Karnad tradition seems to be holding upper hand, though some of his female characters try desperately to lead a life of anti-patriarchal behaviour. Padmini and Vishakha are some such female characters.

1.3.2 Early life and Education:

Girish Raghunath Karnad (born 19 May 1938) is a contemporary writer, playwright, actor and movie director in Kannada language. He is the latest of seven recipients of Jnanpith Award for Kannada, the highest literary honour conferred in India. For four decades Karnad has been
composing plays, often using history and mythology to deal with contemporary issues. His plays have been directed by eminent directors like Ebrahim Alkazi, B. V. Karanth, Alyque Padamsee, Prasanna, Arvind Gaur, Satyadev Dubey, Vijaya Mehta, Shyamanand Jalan and Amal Allana. He is also active in the world of Indian cinema working as an actor, director, and screenwriter, earning numerous awards along the way. He was conferred Padma Shri and Padma Bhushan by the Government of India.

Girish Karnad was born in Matheran, Maharashtra, into a Konkani-speaking Chitrapur Saraswat Brahmin family. His initial schooling was in Marathi. As a youngster, Karnad was an ardent admirer of Yakshagana and the theater in his village. After graduating from Karnataka University, Dharwad in 1958, Girish Karnad moved to Bombay for further studies. In the meantime, he received the prestigious Rhodes scholarship and went to England to do his Master’s degree. During his stay at Magdalen College, Oxford, Karnad felt immensely interest in art and culture. On his return to India in 1963, he joined Oxford University Press, Madras.

After working with the Oxford University Press for seven years (1963–70), he resigned to freelance. He has served as Director of the Film and Television Institute of India (1974–1975) and Chairman of the Sangeet Natak Akademi, the National Academy of the Performing Arts (1988–93). During 1987-88, he was at the University of Chicago as Visiting Professor and Fulbright Playwright-in-Residence. It was during his tenure at Chicago that Naga-mandala had its first performance at the Guthrie Theater in Minneapolis based on an English translation of the Kannada original that Karnad himself did. Most recently, he served as Director of the Nehru Centre and as Minister of Culture, in the Indian High Commission, London (2000–2003).

1.3.2.1 Influences on Karnad:

Karnad was deeply influenced by the Indian myths, tradition, history and the Natak Company plays of his home town. As a creative artist, Karnad concentrates on Indian myths, history, tradition, folklore, legends and theatres and carves out a new face of modern man struggling for a new horizon with a new identity. Girish karnad derives the material for his plot from history and mythology mostly but interprets the past in the context of contemporary relevance. Karnad composed his first play Yayati (1961) which examines a myth from the Mahabharata in modern context. Karnad’s Tughlaq, is historical in concept based and related to Mohammad Tughlaq. However, Karnad found Tughlaq’s history to be quite contemporary
containing a close similarity between the failure of Tughlaq’s idealism and the disenchantment that prevailed in India in the Nehru era of idealism. Girish Karnad remarks: Historical events though are related with past history but refers and relevancy with present context has significance.29 In Hayavadana Karnad uses folk motifs. In the introduction of Hayavadana, K. Kurkoti writes:

The plot of Hayavadana comes from Kathasaritsagara, an ancient collection of stories in Sanskrit. But Karnad has borrowed it through Thomas Mann’s retelling of the story in The Transposed Heads. 30

Hayavadana is a bold and successful experiment based on folk theme. Karnad finds a special interest in the rich wealth of Indian mythology which offers him ample threads to weave his stories where he is not just narrating a tale but exploring contemporary issues. This is a very effective use of myth by Karnad to make many his plays unique. Also, Karnad’s The Fire and the Rain is based on a myth taken from the Mahabharata. This is clearly stated by Girish Karnad in the preface of The Fire and the Rain:

The myth of Yavakri (or Yavakrita) occurs in Chapters 135-38 of the Vana Parva (forest Canto) of the Mahabharata. It is narrated by the ascetic Lomasha to the Pandavas as they wander across the land during their exile. I have met Sanskrit scholars who were unaware of the existence of the myth: it is easy to lose track of a short narrative like this in the tangled undergrowth that covers the floor of that epic.....It was fortunate for me that Rajaji did not do so, for the moment I read the tale, I knew it had to be turned into a play.31

Speaking about himself and the influences on himself, Girish Karnad tells in his interview, “I grew up in Sirsi and consider myself fortunate for having done so because that gave me the opportunity to see a lot of theatre. Sirsi was on the trading route and many Marathi natak (play) companies and touring Kannada troupes would visit the town. Also, quite frequently I
accompanied the people who worked in our house to watch the more traditional Yakshagana/Bayalata performances. These were considered lowbrow entertainment.”

Also, Karnad attended college in Dharwad for B.A. and then went to Bombay to study M.A. In Bombay he saw Modern Theatre. Karnad tells, “In Bombay I discovered Modern theatre, I saw as many plays I could and for two years filled myself with theatre of every kind: Shaw, Strindberg, Anouilh, and Sartre. A strong memory is that of watching Strinderg’s Miss Julie directed by Ebrahim Alkazi at the Prithvi Theatre. It left a powerful impact.”

1.3.3 Literary contribution:


1.4 Mohan Rakesh : A Playwright:

Mohan Rakesh presents his initial play Ashadh ka ek din in 1958. He is honoured with prize of the Sangeet Natak Akademin in 1959. Mohan Rakesh wrote Ashadh ka ek din (1958), Lehron ke rajhans (1963) and Aadhe-adhure (1969), one-act plays, dhwaninatya, Beejantya and other such as Ande ke chhilke, Anya ekanki tatha beej natak and Raat beetne tak tathaa Anya dhwani natak.

Rakesh’s One Day in Ashadh presents days of the well-known Sanskrit writer Kalidasa with Mallika. Mallika has to give up all her life for Kalidasa but for Kalidasa Mallika only motivation in his life. This combination between love and whole give up is projected in this play. In other words this play presents clash between art and love. Mohan Rakesh’s another play, Lehron ke rajhans (The Great Swans of the Waves) projects predicament in the context between male and female. Aadhe-adhure (Halfway House) exposes the clash between the egos of modern male and female even projects their worry, breakdown of familial relationship. Pair tale ki zameen (Soil beneath the sole) presents very sad condition of modern life of not only familial life also social life. This is related with a traveler association in Kashmir in India.
To conclude, this chapter is divided into four parts. The first part comprises a brief survey of the historical course of drama in India, including Indian drama in English translation, Indian English drama in pre-independence and post-independence times. Contemporary Indian dramatists such as Asif Currimbhoy, Mohan Rakesh, Vijay Tendulkar, Mahesh Dattani, Badal Sircar etc. and their literary contribution in Indian English drama is discussed in detail. So also, the term ‘drama’ is explained with reference to the definitions given by different scholars. This chapter discusses ‘Drama’ as an independent form separately. A few historical implications that cause the rise of the ‘drama’ prove that the drama is not merely a literary phenomenon but a social phenomenon too. Indian culture has family-bound traditions and customs. Indians regard the family as an institution which continues for the rest of their lives. On this consideration, first of all, the concepts, ‘tradition’, ‘modernity’ and ‘human relationship’ are discussed. This chapter covers the significant period of time which marks the change in the position of woman in the Indian social life as reflected in the modern age. Due to various social political movements during the British period and after Independence woman enjoyed a remarkable progress in her status. Further, some of very crucial points such as ‘Traditional Indian Culture’ ‘Indian Family system from ancient times to modern age’ related to present study are discussed. The third part briefly studies literary contribution of Girish Karnad with his early life and education. At the end Mohan Rakesh is studied as a playwright.
References

11. Ibid, p.03.
22. Ibid.
24. Ibid.
28. Ibid., p.40
33. Ibid, p.29.