

A Study Of Western Influences On Indian English Playwrights And Themes

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ABSTRACT

The playwright, as other people can't stay unaffected to the quakes of progress in the public arena. They witness the adjustment of society and intensely look for new devices to etch out their viewpoints. All major playwrights have been impacted by certain authors and developments whose dramatic craftsmanship mirrors their motivation. There were a few significant conventional effects on the Indian playwrights like the impressions of people's craftsmanship, legends, Sanskrit drama, history as well as famous developments like the Bhakti development on Indian dramatists. Imperialism, patriotism, industrialism, urbanization and westernization got their separate responses in writing. European dramatists like Shakespeare, Henrik Ibsen, Sartre, Shaw and Camus and developments like therapy, absurdism, existentialism, communism and women's rights motivated Indian dramatists. The paper concentrates on the effect of conventional and western impacts on Indian dramatists, and how these variables changed the essence of Indian Drama.

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I. INTRODUCTION

Drama has been enhanced because of the combination of the rich old-style custom of the past and the advanced western ideas. It makes intriguing review to follow the development of European effects on Indian Dramatists. At the point when the English came to Calcutta, they carried with them, their adoration for Shakespeare.

Shakespeare was shown in the Hindu School. Shakespearean plays were at that point being organized in theaters. The English gave their adoration for Shakespeare to their Indian subjects also. Indian English drama has been affected by Elizabethan overall and Shakespearean drama specifically. The significant commitment was the

idea of misfortune, which was unfathomable in Traditional Sanskrit drama. Both Sri Aurobindo and Rabindranath Tagore attempted to make pictures of widespread fellowship and world culture however their work was viewed with doubt.

Aurobindo was an insatiable peruser, and had gone through literary works of different nations too. He was intrigued by the world Works of art. His *Perseus the Deliverer* draws its topic from Greek folklore. His *Viziers of Bassora* is enlivened by stories from the Middle Eastern Evenings. Like Shakespeare he composed lovely plays what's more, enhanced them with components from traditional Sanskrit writing. *Perseus the Deliverer* has all components of an Elizabethan misfortune however follows the practice of a cheerful closure as in Hindu or Greek drama. The topic of *Perseus and Andromeda* addresses Aurobindo's perspectives on patriotism and opportunity.

Tagore's plays are a combination of Bengali people drama, Sanskrit drama, and western dramatic gadgets. However, established in old style Indian practices he connected with western models in his plays. Tagore's plays are like the plays of the Irish playwright W.B. Yeats as the two of them utilize the strategies of imagery.

Aside from Shakespeare, Indian dramatists were likewise impacted by G.B.Shaw, and Yeats. A few Indian playwrights are obligated to western masterminds like Sartre, Camus, Pinter and Beckett. T. P.Kailasam, whose style is contrasted with Ibsen or Shaw, composed his play *Karna* on comparable customs. Shaw, Sartre, Brecht, Giradoux and Camus returned to their fantasy and history to give a message to contemporary society. In the last part of the sixties and mid-seventies a gathering of contemporary Indian playwrights like Pratap Sharma, Nissim Ezekiel, Gurcharan Das, Asif Currimbhoy, Girish Karnad and Mahesh Dattani had to deal with literary conflicts as is symbolic of their period of social, political, cultural transition. They had to choose between portraying the countries rich cultural past and its colonial past, and had at their disposal traditional as well as western modes of theatrical expression. They wanted their plays to achieve 'universalisation' of the themes.

Girish Karnad clearly states, "To my generation a hundred crowded years of urban theatre seemed to have left almost nothing to hang on to, take off from. And where was one to begin again? Perhaps by looking at our audience again by

trying to understand what experience the audience expected to believe from the theatre" (Authors Introduction Three Plays 11).

Girish Karnad utilizes Brecht's idea of the 'legendary theater' to estrange the crowd from any deception of the real world, so he consolidates fantasy and reality in his plays. Brecht contended that a playwright should not attempt to cause the crowd to accept that the happenings on the stage are genuine, nor would it be a good idea for him he attempts to make the crowd a piece of it, rather he ought to follow the custom of the legendary theater and make the crowd view the occasions on the stage fundamentally, by removing himself. This should be possible by setting the story previously or 'epic' structure. Karnad additionally utilizes the method of 'play within a play' in *Hayavadana* and *The Fire and the Rain*.

Old style components are tracked down in overflow in Indian English Drama. Epics, fantasies, legends and history have been utilized for inspiration, characterisation, and symbolic reason. Narrating is an integral part of Indian culture and expressions whether oral or in composed. The contemporary dramatists have gotten this custom in their plays. Mohan Rakesh in his play *One Day in Aashadha* recounts the tale of Kalidasa. Karnad too gets stories from the epics and different texts and mixes them with western dramatic components to make a futuristic effect. *The Fire and the Rain* shows formal acts of Brahmins. The melody is an integral piece of Indian Society theater and has been incorporated by a few playwrights. Religion, governmental issues, weddings, celebrations, functions, music, family, and ladies' issues have all been a piece of our conventional writings and this custom has been extended in various present-day attires by the contemporary dramatists. There has been a mingling of the East and the West in our dramatic result, a characteristic peculiarity in the period of quick globalization, modernisation, and correspondence. Drama today isn't simply a method for entertainment.

Whether it is Greek, Roman, English, or Indian, drama has forever been a transporter of social and political changes. Having bloomed with time, by depicting changed content and topics, Indian drama has made some amazing progress from being philosophical, strict, verifiable, and fanciful to being the Contemporary Indian English Drama. It has veered off from depicting divine beings and

kings to showing the average person and his real factors and has become focused on bringing an adjustment of society. Contemporary Indian English drama takes up the topics connected with the urbanized, working class, English speaking society which is undergoing a perceptible social, moral, and mental change. Issues like conjugal infidelity and homosexuality are normal subjects of plays like *Do the Needful* and *On a Muggy in Mumbai*.

The need to zero in on the contentions in the existences of contemporary Indians emerges due to the intricacies in their lives. Socio-social situation of India was impacted generally by the pilgrim rule. Conventional Indian culture which originally functioned in a rank based ordered progression was additionally delineated with the expert worker worldview of pioneer rule. Present day living and westernized thinking supported individuals to break liberated from the shackles at familial, social and social levels. Financial development has turned into a measure for individual development and power. Oneself and its fulfillment is the main concern today.

Gurcharan Das in *India-Unbound* talks about the new working class finally, "it has no unmistakable ethos past money and the present time and place. It has no legends other than cricketers and Bollywood stars. The spirit has gone out of the old legitimacy working class, and a forceful private enterprise has supplanted the communist vision of the youth" (328).

These issues have turned into the features of the plays in post-pilgrim India. Local issues have been dramatized and capably introduced and playwrights have raised their voice against social injustice.

The development of Dalit writing is critical in such manner. Mahasweta Devi, in her play *Mother of 1084*, gets the issue of Dalit political uprising. Asif Currimbhoy's *Inquilab* manages the Naxalite development. His play *The Displaced person* discusses entering Bangladesh in 1971. Strict issues have been extended in a few plays as religion is a unifying as well as a dividing force in India. In a nation where such countless religions exist together, struggle or strain is normal and inevitable. Writing conveys these vibrations within itself. Vijay Tendulkar's *Kamala*, Tagore's *Natir Puja*, Dattani's plays are with strict struggles as subject.

Most dramatists have an intense social

inspiration to free society from its ills. Tagore's *Master and Rath Yatra* discuss the inequality in the Hindu standing framework. Vijay Tendulkar discussions about friendly issues, human connections, and ethical quality in his play *Vultures*. Bharati Sarabhai's *The Well Individuals* is based on Gandhian principles of social balance. Badal Sircar's plays *Bhoma* and *Parade* manage the abhorrence's of double-dealing.

Karnad's *The Fire and the Rain* has a low station young lady Nittilai question the blind convictions of upper position Brahmins and the requirement for ceremonies. She is likewise demonstrated to be more moralistic and sympathetic than her high society Brahmins in the play. Family assumes a significant part in Indian culture. Dattani depicts metropolitan families that are harsh and suffocating.

These issues have become the highlights of the plays in post-colonial India. Regional issues have been dramatised and powerfully presented and playwrights have raised their voice against social injustice. The growth of Dalit literature is significant in this regard. Mahasweta Devi, in her play *Mother of 1084*, picks up the issue of Dalit political uprising. Asif Currimbhoy's *Inquilab* deals with the Naxalite movement. His play *The Refugee* talks about entering Bangladesh in 1971. Religious issues have been projected in several plays as religion is a unifying as well as a dividing force in India. In a country where so many religions co-exist, conflict or tension is natural and inevitable. Literature carries these vibrations within itself. Vijay Tendulkar's *Kamala*, Tagore's *Natir Puja*, Dattani's *Final Solutions* are plays with religious conflicts as theme.

Most dramatists have an intense social motivation to liberate society from its ills. Tagore's *Guru and Rath Yatra* talk about the inequality in the Hindu caste system. Vijay Tendulkar talks about social problems, human relationships, and morality in his play *Vultures*. Bharati Sarabhai's *The Well of the People* is based on Gandhian principles of social equality. Badal Sircar's plays *Bhoma* and *Procession* deal with the horrors of exploitation.

Karnad's *The Fire and the Rain* has a low caste girl Nittilai question the blind beliefs of upper caste Brahmins and the need for rituals. She is also shown to be more moralistic and humane than her upper-class Brahmins in the play. Family plays an important role in Indian society. Dattani portrays

urban families that are oppressive and suffocating.

A major development in modern Indian writings including Drama is the growth of a feminist or women- centric approach, which seeks to perceive and project experience, from the point of a feminine consciousness and sensibility. Since Art is a creative expression of human- beings, it mirrors the society to which they belong. It has taken upon itself the onus of not only reflecting the images perceived in society, but also reacting to it and suggesting change. The 'Theatre of Protest' is identified by the rebellious voice it raises against exploitation of the weaker sections of society by those in power. It exposes the ills, horrors and tribulations of the vulnerable classes. It celebrates the will power, desires, and assertion of freedom of the downtrodden. Amidst the many voices, the cries and protests of the women subaltern can be heard distinctly. Theatre has proved to be a source of empowerment and the Indian dramatists have allowed their women to speak out and ask for a change.

A significant improvement in present day Indian writings including Drama is the development of a feminist driven approach, which tries to see and extend insight, from the point of a feminine cognizance and reasonableness. Since Workmanship is an imaginative articulation of people, it reflects the public to which they have a place. It has taken upon itself the onus of not just reflecting the pictures apparent in the public arena, yet additionally reacting to it and suggesting change.

The word 'Feminism' alludes to an intense consciousness of way of life as a lady and interest in feminine issues. It targets understanding the power structures, social practices, social institutions, and their job in the enslavement of ladies. Feminism in writing is worried about the portrayal of ladies in the public arena also, their corresponding position.

Feminism is a development which has its underlying foundations in the western culture. There it arose as a socio- political response, an insurgency, against the enslavement and mistreatment of ladies. Numerous feminist voices arisen in the west and requested their privileges. Journalists like Mary Wollstonecraft, John Stuart Plant, Margaret Fuller, Virginia Woolf and Simone de Beauvoir have investigated the place of ladies and their depiction by male journalists. Mary

Wollstonecraft distributed one of the principal feminists works disasters to bring about balance in the public eye.

A scholarly feminist mission of the western world completely influenced Indian journalists yet they were fixated on two arrangements of values, customary and current. In India as well as in numerous other 'high level' social orders, orientation inequality is as yet an integral part of an acknowledged male dominated culture. Barbarities and discrimination are the two significant issues, which an Indian lady gets through no matter what her position, doctrine, or then again financial status. Ladies remain one of the weakest, and marginalized areas of Indian society.

Thus, Indian English dramatists tried to understand the impediments that society lay before its women and other marginalised sections, and projected them in their drama. From an art form, drama gradually became a vehicle of protest and a mirror of reality. It has become the voice of Humanism, and the call for Humanity.

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