CHAPTER II

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COMPARATIVE LITERATURE

In the modern era of multiculturalism comparative cultural studies play a vital role. In the background of globalization comparative studies help a lot and it has become an intellectual discipline. Comparative studies offer a substantial help to the academic research in language and literature. If we consider the initial efforts in this field in India and abroad two prominent names come to our mind. One is eminent European writer Goethe and other is the Nobel Laureate and artiste Tagore. In 1906 Tagore used the term Viswa Sahitya for comparative literature. Goethe initiated the idea when he coined a term ‘Walt litaratur’ for the study of literatures of different countries together. (Indra Nath Choudhari 111)

Comparative literature should include the open-ended possibility to study literatures. Various aspects of literature like linguistic rigor and historical background of the literary texts are helpful for us to compare two or their literary works for comparison. So far Indian ethos is concerned it is more conducive to practice comparative literature because according to Indian Philosophy the individual and the particular is realized and is grounded in the universal. The essence of the individual is no more than the universal.

Comparative study of literatures is primarily a study of similarities and differences. All these studies of similarity and differences aim at creating a universal structure of oneness. Initially comparative literature was accepted as a universal category. However, many literary critics and historians opposed this notion of universal construct; howsoever formalistic study of literary works might keep corporatists away from history. Comparative literature crosses the border of the language and culture.

According to Spivak ‘liberal multiculturalism’ was on the agenda of
comparative literature. Therefore, cultural studies are at rise. In many parts of the world the discipline of Comparative Literature is now defined as cultural studies and it indicates that its scope is broadening. The inclusiveness and expanded scope of comparative literature liberates us from cultural prison and helps us to develop a bigger perspective. The issue of multiculturalism is related to the notion of global village. The acceptance of multiculturalism has become a strategic necessity.

Any literary work that compares can be called as comparative literature. The comparison could be in terms of structure, style, theme or the philosophic vision of the writers. A more comprehensive and adequate understanding of the works and their authors is the main motto of comparative literature. It is the study of literatures written in various countries and literatures written in various languages. In the modern era comparative literature is one of the most important academic and literary disciplines. In Comparative Literature the east and the west are merging and are unifying the world into a single whole. If we try to find out the meaning of Comparative Literature we can say that it is the study of any literary work that compares with the other literary work.

Though we think that comparative literature is of recent origin, literary comparison as a critical exercise has been in use for more than two thousand years in Europe (e.g. Terence’s Comedy *Phormio* published in 161 B.C.)

Mathew Arnold used the term ‘comparative literature’ in one of his letters in 1848. He wrote: ‘How plain it is now, though an attention to the comparative literatures for the last fifty years might have instructed any one of it...’ (R.K. Dhawan 15). When Mathew Arnold wrote about comparative literature he did not speak only of a single discipline but of many disciplines in terms of the plurality of comparative literatures. He placed England and the continent together not only for comparison but for contrast. It was Posnett who published the first work in English on comparatism in 1886. According to
George Saintsbury it is Matthew Arnold who was the very first critic to emphasize the importance and the necessity of Comparative criticism of different literatures in a systematic and impartial manner.

The view, the methods and aims of comparative literature have not yet been unanimously accepted by those who are working on the subject. This may perhaps seem the strange reason behind it that comparative literature has been recognized as a distinct discipline only in the recent times. It is still a growing field of research. The corporatists apply various approaches in their investigations; some of them give stress only on identities and similarities. Some of them only stress on differences and disparities. Some other critics do the both. The aim of comparatist, in our opinion, should be to find out the implications and the underlying identities of both similarities and differences so that even the differences can be given their proper place in a deeper and more comprehensive understanding of the artists. It should be borne in mind that there cannot be any significant difference without any underlying identity. (R.K. Dhawan 19) One should be earnest and sincere in his inquiry and desire for truth. The comparatist must have an open mind and he has to be self critical.

**The Need of Comparative Literature and the Role of Translation**

Any literary analysis should help to understand the text/work of literature. No work exists in isolation. Each text has a tradition. It is related to other texts. Howsoever unique, each work of art can be traced back to its sources. Each work of art is related to the society, the history and there are various influences on the writer. It is the embodiment of the real world of the living organism.

There is a great scope for the study of comparative literature within India where the cultural basis of the literary works in many languages is the same though there is marked differentiation owing to the genius of the regional language in which it is written.
Certain areas of Indian literary achievements can never be fruitfully studied by scholars of any one language alone. With the help of a broader canvas and a wider vision a comparatist can truly appreciate any literary work. The post-independence resurgence of theatre in the Indian languages is one of the significant areas of literary studies in India. It needs to be studied at all levels. Its emergence in almost all parts of the country with a uniquely renewed vigor and phenomenal vitality is a remarkable achievement.” It needs the efforts of a comparatist to assess, investigate and locate the stimulus for this movement that includes such significant names from variety of languages; such as Mohan Rakesh, Om Chery, Vijay Tendulkar, P.L. Deshpande, Girish Karnad and Badal Sircar.” (G.R. Taneja 28)

Comparing literatures is one way of widening the critical awareness, correcting taste and perhaps arriving at proper judgment. It is often argued that Indian Literature is one though written in many languages. To study interrelationship between two or more literatures, is of paramount importance in the Indian context. Comparative literature can be studied profitably in the Indian context under the following heads: Sources, themes, myths, forms, movements and trends and literature as an illustration of literary theory and criticism. Comparative literature is an authentic discipline in literary criticism and in a country with multiplicity of languages and literatures and traditions like India, comparative literature methodology would serve better purpose than the traditional critical analytical method.

Comparative literature is a literary study across cultural national and regional barriers. For example, an enlargement of critical perspective is essential because our literatures have a common Sanskritic heritage and have been affected to a great extent by Arabian and Persian influences. A comparatist looks at differences and affinities in different literatures. As far as the thematology is concerned common theme in Indian literatures has been seen at all the times.
Mathew Arnold said, “Everywhere there is connection, everywhere there is illustration; no single event and no single literature is adequately comprehended except in relation to other events, to other literatures” (Inaugural lecture delivered at University of Oxford, 14th November, 1857). Recurrent and perennial motifs, situations, themes, character types occur in all literatures and lend themselves easily to a comparative analysis.

At the outset of new millennium the editorial board of World Literature Today has published “To 40 lists 1927-2001”. The only Indian work included in the list is R.K. Narayan’s The Guide (1958), the novel much popularized by its Hindi film version. This shows that still the non-Indian people think that India is the land of saints and snakes, bears and elephants. One of the simplest ways of making Indian literature popular is to compare it with the world’s classics. Because there are various classics in regional literature which are unknown to the world as they are not translated into English.

Dr. Anand Patil uses the term ‘literatures’ in plural in order to reject the hegemonic representation of so called unity in diversity of languages and literatures.

**Comparative Literature and Translation studies**

In the 21st century as culture has become hybrid there is the need of translation studies in the field of literature. In the world of globalization, the cultural barriers are breaking down. In the changed circumstances it is the translator who helps the writers of vernacular language to expose themselves to do well. All the outstanding and popular works of Vijay Tendulkar are already translated by the renowned translators like Priya Adarkar, Gowrie Ramnarayan, Shanta Gokhale, Kumud Mehta and many of his works are being translated by the scholars. These translations help to the students of Comparative Literature as the themes and techniques used by Tendulkar can be compared with other Indian dramatists like Girish Karnad, Badal Sircar, Mohan Rakesh, Mahesh Elkunchwar, and Jaywant Dalvi. The plays of
Tendulkar may be compared even with the plays of Tennessee Williams, Emily Zola and Antonin Artaud.

The existence of comparative literature depends a lot on translation. The tremendous growth in translation studies is boosting the Comparative Literature. Though Comparative Literature was criticized at the beginning of its emergence, later it is accepted as one of the disciplines which help the students of literature to analyze the texts.

In 1900 Ferdinand Brunetiere has observed “the history of Comparative Literature will sharpen in each one of us, French or English, or German the understanding of the most national characteristics of our great writers. We establish ourselves only in opposing; we are defined only by comparing ourselves to others; and we don’t know ourselves when we know only ourselves.” (Bijay Kumar Das 125)

Comparative Literature is a reaction against nationalism. It was Susan Basnnet who pointed out that Comparative Literature seems to have emerged as an antidote in nationalism, even though its roots went deep in to national cultures. In India, Comparative Literature is directly linked with the rise of modern Indian nationalism. It is an assertion of national as well as cultural identity in the Indian context.

In the last two decades of 19th century, Comparative Literature began to be established to the international. In 1886, H.M. Posnett published a journal Comparative Literature and a full length study of the subject was introduced in Auckland, New Zealand entitled Comparative Literature. Comparative Literature is a study of intertextuality and translation brings intertextuality to our knowledge. And that intertextuality benighted core of Comparative Literature helps the students to compare the texts.

In recent times, there is a craze for translation in India. There are mainly two reasons. First the writers and critics of one literature want their literature to be translated into English or any other regional language of the
country. If the regional literature is translated into English, it gets world-wide readers. And if it is translated into other regional language it is read by those regional language readers. Secondly, when the literature is translated into a target language, it immediately gets the scope of being compared with the literary texts written originally in the target language. The plays of Vijay Tendulkar are translated into regional languages like Bengali, into national language Hindi and into English also. His *Ghashiram Kotwal* is staged in many countries. The plays of Girish Karnad are also translated in many regional languages. All his plays except *Wedding Album* are translated into Marathi. Girish Karnad writes his plays in Kannanda and later he translates his own plays into English.

In the post 1980 period, translation has been given a position equal to that of original e. g. Jaques Derrida, Walter Benjamin and Lambard. The deconstructionists are of the opinion that the original texts is also a work of translate of thoughts and ideas. And hence there is no vital difference between the original and translation. Edwin Gentzler writes in his passage “in translation, what is visible is language referring not to things, but to language itself. Thus the chain of signification is one of infinite regress-the translated text becomes a translation of another earlier translation and translated words, although viewed by deconstructionists as “material” signifiers, represent nothing but other words representing nothing but still other words representing.”(Edwin Gentzler 147)

The use of translation is invaluable in the study of Comparative Literature in the multilingual and multi-cultural context. In their book *Translation, History and Culture*, Susan Bassnett and Andre Lefevere state:

“With the development of Translation studies as that draws on comparatists and cultural history, the time has come to think again. Translation has been a major shaping force in the development of world culture and no study of comparative literature can take place without regard
Comparative Indian Literature

Comparative western literature is the study of different national literatures. Comparative Indian literature helps us to study Indian literature as a whole. Comparing literatures is one way of widening the critical awareness, correcting taste and perhaps arriving at proper judgments. One can compare any two literatures of the world not with studying the language and cultural differences. It is an assessment of two literatures done by using various critical theories. In a multi-lingual and multi-cultural country like India comparative literature helps us to assess the literary texts. Comparative literature studies interrelationship between two or more literatures. It is of paramount importance in India.

Intertextuality

No source
- Analogy
- Parallelism

Source and product
- Parody
- Subversion
- Imitation
- Influence
- Adaptation

(B. Chandrika 120)

The corporatist has at his disposal several technical terms to describe inter-textual relationship between two texts. If it is a source and product relationship, it can be termed Imitation, Influence, Adaptation, Parody or Subversion. The history and literature of a country, in the current social and
political scenario, remains incomplete if the country’s aboriginal heritage and culture get ignored in its waiting. Comparative literature shows the relationship between the two texts or two authors. In future the comparative literary studies will be named as comparative cultural studies because the literary studies are being turned into cultural studies.

There are three types of comparison

1. Perpetual
2. Discursive
3. Disciplinary

The main objective of comparative literature is to study the interrelationship in between different literatures.

With the advancement of modern means of communication such as cell phones, internet and multimedia the distinction between cultures has become the thing of the past. Today we live in global village. The protection to a singular culture and deliberate obstruction to the confluence of many cultures is not possible even by controlling of technology or by coercion. Therefore Gayatry Chakroborty Spivak rightly considered liberal multiculturalism as agenda of comparative literature. While we pay attention to the cotemporary theoreticians of comparative literature we must not forget the major role played by great men of literature like Tagore and Goethe, in India and abroad who initiated the process of the study of world literature around a century ago.

Tagore used the term ‘Vishwa Sahitya’ for the comparative literary studies in 1906. Goethe propagated the same idea for the study of literatures of the different countries, for the purpose he coined a term called ‘Walt litaratur’. Comparative study of literature aims at the creation of a universal structure of oneness. It is a study of similarity and differences. Many literary critics and historians opposed this notion of universal construct. The formalistic study of literary works that aimed at a universal structure was not
accepted by the corporatists, because they thought that it might keep them away from history. However it is true that comparative literature crosses the border of the language and culture.

According to Spivak liberal multiculturalism is on the agenda of comparative literature. This has given the boost to the cultural studies. As a consequence the discipline of comparative literature is defined as cultural studies in many parts of the world. One can say that there is the broadening of the scope in the study of this discipline. On account of the quality of inclusiveness of this discipline and because of the expanded scope of comparative literature there is liberation from cultured prison. Because of this liberation there is a larger perspective in the study of literature. Any literary work ------ is not a single whole.

**Methodology of the study**

A. The comparative approach with reference to what has been said into the introduction of this chapter so far the inclusive and expanding multicultural approach of comparative literature will be the approach of the present study.

B. The comparison of themes in the selected plays.

**Political Power and Politics** – Both the playwrights use themes and plots of their respective plays to show the exploitation of the masses by those in the power. The present study will show what type of power and from which period and in which places the respective power mongers, coerce into the lives of the ordinary men and women. The juxtaposition of various incidents of injustice and attacks on individual liberty in all the selected plays will reveal the similarities and differences in the portrayal of political power by both the playwrights.

**Theme** – “I do not want the emotion that arises out of thought, but thought that arises out of emotion.”

  - Arthur Hopkins. (Edward Mebley, 14)
The theme might be defined as the playwrights’ point of view towards his material. Every play has a theme of some kind. There in one spot in the play where it can be discerned – the climax and the author reveals what interpretation he puts on the material. The experienced dramatist doesn’t begin with theme generally. He also does not fashion a story in order present a philosophical position. He lets the theme take care of itself. Any seasoned playwrights do not put in to mouth of his characters, statements that spell out the theme.

**Political Power and Power Politics**

Primitive human being started feeling alienated from nature as they gradually grew conscious of their identity and for them Nature appeared gigantic and mysterious and they felt themselves powerless and inferior. Since then the human being are striving hard and trying to be superior and powerful. This alienation brought about various divisions in it and one class trying to be more powerful than the other make the society paramedical. We find in the society that some people are there at the top and they overpower the masses at the bottom. The people accept the hierarchy. “As the higher rungs are more privileged and more powerful than the lower rungs, people always struggle hard to scramble up the ladder of power. In rat race, some go up and some go down.” (M. Sarat Babu 35)

Every human creature, even the primitive insisters tried to have power and struggled for their own identity. The feeling of inferiority makes man troublesome. In order to have power one suppresses or oppresses the other and the oppressed is to face the sufferers. People can be oppressed through cruelty and power. The poor are victimized & power corrupts and it is said that; power corrupts and absolute power corrupts absolutely. The oppressor also thinks that he is superior to the victim and they are proud of their superiority. A typical prosecutor opts for such a profession that enables him or her to play the role, so he or she becomes a strict officer, a police officer, a
public prosecutor, a military officer, a jailor or a criminal also. (*Ghashiram Kotwal*)

Political power is a type of power held by a group in a society which allows administration of some or all of public resources including labour and wealth. It is frequently defined as “the ability to influence the behaviour of others” – with or without resistance. I.C. MacMillan says, “Power is the capacity to restructure actual situations.” (I.C. MacMillan – Wikipedia) He also mentions, “Influence is the capacity to control and modify the perceptions of others.” One of the most famous references to power comes from the Chinese Communist leader Mao Zedong who believed that power was primarily obtained by force and fear. He said, “Political power grows from the barrel of a gun.” Who so ever gets the power gets the power of decision making and decision making is the main indicator of power. The term like cultural hegemony has been flourished out of power.

Political power is intimately related to information. It was Sir Francis Bacon who said that knowledge itself is power. Post – modernism has debated over how to define political power. Perhaps, the best known definition comes from Michael Foucault who has mentioned it in his *Discipline and Punish* as power is organic within society. This view holds that political power is more subtle and is part of a series of societal controls and normalizing influences through historical institutions and definitions of normal vs. abnormal. Foucault once characterized power as “an action over actions arguing that power was essentially a relation between several dots, in continuous transformation as in Fredrich Nietzsche’s philosophy. In his view the power in human society was part of training process in which everyone, from a prime minister to a homeless person, used power in their own relationships in society. Jorgen Habermas opposed himself to Foucault’s conception of discourse as a battlefield for power relations, arguing that it should be possible to achieve consensus on the fundamental rules of
discourse, in order to establish a transparent and democratic dialogue. Thenceforth, he argued against Foucault and Louis Althusser that power was not imminent to discourse, and that philosophy could be completely distinguished from ideology.

**Power Politics**

In the initial stage when human beings were living in the forests the basic human instinct of violence used to be satisfied while securing food or protecting themselves from various dangers. The education and civilization have made them mild outwardly. But the basic instincts of violence and sexual urge remain as they were in the heart suppressed. Under certain pressures and inevitable conditions prevailing in the society, these two basic instincts of man - violence and sexual urge - come out from his heart violently. Naturally these two have become the important constituents in power-game.

**Human Relationship**

**Family relationship**

It is the family the group of blood relationship that recognized in a sort of social aspect. Family forming the one group of co-operation is idealized. The sanctity and the traditions of family are very important. Each and every member of the family owns allegiance to the family. It is his bounden duty to respect and preserve the family traditions. A family is said to be ruined even if an individual member misbehaves. A man with no character burns away his family. Members of a family will have to run away if one of them loses character.

With this attitude towards family it is no surprise if blood-relationship is held in high sanctity. Members of a family are always believed to be identical not only in conduct and character but even in the details of their physical features.

Family is the recognized social unit. It helps to determine the place of women in a society. A woman could destroy a family by her misconduct. A
woman’s faults cost the good name of family. A woman’s capacity to destroy is greater than that of man. In her lifetime a woman would be a member of two families that of her present in the beginning and that of her husband later. Once married, the girl becomes the property (?) of her husband. In addition to this general privilege of being treated as a chattel, a woman of aristocratic tradition enjoyed the right to live a sequestered or purdah life.

The married woman however was compensated in some ways for the loss of human rights. Within the four walls of a family she wielded authority and commanded high respect as a mother. Where a married woman enjoyed such honorable position there was no place for some early and less refined practices like – the niyoga the “levirate” system.

The only other social unit, bigger than the family and closely knit on the same ties as blood relationship heredity was caste.

Both the playwrights undertake the ruthless scrutiny of the unequal, autocratic and male Chauvinist Indian family system in their plays. The present study will compare and contrast the innumerable incidents of inhuman torture of the vulnerable members in the family, especially women in the hands of men and of some women who play in the hands of men and exploit other women. The control of wealth and the consequential confrontation among the family members is shown in quite a few plays of these playwrights. The comparative study will highlight these instances to show the tension in the Indian family.

Family forms the basic ground where children are trained a typical family. Father plays a Persecutor, Mother plays the Rescuer and children play the victim. When father hurts children, mother rescues them. Father becomes her victim as she persecutes him for hurting children. Children rescue mother when father hurts her. The relationship in between the persecutor, the rescuer and victim goes on interchanging.
The sexual relationship

The traditional family system and the old customs in the Indian culture are strategically used by typical Indian males to enjoy all time superiority in the sexual relationship with women. The control and power have given the Indian men the upper hand and they treat women as their slaves. The only alternatives available for the women are the visible or invisible slavery of man and total floating of the traditional family system and to become promiscuous or a prostitute. The selected plays of Karnad and Tendulkar are supreme examples of the rootless attack on this fundamental problem in the sexual relationship in Indian society. The comparative study of all the women characters will help the researcher to highlight this problem.

Socio – Cultural Relationship

The above three factors in the human relationship naturally direct the present research to the fourth major aspect of human relationship which is affected by all other aspects of human relationship and that is Socio – cultural relationship. The tension and strain that exists in the Indian society is primarily because of the socio-cultural relationship. The portrayal of Indian society that is reflected in these plays is supposed to be the most authentic portrayal. The society is under the heavy burden of age old customs, traditions, superstitions and religious beliefs, on the one hand and it is invariably exposed to the Western ideas of freedom, individual liberty and equality on the other. The Indian culture is thus torn between tradition and modernity. The socio – cultural analysis of the human relationship shown in the selected plays and its comparative study will be undertaken in the present research work.

The only other social unit bigger than the family and closely knit on the same ties as blood relationship and heredity is the caste. The Brahmins and the Kshatriyas are referred to as the higher and the more important classes. The Brahmin however has an undecided superiority over all others. The
universally respected Bhishma himself says that Drona is superior since Drona is a Brahmin and he is a Kshatriya. Even Karna says that he would never go against a Brahmin. Circumstances too are such as to justify a Brahmin’s Superiority.

The Indian society is divided into four classes. Those are 1. Brahmin 2. Kshatriya 3. Vaishya and 4. Shudras. In the hierarchy, the Brahmins are at the top where as the shudras are put at the lowest level. The right of education was given to Brahmins only. People believed in the efficacy of Vedic Rites. In every way the customs, conventions and superstitions in vogue speak of well-established priest craft. In such a society of customs and conventions and ritualism a Brahmin was expected to be well versed in so many lore’s- e.g. Manu’s Code of law, Maheshwar yoga, the Politics of Brahspati, the Nyaya of Medhatithi and the Prachetana rules of ritualism.

Violence

The Encyclopedia Bioethics says, “In ordinary usage, ‘violence’, which has the same Latin root as ‘vehemence’ means ‘excessive use of force’. (Encyclopedia of Bioethics-ed. Warren T. Reich: George Town University) The International Encyclopedia of Psychiatry, Psychology, Psychoanalysis and Neurology say that “violence in fact is usually a symptom of personality disorder, a neurotic condition, a psychosis or a toxic state.” (International Encyclopedia of Psychiatry, Psychology, Psychoanalysis and Neurology vol.11) Graeme Newman in his Understanding Violence says that the word ‘violence’ has many meanings and conjures up a variety of images. The central element of violence is intensity – which can be described as extreme feelings, actions or sensations. (Grame Newman256)

The Concise Oxford Dictionary of Current English states ‘Violence-quality of being violent, violent conduct or treatment, outrage, injury, unlawful exercise of force’. Violence is an exertion of physical force so as to injure or abuse. It is an inordinate vehemence of expression or feeling. It leads
to an unjust or unwanted exertion of force or power. It is but rough or immoderate vehemence as of feeling or language.

In his book Grame Newman says, “There has never been a period in history when the whole world was at peace.”\(\text{(Grame Newman 256)}\) Violence is the central feature of history. History is simply the story of so many wars. As man is basically aggressive violence is basic quality of man. Violence occurs in many different forms—and there are various reasons for it. Sometimes the reasons are social, cultural, psychological, economic and historical. Violence is an inseparable part of human being. The violent behavior occurs under specific psychological stress and pressure. Violence is sometimes used as an instrument to obtain the target or the goal of the life. It is also used in schools and families to ensure obedience and revolt against it. Sometimes violence is chosen as a repayment for wrong.

On account of the abrupt changes in the social system on the one hand and the loss of traditional structure makes certain type of individuals resort to violence. It is the outcome of both superiority and inferiority complexes. These individuals find it difficult to embrace democratic values of liberty and equality; they feel extreme sense of insecurity. This analysis of violence that is predominant in modern Indian society is the main thrust of the plays undertaken for this research. The most prominent instances of violent behaviour of major characters in the selected plays re-enable the researcher to show violence as the inseparable aspect of contemporary culture. The idea of Indian culture can’t be fully understood without the closed comparative analysis of the instances of violence in the selected plays.

At the beginning of civilization human being became violent because it was the need of the time. For his survival he has to kill the animals and sometimes he used to kill them for his hunger. Apart from gratifying his hunger he became sometimes violent in order to establish his power. The violence can be positive or negative and verbal or non–verbal. Cruelty is part
of Violence and in Tendulkar’s plays as well as in Karnad’s plays cruelty plays important role. Antonin Artaud, in his letter to R. de. R. says,

“It seems to me creations; life itself can only be defined by kind of strictness, the fundamental cruelty, riding things to their inexorable goal, whatever the cost.” (Antonin Artaud 79)

Human being is fond of crime, sexuality and savageness. In Artaud’s opinion the audience wants that they should be disturbed by seeing the play. “He also maintains that theatre should provide the spectator with the true essence of dreams in which his fondness for crime, his erotic obsessions, his savagery, his neurotic fantasies, his utopian sense of life & things and even his cannibalism gush forth not on a theoretical and illusory level but on an inner plane.” (P. Obula Reddy 80)

Tendulkar as well as Karnad wrote the plays not to entertain the audience but to disturb the peace of mind of the audience. Their plays do not only disturb us but even shock us. Particularly Tendulkar’s plays are documents on the innate cruelty of man. His Ghashiram Kotwal, Gidhade, Sakharam Binder and Shantata! Court Chalu Ahe are the best examples of cruelty and power politics

Techniques Used in the Plays of Girish Karnad and Vijay Tendulkar

Use of Myth

Both of the playwrights have used the hoary Indian past to draw the parallels between the memorable incidents and characters from the past and their contemporary continuity in the overall behavior of the characters. One of the two playwrights has used myths to a large extent to draw such parallels compared to the other playwright. The comparison and contrast of these myths will help the researcher to draw the conclusion on the use of myths in the selected plays.

**Mythology** - “The traditional stories of a people, often orally transmitted. They usually tell of unbelievable things in a deliberate manner, so that a myth can mean both ‘an untrue story’ and ‘a story containing religious truth.’ The subject matter of myths is either the gods and their relations with human being or other beings, or complex explanations of physical phenomena. ….” (The New Encyclopedia Britannica Vol. ii 793)

“Myth is a collective term used for one kind of symbolic communication and specifically indicate one basic form or religious symbolism, as distinguished from symbolic behavior (cult, ritual) and symbolic places or objects (such as temples and icons). Myths (in the plural) are specific accounts concerning gods or superhuman beings and extra-ordinary events or circumstances in a time that is altogether different from that of ordinary human experience ….. Every myth presents itself as authoritative and as always as account of facts, no matter how completely different they may be from ordinary world ….” (793)

Myth occurs in the history of all traditions and communities and is a basic constituent of human culture. People in every culture and tradition have developed a stock of myths in addition to other early forms of literatures. Because the variety of mythical themes, character and the style of narration is so great, it is difficult to make general statements about the nature of myths. The study of myths claims a place next to the study of language, art, philosophy and science.

Myths are accounts with an absolute authority that is implied rather than stated. They relate events and states of affairs surpassing the ordinary human world, yet basic to that world, the time in which the related events take place is altogether different from the ordinary historical time human experiences; the actors in the narrative are usually gods or other extra ordinary beings. The function of Myths that strikes the outside observer of any tradition is that of explanation. Natural, Social, Cultural and Biological
facts are explained by myth.

**Songs**

The Greek plays often open with a formal chorus in which the historical events antecedent to the play are reviewed. The power of drama as the medium that can use the performance of music to communicate the theme more effectively than the other literary forms is evident in songs in the plays. The selected plays make abundant use of songs to communicate the story in a subtle manner. India has age old tradition of songs to narrate the story. The Kirtanas and Bhajanas are the prominent examples and they have enjoyed sustained existence in the mind of the masses. The songs used in these plays are set in various types of dramatic contexts. Their comparative study will be undertaken in the present research and their effect in passing of the audience.

In Sanskrit theatre, poetry retards the normal speed of action that of deliberate purpose and induces a static mood. This is actually drama’s strength rather than weakness. “Poetry helps the actor to enrich his action, to extend its essential quality beyond what a straight enactment of the scene itself could produce”. (Kantak 20)

The musical qualities of the songs are one of the prominent aspects. The musical quality never derives only from one feature of a poem but from a certain emphasis and functioning of the imagery. By virtue of this functionalism the subject matter or thought, as a distinct from a content of feeling, may also contribute to musical effect. (Ronald Peacock 139).

**Plot**

“The plot (Which Aristotle termed the mythos) in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic emotional effects. This description is deceptively simple, because the actions (including verbal discourse as well as physical actions) are performed by particular characters in
a work, and are the means by which they exhibit their moral and dispositional qualities. Plot and characters are therefore interdependent critical concepts – as Henry James has said, “What is character but the illustration of character?”

Notice also that as plot is distinguishable from the story – that is, a bare synopsis of the temporal order of what happens. When we summarize the story in a literary work, we say that first this happens, then that, then that, ....... It is only when we specify how this is related to that, by causes and, motivations, and in what ways all these matters are rendered, ordered, and organized so as to achieve their particular effects that a synopsis begin to be adequate to the plot.” (Abrahams 224)

There is variety of plots. There are tragic plots, comic plots and some plots are designed to achieve Romance, Satire etc. The chief character in a plot, on which our interest centers, is called the protagonist and if the plot is such that he or she is pitted against an important opponent, that character is called antagonist.

“As a plot evolves it arouses expectations in the audience or reader about the future course of events and actions and how characters will respond to them. A lack of certainty, on the part of a concerned reader, about what is going to happen, especially to characters with which the reader has established a bond of sympathy, is known as suspense.--- If the fact happens and ---violates any expectations we have formed, it is known as surprise. The interplay of suspense and surprise source of vitality in a traditional plot. The most effective surprise, especially in realistic narratives, is one which turns out in retrospect, to have been grounded in what has gone before, even though we have hitherto made the wrong inference from the given facts of circumstance and character.” (Abrahams 225)

The plots in the selected plays are the major means to communicate the story to the audience. They are of extreme variety so far as honest portrayal of Indian society is concerned. Both of the playwrights have given
strong plots to transfer the dramatic content on the stage. The comparative study of the plots of these plays will make it easy for the researcher to understand the play more effectively.

Plot, however in the full sense of the term is ‘action’ and includes not only the circumstances and incidents which form the main part of ‘plot’ as popularly conceived but also ‘character’ in the full dramatic sense of character producing an ‘action’. The term plot used by Aristotle requires to be interpreted in a comprehensive sense. It embraces not only the deeds, incidents and situations but also the mental processes and motives which underlie the outwards events or which result from them. (Pathak R. S. 48)

In Drama proper the basic formula is that persons make decisions and act on them, which have consequences involving other persons, and complications and crisis follow. Some events and actions have always occurred before the start; the beginning of the play implies that a certain situation exists between groups of people, the play showing the further evolution. A past and a further are always implicit in the opening scenes. This may be said of any subsequent moment in the course of play it constitutes the essential feature of a plot in which all hangs together in tense relationship for a short space of time.

Action

Drama is necessarily an action on the stage. Characters act out their respective roles. The comparative study of the ways in which the action takes place in the selected plays will enable the researcher to show the playwrights in their proper position as the playwrights who create most effective action on the stage.

Characters and Characterization

Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual and emotional qualities by inferences from what the
persons say and their distinctive ways of saying it the dialogue – and from what they do – the action. The grounds in the characters temperament, desires and moral nature for their speech and actions are called their motivation. A character may remain essentially “stable,” or unchanged in outlook and disposition, from beginning to end of a work. (Abrahams 32, 33)

None of the above techniques is of any use without the study of characters and characterization in the selected plays. The characters come from different stratas of the society. They give the guidance, the correct and complete picture of today’s society. The close scrutiny of all the major characters will make it possible for the researcher to compare and contrast the mental traits of the characters in the selected plays.

Characters and the story of the play are inter-dependent and they are tied together with the help of objective. Objective of the play in the foundation on which the writer builds his characters and the course of events the characters are involved in attaining their goals. Many superficial traits help to depict the character, language, manner of speaking, dress, gesture, physical condition, mannerism and so on. Not only the protagonist of the play who has objective but at the same time other major characters have their own and conflicting desires. Personalities can be depicted on the foundation of such desires.

The protagonist of the play is usually the leading character. The chief characteristic of the protagonist is a desire, usually intense, to achieve a certain goal, and it is the interest of the audience in watching him move toward that objective that constitutes its absorption in the play. The playwright directs our attention strongly toward one of his characters. He does this principally by showing this person the protagonist, having some strong desire, some intense need, bent on a course of action, from which he is not to be deflected.

The protagonist wants something – power, revenge, a lady’s hand,
bread, peace of mind, glory, escape from a pursuer. What so ever it may be, some kind of intense desire is always present in the mind of the protagonist. He arouses some kind of emotional response from the audience. He can be sympathetic and can arouse our pity and important thing is that the audience must not be indifferent to him. We must care one way or other, whether he achieves his goal. A protagonist who does not know what he wants, or knows but doesn’t greatly care whether he gets it or not, is poor dramatic material. By characters Aristotle means certain qualities “Which we ascribe ...... to the agents”.

Music

“Music is the food of Love” and since music speaks direct to the human soul and influences and enriches it playwrights use it in their plays. The songs and dances are used in the plays of Girish Karnad and Vijay Tendulkar. Passion for music is one of the outstanding qualities of the good playwrights because it increases entertainment value of the play. Sweet lyrics are integral part of the comedy and it adds liveliness to it. In ‘Tamasha’ song in Naman is the integral part of it. In Koli dance, Fugadi, Folk songs, Dashavatar, Khele music plays significant part and it gives the play good ear of music. Arya, saki, dindi are the types of the songs used in the traditional theatre and use of these help the playwrights to make the play more poetic.

Dance

Each Indian region is enriched with many dance forms. There are classical dance forms and folk dance forms. There is ample use of the dance forms in the selected plays. They effectively communicate the content of the plays. They are the supreme examples of the non-verbal communication on the stage. The comparative study of these dances in the plays will help the researcher to do the justice to this major technique used by both of the playwrights.

Bharata’s Natyasastra is a treatise on Dance and Drama as a composite
art with Music as a natural ingredient. There is peculiar interaction of Music, poetry, dance and drama that calls for attention. Dance and drama are indeed so close that the root – word for drama nat is supposed to be the Prakrit form of Nrtya which means ‘to dance’. The common point between them, between Natya and Nrtya is Abhinaya – angika, vacika, adharya and sattvika.

In the Greek drama, the chorus with its combination of dance and lyric performs a role, but it is a separate entity with a definite function. The choric and the dramatic elements retain certain severally. The dance and lyric are essential ingredients of its texture and technique.

“The art of dancing is the art of moving the body in rhythmical way. Usually music is used to express an emotion or idea to narrate a story, or simply to take delight in the movement itself ..... Dance may even have been the first means of communication.”


The spoken word can also be used as an effective accompaniment to dance. It may be written for the purpose, or a dance may choose to “interpret” a poem through movement while it is being spoken on stage.

Theatrical effects of the Dance-

When dance is a spectacle, every device of costume, make up and theatrical effect can be used. The dancer communicates with the audience in two distinct ways, either through an outpouring of emotion through the body as well as the face or by a complex language of mime and gesture that can be fully understood only by the spectators who know the language. Dance can be used to heighten the effect of dramatic production and it has been used with skill in films and on television. Dance has always been part of musical theatre, sometimes a mere interlude, sometimes an essential part of the production. Classical ballet is the most highly trained and physically the most eloquent form of theatrical dance. From ancient times the performing arts have played vital role in the civilization of Asia.
Language

Language – “A species – specific communicative ability, restricted to humans, which involves the use of sounds, grammar and vocabulary, according to system of rules...” The Cambridge Encyclopedia ed. David Crystal. (Cam. Uni. Press. 1990)

Henry Sweet, an English phonetician and language scholar states – “Language is the expression of ideas by means of speech – sounds combined into words. Words are combined into sentences, this combination answering to that of ideas into thoughts.”

The U.S. linguists Bernard Bloch and George Trager formulated the definition in their Out Line of Linguistic Analysis (1942) “A language is a system of arbitrary vocal symbols by means of which a social group co-operates.”

Language interacts with every other aspect of human life in society and it can be understood only if it is considered in relation to society.

Dialogues

The major thrust of drama as literary form is its dialogues. Both the playwrights blend the ancient style of dialogues with the contemporary colloquial styles. These dialogues powerfully create the particular character in our mind. The comparative study of the dialogues in the selected plays will help the researcher to understand the style of this playwright.

Speech takes many forms, since it exists wherever words are used for communication or expression and every kind of speech is accompanied by some degree of gesture. Not the words only, not the gestures only, but both together show how angry or joyous, or ill tempered, or aggressive the character is at a particular moment. The sort of language that is spoken in the course of such a relation, altered under the influence of all varieties of feeling, emotion, passion and will power and in consequence a language that is always part of a physical mental excitement, is the characteristic speed of
drama. It is the agent of the action and the plot and the tensions. It is an activated language implying constant movement, development and changes in the feeling and the relations of persons. It is a language that makes explicit both the external action and the driving motives. Dramatic speech is the complete and adequate realization in dialogue of a tense situation between people.

“Dramatic dialogue can afford to drop a lot of what would be necessary in something meant just to be read. The actors are there, and their tone of voice, their comportment towards each other, even their facial expressions can convey a lot which therefore does not need to be spelt out in words” John Russell Taylor. (28 Mebley)

Dialogue carries a tremendous burden. Consider all it must accomplish for the playwright -

It must characterize the speaker, and perhaps the person addressed.
It must reflect the relationship of the speaker to other characters.
It must reflect the speakers’ mood, convey his emotion.
It must be connective that is, grow out of a proceeding speech or action and lead into another.
It must advance the action.
It must be idiomatic, maintaining the individuality of the speaker, yet still bend into the style of the play as a whole.
It must often reveal the speaker’s motivation.
It must often carry information or exposition.
It must often foreshadow what is to come.
It must be clear and comprehensible to the audience. (In case of performance) (Mebley 29)

In writing dialogue it is well to remember not only that activity is going to carry part of the burden, but the actors themselves, with their physical presence and their voices will also make an immense contribution. Even a
single speech can be spoken in a score of ways – with indifference or with passion, with respect or suspicion, with hope or with anger, or any other possible interpretation. (Mebley 30)

**Nativism in Contemporary Indian Theatre**

There was a very big move initially supported and helped by Kamala Debi Chattopadhyaya and Natya Sangh during the 60’s when an attempt was made to draw contemporary playwrights and theatre directors towards the ‘desi’ theatre. In fact this attempt was foisted upon a whole lot of playwrights who were writing contemporary plays and who had already emerged as Indian playwrights in their own right people like Girish Karnad with his ‘Tughlaq’ or ‘Yayati’, people like Tendulkar with his ‘Shantata! Court Chalu Ahe’ and other people like Chandrashekhar Kambar, who had written modem plays and a lot of others. (Prasanna 96)

Shivram Karanth has introduced poetry and has removed dialogues from ‘Yakshagana’ and he has made it a sort of opera or ballet or neither opera nor ballet. (Prasanna 98)

The oriental theatre today is symbolized by the Japanese theatre and the Chinese theatre, not the Indian theatre. (Prasanna 99)
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