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**ABSTRACT** Drama is a composite fine art. It is mimetic like any remaining performing expressions in writing literature. It imitates life, specially reflecting the three unities of drama- time, place and action. As Somnath Sarkar says: "It is intended for portrayal on the stage by entertainers who act the parts of the characters of its story, and among whom the account and the discourse are conveyed." India has a long and fertile history in Drama, beginning from Sanskrit plays of Vedic Age. Dramatists of Indian Writing in English have scaled the length and expansiveness of the experimentation in dramaturgy of India during and after independence. To understand the profundities of Indian Drama in English certain characteristics features are to be remembered. Fundamentally, the Indian Writings in English during Modern Age articulate the growing and the all around present authors as well as the impact of Existentialism, Globalization, Surrealism, Dadaism, Magic Realism and the Post Colonial issues. India had been under the provincial shackles for a time span of 300 years and indeed the colonial language and culture had cast its direct shadow on the Indian literary venues.

**KEYWORDS :** Existentialism, Globalization, Surrealism, Dadaism, Magic Realism, dramaturgy,

#### Explanation

India has rich legacy of Drama from the ancient periods. Drama in India starts its excursion with the Sanskrit plays. A. L. Basham, a renowned historian, communicates his perspectives as "The beginning of Indian theatre is as yet obscure. It is sure, anyway that even in the Vedic period dramatic performances or the like were given, and passing references in early resources highlight the inaction at celebrations of religious legends, maybe just in dance and emulate.

Indian customs are safeguarded in the "Natyasastra", the most established of the texts of the theory of the drama,. This play claims for the drama divine beginning and a nearby association with the sacred Vedas themselves. Beginning of Indian English drama can be followed to the antiquated principles and occasional merriments of the Vedic Aryans. The dramatic performances of those times primarily included such occasions like portrayal of occasions of daily life accompanied by music. A few individuals from the clan went about as though they were wild creatures and some others were the trackers. The people who went about as creatures like goats, bison, reindeers and monkeys were pursued by those, assuming the parts of trackers and a false chase was ordered. In such rough and a basic manner was drama performed during the age of the Vedic Aryans. Afterward, various episodes from The Ramayana (Ram Leela), The Mahabharata and The Bhagavadgita were picked and performed before individuals. This sort of presentation is still exceptionally famous in India particularly during the hour of Dussehra, when the episode of the killing of Ravana is enacted out in various parts of country.

There are references to drama in Patanjali's Vyakarna Mahabhashya, as well as Vatsyayan's Kamasutra, Kautilya's Arthasastra and Panini's Ashtabhyam. Consequently the beginning of Sanskrit drama traces all the way back to 1000 B. C. All writing in Sanskrit is grouped into Drishya (that should be visible on shown) and the Sravya (that can be heard or recited). While verse in all structures can be said to fall under the later, drama falls under the forms. Drama in Sanskrit literature is covered under the broad umbrella of rupaka' which implies portrayal of life in its different perspectives addressed in structures by entertainers who assumes various roles.

A 'rupaka' has ten characterizations of which 'Nataka' (drama), the main one, has come to mean all dramatic presentations. The Sanskrit drama develops around three essential constituents in particular Vastu (plot), Neta (legend) and Rasa (sentiment). The plot could be either head (adhikarika) or embellishment (prasangika). The previous worries the essential characters of the subject and pervades the whole play. The later serves to the further and enhance the principal subject and connects with subordinate characters other than the central ones. This is additionally partitioned into standard (pataka) and episode (parkari). The previous is a little episode that presents, depicts, improves or even blocks the essential plot to make added energy. The last option includes minor characters. The Neta or the legend, as per the definition endorsed by the Natyashastra, is constantly portrayed as humble (Vineeta), good natured (Madhura ) forfeiting (Tyagi), fit

(daksha), common in talks (priyamvada), having a place with a respectable family (taptaloka), pure (suchi) articulate (vagmi), reliable (Sthera), youthful (yuva) blessed with mind (buddhi) excitement (utsaha), great memory (Smrthi) aesthetics (Kola), pride (maana) and is fearless (Shura), solid (dridha) , lively (tejaswi), learned (pandita) and devout (dharmika). The principal classification wherein the legend of Sanskrit drama regularly falls is the 'Dheerodatta' that is he who is daring and magnificent simultaneously.

Bharata's Natyasastra is the main work on Indian poetics and drama. In it there is portrayal exhaustively about composition, production and enjoyment of ancient drama, a host of information of types of drama, stage equipments, creation and music. As per the legend, when the world passed from the golden age to the silver age and individuals became dependent on exotic delights and envy, outrage, want and insatiability made them inexpressibly pleased. The world was then inhabited by divine beings, evil presences, yakshas, rakshasas, nagas and gandharvas. It was the gods among them who led them by Lord Indra, approached god Brahma and requested him thus –

"Please give us something which would not only teach us but be pleasing both to eyes and ears".

Bharata credited a heavenly beginning to drama and considered it as the fifth Veda. Its starting point is by all accounts from religious dancing. As per Bharata, poetry (kavya) dance (nritya), and emulate (nritya) in life is play (lila) produce feeling (bhava) however just drama (natya) produces flavor (rasa). The drama utilizes the eight fundamental feelings of affection, delight (humor), outrage, misery, pride, dread, repugnance and miracle endeavoring to determine them in the ninth comprehensive sensation of harmony. Hence, when the dramatic art was very much grasped, the natyaveda was performed on the occasion of the festival of Lord Indra's triumph over the Asuras and danavas. In the Natyashastra there is a section in its sixth part which can be cited as Bharat Muni's own rundown of his emotional hypothesis.

"The combination called natya is a mixture of rasa, bhavas, ,vrittis, pravritis, siddhi, svaros, abhinayas, dharmis instruments, song and theatre - house".

The most celebrated dramatists of the old time are Ashwaghosh, Bhasa, Shudraka, Kalidas, Harsha, Bhavabhuti, Visha-khadatta, Bhattanarayana, Murari and Rajeshkhora, who enriched Indian theatre with their works like Madhya-Mavyaayoda, Urubhangam, Karnabharan, Mrichkatikam, Abhigyana Shakuntalam, Malankagnimitram, Uttar Ramacharitam, Mudrarak, Shasa, Bhagavadajjukam, Mattavilasa etc. The preeminent accomplishment of Indian Drama without a doubt lies in Kalidasa who is in many cases called the Shakespeare of India. The Sanskrit drama thrived in its magnificence till the twelfth hundred years in India when the Mohammedan intrusion moved the Sanskrit stage. In any case, till the fifteenth hundred years, plays of Sanskrit tradition were performed in

front of an audience in Tamil Nadu, Kerala, Karnataka, Andhra, Uttar Pradesh and Gujarat however from that point, Indian dramatic activity almost ceased due to foreign invasions on India.

The beginning of Loknatya (People' Theater) are seen in each province of India from the seventeenth century onwards. We find in Bengal "Yatrakirtaniya" "Paol" and "Gaan" in Madhya Pradesh "Mach" in Kashmir "bhandya thar" and in Gujarat the structures were "Bhavai" and "Ramleela" in Northern India. There were "Nautanki, Bhand, Ramleela and Rasleela" in Maharashtra "Tamasha" in Rajasthan "Raas" and "Jhoomer" in Punjab "Bhangra" and "Melody" while in Asam it was "Ahiyanat" and "Ankinatya" it was in Bihar "Videshiya" and "Chhari" in West Bengal and Bihar.

The emergence of modern drama traces all the way back to the eighteenth century when the British Empire strengthened its power in India. As Krishna Kriplani points to, the modern Indian drama 'Owed its most memorable blossoming to the foreign grafting. With the effect of Western development on Indian life, another renaissance unfolded on Indian expressions including drama. Besides ,English schooling gave a stimulus and a force to the basic investigation of Western drama , as well as classical Indian drama .English and Italian dramatic groups visited India and performed numerous English plays, fundamentally Shakespeare's in urban communities like Bombay and Madras .The Portuguese carried a type of dance show toward the West coast. A Russian music chief, Rebedoff, is said to have delivered the first modern drama in Calcutta towards the end of eighteenth hundred years. Subsequently, the Western effect stirred the lethargic, basic motivation in the country to carry Indians face to face with new types of life and literature, and to open the way for a productive cross-treatment of thoughts and types of articulation.

In 1765 one Russian drama lover Horasin Lebdef and Bengali drama lover Qulokhnath had arranged two English comedies Disgaig and Love Is The Best Doctor. However, the real start was in 1831 when Prasanna Kumar Thakur laid out "Hindu Rangmanch" at Calcutta and arranged Wilson's English Translation of Bhavabhuti's Sanskrit drama Uttar Ramacharitam. Social drama of Girish Chanda Ghosh, authentic dramatizations of D.L. Roy and creative shows of Rabindranath Tagore (Muktadhara, Chandalika) kept on coming to upto the phase of sensible dramatizations during the time of the Worst - ever starvations of Bengal and the Second World War In 1852-1853, the well known Parsi Theater was launched in Bombay which impacted the entire country quickly. Postagi Pharmji was the pioneer in laying out the Parsi Theater organization in India. Numerous new performance center encounters were raised in front of an audience during Parsi Theater' advancement in India. Then again, the amateur theatre additionally developed with the works of Bharatendu Harishchandra, acclaimed as the father of Hindi drama.

Indian English drama was begun when Krishna Mohan Banerji wrote "The Persecuted' in 1837. The genuine excursion of Indian English Drama starts with Michael Madhusudan Dutt's 'Is This Called Civilization' which showed up on the artistic skyline in 1871. Rabindranath Tagore and Sri Aurobindo, the two extraordinary sage-poets of India, are the principal Indian dramatists in English. R.N. Tagore composed fundamentally in Bengali yet practically the entirety of his Bengali plays is accessible to us in English renderings. His conspicuous plays are Chitra, The Post Office, Sacrifice, Red Oleanders, Chandalika, Muktadhara, Natir Puja, The King of the Dark Chamber, The Cycle of Spring, Sanyasi and The Mother Prayer. These plays are immovably established in the Indian ethos and morals in their topics, characters and treatment. R. K Ramaswamy tracks down a profundity and gravity of purpose in his sensational dramatic art" - - - more than whatever else, he has extended the way both in regard of thoughts too of techniques, by which the spirit of India could be understood and uncovered in the domain of emotional creation and portrayal" Sri Aurobindo is the unmistakable playwright in Indian English Drama. He composed five complete blank verse plays other than his six incomplete plays. His complete plays are Perseus the Deliverer, Vasavadutta, Radoguna, The Viziers of Bassora and Eric and every one of these plays is written in five acts. His incomplete plays are The Witch of Ilni, Achab and Esarhaddon, The Maid and the Mill, The House of Brut, The Birth of Sin and Prince of Edur. The length of these incomplete plays varies from one scene of fifty two lines to three acts. The outstanding component of Sri Aurobindo's plays is that they portray various societies and nations in various ages, ringing with assortment of characters, mind-sets and opinions. Perseus the Deliverer is grounded on the old Greek fantasy of Persues,

Vasavadutta is a heartfelt story of old India. Rodoguna is a Syrian sentiment. The Viziers of Bassora is a rom-com which returns us to the times of the incomparable Haroun al Rashid, while Eric is a sentiment of Scandinavia, an account of adoration and battle between the offspring of Odin and Thor. In Aurobindo we track down sentiment, gallant play, misfortune, parody, joke. Aurobindo is abundantly affected by Elizabethan drama in issues of plot development and characterization. The use of the English blank verse is immaculate in Aurobindo and in the right tune with the characters and circumstances. We additionally find the effect of Sanskrit writers like Bhasa, Kalidas and Bhavabhuti on Aurobindo, as Dr. K. R. S. Iyenger notices:

"But all five plays are stepped in poetry and romance, recalling the spirit and flavour of the distinctive dramatic type exemplified in different ways by Bhasa, Kalidas and Bhavabhuti. Though, of course all have Aurobindonian undertones."

Another writer who has made huge commitment in the development of Indian English drama is Harindranath Chattopadhyaya. He began his career as dramatist with Abu Hassan (1918). There are seven verse plays amazingly published under the title of Poems and Plays (1927) and every one of the seven plays depends on the existences of Indian saints. His Five Plays (1929) are written in prose. The Window and The Parrot manage the existences of poor people. "While the Sentry's Lantern" is an emblematic display of the assumption for the coming of another age for the downtrodden people. Siddhartha: Man of Peace is a brave work to dramatize Buddha's life.

The next name is A.S.P. Ayyar who composed six plays. In the Clutch of The Devil (1926) is his most memorable play and the last one is The Trial of Science for the Murder of Humanity. P. A. Krishnaswamy is likewise a name in the history of Indian English drama whose popularity lays essentially on his unusual verse play The Flute of Krishna.

### Conclusion

Subsequently the changes that occurred in Indian Society shaped the present form of Indian drama, especially English drama, which has no closeness with its predecessor. The contemporary Indian English drama is post-colonial with regards to its cultural identity. This genre follows the modern western culture and it makes the cultural arena can change the art and its features. India has a tradition of drama from old time and enormously added to the world literature. The Indian English drama has been changed its attributes as per the time and its various dimensions. The variety of drama given by the Indian writers are extensive on the worldwide level since it has the uniqueness and indistinguishably Indian which address the Indian culture and the Indian society occurred according to the trends of time.

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