

***Indian English dramas of Asif Currimbhoy, Girish Karnad  
and other playwrights.***

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**Abstract:**

Today Indian writing in English has gained not only momentum but also popularity. Man creates literature and literature studies man-his origin and evaluation his interest and inclinations, his emotions and sentiments, his efforts, success, failures and frustrations, his feelings of love, hatred faith, devotion, loyalty and patriotism and above all his general behavior virtues and vices of all the four genres of literature poetry, prose, fiction and Drama – the last is audio visual medium of expression and is supposed to have been the most effective means of representing man's act and feelings on the stage. This present article presents a brief account of Indian English Dramas and also brings out various shades of meaning about Myth. India has the richest tradition in drama. Indian drama opened a new vista in both thematic and technical aspect. Before Independence, there were two great dramatists Sri Aurobindo Ghosh and Rabindranath Tagore. In fact drama for them had been a sort of left handwriting as either of them was great poet-saint-philosopher. The trend continued only in Girish Karnad who rejuvenated ancient myths and Asif Currimbhoy who wrote about the event and personalities in the contemporary India. Indian drama after Independence has remained neglected genre, oeuvre.

**Keywords-**vista, lefthandwriting, genre, oeuvre.

**Introduction**

The present article deals with all the playwrights related to Indian English Drama Postcolonial Literature in English has so many factors like novels, fiction, short stories, poems and dramas. Specially this article relates with the Postcolonial drama. When India became free in 1947 and the leftists Third world Movement (1950) began the developing and neglected the third world scholars thought over literary injustice. Post-Colonialism is the most recent trend in literary theories. In fact Modern theatre imagery, symbolism, rejuvenation of myth created new problems to the extent beyond understanding of simple normal readers and spectators. In the development of drama it is a grave challenge how the quantity of Drama should be increased. Karnad, Elkunchwar, Currimbhoy in spite of being related to different vocations have major contribution in modern Indian drama. K.R.S Iyengar refers to P.A. Krishnaswamy, Vasudeva Rao and Harindranath Chattopadhyaya.

*A far more important writer than either Vasudeva Rao or Krishnaswamy, Harindranath Chattopadhyaya has always been noted for his fecundity and versatility, and he is not only a commendable poet, he has a number of plays and playlets also to his credit. (Iyengar: 1962:233).*

About Postcolonial Modern plays the great actor-director Vijaya Mehta thinks about the plays of Mahesh Elkunchwar as:

*The Chekhovian impact of old stone mansion was made possible since Mahesh had by then enlarged his awareness of stage craft and incorporated in his text the use of light and darkness, of silences and sounds of movements, rhythm, and pace. (Vijaya Mehta: 2011: XXI)*

The Modern plays in Indian changed the course of drama with Asif Currimbhoy's *Goa*, Girish Karnad's *Tughlaq*, Mahesh Elkunchwar's *Wada Chirebandi*, Mohan Rakesh's *Half Way House* and Vijay Tendulkar's *Silence! the court is in session*.

Indian drama opened a new vista in both thematic and technical aspect. Before Independence, there were two great dramatists Sri Aurobindo Ghosh and Rabindranath Tagore. In fact drama for them had been a sort of left handwriting as either of them was great poet-saint-philosopher. Sri Aurobindo

wrote about great historical heroes and Tagore about myths from the Indian epics *Ramayana* and *Mahabharata*. The trend continued only in Girish Karnad who rejuvenated ancient myths and Asif Currimbhoy who wrote about the events and personalities in the contemporary India.

While evaluating Mahesh Elkunchwar the scholar Anand Lal says:

*He modified his methods, and ten years later produced his masterpiece of no-moral-judgment, WadaChirebandi, about the Vidarbha community he knew from within. (Anand Lal:2011:XV).*

In fact *Wada Chirebandi* is related to the break up of joint family as well as the orthodox egoism. In fact, it is a conflict between tradition and selfish motives of family members regarding Elkunchwar's *Holi* he writes:

*I first saw Holi much later, in Rangakarmee's Hindi production (September 1990), and I wondered then, could Elkunchwar ever have anticipated that the play would become so topical in 1990? (Ibid XV)*

*Holi* and *Diwali* happened to be significant festivals in Indian society, albeit for different reasons. Indian dramas especially postcolonial plays consist of the dramatists *oeuvre* or vision regarding dramas Elkunchwar says:

*The personal, private metaphysical side of human life must not be eclipsed by the public and political imperatives of the day.....when I write, I except a personal from my readers/viewer and not a conditioned reflex which is always a result of the preconceived condifications of life. (Mahesh Elkunchwar, 2004) (Notes on Theatre: 2011:333)*

The great genius Iyengar refers to the mythical themes from epics as well as the problems of poverty and labours for the composition of drama the enormous storage of ancient myths helps the dramatists to compose them in modern context. Girish Karnad happens to be the unique successful dramatist to use myths with variety of meanings.

In fact there is no complete absurd drama in Indian writing but there are stray references such as Karnad's game of chess in *Tughlaq*. The court seen with oath on Oxford dictionary in Tendulkar's *Silence!*..... and Elkunchwar's *Pratibimb*.

*The multiplicity personae reflects inversely the absurdist disappearance of mirror images in Pratibimb written the previous year. (Anand Lal:2011:XVIII).*

The element of absurdity finds deeper meaning in Karnad's dolls speaking about baby (*Hayavadana*) and the simple cry-song of the sparrow in the end of Tendulkar's *Silence!*....session.

## Conclusion

In this way in postcolonial drama unfortunately except a couple of dramatists like Karnad and Currimbhoy there are very few dramatists who composed more than ten plays. Karnad wrote about a dozen plays and Currimbhoy nearly thirty plays. The world of drama in Indian English is a virgin field for creative writers as well as for critical evaluation the problem lies with the success and response of regional state languages. The English reader in general and English audience in particular, is comparatively negligible.

## References

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