PREFACE

Various studies on Indian playwrights have been made so far but no exclusive study of the portrayal of decolonizing the Indian theatre with special reference to Girish Karnad and Badal Sircar has yet been attempted. The purpose of the present work of research, therefore, is to study and assess the decolonization of Indian theatre at the hands of Girish Karnad and Badal Sircar. It also aims at determining their place and position in Indian theatre. Their ideas on multifarious aspects of Indian life and style, their contribution to the enrichment and development of Indian theatre have also been assessed and evaluated convincingly in the given thesis. It is sure and certain that the present study about decolonizing the Indian theatre would lead to a fine understanding and noble appreciation of Girish Karnad and Badal Sircar as the leading Post-Independent Indian English Playwrights of marvellously remarkable far-reaching consequences.

Girish Karnad, a contemporary playwright, actor, director and the recipient of several awards, revived the trend of theatre by upholding the rich cultural heritage of India by using myths, legends, histories and traditional stories in his plays. Karnad has made an effort to fight the legacy of colonialism by upholding the Indian cultural ethos of utmost contemporary significance. He has done a great service to the decolonization of the Indian theatre by reviving the ancient Indian traditions. Karnad has tried his best to uproot the colonial inheritance by strongly promoting the Indian values and the cultural spirits.

Badal Sircar, labeled as a ‘barefoot playwright’, can be seen as the forerunner of a new succeeding theatre movement which started before independence with the establishment of ‘Indian People’s Theatre Association’, which promoted and
regenerated theatre and other arts with great success. This political theatre finally developed itself at the hands of Sircar into the ‘Third Theatre’ also known as ‘Street Theatre’ or ‘People’s Theatre’ during nineteen-seventies. Sircar focused on several social problems prevailing in the contemporary society. He also aimed at decolonizing the Indian theatre with the rejection of the Proscenium.

The thesis, thus, presents the appraisal of Girish Karnad, adhered to the ‘Theatre of Roots’, and Badal Sircar to his ‘Third Theatre’, with a view to decolonizing the Indian theatre and making it quite original and purely Indian. They made it more and more indigenous by making the excessive use of the Pidgin English to recognize the presence of Indian language and the themes taken from the very Indian sources. An earnest attempt has, therefore, been made to study and assess the two playwrights in the light of their sincere and artistic effort to decolonize the Indian theatre.