Both the western and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

Key words:

Copyright © 2018, DR. Surajmukhi Yadav. This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

Citation: DR. Surajmukhi Yadav, 2018. “Modern western and indian drama; the need for a comparative focus” International Journal of Current Research in Life Sciences, 7, (04), 2089-2090.

INTRODUCTION

Both the western and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

Both the western drama and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

Key words:

Copyright © 2018, DR. Surajmukhi Yadav. This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

Citation: DR. Surajmukhi Yadav, 2018. “Modern western and indian drama; the need for a comparative focus” International Journal of Current Research in Life Sciences, 7, (04), 2089-2090.

INTRODUCTION

Both the western and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

Both the western and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

Both the western and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

Key words:

Copyright © 2018, DR. Surajmukhi Yadav. This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

Citation: DR. Surajmukhi Yadav, 2018. “Modern western and indian drama; the need for a comparative focus” International Journal of Current Research in Life Sciences, 7, (04), 2089-2090.

INTRODUCTION

Both the western and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

Both the western and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

Both the western and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

Key words:

Copyright © 2018, DR. Surajmukhi Yadav. This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

Citation: DR. Surajmukhi Yadav, 2018. “Modern western and indian drama; the need for a comparative focus” International Journal of Current Research in Life Sciences, 7, (04), 2089-2090.

INTRODUCTION

Both the western and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

Both the western and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

Both the western and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

Key words:

Copyright © 2018, DR. Surajmukhi Yadav. This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

Citation: DR. Surajmukhi Yadav, 2018. “Modern western and indian drama; the need for a comparative focus” International Journal of Current Research in Life Sciences, 7, (04), 2089-2090.

INTRODUCTION

Both the western and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

Both the western and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

Both the western and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

Key words:

Copyright © 2018, DR. Surajmukhi Yadav. This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

Citation: DR. Surajmukhi Yadav, 2018. “Modern western and indian drama; the need for a comparative focus” International Journal of Current Research in Life Sciences, 7, (04), 2089-2090.

INTRODUCTION

Both the western and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

Both the western and the Indian drama have their respective classical traditions - the Greek and the Sanskrit. However, modern western drama has kept closer to its classical tradition than modern Indian drama which is virtually an offshoot of the western drama, both medieval and modern. Thanks to the study of English literature that the Indian playwrights were exposed to Shakespeare and then gradually to the moderns. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.
help of critical studies and, through the medium of the theatre. Indian drama in English has come a long way since the poetic plays of Sri Aurobindo, symbolical plays of Rabindra Nath Tagore, mythological plays of T.P. Kailasam, and lyrical plays of Harindranath Chattopadhyaya which bore the Influence of Elizabethan drama and Victorian drama. The plays by G. V. Desani (Halii), Lakham Deb (Murder at the Prayer Meeting), P.A. Krishnaswami (The Flute of Krishna), M. Krishnamurti (The Cloth of Cold), Sadashiv D. Rawoot (The Killers), Satya Dev Jaggi (The Point of Light), Prithit Nandy (Rites for a plebian Statue), Hushmat Sozero Kashme (Vikramjeet), Shri Devi Singh (The Purple-Braided People), P.S. Vasdev (The Sunflower) and S.Raman (Karma) call for critical attention. Asif Currimbhoy is a prolific playwright who has written about 30 plays in English which deal with social, political, and psychological problems. Likewise, Partap Sharma, Nissim Ezekial, Gurcharan Das, and others have written a number of plays in English. All these plays must be given due consideration and the representative plays of these playwrights should be studied with a comparative focus keeping in view the modem western drama.

Naik likens the Indian playwrights in English to Sanskrit playwrights of the past because of the limited appeal to a circle of the cultivated. He advises the playwrights in English "to make fruitful use of these conditions in the manner of his ancient forbears, turning his professional limitations into artistic assets" (ibid., p. 193). Modern Indian drama in different languages has certainly made great in twentieth century. Theatre in Bengali, Marathi, Malayalam, Kannad and Hindi has made enriched Indian theatre to a great extent. Badal Saroor (Bengali), Vijay Tendulkar (Marathi), Shankara Pillai (Malayalam), Girish Karnad (Kannad), and Habib Tanvir (Hindi), to name only a few, have brought international recognition to Indian theatre. Even Balwant Gargi (Punjabi) has done a great deal to create a better understanding and appreciation of Indian theatre in the west. He was Professor of Indian theatre at the University of Seattle in the U.S.A. and produced a couple of his own Punjabi plays in English translation in the U.S.A. and the U.K. while most of the Indian playwrights in different languages continue to absorb Influence of western dramatic techniques and latest theatre movements, some of them have also drawn upon their own folk and classical traditions. V.B. Karanth has for example produced Macbeth in Yakshgana style. Plays of Brecht have often been adapted into Indian languages to look like original works. Balwant Gargi's adaptation of O'Neill's Desire under the Elms as Balde Tibbe in Punjabi hardly betrays its source.

Needless to say that all such plays have reached Indian theatre through the medium of English. Although argument is often given that Brecht has taken a great deal from the orient, the fact remains that modern Indian drama has been on the receiving and so far. No doubt, playwrights/theatre directors like Habib Tanvir, Balwant Gargi, and Vijay Tendulkar have given some outstanding plays to the west but modern Indian drama has yet to develop a real interaction with the western drama as is the case with the theatre in English, German, Spanish, and Scandinavian languages. A few modern Indian playwrights like Girish Karnad, Bedal Sircar, and Vijay Tendulkar have also been successful in getting their plays in English translations produced by professional theatre groups. In this context, Karnad's Tughlak, Sircar's Evam Indrajeet, and Tendulkar's Silence ! The Court is in Session are very significant plays which have been noticed internationally. Tughlak is more than a political allegory; Evam Indrajeet deals with the frustrations of an educated middle class person who fails to do anything worthwhile; Silence ! The Court is in Session leads to the self-realization of characters assembled to rehearse a play. All these plays deal with the complex reality of modern life. Tughlak being no exception because it alludes to contemporary concerns. Such plays can be favourably compared to the works of modern western drama which is increasingly becoming existential in character. These plays can certainly modern Indian drama in the west. World drama is a colla borative activity and the interaction between modern western and Indian drama is welcome. However, it should not, remain a one-way affair. In order to follow modern western drama, Indian playwrights have rather neglected their own folk theatres. Habib Tanvir's Bahadur Kilarin is perhaps a deeper myth than Oedipus the King. Indian playwrights and theatre directors would do well to probe their own cultural heritage in order to give better representation to Indian drama abroad. Even the westerners would like it and love to borrow from our sources.

REFERENCES

ibid., p. 193.