

Postcolonial Discourse In Modern Indian Theatre

with Special reference to Girish Karnad's plays

Thesis Submitted To The University Of Calicut For The Award Of The Degree

Of Doctor of Philosophy (PH.D.) In Drama and Theatre Arts

By

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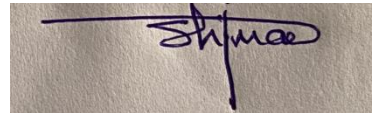
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DECLARATION

I, Shimaa Nabil Khalid Abdelazem Ewedaa, hereby declare that this thesis entitled **Postcolonial discourse in modern Indian theatre with special reference to Girish Karnad`s plays** is an original bonafide record of research work done by me that has not previously formed the basis for the award of any degree, diploma, or other similar titles.

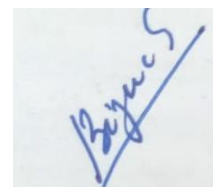
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CERTIFICATE

This is to certify that the thesis entitled Postcolonial Discourse in Modern Indian Theatre with Special reference to Girish Karnad`s Plays to the University of Calicut for the award of the degree of Doctor of Philosophy in Theater is a bonafide record of the research carried out by **Shimaa Nabil Khalid Abdelazem Ewedaa** under my supervision and that no part of the thesis has been submitted for the award of any degree, diploma, or any other similar title before.



Date

Dr. Biju C.S.

Associate Professor
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To the soul of my father

To my Mother

Who supported me during my journey of education and exploration

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1-Introduction

India was under the control of different European colonial power like Portugal, Germany, and France for a long time. Additionally, two hundred years of settled British rule. The awareness of self-govern started in 1857 with the Indian independence movement to end colonialization. This national movement gained independence for India on 15 August 1947.

After independence, the term postcolonial/post-colonial appeared. The term describes a period. Furthermore, it is a cultural concept focusing on the strategies of imperialism and its consequences on the colonized nations and their theatre as the colonized nations has reflected on and expressed the tension that followed the problematic colonial situation. The postcolonial studies claim that this tension led to a potent mixture of imperial knowledge and local experience.

Theatre is the mirror of any society with its historical eras. Dramatic works reflected these eras through systems of thoughts composed of ideas, attitudes, and courses of dramatic action, beliefs, and practices that systematically construct the subjects and the worlds of which the dramatic characters speak. It formed an aesthetical structure and discourse in theatre. Accordingly, the Indian independence movements and postcolonial complexity.

Postcolonial Theatre in India has witnessed an interaction between imperial cultural knowledge and indigenous cultural practices. This interaction influenced the Indian dramatic style of writing and performance modalities and formation in various ways.

This research will emphasize the postcolonial discourse by taking the plays of Girish Karnad as a postcolonial playwright who was born in 1938 in Maharashtra and died in 2019. Karnad's mentality and art formation were influenced socially by the Indian independence movements and theatrically by the traditional theatre of Yakshagana and, Natak companies with its professional artists. Also, his theatre reflects the Western theatre as during 1960-1963, he went to oxford for M.A. in philosophy, and after he stayed in Europe for different reasons.

2-Problem Statement And Hypothesis

Modern Indian theatre has reflected the complex situation of colonial and postcolonial through drama, critical theory, and practices. Consequently, ***this research*** investigates the complex position and identity of modern Indian theatre as one of the products of the interaction between colonial discourse and postcolonial discourse.

Hypothesis of research

According to the problem statement, this research examines the nature, identity, and discourse of modern Indian theatre, which reshaped its dramatical techniques and structure. This examination will be according to some significant research hypotheses:- If the Western theatre influenced the modern Indian playwrights in the ideological discourse and the dramatic structure. Did they reflect the West / the colonizer as the superior theatrical model which should be followed? Is it an attitude of Euro-centrism making the European culture the standard to which all other

cultures are negatively contrasted? Did the Indian modern import it as commodity theatrical culture?

Alternatively, did the Indian modern theatre, especially Girish Karnad tried to reshape an original identity for the Indian theatre by decolonizing the existing Western models and, replacing the colonial with a national and culture-based discourse into a dramatic structure?

There are essential questions for the critical analysis of the Indian modern plays as a product of the postcolonial era. These questions are 1-Does Modern theatre features multi-cultural forming? -Do the plays or the performances use western Aristotelian techniques or other modern or post-modern trends? Does it try to give the spectator an active or unconventional role? Which traditional elements and techniques, if any, were used? -Can modern Indian theatre be identified as inter-culturalism theatre? Does it serve Western domination and Euro-centrism, or reflect a fair and productive artistic exchange? Does this serve to support or weaken the Eurocentric?

3-Purpose/objective

1- Examining the postcolonial approach

2-Analysis of the postcolonial discourse in modern Indian theatre includes examining the dominated drama, theatrical criticism, theatrical perception theories, and their practices in criticism playwriting, and performances.

3- Based on the results examining Girish Karnad's plays as a selected modern Indian postcolonial theatre model.

4-Theoretical framework and methodology Adopted

1- Comparative/ descriptive-analytical is the methodology

2-As starting tool, the Postcolonial approach and cultural criticism as an approach for analysis.

3- After examining the conceptual framework of the Postcolonial approach. It depends only on the Western knowledge system recreating the false hierarchies, misreading, and silencing the other eastern epistemology. Accordingly, it is the Eurocentric academic attitude. The scholar developed a postcolonial theatrical approach with two analytical tools based on Sanskrit and other Eastern elements to decolonize the tool.

5-Research Area

The Area of this research geographically is India. Historical is the Postcolonial Period from 1960, and the selected playwright is Girish Karnad. The scholar has intentionally chosen to do research in India and at an Indian institution for two academic reasons. As a researcher from a former colony, choosing Europe will be another Eurocentrism attitude. The second reason is that western institutions formed the postcolonial studies according to Eurocentrism. Even the term postcolonial is a western creation and formation.

6-Resources And References

This research will use the Primary Resources, which are Girish Karnad's plays: the selected plays will be Nāga Mandala, Hayavadana, The Dreams of Tipu Sultan, Tughluq, The fire and the rain, Two monologues:-Flowers, Broken images. And, Secondary Resources: References/literature Theatre dictionaries, and encyclopedias.

7-Literature reviews

Earlier Researches About Girish Karnad

Girish Karnad's plays- A study themes and technique.

Modernity of tradition and thought in the plays, a critical study.

The sacred and the secular a critique of religion in the plays of Girish Karnad.

Antique modes and contemporary narratives the works of Girish Karnad

Contemporary Indian subjectivity the selected plays of Vijay Tendulkar.

Girish Karnad and Mahesh Dattani speech and act analysis of Girish Karnad.

Critical exploration of the use of myth and philosophy in the plays of Girish Karnad.

Culture as themes in postcolonial theatre, A comparative study of plays by whole Soyinka.

Girish Karnad and Mahesh Dattani, Speech and act analysis of Girish Karnad's

The Use of myth and philosophy in the plays of Girish Karnad.

Culture as a theme in postcolonial theatre: A comparative study of plays by Wole Soyinka and Girish Karnad. Girish Karnad's passage to India a study of his plays.

CHAPTER ONE

GLOSSARY / ANALYSIS OF POSTCOLONIA

CHAPTER ONE

GLOSSARY /ANALYSIS OF POSTCOLONIAL

1-Terminology

There are many definitions of postcolonial. Postcolonial is a challenging term. In this field of studies, there are two different methods of writing the term. The first method is with a hyphen. The second method is without a hyphen (postcolonial). Post-colonial with a hyphen indicates the period after Independence Day, 15th August 1947 in India. The Hyphen is a signifier of chronology to convey a historical material change in the political status. However, postcolonial without a hyphen refers to the postcolonial studies and theory, which is more than the meaning of (post-independence).

Postcolonialism is hardly defined. According to a too-inflexible etymology, the term is misunderstood as a time-based concept after the end of colonization, or specifically, the time that follows the Independence Day of a country and the gaining of the self-govern.¹ Postcolonial implies both a situation coming after colonialism in addition to a situation in the heritage or aftermath of colonialism. It is an ongoing liberation and ongoing oppression.

The term Postcolonial / Postcolonialism contains two prefixes. The first prefix is (post), which means (after) in the Oxford dictionary. ² The prefix (post) has been affixed to almost all the present concepts and theories, for example, post-modernism, post-

¹-Gilbert , Helen, et al, Post-colonial Drama theory, practice, politics, Routledge, London, Uk, 1996, P2

²- Stevenson, Angus, et al., ODE, Oxford University press, London, UK, 2010, Third edition, P5590

feminism, post-structuralism, post-dramatic, etc., and the other prefix is (colonialism) which is defined as follows.

I. Colonialism/ Imperialism

Colonialism was originated from the Latin root -colony- Colonia. The O.E.D. defines (Colonia) as the (farms) or (landed estates) which were located in newly conquered territories of the Roman Empire and were initially given as a gift to Roman citizens who mainly were veteran soldiers. The O.E.D. describes colonialism as a settlement in a new country,,,,, a group of people who settle in a new locality creating a community subject to or connected with their original state,,,,, This community is forming a consisting of the settlers and their descendants and inheritors as long as the connection with the primary state is kept up. ³

Colonialism was not identical everywhere and had different patterns depending on the country. However, it involves forcibly occupying the land and using the territorial resources that belonged to other people. The common pattern was the violent process. Consequently, colonialism created the most complex relationships in history with the colonized nations.

The term (Colonialism) was first used in the English language in 1853 in a neutral sense and was only introduced into French at the beginning of the twentieth century. In Britain, the term imperialism had never been a popular one. ⁴ The term was used during the national movements. It was revived in the anti-colonialist atmosphere after, the second

³-Ibid , P 25829

⁴-Williams, Patrick, et al., colonial discourse and Postcolonial theory, Routledge, New York, USA, 1993, P 7

world war as a critical term for the colonial system and the political, economic, and social policies that it enforced.⁵

Colonialism is linked to the term **imperialism**. Colonialism and imperialism can be defined by the distinction between pre-capitalist and the era of capitalism. The O.E.D defines (imperial) as a situation connected to an empire and defines (imperialism) as the rule of an emperor especially, when despotic or arbitrary the principle or spirit of an empire. It is an advocacy of the imperial interests.⁶ Colonialism is the physical form of imperialism and explicitly concerns the settlement of one group of people in a new location. Imperialism is not firmly concerned with the issue of settlement. It does not require the settlement of different places to function.⁷ Imperialism is an ideology.

Childs and Williams refer to imperialism as “The extension and expansion of trade and commerce under the protection of political, legal, and military controls.”⁸ As Baumgart defines, imperialism is “a hybrid term covering a wide range of relationships of domination and dependence that can be characterized according to historical and theoretical or organizational differences.”⁹

Imperialism was a contradictory ideology characterized by being the product of (gentlemanly capitalism).¹⁰ Capitalism and imperialism are the product of the European

⁵-Young, J.C, Postcolonialism An Historical introduction, Blackwell Publishing, London, UK,2016, P 58

⁶-OED,op.cit..

⁷-McLeod, John, beginning postcolonialism, Manchester university press, Manchester, UK, 2010, P 277

⁸-Ibid, P 278

⁹-Baumgart, Winfried, Imperialism The Idea and Reality of British and French Colonial Expansion, Oxford university press, Oxford, UK, 1982, P 1

¹⁰-Cain, P. J. and Hopkins, British Imperialism, Longman, London, UK, 1993, P 89

bourgeois gentleman representing the ideal of a universal man in the colonial mind. The most famous quote describes capitalism “Let it work, let it pass” by Adam Smith, representing the European bourgeois mentality that reshaped the colonized and colonizer nations. Colonial histories and experiences were varied. Accordingly, postcolonialism carries different meanings across the world and between postcolonial theorists.

II. Postcolonialism

Since Colonialism and Imperialism have different understandings, postcolonialism is carrying an ongoing debate, and there is no unified definition for the term. The Postcolonial Studies Dictionary defines **postcolonialism** as an “academic-cultural component of the condition of postcoloniality that embodies a theoretical approach for the previously colonized. The colonized represent the subaltern and the historically oppressed. The Postcolonial studies their situation in literary-cultural texts as it is informed by a certain political position, using the prism of race and the historical context of colonialism, to analyze texts, even as it seeks to produce a critical commentary that serves an act of cultural resistance to the domination of west epistemic and interpretive schemes”.¹¹

Helen Gilbert and Joanne Tompkins defined postcolonial as an engagement with and contestation of colonialism’s discourses, power structures, and social hierarchies, and all the effects that shaped religion, language, education, and artistic sensibilities, more and more the popular culture. Postcolonialism addresses the reactions to colonialism in a context that is not necessarily determined by temporal constraints. Like postcolonial

¹¹-Nayar, Pramod K, The Postcolonial Studies Dictionary, Wiley Blackwell, West Sussex, UK,2015, P 3

plays, novels, verses, and films. All the creative works become the textual/cultural expressions of resistance to colonization as a critical discourse that needs a reading strategy that inheres to particular texts and exposes and deconstructs any continuing colonialist power structures and institutions.¹²

In Alan Lawson's view, **postcolonialism** is a "politically motivated historical-analytical movement which involves with, resists, and besides seeks to bare the effects of colonialism in the material, historical, cultural-political, pedagogical, discursive, and textual fields."¹³ Postcolonialism is useful as a generalization to the extent that it refers to disengagement from the whole colonial syndrome. Postcolonial takes many forms and is probably inescapable for all those whose world controlling by that set of phenomena. Postcolonial should be descriptive, not evaluative.¹⁴

Therefore, postcolonial theory has arisen over the last fifty years in response to the emerging relations of power among the nations and peoples of the world; contradictory to postmodern theory, postcolonial theory often associates individual emotional commitment and outrage with defiant optimism. It is much more strident than acquiescent postmodernism.¹⁵ Stephen Slemon explains the postcolonial theory as "a form of cultural criticism. It is a mode of disidentifying societies from the sovereign

¹²-Gilbert, Helen, et al, Post-colonial Drama theory, op.cit., P 2:3

¹³-Lawson, A. and Tiffin, C. De-Scribing Empire: Post-Colonialism and Textuality, Routledge, London, UK, 1992, P 156

¹⁴-F. Barker, P. Hulme, M. Iversen Literature and Power in the Seventeenth Century, Colchester: University of Essex Press, UK, 2000, P 55-83.

¹⁵-McLeod, John ,beginning postcolonialism, Op.cit., P 193

codes of cultural organization and an inherently dialectical intervention in the hegemonic production of cultural meaning”.¹⁶

Daniel Carey and Lynn Festa define Postcolonial as “projecting the historical and philosophical trajectory of the west onto other nations, cultures, peoples. It is crucial to acknowledge”.¹⁷ **Postcolonial** is resounding with all the uncertainty and complexity of the many different cultural experiences it involves as well as, addresses all features of the colonial process, from colonial contact to the postcolonial crisis.¹⁸ It is a way of simultaneously reading and interpreting a theory and methodology. It examines the nature of the western nation’s conquest domination and the manipulation of other countries and cultures.

Imperialism, colonialism, and postcolonialism are invariant but broadly overlapping ways, things done to, said of, opposed, or embraced by nations. Concerning imperialism, colonialism, and postcolonialism, the nation becomes an object or a projected space of emancipation. ¹⁹ Postcolonialism existed for a long time before that specific name described it. Postcolonial theory appeared when colonized societies/notions reflected on and express the tension resulting from the colonial situation. Subsequently, this tension

¹⁶-Slemon, S., et al, Review of The Black Jacobins by C.L.R. James, Trinidad and Tobago Review, June 1987, P14

¹⁷-Carey Daniel, Festa. Lynn, The Postcolonial Enlightenment, oxford University press, New York, USA, 2009, P 33

¹⁸-Ashcroft, Bill, et al., the post-colonial studies reader, Routledge, New York, USA, Indian edition , 2008, P 1

¹⁹-Schwarz , Henry , Ray , Sangeeta , A Companion to Postcolonial Studies , Blackwell publishing , London , UK , 2005 , P 50

formed a potent mixture of imperial language and local experience, which needed critical reading to analyze the colonial discourse and the postcolonial deconstruction.

III. Discourse

Postcolonial theory concentrated on the concepts of discourse and discourse analysis.

Discourse is a set of meaningful statements, oral or written, on any given topic.

Discourse is associated with language, traditionally understood as a hierarchical system of systems and an integrated communicative phenomenon.

The O.E.D. defines discourse as originating from the Latin word “cursus or running to.”

It carries several meanings: onward course, the process of time, events, actions, the ability of reasoning or sagacity, communication of thought by speech or conversation, a narrative, tale or account, knowledge, and a spoken or written subject in which it is treated or handled.²⁰ Foucault gave a new explanation to the term discourse. In his view, it refers to a well-bounded area of social knowledge. Discourse is not just a form of representation. It is a material condition / or set of conditions that enables and compels the socially productive imagination. Therefore, these conditions can refer to as discourses or discursive conditions of possibility.²¹

In discourse, specific deep-seated regulations structure and limit the creation and movement of discourse. These Regulations and limits of discourse are taboo, madness, and authority approval or institutional restriction. These regulations and limits exist in any society and in different periods of history/time. These restrictions are made by the

²⁰-OED, op.cit.

²¹-Foucault, Michel, *The Order of Things: An Archaeology of the Human Sciences*, trans. A. Sheridan-Smith, Pantheon Books, New York, 1970, P 35

power dominating any group of people. This understanding of the mechanism of discourse shaped Foucault's view of the history of ideas, /or the history of systems of thought and ideas, as he preferred to call it. The two central concepts for Foucault were discourse and knowledge.

Foucault claims that the ideas of human beings were determined by the conditions of their existence. He found that human knowledge had never been autonomous, which led him to reject the distinction between ideas and material existence. He claims, "All human ideas and fields of knowledge are structured also controlled by laws and knowledge." ²²

In other words, Foucault thought of the human subject itself as an effect of subjection. He defines subjection as it refers to particular historically located disciplinary processes. It is a concept that enables us to consider ourselves as individual subjects and obliges us from thinking otherwise. These processes, concepts, and techniques allow the subject to tell the truth about itself. ²³

Foucault's use of the concept of discourse is beyond language. It is not only a linguistic system or grammar. It is closer to what he thinks the bodies of knowledge. Foucault's idea of discourse shows the historically specific relations between the bodies of knowledge and practices forms of social control and social possibility.

²²-Ibid, P 166

²³-Mchoul, Alec, Grace, Wendy, A Foucault Primer Discourse, Power and the Subject, Routledge, New York, USA,1993, P3

The colonial discourse, as Foucault explained is the discursive constraint. The rules govern what can and cannot be said within a particular discourse's boundaries. Moreover, discourse should be considered productive and limiting if we see Orientalism as setting out various discursive boundaries for analyzing colonial discourse. Then, judging from the work which has followed. They appear to have functioned much more as an incitement than as an impediment.²⁴ According to Foucault, discourses do not merely represent the real. It represents the power system, which forces social codes of acceptance.

The importance of Foucault's concept is that he found out that knowledge is not innocent but profoundly connected with power operations. It had a significant role to play in postcolonial theory. Foucault had influenced Edward Said, Gayatri Spivak, and Homi Bhabha. They depend on his concepts of discourse to read through and examine the colonial texts and then to reshape their theories and concepts of postcolonial.

IV. Postcolonial literature and Theatre

Postcolonial theory cooperates and examines various humanities branches like literature, drama, history, geography, philosophy, psychology, and comparative studies. The scope of this research is drama and theatre, which reflects and echoes all the systems of knowledge in different societies.

Postcolonial literature and theatre scripts result from this interaction between imperial cultural knowledge and the complexity of native cultural practices. Consequently, the different genres of literature and the plays in the form of performance's text have been

²⁴-Williams.p. postcolonial theory, Routledge, New York, USA, 2013, P 18

formed in the awareness of the re-examination of the colonial discourse. It is a representation to unravel the racial-racist sub-texts, to dig the forgotten native histories. In addition, to map the resistance offered to colonialism. Further, it should be aware of colonial rule's psychological and cultural impact on non-Europeans nations.

The postcolonial creative work attempts to shift the dominant ways in which the relations between western and non-western people and their world's view offer a way of seeing things differently. Especially in postcolonial theatre with the ability to use the language and the politics, in which the colonized interests come first, not last, as it asserts the right of people on this earth to the same cultural material.²⁵ The importance of performances comes from the immediate effects and response from the spectators. The postcolonial theatre has more capacity to interact publicly in social organizations and to critique political structures. Theatre is more extensive than the other individual forms of art.

The postcolonial performances have certain features that represent imperialism's experience, whether directly or indirectly. The acts performed for the continuation and/or regeneration of the colonized and sometimes pre-contact communities. It interrogates the hegemony that underlies imperial representation.

Postcolonial creative works have created a postcolonial criticism with reading strategies for interpreting a range of postcolonial play's texts, and performance deconstructing imperialist. That is why Laura Chrisman adds that "dramatic criticism of a nation's

²⁵-J, Robert, Postcolonialism a very short introduction, Oxford University press, New York, USA, 2003, P 16

contemporary theatre cannot isolate the imperial history which produced the contemporary version of the nation.”²⁶

2-Pioneers Of Postcolonial Theory

Even though Postcolonial theory is not a theory in the scientific sense, which is a consistently explained set of principles for the phenomena, it comprises a related set of perspectives instead against one another. It is not a single set of ideas or a single practice. Even though there are common concepts, it is not a unified theory. It reflects the vision of the present scene.

Many theorists were the pioneers of postcolonialism critics. Edward said, Homi. K. Bhabha, Gayatri Chakravarty Spivak, Leopold Seder Senghor, Frantz Fanon, Amilcar Cabral, Helen Gilbert, Dennis Porter, Aime Cesaire, Anthony Giddens, Vijay Mishr, Bob Hodge, Aijaz Ahmad, etc., and most of them were influenced by Michael Foucault and his writing in the analyzing of discourse as we have mentioned previously. Also, Derrida`s Deconstruction

All the mentioned postcolonial theorists shaped essential concepts for postcolonial criticism. The most important theorists for this research have been selected based on the non-European origin of the theorists are:- Fanon Frantz, Edward Said, Gayatri Chakravorty Spivak, and Homi. K. Bhabha, we will mention briefly one by one, and then further, we will discuss their significant concepts of postcolonial theory.

²⁶-Chrisman, Laura, The imperial unconscious, representations of imperial discourse, Critical Quarterly , issue 32, 1990, P 3 : 38

I. Frantz Fanon

Postcolonial theorist Fanon was a psychiatrist and activist for the Algerian National Liberation. Fanon composed his influential essay (On national culture) in 1959. It was initially delivered to an audience of the Second Congress of Black Artists and Writers in Rome. He attacked negritude as a concept that mirrors colonialism's racialization and continental dynamics and constitutes a metaphysical rather than a materialist politics.²⁷

He concentrated on explaining the importance of the **native's culture** as in the first place comes the concept of the **nation**. Fanon explained the conscious and unconscious planes of the colonizer in ruling the colonized. He explains the situation of the native intellectual who usually follows the authorities or the value of their class. The majority of them lose themselves without a clear identity.²⁸ Fanon explains that at the heart of the oppositional postcolonial are three fundamental principles based on the difference between the white settler colonies and the rest/ the other, which may be summarized as racism, a second language, and political struggle.²⁹

It is an uneasy manner in which these three principles may be discussed regarding the settler colonies. It explains the pan-textualist bias within an otherwise mutually exclusive pluralist enterprise. Therefore, where subversion, for instance, is emphasized, this is done in largely non-political and non-racial terms. In short, subversion becomes a kind of an anti-language (Fanon termed it an inter-language) that essentially defines the postcolonial

²⁷-Ashcroft, Bill, et al., the postcolonial study reader, op.cit., P 38

²⁸-Fanon, Frantz, The wretched of the earth, Trans : Constance Farrington, Grove press, New York, 1963, P 206: 249

²⁹-Nayar, Pramod K, The Postcolonial Studies Dictionary, op. cit. , P 50

experience. What is worrying is that the category of subversion applies without change to literary tendencies within the canon itself rather than specifying those material conditions which give rise to post-colonial differences.³⁰

II. Edward Said

Fanon and Foucault influenced the founding figure of the postcolonial theory; Edward Said. He explained in his book *Orientalism* that cultures and history cannot seriously be understood or studied without their force, or more precisely, their configurations of power.³¹ He explains that “the authority of academics, institutions, and governments most importantly, such authority can create knowledge and every reality that may appear with its description. He explains that over time such knowledge and reality produce a tradition, or what Michel Foucault calls a discourse. This discourse material presence or weight on literary texts and not the originality of an author is responsible for the texts formed out of it”.³² However, the authority is responsible for it.

Edward Said found it useful to employ Michel Foucault’s concept of discourse analysis to identify Orientalism. He contends that without examining Orientalism as a discourse, one cannot possibly understand the enormously systematic discipline by which European culture managed and even produced the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-enlightenment period.³³

³⁰-Williams , p. , *Postcolonial theory*, op.cit., P 301

³¹- Said, Edward, *Orientalism*, Routledge, New York, USA, 1978, P 94

³²- Ibid, P 67

³³-Goulimari, *Literary Criticism and Theory*, Routledge, New York, USA, 2015, P 323

Edward Said claims that the Orient was Orientalized because it was discovered to be Oriental in all those ways considered by an average nineteenth-century European and because it could be submitted to (being made Oriental).³⁴ Accordingly, Edward Said claims that Orientalism is a cultural and political fact that the colonial power created with a dogmatic view of (the Oriental), too dogmatic overview. He realized that any true knowledge has to be non-political.

The concept of Orientalism formed many unanswered questions for postcolonial theorists. According to Edward Said's understanding of the concept of Foucault's discourse, these questions are: "what other kinds of intellectual, aesthetic, scholarly, and cultural energies went into the making of an imperialist tradition like the Orientalist one? How did philosophy, history, biology, political and economic theories, plays, poetry, and novel-writing come to the service of Orientalism's sketchily imperialist view of the world?." ³⁵ These questions can be applied to the dramatic text and performance seeking, which ideologies have been adopted. Moreover, when it is related to what the creators did, they were aware of their identity as the colonized people, or they just saw the face of the world through the foreigner mirror.

Edward Said questioned the Orient; what changes, modulations, refinements, and even revolutions within Orientalism? What is the meaning of originality, continuity, and originality in this context? How does Orientalism convey or reproduce itself from one era to another? How can we identify the cultural, historical phenomenon of Orientalism as a

³⁴- Said, Edward, Culture and Imperialism, Vintage publisher , New York, USA, 1994, P 146

³⁵-Prakash, G ,After Colonialism, Princeton University Press, New York, USA, 1995 , P 23:30

kind of willed human work?³⁶ Edward Said observed that the Orient just existed for the west and explained that the image of Oriental backwardness, degeneracy, and inequality with the west only related to the western discourse of racial division.

This racial division appeared early in the nineteenth century with ideas about the biological basis of racial inequality. Therefore, racial classifications can be found in Cuvier's *Le Regne animal*, Gobineau's *Essai sur l'inegalite des races humaines*, and Robert Knox's *the Races of Man* found a willing partner in buried Orientalism. To these ideas was added a second-order Darwinism, which seemed to emphasize the (scientific) validity of the division of races into advanced and backward, or European-Aryan and Oriental.³⁷

Another observation can be added that this racial division and European superiority started in the 18th century as Diderot and Russo claimed that some cultures have to die and disappear due to the barbarian values of these cultures. These barbarian values will make them unable to survive as well as the people of that particular culture will disappear as a race. Diderot predicts that "the Indians will have disappeared from the earth" in three centuries. The contradiction between this colonial discourse and reality can be observed from this statement. After four centuries, Indians still exist as a race. This division of races that still has some echoes. It is an ideology, culture, and not science. This discourse is asserting European superiority as a part of the dominant discourse.

³⁶-Ibid, P 153

³⁷- Williams , p , postcolonial theory, op. cit. P 158

Edward Said as a literary critic by training, who is primarily focused on literature analysis, had found how the literary works construct the East as the binary opposite of the west and as an eternal and immutable essence without history. While showing the participation of European literature in the project of colonialism and the discourse of Orientalism, Edward claims a degree of freedom and originality for the writer and scholar.³⁸ still, like Foucault and as we have mentioned previously, he categorized a range of creative writers, philosophers, and intellectuals as the creators of institutional knowledge connected with dominated power.

III. Gayatri Spivak

Another theorist who discussed a vital concept in Postcolonial criticism is the Indian-born, United States-based Gayatri Chakravorty Spivak. She is one of the most influential critics in Postcolonial studies. She was born in Calcutta and witnessed colonial violence during 1940 and the Indian partition. She saw in her childhood blood on the streets coming from the killing of colonized subjects.³⁹ Spivak provides an anti-foundational criticism of the concept of a colonial subaltern subject. In her essay, can the subaltern speak? It is accessible to and representable by disinterested intellectuals and the ruling class.

³⁸-Williams, p., postcolonial theory, op. cit, P 324

³⁹-Chattopadhyay, Sayan , Gayatri Spivak answering the question “Can the subaltern speak” lecture 17, Indian institute of Technology Kanpur , Postcolonial literature, YouTube , 13-2-2017, 29 : 52

Spivak's project combines the theoretical and political insights of Marxism, feminism, and Deconstruction, placing them in a non-dialectical dialogue theorizing the production of blind spots as an inevitable but contestable consequence of knowledge/power.⁴⁰

From the previous three Postcolonial theorists, the common point is how they focused on the relationship between power and all branches of knowledge during the colonial and postcolonial discourse.

IV. Homi. K. Bhabha

The fourth theorist is the British Indian professor Homi. K. Bhabha born in 1949 in Mumbai, India.⁴¹ Homi Bhabha is one of the most important thinkers in the influential movement in the cultural theory called postcolonial criticism. Like Edward Said and the other theorists, Bhabha's theory about postcolonialism concentrated on culture production, especially on the location of culture, which discussed the nation's rule and the dynamic between nation and culture, whether it is the native or the dominated culture.

Bhabha describes the behaviors and methods through which the colonized peoples have resisted the colonizer's power. A power that is under no circumstances as not secure as it appears to be, in a world marked by a paradoxical combination of brutally decreed cultural differences and the complexly unified networks of globalization. Instead of seeing colonialism as something tamper-proof in the past, Bhabha shows how history and cultures constantly interfere with the present, demanding the transformation of our understanding to cross-cultural relations. Bhabha adds that "dominant nations' authority

⁴⁰-Ibid , P 38

⁴¹-Wikipedia.

is never as complete as it seems since anxiety is always noticeable, enabling the dominated to fight back.”⁴²

There is no unified postcolonial theory. However, still, there are general concepts that are very central to postcolonial theory. Through Bhabha’s works, there are concepts like **hybridity, mimicry, ambivalence, difference, stereotype, uncanny, liminal, space, and time**; other terms like **subaltern. Moreover, other terms like self and other, self othering marginalized, and (linguistic difference).**

3-The Basic Concepts Of Postcolonial

I. Hybridity Of Cultures

Bhabha’s hybridity of cultures refers to the impurity of cultures so as long as we do not imagine that any culture is pure. This term refers to that every identity is mixed. According to Bhabha, the impurity of cultures includes the impurity of any performance or theatrical text. Instead, all the modern theatrical texts are intertextualities with each and other. In other words, all modern texts are a reproduction of old texts.

In cultural identities, hybridity refers to the fact that cultures are not distinct phenomena; instead, they are always in contact with each other. This contact leads to what is called intercultural identity. Many literary writers have taken an interest in expressing hybrid cultural identities and using hybrid cultural forms.⁴³ Bhabha separates hybridity from hybridization. He claims that hybridity is an ongoing process, and no two cultures come

⁴²-David, Huddart, Bhabha, Homi , Routledge , New York , USA, 2006, P 16

⁴³-Ibid, P 20

together, leading to hybrid forms. However, cultures are the consequence of attempts to still the fluidity of cultural hybridities.

Bhabha explains that hybridity finds a counterpart in the cultural hybridity of the colonized. Also, cultural transitioning in-between natives and white-colonial cultures did not involve physical displacement. Accordingly, hybridity involves a powerful and a powerless term. Bhabha locates resistance to the dominant culture in empowering condition of hybridity leads to an interaction that is ironic and insurgent".⁴⁴

Bhabha adds that the concept of the liminal is connected to hybridity. Liminal means on the border or the edge. Border means not necessarily the physical border. However, the term stresses that in-between settled, cultural forms or identities like self and others are central to creating new cultural meaning. It is giving a privilege to liminality suggests that the proper location of culture is between the overly familiar forms of official culture.

⁴⁵ The liminal is often found in particular postcolonial social spaces. The liminal also marks the constant process of creating new identities.

Bhabha explains that the liminal open-endedness or becoming. It is not only space but time as well. The hybridity and liminal created a (third space), a space of relations between colonizer and colonized. It is a site where the third space exists. This third space is where the subject begins to articulate resistance. The subject for Bhabha is thus the split, decentered, unstable, and resistant one. The concept of the ethnic mosaic and the

⁴⁴-Goulimari, Pelagia, *Literary criticism and Theory* , op.cit., P 342

⁴⁵-Bhabha. Homi. K, *The location of culture*, Routledge, New York, USA,1994 , P 45

liminal within the multicultural paradigm in India has resulted in artists of different backgrounds promoting their own culture and among those the Transnational/Borderland.⁴⁶

II. Binary, Stereotypes, And Identity

The construction of massive numbers of people as lower, or as the other, was crucial for constructing a European (self) and modifying the colonizer practices. The colonial discourse has these distinctive binaries such as (self and other), (first world and third world), (colonizer and colonized) (West and East), (subaltern and elites) (privilege and backward) (black and white) (women and men),(Europeans as against all ‘those’ non-Europeans), (European superiority and civilized European man / barbarian non-Europeans (nation, race, and gender / its binaries), etc.

These differences have resulted from the binaries feeding into colonial stereotyping. It has created Ideologies of race/gender, etc., and shaped colonial social structures maintaining certain hierarchies. Accordingly, postcolonialism’s agenda is more specifically political to demolish the hegemonic boundaries and the elements that create incapable relations of power based on binary oppositions.

Edward Said shows that this opposition and binaries are crucial to European self-conception/Identity. As if colonized people are irrational, Europeans are rational. If the former is barbaric, sensual, and lazy, Europe is civilized with its sexual appetites under control and its dominant ethic of hard work. If the Orient is standing, Europe can be seen

⁴⁶-Maver, Igor, *Diasporic Subjectivity and Cultural Brokering in Contemporary Post-Colonial Literatures*, Lexington books, London, Uk ,2009 ,P 72

as marching ahead. In addition to, the Orient has to be feminine so that Europe can be masculine. It is a dialectic relation between self and others.⁴⁷

Bhabha was influenced by Frantz, especially his concentration on the nature of the native, and for explaining self/and othering, and how the colonial (They) is always an evacuation and emptying of the (I). In Bhabha's work, he analyzes how the colonizer self othering the colonized. The colonizer built his identity by appropriating elements of another's identity. This means that the relation between both is dialectic. It is at the same time, the weak one in this relation unconsciously imitates the image of the colonizer without knowing that the colonizer is just taking power from the colonized.

The European knowledge of the (other) or the non-European and their identity is not the reality of this (other) as Bipin Chandra mentions that "the knowledge as the European scientist studies the physical features of India. They examine the Indian altitudes and undulations and investigate the animals, vegetables, and mineral kingdoms. The records of this study of the Europeans are accepted as trustworthy and authoritative. It is a study of a man who belongs to a different place. The European man describes what the eyes see and the ear hears. However, the real significance of what is seen or heard is supplied not by the senses but by the thought, which interprets what is heard in the light of its peculiar experiences and associations."⁴⁸ Colonial discourse formed part of these thoughts.

⁴⁷-Loomba, Ania, colonialism /Postcolonialism , Routledge, New York, USA , 2015, Third Edition, P 73

⁴⁸-Pal, Bipin The Soul of India: A Constructive Study of Indian Thoughts and Ideals, Yugayatri Prakashak, Calcutta, India ,1958, P 9

Bhabha claims that the identities in the colonial encounter are never stable or fixed. Colonial encounters are transactions: between the colonizer and the colonized. The European in the colony constructs his identity only through a relationality based on difference. Building on Lacanian psychoanalysis and post-structuralism, Bhabha proposes that identities, even in the colonial context, are based on differential relations. The colonizer establishes his identity by positioning himself against and in opposition to the native. It means, effectively, the colonizer can never possess a self-identical identity because it requires the colonized to validate it.⁴⁹

The postcolonial analysis is the correspondent marker of identity, voice, and, therefore, empowerment. The difference is how the Europeans put themselves in the center by othering the others. Europe self-naming and self-location by deference itself from the East. Both West and East play an equal role when it is related to defining self and identity. Destruction of a binary system of logic in which black is defined by white, chaos by order, and savagery by civility. This concept of self-othering was discussed in Edward Said's *Orientalism* and the construction of the Oriental (other) as the core text/concept of the field of postcolonialism.

In his essay *The Other Question*, Bhabha adds that he analyzes the patterns of colonial discourse that they use by creating space through the production of knowledge, a continuous mechanism of surveillance, and stereotypes. Such a strategy of surveillance and typification helped the colonizer to categorize and hence establish a system of

⁴⁹-Nayar, Pramod, *Contemporary Literary and culture theory*, Longman, Delhi, 2000 , P 212

administration on the one hand. To locate the colonized as the 'other' to ratify cultural authority/civilization superiority. It is how the inherent politics of binarism work. Bhabha claims that Many Third-World intellectuals dealing with the politics of colonization failed to notice the implicit paradox within this system of operation. At the same time, the consistent 'othering of the colonized situated the west in a position of binary superiority.⁵⁰

III. Mimicry, Ambivalence, And Self-Awareness

The concept of mimicry, colonial mimicry, is the desire for a reformed other and familiar a subject of a difference that is almost similar. Mimicry discourse is approximately ambivalence; mimicry must continually produce slippage, excess, and difference to be effective.⁵¹

Bhabha explains mimicry and ambivalence through an example of Macaulay's Indian interpreters and Naipaul's. Bhabha said that the absurd extravagance of Macaulay's Infamous Minute (1835) deeply influenced by Charles Grant's Observations- makes a mockery of Oriental learning. So, they can reform a new Orient by producing a mimic, men who are authorized versions of otherness part-objects of a metonymy of colonial desire end up emerging as inappropriate colonial subjects by producing a partial vision of the colonizer's presence.⁵²

⁵⁰-Chakrabarti, Sumit , The problem of postcolonial representation, political and culture journal, Vol. 14, No. 1/2012

⁵¹-Huddart, D, Homi , Bhabha op.cit, P 55

⁵²-Devadas, Vijay, et.al, Cultural Transformations Perspectives on Translocation in a Global Age, Rodopi, New York, USA, 2010, P 54

Bhabha adds that the original policy of conferring on every colony of the British Empire is a mimic representation of the British Constitution. Mimicry emerges as one of the most indescribable and effective strategies of colonial power and knowledge. The tension between the synchronic panoptical vision of domination. The demand for identity, stability, and the counter-pressure of the diachrony of history produce differences and mimics. The strategy for this process was to grant produces of knowledge creates a form of social control, which conflicts with the enunciatory assumptions which authorize his discourse.⁵³

According to Bhabha, there are repeating actions of mimicry: the trace, the impure, the artificial, and, the second-hand. Bhabha examines the slippages in colonial political discourse and reveals that the Janus-faced attitudes towards the colonized lead to the production of mimicry that presents itself more in the form of a threat and rupture rather than similarity and union.⁵⁴ This mimicry also fails because the colonizer wants the native as similar to himself as possible and at the same time wishes to keep the difference between himself and the native. The colonial wishes to both erase and reinforce differences.

Bhabha explains the mechanism of mimicry, asserting that the native begins to repeat/mime the master, but with indirect variations and shades; the mimicry of the native often encodes (I) superficial obedience and obsequiousness (ii) deeper disobedience and

⁵³-Bhabha , Homi , Of Mimicry and Man: The Ambivalence of Colonial Discourse , A Special Issue on Psychoanalysis , Vol. 28 , : The MIT Press , Spring, 1984, P 125-133

⁵⁴- Bhabha, Homi, the location of the culture, op.cit. , P 50

mockery what Bhabha calls (sly civility). This dual state of mimicry by the native is the direct result of the fractured nature of colonial discourse. Also, the hybridized native who refuses to return to the colonial gaze and refuses to acknowledge the colonizer's position and authority is placed in a position of in-betweenness: between adopted Englishness and original Indianness.⁵⁵

This ambivalent relation between the colonizer and the colonized made the culture a consisting of opposing perceptions and dimensions. Bhabha claims that this ambivalence presents a splitting in the identity and allows hybridization of their cultural identity and the colonizer's cultural identity.⁵⁶ The ambivalence is a product of imperial duplicity in which a binary and implacable discursive opposition between races is produced. Moreover, it is what structures colonial relations.

The ambivalence is inherent in the binaries created by the colonizer and assists in breaking down the constructed limitations of all binary oppositions. For instance, the binary of (white) and (black), (white) is not only defined in terms of (blackness), but its reliance upon a conceptual knowledge of blackness also perpetually destabilizes the power invested in (white) and not in (black). Bhabha's work offers valuable assistance in dismantling binaries (and their correlative power structures) by recognizing their inevitable ambivalences.⁵⁷ It is a binary system of logic in which black is defined by white, chaos by order, and savagery by civility.

⁵⁵-Nayar, Pramod, Contemporary Literary and culture theory, op.cit., P214

⁵⁶-Bhabha, Homi, Nation and Narration, Routledge, New York, USA,1999, P 1:8

⁵⁷-Gilbert, Helen, et al, Post-colonial Drama theory, op.cit., P6

Bhabha defines ambivalence as a mimicry that is never entirely accurate. It undermines colonialism's grand discourses of humanism Enlightenment, and so on. There is an apparent disjunction between the material effects of colonialism and its discourses of moral and intellectual superiority.⁵⁸

Ambivalence explains why colonial power is characterized by its reliability. Colonial signifiers of authority acquire their meanings after the traumatic colonial difference, cultural or racial, returns the eye of power to some previous archaic image or identity.⁵⁹ observing this ambivalence, for instance, in the theory of (acclimatization). According to this theory, the Western could adjust to their imperial colonies' tropical climates. This theory would have been incompatible with the ideal mentioned above of colonial whiteness. The notion of natural adaptation implied in this theory should have logically contradicted the idea of the white subject as (extra-environmental). By definition, India never transformed this subject, let alone (acclimatized) it.

Fanon earlier explained mimicry and ambivalence. It is before Bhabha's concepts. Mimicry is the realm of subjectivity of colonized people concerning their masters. In his book *Black Skin, White Masks*, he debates that colonized people must wage war on both

⁵⁸-Childs, Peter, *Modernism and the Post-Colonial Literature and Empire 1885-1930*, Continuum books, New York, USA, 2007, P 55

⁵⁹-Wikipedia

economic and psychological levels since historically they influence each other and any autonomous liberation is incomplete”.⁶⁰

Bhabha observes that Fanon’s socio-diagnostic psychiatry tends to explain the ambivalent turns and returns of the subject of colonial desire. It’s a masquerade of Western man and the long historical perspective. It is as if Fanon is fearful of his most radical insights: that the space of the body and its identification is a representational reality. The politics of race will not contain within the humanist myth of man or economic necessity or historical progress, for its psychic effects question such forms of determinism; social sovereignty and human subjectivity are only realizable in the order of Otherness.⁶¹ It is as if the question of desire to make way for existentialist humanism is as banal as it is beatific.

Before Fanon and Bhabha, *Hegel* had explained the complicated relationship between master/slave and Self/other. Mimicry and ambivalence are not new to philosophy and human thoughts. In Hegel’s philosophical system, there is a dialectic relation between the masters and their slaves, or those in power and negative positions. History is the product of this dialectic relation. Self-consciousness is related to the recognition of another self. The master is a recognized entity, while the slave is in charge of recognizing. The master shapes the identity of the slave. *Even before Hegel, the Eastern philosopher Ibn Khaldun mentioned the same.* In the postcolonial approach, this relation between power and negative positions can be called the relation between subaltern and elite.

⁶⁰-Fanon, Frantz, *The Wretched of the Earth*, trans. C. Farrington, Grove Press, New York, USA, 1963, P 119

⁶¹-Williams, p, *postcolonial theory*, op.cit. , P 133

IV. The Subaltern

Postcolonialism tries to give voice to an oppressed group by understanding and critiquing the structures of oppression and encouraging liberation and revolution. In this case, the subalterns have lived under the imperialist domination of western colonial powers imperialist domination in very different ways.⁶²

The main focus of Postcolonialism has been the dismantling of the Eurocentric worldview. Furthermore, it creates conditions so the people subjugated by colonialism can speak and be heard. It is Ethical intervention usually appears in the work of postcolonial theorists, especially when related to the issue of the subaltern.

Subaltern in dictionary related to military rank.⁶³ In postcolonial terms, everything with limited or no access to this cultural imperialism is a subaltern and in a position of difference.⁶⁴ In criticism, the word can be traced back to the writings of the early 20th-century Italian intellectual Antonio Gramsci, who was a very prominent Marxist. He used the word subaltern to signify a section of people subordinate to the hegemonic groups or classes.

In Spivak's research, the subaltern cannot speak and be heard by society. Thus, they cannot generate a discourse from within the subaltern position. For Spivak, the characterizing feature of this subaltern position is that no speech is possible from them.

However, the physical act of speaking is possible from within the subaltern position.

⁶²-McLeod, John, beginning Postcolonialism, op.cit., P 193

⁶³- OED, op.cit.

⁶⁴ - Mostafae, Jalal , Investigating the Female Subaltern, Colonial Discourse and False Consciousness , Advances in Language and Literary Studies , Vol. 7 , No. 5, Australian International Academic Centre, Australia ,; October 2016 p: 115: 144

Nevertheless, it is to say that this speech never gets accepted as meaningful utterances that carry the weight of socio-political agency and articulate self-interest and self-identity.⁶⁵

Subaltern is an opposition related to the term elite. The elite is not only the European colonizers. The term elite at that time includes a dominant indigenous group who has access to hegemony, either through association with the colonial government, through their western-style education, or through big landowners as high class or bourgeoisie all through their wealth. The term elite represents all the sections of society with political and economic agency rights. They have the power to act out their self-interests and desires within the political and economic arenas. That is what an elite is.

Consequently, the elites are the people who can intervene and articulate their- interests within the field of politics and economics. However, in the current days, the observation is that the terms subaltern and elite have dynamic, changeable definitions in the current days. Both terms can be applied to specific people, category, or individuals, according to the position and the situation that forces them to be subaltern or pushes them to the circle of a negative position.

Guha defines subalterns as those people within a society who do not fall under the elite category. The subaltern is not a particular class, caste, or race but rather represents a

⁶⁵- Spivak, Gayatri, *A Critique of Postcolonial Reason*, Harvard University press, London, UK, 1999 , P 54

negative space or negative position. Their position is a position of disempowerment opposition without social or political agency, opposition without identity. ⁶⁶

V. The Subalterns women

Women are not the only ones to be called subalterns when it is related to postcolonial studies but, it is a double oppressed subaltern, especially to our scope of research as most modern dramatists have adopted the theme of women subaltern. Women belong to the negative position of a subaltern. According to gender studies claiming that the patriarchal discourse considers women are equivalent to blacks, the lower classes, castes, animals, and madness. Moreover, this equivalence was entrenched in the scientific discourse.

The negative position of the women was not formed by the colonizer only. All over the world, the patriarchal system is dominating. This patriarchal system is not led only by men. As well as some women, for example, Nancy Leys Stepan argues that in *the 19th-century* discourse,” women’s low brain weights and secondary brain structures were parallel to those of the lower races and, their substandard intellectuality clarified on this basis. Women shared with Negroes a narrow, childlike, and delicate skull. Women are different from the more robust and rounded heads characteristic of males of superior races. Lower races represent the female type of the human species, and females are the lower race of gender.⁶⁷

⁶⁶- Chattopadhyay Sayan, Gayatri Spivak answering the question “Can the subaltern speak” lectures 17, op.cit. 29:52.

⁶⁷-Stephane, Nancy , *The Idea of Race in Science, Great Britain 1800–1960*, Macmillan, London, UK, 1982, P 66

These ideas were based on a metaphorical system that structured the experience and understanding of difference and not based on science, the similarity between the subservience of women and colonial subjects. Women themselves promote this discourse. In favor, of the colonialist and, patriarchal ideologies, besides tending to homogeneous women and non-Europeans.

Spivak's concept of the subaltern notes the power of patriarchy and colonialism where the native woman, because of her location within these two structures, cannot enunciate and instead is always spoken for by intellectuals. Spivak argues it is better to let the woman remain on the margins of the discourse (thus disturbing it) rather than speaking on her behalf and thus consigning her deeper into the silence.⁶⁸

According to Spivak, in her analysis of the case of Sati, women practices under British colonial rule. Spivak argued that the Sati women representing a subaltern group are lost between two divisions: the British humanist discourse calling for the freedom of Sati women. On the other hand, the Hindu native policy calls for voluntary participation. The conflict between these positions produced two discourses.

Spivak argued that the woman loses her voice in a contradictory position between two antagonistic poles that constantly tease her to make a conscious decision. The woman's voice disappeared while these two discursive groups tried to give her a voice.⁶⁹

⁶⁸-Nayar, Pramod, Contemporary Literary and culture theory, op.cit., P 215

⁶⁹- Louai , El Habib , Retracing the concept of the subaltern from Gramsci to Spivak , African Journal of History and Culture (AJHC) Vol. 4, January 2012, P 4:8

Gayatri Spivak telescopes a dynamic always portrayed in drama, literature /and soci-political speeches by colonizers when he raised the flag of Indian women “White men are saving brown women from brown men. She suggests, is for her vital for an examination of colonial dynamics.⁷⁰

4-Criticism of the postcolonial theory

Through the previous discussion, the scholar observes the following.

A. First Comment :

When it is related to a concept like Bhabha’s Mimicry, the scholar observes that millions of Indians never saw a British person during the colonial period. Indeed, their lives had been affected politically, economically, and other cultural aspects to some extent. Nevertheless, mimicry might be an attitude of some middle-class and Indian elites who had the access to the British education system and cultural practices at that time. Mainly these Indian elites were the target of the British to facilitate their interest and rule in India. The colonizer had no interest in the subalterns and lower classes; also, the subalterns had no direct contact with the British colonizer.

Subsequently, those subalterns still have their traditional art forms and folk tales as a way of expression, resistance, entertainment, or beliefs. They represent, to some extent, a pure culture without mimicry of the colonizer and without the direct hybrid with the colonizer culture. However, their culture might have witnessed a hybridization to one degree or another during history. It cannot be measured as the

⁷⁰ C. Nelson and L. Grossberg (eds), *Marxism and the Interpretation of Culture*, Basingstoke: Macmillan Education, London, UK ,1988, P 296

hybridization might happen through the different dominated powers or throughout other methods of inter-culturalism.

B. Second Comment

The postcolonial approaches have neglected that colonialism is not the only history of the colonized societies. The historical experiences of the colonial people themselves have no independent existence outside of colonial and postcolonial books, at a documentary level. Moreover, history is always written by the dominating power. This fact is According to Foucault, Bhabha, Edward Said, And Spivak themselves

C. Third Comment

Examining drama through the postcolonial conceptual frameworks will involve more than a simple and unproblematic switch of reading strategies because the reading strategies of literature are different from a performance's text. Postcolonial criticism did not give the same importance to drama compared to the different literary genres, possibly because the play scripts are only a part of a theatrical experience. Accordingly, the postcolonial theoretical approach with the previous concepts alone is not enough to read through a performance. Nevertheless, drama and performance theories alone are not enough to examine the debates about how imperial power is expressed or questioned.

D. Fourth Comment

The postcolonial approach is associated with post-structuralism and deconstruction. It is formed in a different European environment and concentrated on Western, Latin philosophy starting from Plato. The postcolonial theory depends on Ferdinand de Saussure's structuralism and Derrida's deconstruction.

A short brief for these two is as follows:-

1- The linguist Ferdinand de Saussure as Sanskrit professor and Lévi-Strauss in their explanation of semiotics both argued that the relation between the signifier (as a sound image) and the signified (as what refers) is subjective. Words achieve their meaning from a mindful association., not from a necessary reference to entities in the real world. They also explain that signs or words need a community or a social group with shared assumptions to confer meaning. So, the language is ideological rather than objective.

2- Deconstruction is based on the criticizing of Saussure by Derrida, who claims that what is evident in every representation is the gap between the sign and signified, and all texts if analyzed closely enough, or deconstructed, reveal their instability and their contradictions.⁷¹ Derrida said that meaning is not internal to the sign. But it can be found in the unlimited in between what he called the difference.

3- both theories of structuralism and deconstruction have an ancient alternative in the Indian Aesthetics, linguistic, and philosophical systems. Moreover, both

⁷¹-Derrida, Jacques 'Structure, Sign and Play in the Discourse of the Human Sciences', in D. Keesey (ed.), Contexts for Criticism, Mountain View, Mayfield, CA, USA, 1993, P 347 : 581

structuralism and deconstruction are based on the ancient Indian knowledge system. It was the source of inspiration for Saussure and Derrida. Sanskrit and Dhvani theories inspired Saussure. Also Derrida was inspired by the Buddhist philosophical theory of APOHA. It was one of the ancient which claims that the negative meaning can only give the meaning of the word.

E. Fourth Comment:

Deconstruction is based on the gap in the communication process; based on that. The word is only defined through its negative meaning. Accordingly, deconstruction refused the absolute firm meaning of any text or any method of verbal communication. Derrida doubts the ability of language to communicate a particular meaning. There are infinite of meanings for a single text. However his doubts and approach might be applied in a single text that holds the basis of self-deconstruction within it. However, It cannot be a suitable approach when we are analyzing a discourse based on methods of communication aiming to convey a specific meaning to the communicated groups.

F. Fifth Comment

The postcolonialism theory depends only on Western theories of criticism, philosophy, and linguistics. Was recreating the false hierarchies, misreading, and silencing the other eastern theories and systems of knowledge. The postcolonial theory is Eurocentric knowledge as well. According to this observation, postcolonial theory is an attitude of the imperial discourse.

Conclusion:- Due to the previously mentioned five reasons, the scholar developed an approach based on Sanskrit Criticism and Drama theories with eastern elements **Besides formulating the tool based on the ancient Indian and eastern philosophical systems.**

This approach aims to1- Examining drama through a theatrical analytical tool which can overcome the shortcomings and limitations of the Postcolonial theory conceptual frameworks to give systematic reading strategies for performance and performance's text.

2- There are claims among scholars and critics that western civilization is the only civilization which is able to produce a critical theory. According to Professors of criticism, the criticism theories are western, and there is no alternative to it as the west has a long history of drama and criticism. However , the ancient basis of criticism is Plot and Aristotle's Poetics. Modern criticism theories depend on the old heritage and the long history of theatrical tradition starting from Greek. The observation that the colonial discourse still echoes such statements. In the same way, in his famous Minutes, Macaulay claims that one shelf in the western library is worth the whole science of the Orient put together.

3- Another claim is that Sanskrit and ancient traditions are unsuitable for this age. Indeed, to some degree, if it is related to natural science, even if it is not always the case with all the technology in modern times, no one knows how the ancient Egyptians had mummified their bodies for centuries. However, most theories were based on an ancient one related to the humanities.

4- Developing theatrical analytical tools based on Sanskrit theories can be more suitable for analyzing texts and performances on the stage which were/are produced in and through the Indian culture. In addition to and according to the postcolonial discourse/ theory, it will give a balance for equal position between the different sources of knowledge. In a way, postcolonial societies can integrate into criticism and literary science mechanism.

5-Theatrical Analytical tool based on Indian Aesthetics, Sanskrit Drama theories, and eastern elements.

The tradition of Indian aesthetics is the oldest and the hugest of any other civilization, as the origin of the Indian drama can be back to the Vedic period. Bharatamuni's Nāṭyaśāstra is one of the earliest drama theories in history. ⁷² Bharatamuni describes drama "as mimicry of the actions and conduct of the people that use the eight elementary emotions of love joy, anger, sadness, pride, fear, aversion, and wonder. These emotions can be communicated through Nāṭya and a mixture of Rasa, Bhavas, Abhinayas, Dharmic, vrittis, prarates, siddhis, avaras, instruments, song, and theatre house. ⁷³

Accordingly, Nāṭyaśāstra explains the different elements of drama and how the spectators can elaborate on the aesthetic pleasure. It gives importance to the nonverbal elements of a performance. It theorized the performative structure of drama, which contains dance, songs, and style of acting, including postures, gestures, movements, moods, emotions, tones of music, and songs, in addition to the other elements such as makeup costumes and

⁷²-Singh , Madhur , A study of Bharat`s Natyashastra , Sanjay publisher , Agra , India , 2007 , P 7

⁷³-Sarkar , Haydip, Contemporary Indian Drama In English, Delta book world ,New Delhi , India , 2013 , P 10:70

the topography of the stage. Moreover, it has explained the themes, plots, characters, types of plays, and dramatic text structure.

Aristotle's poetics created a commentary environment among western critics throughout history. Bharat's Nāṭyaśāstra had created the same environment till the 17th /18th century⁷⁴. After that date, the colonial power dominated India, neglected the Indian knowledge system, and westernized education. The commentary environment on Nāṭyaśāstra, in addition to the other theories related to criticism, language structure, and philosophy, had created central concepts to generate a complete dramatic analytical tool. These concepts are as follows: Dhvani and Sphoṭa theories: The term Dhvani is dated back to Atharva-Veda. It is derived from the root dhvan, which means to make a sound. In Sanskrit, it was used in the sense of sound, tune, noise,

Formulating the theory of Dhvani goes to Dhvanyāloka, Ānandavardhana. It refers to the suggestion.⁷⁵ Dhvani's theory is concerned with the problematic position of sound and meaning. The ancient Indian thinkers claim that the expression directly conveys the idea of a situation to the reader related to any text and literature. This problematic position came from the theory of sphoṭa. As sphoṭa is the mentally expressed image of the sound through which the meaning is conveyed to the listener. Thus, Dhvani is the physical of the word, while sphoṭa is the imaginary object of sound.

⁷⁴Dr.poornimaH, Ibid

⁷⁵-Sundareswaran,N.K, Reign of Rasa publication of Calicut university, 2012, Calicut ,India, p25 and Interview 27-2-2021

The language to later aestheticians can convey meaning by suggestion or indication. Poems or drama hint at the reader's mind and the presence of emotion. Thus, the power of suggestion which may be related to Sphoṭa belongs to a different order or dimension and goes beyond literal sense and intention, conscious or unconscious.⁷⁶ The aestheticians explain Dhvani theory with the aspects of the word (Śābda), its explicit meaning (Vācyārtha), and (Vyangyārtha) is the suggested meaning which is also called (Dhvani). Moreover, there are three types of meaning usually ascribed to language: the primary (Mukhya), the secondary (laksya), and the syntactical (tātpārya). The primary and the secondary meanings are endorsed to individual words.⁷⁷

For Abhinavagupta, the Śābda is not just a sound; it is a composite pattern of meaning that is essentially an organized or patterned linguistic sound symbol. Furthermore, after Śābda, according to Ānandavardhana, what comes is ārtha or the meaning. This meaning does not mean the dictionary meanings of any particular words or even the direct import of individual sentences, paragraphs, or whole works. Neither does it mean a sense of meaning. Instead, it means (aesthetic value).⁷⁸

The word ārtha is (sought after), and it is generated from the final meaning of the set of Śābda. According to the Indian aesthetician, creative work is just one sentence. With more than one hundred thousand verses, even the *Mahābhārata* is just a one-sentence piece or (ekavakyata). Consistently, there are three fundamental concepts with references

⁷⁶ - Seturaman, V.S, Indian Aesthetics, Trinity press, Delhi, India, 2017 , 5th Edition, P 4

⁷⁷-A. Gupta, Neerja,A Student's Handbook of Indian Aesthetics, Cambridge Scholars Publishing, UK,2017, P 54 :105

⁷⁸ - Chari ,V , The Indian Theory of Suggestion (Dhvani), philosophy East and West, Vol. 27, No. 4 , Oct. 1977, P 391 : 399

to the word and its explicit meaning, 1-gunā (excellence), 2-dosā (defect), and alaṅkāra (embellishment). The explanation of the mechanism of language, the definition of meaning, and the relation between word / and meaning. It had been discussed throughout history by western and eastern aestheticians and the different philosophical ancient Indian schools.

For example, the commentators on Apoha's theory of meaning view it as an indirect link between language and reality as a word expresses a mentally constructed concept.⁷⁹ Moreover, The Dhvani theorist concentrates on the psychological reflection of language. This is similar to Lacanian psychoanalysis claims the connection between language and unconscious desire. The subject is the subject of the unconscious.⁸⁰

Another essential concept in Indian aesthetics is the Alankāra/ alaṅkāra⁸¹. The Alankārikās adopted the term Dhvani from grammar and applied it in the same three senses in poetry: (1) that which suggests (vyanjaka), (2) that which is suggested (vyangya), and (3) the process of suggestion (vyanjanā). The comment that the analysis of any poem has emotion should contain the poet's description (vacanā) of a situation. The description consists of words (Śābda) and their primary meaning (vyancyārtha). (2) That which is suggested (vyanjanā) is an emotion (bhāva) either permanent

⁷⁹- Matilal , Bimal , The Differentiation Theory of Meaning in Indian Logic by Dharendra Sharma , Vol. 8, No. 4 (Jul. , Springer , 1972 , P 578 : 583

⁸⁰- Lalita, Pandit, Dhvani and the "Full Word": Suggestion and Signification from Abhinavagupta to Jacques Lacan , College Literature, Vol. 23, No. 1, Feb Comparative Poetics: Non-Western Traditions of Literary Theory , Johns Hopkins University Press , 1996 , P 142 : 163 .

⁸¹- Alaṅkāra, Alaṅkāra ,or Alaṅkāra the correct word. Interview with Dr.Poornima H , Professor of Sanskrit, Sree Sankaracharya University of Sanskrit

(sthāyurbhāva) or transitory (vyabhicāribhāva). (3) The suggestion process (vyanjanā) consists of how the words and their primary meanings suggest the emotion.⁸² Moreover, when related to drama, Rasa Dhvani consists of suggesting bhāva or feelings and sentiments.

The alaṃkāras had been used in drama theory, criticism, and linguistics. As it is an extensive theory, the scholar will give a short brief:-

Alaṃkāras as a figure of speech in poetry is divided into five types of upamā which means simile, ten types of yamaka which means repetition of words, rūpaka (metaphor), and dīpaka (condensed expression), and yamaka.⁸³ The alaṃkāras as a tone when it is related to the dialogue can be divided into: ucca/ High, dīpta / excited, nīca /low, vilambita/ slow, and Mandra /grave.⁸⁴ Some tones are low pitch and high pitch. Bharata also gives an example of the tone. There are alaṃkāras related to costumes and makeup as the Āhāryābhinaya deals with the rules of costumes and makeup.⁸⁵ There are more alaṃkāras in Nāṭyashastra related to songs and acting style and gestures.

In addition to, the previous alaṃkāras there is a different kinds of figures of speech when it is related to the creative use of the language to give an image, such as Śābdārthālaṃkāras, which is the figure based on sound, or verbal Sadraśyamalakālaṃkāras which is a figure based on similarity. These

⁸²-A. Gupta, Neerja, A Student's Handbook of Indian Aesthetics, op.cit, P64

⁸³ -Bharatamuni, Nāṭyaśāstra ,translated by Mohan ,Mano , Asiatic society of Bengal ,Calcutta, India , 1951 , P 308 : 315

⁸⁴ -Ibid , P 348 : 350

⁸⁵ -Ibid , P 410 : 439

virodhagarbhālaṃkāras is a figure based on logic, Śraṅkhalāmūlakālaṃkāras which is a figure based on the chain, gudarthatpratitimūlakālaṃkāras which is a figure based on inference or hidden meaning, vavgīkaranbahirgatālaṃkāras which means a group of figures. Last is ubhayālaṃkāra, which means a hybrid of figures.

The other central concept in Indian aesthetics is the representation of abhināya. There are four types of abhināya:- Āngikaabhinaya which is the voluntary nonverbal expression, Āhāryābhinaya which is the costume and stage expression, Vācikaabhinaya which is the verbal expression, and Sāttvikaabhinaya which is the involuntary nonverbal expression expressed by the presence of tears facial color change, etc.⁸⁶ Bharatamuni, through the 8,9,10,11th chapters of Nāṭyaśāstra, had described all the different types of representation using the four Abhināya. He mentioned all the gestures and positions Bharatamuni gave a complete set of sign codes. Most of the commentators on Bharatamuni`s Nāṭyaśāstra had given much importance to Rasa theory. They had discussed all the previous concepts as elements that could help for the elaboration of Rasa.

Moreover, the Indian aesthetician explains the process of aesthetic enjoyment by the Sahṛdaya or /Sahrudaya, the perfect reader or spectator. A play, poem, or aesthetic object raises the reader from the level of the senses to that of imagination.⁸⁷ Through the previous explanation, Dhvani, Rasa Dhvani, Sphoṭa, and alaṃkāras Theories are semantic

⁸⁶-Ibid , P 149 : 167

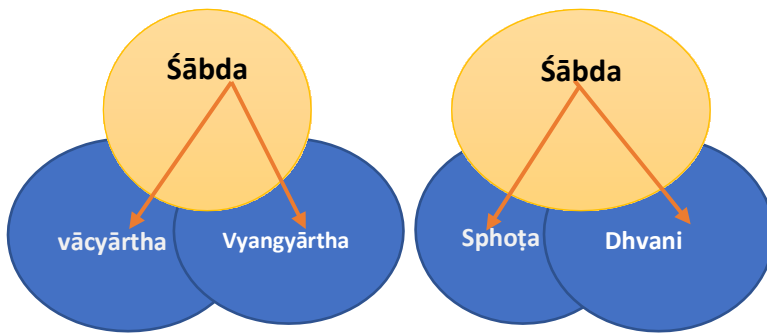
⁸⁷-Mukherji, Ramarjan ,Literary Criticism in ancient India , Sanskrit Pustak Bhandar, Calcutta , India , 1966, P 38

theories. In addition to the systematic principles for analyzing any performance, Bharatamuni had given. Also, there is the concept of common features as professor T.K Narayanan mentioned.

The scholar has found a theoretical possibility and an approach /tools to analyze the phenomenon of communication in theatrical text and performance.

I. The philosophical concepts of the developed analytical approach

As theatre is a process of communication that contains a system of significations carried by a mechanical construct of codes. In the Sanskrit Philosophy schools, communication has three aspects:-The Śābda is a sign, Vācyārtha is a signifier and Vyangyārtha is the signification or the suggested meaning. Moreover, there is the sphoṭa or the mental image of the meaning.



These aspects of the communication mechanism are based on the Indian philosophy system, which results from the ancient Brāhmanical Hindu and Buddhist debate about the status of the world and reality. For Buddhists, the status of the world is unreal, and there are different realities.

For Brāhmanism philosophy, the reality is Brāhma or nothingness. Moreover, many philosophical schools claim that different types of reality are underlying things. That is why the meaning is indicated or suggested only. These two philosophies are categorized as idealistic one.

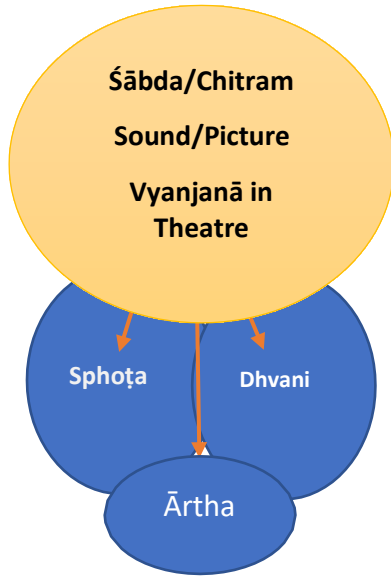
The scholar academically used the materialistic basis for the approach, which is the unstable reality or the dynamic and continuous change of the verbal and nonverbal language as a method of communication, and eastern theories including Al Farabi philosophy of logic and perception used in some aspects.

The mechanism of the analytical approach is to reveal the structure of any text or performance and to decolonize the tool as a postcolonial approach. The approach will mainly reveal the deep meanings communicated through the theatrical system and its Hegemonic codes. Furthermore, This analytical approach **has two integrated tools**:

The first is an analytical tool to reveal the underneath meanings of the artistic expressions and define specific aesthetical values at the conscious and unconscious perception levels. As a method of interpretation, whether this tool will be used to examine the text/dramatical work through a sociology or psychology perspective or within the dramatic structure within itself.

The second analytical tool is a system of codes that can reveal the underneath deep meanings of any text and any theatrical activities at the level of the scene and the whole performance.

1- The first analytical tool is:



This tool can be used to reveal the meaning of a particular dramatic expression or reveal the aesthetical value of the complete dramatic work.

2- The code system of the developed theatrical analytical tool

The theatrical codes that rule any modern performance /play`s communication, are twenty-one sign systems. oral signs, verbal and non-verbal, Facial expressions, Gestures, Body positions, Physical flexibility, Silence, Rhythm of the actor, makeup, masks, hair, accessories, the topography of the stage, scenography, lights, light effects, other decoration on the stage, music, musical effects, the general rhythm.⁸⁸ Eastern criticism, drama, and perception theories can create a system code for the strategic reading of any play. Indeed in Nāṭyaśāstra, some of these codes are associated with Rasa and other aesthetic concepts. However, the scholar used the materialism basis explained theoretically. According to the current criticism schools and comparative will generate a

⁸⁸-Ghalib, Reda , Actor and the Theatrical Role, Translated by Shimaa Nabil, Academy of Arts press , Cairo, Egypt , 2006, P 114

general analyzing tool for Indian modern plays without being associated with the Rasa
moreover, new elements will be added.

The code system of the theatrical analytical tool developed by the scholar - is illustrated in the following table

1- Śabda		Language-based/text Verbal	Theatrical text	Actor Physical activities		Space / time
A-upamā 1-nuidā 2-praśamsā 3-kalīptā 4-salśṛt 5-kīṃcit / /sadṛsl	A-upamā 1-nuidā 2-praśamsā 3-kalīptā 4-salśṛt 5-kīṃcit / /sadṛsl	Language based/text Verbal	Theatrical text	Text/ writer/ Actor Physical activities	Speech/voi	Space / time
3-Śabdālaṃkāras A-dīpta B-ucca C-Mandra D-nīca E-druta F-vilambita		Language-based/ Verbal	Theatrical text/ Performance	Actor Physical activities	Tone	Space / time
4- Śabdālaṃkara A-udāṭṭa B-anudāṭṭa C-svarita D- Kampita		Language based/ verbal	Theatrical Performance	Actor Physical activities	Accent	Space / time
5-Arthālaṃkāras		Language based/ verbal	Theatrical text/ performance	Actor Physical activities	Sense	Space / time
6-Vācikaabhinaya		Language-based /verbal	Theatrical performance	Actor Physical activities	Acting	Space / time
7- Sāttvikaabhinaya		Nonverbal Emotion expressions	Theatrical performance	Actor Physical activities	Acting	Space / time
8- Āngikaabhinaya		Nonverbal Body expressions	Theatrical performance	Actor Physical activities	Acting	Space / time
9-nepathy A- Pusta B-alaṃkāra C-aga-racanā D-Sañjva		Nonverbal Actor appearance	Theatrical performance	Theatrical activities	Appearance	Space /time

10- Āhāryābhinaya	Nonverbal Actor appearance	Theatrical performance	Theatrical/actor activities	Acting	Space /time
11- Raṅgaṭīṭa	Nonverbal Stage topography	Theatrical performance	Theatrical activities	Stage	Space /time
12- Raṅgaṭīṭaalaṃkāras	Nonverbal	Theatrical performance	Theatrical activities	Scenography	Space /time
13- Vācikaabhinaya	Verbal Language Based	Theatrical /performance	Theatrical activities	songs	Space /time
14-dhruvās A-dīpta B-ucca C-Mandra D-nīca E-druta F-vilambita	Language-Based/ Voice-Based Verbal/non verbal	Theatrical /performance	Theatrical activities	Song and music	Space /time

CHAPTER TWO

COLONIAL AND POSTCOLONIAL DISCOURSE FROM
SOCIETY TO THEATRE.

CHAPTER TWO

COLONIAL AND POSTCOLONIAL DISCOURSE IN SOCIETY AND THEATRE.

1- The British Raj and Colonial Discourse

I. Colonialism strategies of reshaping the new native.

India has an exceptional geographic location with much diversity in natural resources and prosperity that led many European forces to colonialize it in the age of discovery in the 15th century. The colonial era started with the Portuguese, French, and British. India became a Crown colony in 1876; the roots of British colonialism can be traced back to 1757 when the British merchants and navy first reached India.⁸⁹ In 1760, the British acquired India from the Mughal emperor.⁹⁰ The end of the Mughal Empire met the establishment of British colonial power both happened from internal and external, historical, conjectural, and structural factors.

This change in the international dynamic caused a relatively rapid transition into a new geopolitical order. The British took almost all of the sub-continent under their administration to achieve economic and political aims. It had served the possessions of the British to manage overseas, seeking the expanded great Empire to be the only dominant power, especially with a country like India the largest colony in terms of land and population.

⁸⁹-Lyer, Lakshmi, Direct versus indirect colonial rule in India: long-term consequences , the Review of Economics and Statistics , volume 92 , 2010 ,P 693–713.

⁹⁰-Baber, Zaheer, The science of empire Scientific knowledge, civilization, technology, and society, state , University of New York Press, New York, USA, 1996, P 110

East India Company had a significant role through a political strategy. India was first opened to foreign trade through trade and commerce, which eventually led to their foreign economic, political, and military domination. This domination was motivated by greedy policies and individual morality searching for personal advantage by men in power.

Further, they put East India Company's activities under the British Parliament's direct supervision and implemented entire colonial administration and distinct territorial and commercial jurisdictions. Also, they appointed a British ambassador and established permanent factories.⁹¹ The charter came up before Parliament to renew the company's privileges; Parliament was satisfied with a yearly tribute of 400,000 pounds.⁹² The British put on Regulating Act after another. The only business for colonizers was to govern India and get paid very well for this service. The East India Company dominated the scene, and Indian natural resources especially crops like tea, cotton, silk, etc.; after the industrial revolution and capitalism, these primary resources returned to the Indian market after manufacturing it into British goods.

Britain had roots for the British settlements in India. The early British Empire was composed of self-governing colonies settled by Englishmen, and the colonial policy was one of salutary neglect.⁹³ Therefore, the main tools for dominating India were controlling the administration system in India and establishing a British bureaucracy. They had

⁹¹-Ibid, P100 : 110

⁹²-Kulke, Hermann et al., A History of India, Routledge, New York, USA, 2004, fourth Edition ,P 244.

⁹³-Dmund, Burke, Speech for Conciliation with the Colonies, 22 March 1775, Chicago university : <http://press-pubs.uchicago.edu/founders/documents/v1ch1s2.html>

approved only the British law and justice system instead of the local system. This process's main reason is to root the seed of the colonial discourse. The civilizing mission discourse claimed that the Indian laws and customs are barbaric compared to the British law in its written form.

The British intellectuals started to emphasize the colonial discourse individually afterward institutionally. William Jones translated and codified Indian legal traditions. That was not just a matter of academic interest but immediate confirmation of the discourse. Also, to provide the young British officers with the legal knowledge of the Indian traditions, they were appointed as judges and had to decide cases Indian litigants brought before them.⁹⁴ Later, the whole justice system became under British control with vast propaganda (to achieve social progress for Indians).

The colonial power also adopted strategies like attacking public figures to control India. For instance, the British denied the legitimacy of the Tipu sultan.⁹⁵ Even though the truth is that Tipu sultan was admired even by his bitterest enemies. Many British who had no reason to extol Tipu sultan concluded that his kingdom was the best cultivated and its population was the most flourishing in India.⁹⁶ Even Cornwallis had spent a tremendous amount of money fighting Tipu Sultan. After, he gained from the settlement of Tipu sultan, as when the permanent settlement of 1793 had to raise the military expenditure. After, Tipu had been beaten in the south. The British introduced no permanent settlement

⁹⁴-K, Hermann et al., A History of India, op.cit., P 248

⁹⁵-Baber, Z., The science of empire. op.cit., P127

⁹⁶-Dr K T Jaleel, Revisiting Malabar Rebellion 1921, Lipi publication, Kerala, India, 2018, P 28-29

in that part of the country, nor did they create landlords, choosing instead the direct assessment of the peasants that Tipu had managed to finance his wars with great effectiveness.⁹⁷

Another colonializing strategy of the British was (divide and rule). The British realized that India was a land of sociocultural diversity. To exploit and control the lands, they incited different religious communities against each other, the masses against the princes, and provoking one caste against the other to expand caste divisions and class inequality among the one community. That policy was aimed at castes and religious groups, and geographical groups. A clear example is the partition of Bangladesh and Pakistan from India. Likewise, the British rulers tried to destroy Bengal's integration by separating the Muslim eastern areas from the Hindu western areas to weaken unity. This partition of Bengal sought to suppress the spirit of the progressive intellectuals of Bengal.⁹⁸ The colonial rule had aimed to fracture the Indian polity and exploit every cultural, religious, ethnic, and linguistic in Indian society.⁹⁹ The British objective was to rule and divide people by driving a wedge between each community and destroy any fight against them, later the national movement.

⁹⁷-K. Hermann et al, A History of India, op.cit., P 250

⁹⁸-Chowdhury, K, The making of political forests in the Chittagong Hill Tracts, Bangladesh , York University press, Toronto, Canada, 2014, P 106.

⁹⁹-Bakshi,G, Boss or Ghandi who got India Her , Freedom publisher, New Delhi, India, 2019, P 35

Bruster defines colonization as a self-inscription of the people conceived of as a landscape extension.¹⁰⁰ The colonial interactions are an effect of power relations inscribed within cultural and linguistic forms. There was a smooth process going on to create wide dominating discourse. The process aimed to reshape the society's culture and its underlying, including changing the education system based on the regional languages and the Sanskrit knowledge to the British Education system, which is based on the English language. This process formulated new genres of literature written in English. Moreover, it created a new theatre with a proscenium stage and Shakespearean plays. This new theatre was designed for the British and the new natives or the reshaped natives who are Indian in race and British in taste.

The graduates of the British colleges found good jobs as teachers, lawyers, and even judges on the seats of the British law courts.¹⁰¹ The reshaped native was created to strengthen the colonial power base and the dominant discourse. The reshaped natives also created reforming and suppression, adopted new attitudes and values, reformed traditions, and rewrote history. The colonial power eliminated the local culture to establish a British lifestyle followed by the aristocrats and middle class. They succeeded in creating elite intellectuals who were biologically Indian but culturally English.

Based on Eurocentric theories and colonial discourse, Indian languages, cultures, and economies, submerged under colonial rule, were rearranged, reclassified, besides

¹⁰⁰-Bruster , Douglas ,local Tempest: Shakespeare and the work of early Modern playhouse, Journal of medieval and renaissance studies , 25-1-1995, P 33:53

¹⁰¹-K, Hermann et al., A History of India, op.cit., P 255

standardized. The subcontinent, its peoples, and what is more, their visions were reformulated, reproduced, represented, then redefined through a British/European system of knowledge and English and other European languages.¹⁰² In the opposite process, the British were still more interested in acquiring a thorough knowledge of Indian languages and traditions. They were not to the same degree yet as the arrogant men of a later day who sensed that it was their responsibility to save India from the barbaric superstition and behavior deprivation. They established the foundation of the Asiatic Society by William Jones to study India's civilization.¹⁰³

Education in any country is closely related to its culture, as it provides intergenerational knowledge transfer.¹⁰⁴ Moreover, if William Jones had shown respect for the knowledge, Macaulay, one of the British governors, in contrast, despised these traditions about which he knew so little. He confidently asserted that one shelf in a Western library would contain more valuable knowledge than all the literature and wisdom of the Orient put all together.¹⁰⁵

He said about the Education system in India, "We must at present form a class to be interpreters between us with the millions whom we rule, a class of people, Indian in blood and color, but English in taste, in opinions, in morals, and intellect. To that class, and to leave it to enhance the dialects of India, to enrich those dialects with terms of

¹⁰²-Gupta, Anjuli, The Trap of English as Universal Medium in Colonial and Postcolonial Discourse on India, doctoral dissertation, Goethe-University, Frankfurt, Germany, 1999, P 73

¹⁰³-K. Hermann et al., A History of India, Op.cit., P 246

¹⁰⁴-Mcgregor, H. Inuit education and schools in the Eastern Arctic, UBC press Vancouver, British Columbia, Canada, 2010, P 9

¹⁰⁵-K. Hermann et al., A History of India, op.cit., P 254

science plagiarized from the Western taxonomy, to render them by degrees fit aimed at conveying knowledge to the great mass of the population".¹⁰⁶ *The scholar observes echoes of that to date appear in many fields, for example, the suffix ology, which is originated from the Greek root and used worldwide and in India. However, there is an equal word in Sanskrit which is shastra / śāstra.*

Through the postcolonial reading of Macaulay's minutes, he had recommended that Indians receive the gentlemen's education. It will create faithful imitations of their British rulers in every respect other than blood. By neglecting the value of the Sanskrit knowledge system, he took his stand in the debate between Anglicists and Orientalists, which was not an academic debate but a statement of dominated discourse. Also, this reflects Bhabha's ambivalence in colonial behaviors.

Subsequently, the British introduced their education system in India in March 1835.¹⁰⁷ They created a filtration model of education, according to which English education was first conveyed to the upper classes and from then down to the other classes. It helped create the elite of intellectuals, Indian by race but British by taste. Moreover, later the reshaped native will help them in the process of dominating discourse.

¹⁰⁶-Macaulay, T. B. (1965). Minute by Hon'ble T.B. Macaulay dated the 2d February, 1835. In H. Sharp (Ed.), Bureau of Education. Selections from Educational Records, Part I (1781-1839) (pp. 107-117). New Delhi, India National Archives of India. Retriever from www.columbia.edu/itc/mealac/pritchett/00generallinks/macaulay/txt_minute_education_1835.html p116

¹⁰⁷-Chopra, P, Puri, N., Das, M, Comprehensive history of India, Sterling Publishers, New Delhi, India, 2003, Vol 3, P 63

British imperialism had long set itself with the trick that it was enlightened despotism.¹⁰⁸

As will be discussed further in the civilizing mission and reforming native culture.

II. Civilizing Mission And Culture Reform

The British worked to enlighten people as the superficial basis of their rule. , They started a Christian missionary believing in natural superiority. At the same time, they permitted any rites or traditions that did not contradict their law.¹⁰⁹ For example, the Social band's practices like Sati, Devadasis, and Nautch girl led to an argument in the colonial and postcolonial periods. Such practices raised the question of gendering and the position of Indian women. Feminist criticism was constructed on the statement of the Indian women in the colonial period. As mentioned previously, Spivak explains the position of women as a subaltern in the colonial period, with particular emphasis on Sati during the colonial period, representing a typical example of a subaltern who cannot speak. And she focused on Indian playwrights like Mahasweta Devi with their contribution to literary and cultural studies, Moreover; her essays debate India's independence and colonial and Indian intellectual discourses.

The law that prohibited Sati, consequently, becomes an attempt by the British colonizer to speak on behalf of the subaltern who otherwise cannot express her desire or assert her authority against the aggression of the male. The colonial discourse made it a case of a white man saving a brown woman from the barbaric brown man with his barbaric

¹⁰⁸-Tharoor, Shashi, An era of Darkness the British Empire in India, Aleph books, New Delhi, India, 2016, P 73.

¹⁰⁹- Rayan, Brown, The British empire in India, op.cit., P 2

practices. The motive behind the act is different as they want to justify colonial rule as a civilizing mission.¹¹⁰ The British colonial discourse was constantly refurbished and mobilized in the service of other colonizing enterprises, such as civilizing, rescuing, and idealizing or demonizing their Indians as others.¹¹¹ The cultural reform led to Binaries, in the same way, discussed earlier like civilization and barbarism, white and black, master and slave, the West and East, universal and local, Great Britain and India.

III. Colonial discourse and Shakespeare.

All genres of art and theatre reflected colonial discourse. The beginning was with the early modern English travelers as they produced numerous narratives about India, claiming varying degrees of authenticity but often revealing the role of fiction in making their facts. These narratives point to the power of colonizing imagination, which discovers new land via differentiation of identity based upon ideological and mythical distinctions between civilization/barbarism and tradition /modernity.¹¹²

Travel writing has been part of the history of European imperialism since the renaissance. It was a strategy of naming geographical landmarks and cultural practices. The seeing man and the imperial eyes passively look out and hold a stereo-type image of India. Novelists and playwrights created India as a site of **otherness** vis-à-vis a European hierarchy of differences.

¹¹⁰-Chattopadhyay Sayan, "Mahasweta Devi" lecture 18, Indian institute of Technology Kanpur, Postcolonial literature, YouTube ,16-1-2017, 30:48.

¹¹¹-Singh Jyotsna G. colonial narratives / cultural dialogues, op.cit., p2

¹¹² Ibid, p3

The troops of discovery civilization and rescue have survived beyond the classic colonial era and continue to color the perceptions of the non-western world.¹¹³ For example, Seeta a novel brings the symbolic relationship between British and native women within the colonial gender system in the nineteenth century.¹¹⁴

The writer portrayed Seeta as a native woman in need of being rescued by the English men from the native men, who were portrayed as potential saviors and rapists. Usually, the colonial discourse encouraged more English women to live in India as wives, while men have Indian mistresses; in the novel Seeta the interracial union melodramatic ends with the death of Seeta so her husband can re-marry a woman of his race in England. This novel reflects the Indian women as subalterns, binaries of civilization and barbarism / as well as the gender position, men and women.

More cultural, racial, and moral differences established by colonialism have broad ramifications for how marginal subordinated races, cultures, economic groups, and sexualities are defined and figured as others/ subalterns connected to dominant and privileged categories.

The colonial discourse in theatre appeared with the theatre of the world, which theatricalized alien lands and peoples yet even in his dramatic account.¹¹⁵ The theatre of the world represents Britain as the world, and the English man is the universal man. This theatre created a new world based on European centralization as colonial discourse.

¹¹³-Clifford, James, George, F, Writing culture the poetics and politics of Ethnography, University of California, USA, Berkeley Press, 1986, P 5

¹¹⁴-Singh Jyotsna G. colonial narratives / cultural dialogues, op.cit., P 79

¹¹⁵-Singh Jyotsna G. colonial narratives / cultural dialogues, op.cit., P 9

The first colonial theatre was in Bengal, performing Shakespeare's plays in nineteenth-century Calcutta. Shakespeare became the main of contextualizing and prescribing perceptions and expectations about the British civilizing mission; among these, most notably was the company Natak in Bengal, a movement related to Bengalis' rediscovery of their distinct cultural identity via English literary texts and liberal values. A new culture formula was molded from materials of the dominant culture. ¹¹⁶

Shakespeare entertained a predominantly British audience of officers, merchants, clerks, and adventurers associated with the East India Company and later civil service.¹¹⁷ At the same time, with opened doors to the reshaped natives / aristocratic Indians, some of them were associated with the later productions, and Shakespeare's characters and plots inspired Indian artists and writers. Subsequently, Shakespeare echoed the civilizing mission, which created a complex cultural phenomenon.

Shakespeare's works are considered to be the main colonial book. It reflects Protestant morality. Shakespeare was introduced by the British as a moral teacher. His work was not only for theatre production but, the universal Shakespearean characters like Hamlet, Othello, Macbeth, Lady Macbeth, etc., were in the curriculum of the governmental schools until now, every academic institution in India and every colonialized country worldwide. Shakespeare has a role to play in the mentality of every citizen around the world. He seems to be a legacy that has created a mirror of the dominated culture of the

¹¹⁶-Ibid, P 12

¹¹⁷-Ibid, P 121

west. The social measure of highly educated or cultured persons and intellectuals/ elites/ and Reshaped natives can be evaluated only by Western standards. Reading Shakespeare is one of these standers in what can be called the idealization of Shakespeare.

The English-educated middle class is the property owners, wealthy traders, government employees, or elites; the term elite first has been used to signify dominant groups and indigenous. The dominant foreign groups included all the non-Indians, mainly British officials of the colonial state, and foreign industrialists, merchants, financiers, planters, landlords, and missionaries.¹¹⁸

The elites were exposed to British theatrical ideas, forms, and Shakespeare reasonably extensively. The theatre as a soft power has created allies for the colonizer. The consent of the governed had been secured through Indian intellectuals and discourse manipulation rather than through military force. The new theatre for the native was a place for musical comedies and farces. It was famous for its Shakespearean performances. The performance was in English, and the actors and actresses were British. Except for Othello, an Indian actor`s identification with the role of Othello and was described by the British as a real unpainted nigger Othello.¹¹⁹ This historical fact asserts the racial discrimination and binary of the white/black and the civilized / Barbarian.

On the other hand, in Britain, another melodramatic theatre portrayed the British in their duty to civilize the uncivilized people of India. One example is Samuel Foote`s play The

¹¹⁸-Chaturvedi, Vinayak, Mapping Subaltern Studies and the Postcolonial ,Verso , London ,UK , 2000 ,P 27

¹¹⁹-Bhattacharya, k, Shakespeare and Bengali theatre in Indian literature Sahitya Akademi, New Delhi, India 1964, P 27 : 40

Nabob. It was first staged in the Haymarket Theatre in June 1772. The plot is simple and sentimental; Sir Mathew mite is a recently returned wealthy nabob from India. He places the Oldham family in debt to him through tricky tactics to foreclose on their estate and force their daughter Sophy to marry him as repayment. However, they have been rescued at the last minute, and Sophy marries the guy she wants. The behavior of Sir Matthew was described as an Eastern lapse of morality. Foote's play expresses popular British perceptions about East Indian nabobs and Indian attitudes through Sir Matthew.¹²⁰

As can be seen from the last play, many writers expressed a sense of alienation from or ambivalence towards a landscape, a natural world that differs from that of their ancestral homeland and are at likelihood with the natural imagery implanted in the literary traditions which have accompanied them.¹²¹

From the previous explanation, the concept of Postcolony identifies a given historical trajectory—that of societies evolving the experience of colonization and the violence the colonial relationship involves. It is a specific system of signs, a particular way of fabricating simulacra or re-forming stereotypes.¹²² The analysis of this historical trajectory reflected the shape of the colonial period. The conclusion is that the colonial had Fixed India as decadent, and backward needed civilizing and rescuing. The entire Indian culture with its Eastern values and morality needed saving from itself by the civilizing mission of the British Raj.

¹²⁰-Singh Jyotsna G. colonial narratives/cultural dialogues, op.cit.,P 72 : 73

¹²¹-INNES , C.L, The Cambridge Introduction to Postcolonial Literatures in English, Cambridge university press , Cambridge , UK , 2007 , P 50

¹²²-Mbembe, Achille , On the Postcolony , university of California press , California , USA , 2001, P 102

2-The National Discourse From Society To Theatre

I. Reshaping the Indian nation

The Indian national movement was the most significant mass movement modern society has ever seen. It was the first great anti-colonial movement in the non-western world, which encouraged the nationalist movement in another Asian colonial.¹²³ It was a broad movement with a significant shared aim: free Independent India and other dimensions related to the reformation of India and achieving social, economic, cultural, and political development. The vision of this movement can be seen in the political strategy of Mahatma Gandhi and Ambedkar's social Ideas, the maker of the Indian constitution.

The road to independence started with the Swadeshi Movement in 1903-1908; women, students, and a large of the urban besides rural population of Bengal, also other parts of India, became actively involved in politics for the first time. The Swadeshi movement aimed to reform India by re-asserting national dignity, honor, and confidence. Through organizing a system of education based on national lines and under national control. They started a campaign against all caste oppression, early marriage, and the dowry system. They used traditional popular festivals and folk theatre forms such as Jatras to reach the masses.¹²⁴

After the Swadeshi movement in 1919, Gandhi took the first attempt at leading an all-Indian struggle. M.K. Gandhi was born in India in 1869, the son of an Indian political

¹²³-Ambedkar. B.R, Annihilation of caste, Narayana for publishing , New Delhi, India, 2014, 7th edition, P 241

¹²⁴-Chandra, Bipan, et al, India`s struggle for independence, penguin books, Haryana, India ,2016, fourth edition, P124:130

official and his fourth wife.¹²⁵ Gandhi has become famous for the simplicity of his life and his steadfast belief in peace and truth.¹²⁶

Gandhi received his Western-style education when he studied in the local Rajkot school. After, he received his law degree from England.¹²⁷ He worked as a lawyer in South Africa, for Indian merchants, and his journey against the British had begun. Especially since it was his first time to experience racial prejudice. Gandhi builds his strategy against the British in South Africa before heading back to India.¹²⁸

Earlier in 1893, Gandhi began his political strategy in the movement of Indians against racial discrimination in South Africa. Gandhiji's strategy to get freedom was no violent Satyagraha and the non-cooperation movement.¹²⁹ He planned for a mass movement with the avowed purpose of ending British rule. It was an open rebellion, albeit a non-violent one. Gandhi did not deny that some excellent Englishmen and Indians were in the colonial government; his quarrel was not with individuals but with the system or the colonizer's mentality. In his word, Gandhi said to all of them, "You are the slaves of the system as much."¹³⁰

¹²⁵-Atkinson, Dominique, The men who changed the history, Dominique Atkinson, 2015, P 105

¹²⁶-Gandhi, The story of my experiments with truth, Translated by: Mahadev Desi, Gandhi book center , Mumbai, India, P 25

¹²⁷-Harman, Arthur, Gandhi and Churchill, A Bantam Book, New York, USA,2008, P 78

¹²⁸-Guha, Ramachandra, Gandhi, Before India, Penguin books, New Delhi, India, 2013, P 33

¹²⁹-Guha, Ramachandra , Gandhi, The Years that changed the World, Penguin books, New Delhi, India, 2018, P 47

¹³⁰-Nanda, B, Gandhi Pan-Islamism, Imperialism and nationalism in India, Oxford university press, Bombay, India, 1989, P 253

Gandhi changed the style of the political environment; he aimed the mass, from middle-class elite forum to a mass-based political environment. He mobilized the people, the rich and the poor, the urban and the rural, and different religions; he was the first to realize the potential of women in organizing political agitations.¹³¹ Gandhi realizes the importance of building an Indian nation. The term (nation) generally does not represent a substantial entity. It is an element of categorization.

Additionally, the nation is considered to be an idea that is being continuously reconstructed by discourse. Finally, the idea of nation-building is not limited to the instrumentalization of this category by the political elite.¹³² The Indian nation in the Gandhian era is regarded as a process based on Swarāj or (self-rule).¹³³ The nation is an idea that is being continually reshaped by the national movement discourse. In general, nations as historical communities are variable and constant change. Nations as historical forms of human community are often fluid, even where their names, symbols, and boundaries persist because they result from specific social and symbolic processes.¹³⁴

As social processes, their operation is often sporadic and changeable, depending as they usually do on human action and subjective explanation. Moreover, as India is a very diverse country with around 28 states with many languages and art forms, the term nation

¹³¹-Kumar Das,Sisir,A history of Indian literature 1911-1956,Sahitya Akademi,New Delhi,India,2015, P 64

¹³²-Guichard, Sylvie, The Construction of History and Nationalism in India Textbooks, controversies and politics, Routledge, New Delhi, India, 2010, P 15

¹³³-Thomas, p, Epics, Myths and legends of India, Private LTD, Delhi, India,1957, P 69

¹³⁴-Smith , Anthony ,The Cultural Foundations of Nations Hierarchy, Covenant, and Republic , Blackwell publishing , Oxford , UK , 2008 , P 28:29

has been debated among the Indians. Including, academicians and the academic field. The essential strategic perception of the national movement discourse was to wage a long-drawn hegemonic struggle for the minds and hearts of every Indian so that the nationalist influence would continuously grow among the people through different canals and the different phases and stages of the national movement. It was a strategy of active struggle to wrest power from colonial rulers and crumble the hegemony or ideological power of the colonial rulers in all aspects of life. Since then, the British did not rule mainly by force but by a carefully organized belief system. The battle then had to be about adopting nationalist ideas and ideology by the people.¹³⁵

The primary task of the Indian independence movement was to expose the face of the colonial enemy and the contradiction between the interests of the Indian people and colonialism. The Indian national movement based itself on a clear, scientific, and firm understanding of colonialism and how it transferred the wealth of India to Britain and used India as a market for Britain's manufactured goods. Moreover, it realized the importance of self-worth and self-confidence in the Indian nation with regional, religious, caste, ethnic, and linguistic differences. As well as a vision of reforming a democratic, secular, and economically developed society as a clear-cut anti-colonial ideology.

Another reformer within society has a later impact on dramatists, especially the discourse of Dalits as a subaltern, and he represents one of them: Ambedkar. Ambedkar was born in Mhow, a small town in central India, on 14 April 1891 to an untouchable family in

¹³⁵-Chandra, Bipan ,et al, India`s struggle for independence, op.cit , P 506:507

military service.¹³⁶ Ambedkar is known for his stand with depressed classes or varnas those without caste.¹³⁷ The Dalits who were subjected to degrading and dehumanizing social disabilities, for example, Dalits, suffered from distance pollution. They could not approach the higher castes near 16 feet and 72 feet, respectively.¹³⁸ In the past.

Ambedkar represented the subaltern who spoke for himself and his community. He also criticizes the intellectual class in India".¹³⁹ Ambedkar is the maker of the Indian constitution.

The importance of Gandhi in literature and drama that the postcolonial period bears heavy traces of the Mahatma Gandhi's life and struggle was an inspiration for many works in various ways, which makes the critics call this kind of text Gandhian art which usually used Gandhian style related to themes and content or climax.¹⁴⁰ In general, during the struggle for independence and after achieving the goal, most Indian dramatists were anxious about the political challenges and, therefore, involved in the national ideologies, which shaped their vision of India and their perception of art.

¹³⁶-Omvedt,Gail, Ambedkar Towards an Enlightened India, Penguin books, New Delhi, 2008, India, P 16

¹³⁷-Roy, Arundhati, The doctor and the saint, op.cit., P 15

¹³⁸-Chandra, Bipan, et al, India`s struggle for independence, op.cit., P 230

¹³⁹- Ambedkar. B.R ,Annihilation of caste, op.cit., P 293

¹⁴⁰-Shingavi,Snehal, The Politics and Forms of Literary Nationalism in India, Anthem press, London, UK, 2013, P 21

Through the beginning of the 20th century, every language in India converged towards specific identical gemological and the matological patterns. Western genres like tragedy or the novel, the short stories, had become firmly established in India. ¹⁴¹

3- The Structure of Modern Indian Theatre

I. National discourse and Indian theatre

The impact of the Swadeshi movement on the cultural level left a mark in the lyrics composed at that time by Rabindranath Tagore, and Syed Abu Mohammed. One of these songs was Amar Sonar by Tagore. Also, its evoked collections of Indian fairy tales such as Thakurmar Jhuli Grandmother`s tales by Dakshin Ranjan Mitra entertain Bengali children today. In art, this was the period when Tagore broke the domination of Victorian naturalism over Indian art and sought inspiration from the traditions of the Mughal. ¹⁴² Also, the Swadeshi movement influenced Jatra, which was performed during the late British Raj. Jatra` is a performative tradition mainly from Bengal and Orissa, used to fight the colonial.¹⁴³ Gandhi, Ambedkar, the national movement, and the colonial experience influenced the artists who formed modern Indian theater.

In general, The impact of western civilization on the Indian artist`s vision created tension between the two modes of life. The Indian perspective and, the western perspective. This tension has reshaped the understanding of the past, the idea of progress, and the Indian

¹⁴¹-Kumar, Das, Sisir, A history of Indian literature 1911-1956, Sahitya Akademi, New Delhi, India, 2015, P 1

¹⁴²-Chandra, Bipan, et al, India`s struggle for independence, op.cit., P131

¹⁴³-Saha, Sharmistha, Theatre and National Identity in Colonial India, Springer publisher, New Delhi, India,2018, P 170

view of life. This tension becomes more intensified over time, with a fresh understanding of India's heritage and the nature of the foreign rule that culminated during the organized struggle of the people against the British domination. The national movement created a complex and problematic question regarding nationhood and its relationship with another matrix of identities sects, caste, language, region, and religion that began to arise at every stage of the Indian freedom movement. Political freedom was the immediate goal. The movement involved much broader and deeper issues involving social justice, religious tolerance, and power structure. Moreover, all of this had been reflected in drama.

Although it will be wrong to assume that all the writers and artists were anti-colonial identically, there was ambivalence towards the British rule, as explained in the first chapter according to Homi Bhabha, slow but growing disillusionment of the British government, and new hopes and promises for a free India slowly emerging in the minds of all of them. This (ambivalence) relationship reshaped the performances produced under the colonial situation. Also, it is sharing some of the features of other colonial dramas in the third world. Indian artists, as colonized, were under the constant pressure of an aggressive and dominating foreign culture. It started from the beginning of British rule and the imposition of the English language. All of this made the Indian artist colonized self-consciously and often equally aggressive.

During the national movement and the struggle for freedom, the British used to ban any English translation, which thought would create public opinion against them in England.

All the performances related to the national movement or British actions were promptly banned; besides, the artists and producers were fined and jailed.¹⁴⁴

The British government was watchful enough to muzzle any protest voice whenever threatened. An example is the Dramatic performance control act of 1876 was provoked by a banned Bengali play, and its writer, producer, and actors were imprisoned on the charge of obscenity, though the British authority was offended by a scene that presented an Englishman being kicked by an Indian. The British government tried to control Indian literature and drama to the extent that it should not get politicized. However, The English-educated elite engaged with the construction of the Indian nationality and gave it a new political signification. Patriotic writing and performances were essential instruments of this exercise.¹⁴⁵ As it will be explained. Forthcoming will give an overview of the theatre upon and after the colonial. The identity of modern Indian theatre has been recreated during the independence struggle.

II. Recreating The Indian Drama

Drama in India started to be an essential genre by the nineteenth century. It was both watched and read with great enthusiasm all over India Between 1891 and 1916. Sri. Aurobindo wrote several noteworthy plays for their variety of local elements and power of conception. The first play with a realistic note and an original theme was the household of a peasant by Mohiuddin Hajini. It was written in 1917 and appeared in a published book fifteen years later.

¹⁴⁴Kumar, Das,Sisir, A history of Indian literature, op.cit P 13

¹⁴⁵-Ibid op.cit, P 9

Another important playwright was T.P. Kailasam. This remarkable actor-playwright wrote both in English and Kannada, his mother tongue. Additionally, his play Harindranath Chattopadhyay created living characters speaking in an individual voice. This period witnessed notable works like *Acchut* by Vishvanath Khajuria, a play in Dorgi staged in 1935. followed by *Ramnath Shastri Bawa Jitlo*, which was written around 1950 in Marathi in this period; from 1900:1950, and the tradition of dramatic arts and theatre was kept alive by him and his contemporaries like B.V. Warekar, Prahalad Keshav Atre.¹⁴⁶

The dramatist Sachindranath Sengupta started to write about the real issues of society starting with his play *Raktakamal*, which was staged first time in June 1929 about the life of a prostitute. Most dramatists were educated in England, but their notable were deeply rooted in the Indian tradition. Most of the plays were written in this period imitating the Elizabethan drama, and some of the writers wrote while studying in England, for example, *Sri Aurobindo*.¹⁴⁷

Also, in 1943 the Indian people`s theatre Association IPTA started. The Late 40`s dramatists had been influenced by the nature of the western stage and the plays of Shaw and Ibsen, even the foremost dramatist who reshaped modern Indian theatre-like Vijay Tendulkar and Rabindranath Tagore, the most towering Indian of the century next only to Gandhi.¹⁴⁸ This period presents a complex picture of hope and frustration, success and

¹⁴⁶-Naik, M.K, A history of Indian English literature, op. cit , P104

¹⁴⁷-Ibid, P104

¹⁴⁸-Kumar, Das, Sisir, A history of Indian literature, op.cit, P 8:167

failures, innovations, and orthodoxy. Nevertheless, signs of vitality and progress kept the Indian theatre living and gave identity to modern Indian theatre after independence.

The previous discussion was a brief for the dramatists who were directors and actors. There is an essential point that Contemporary directors also have a significant role in creating Modern Indian theatre. They have created the complex performance culture of the present, in which Indian plays (classical, pre-modern, modern, and contemporary) in multiple Indian languages coexist with world drama, again in multiple Indian languages. Directors have been encouraging the rapid translation of essential new plays to create a diverse and pan-Indian repertory.¹⁴⁹ For Instance, some of these notable directors are Alkazi, Karanth, Mehta, and Chowdhry.

III. The Identity of Modern Indian theatre

Modern Indian drama differs from classical and European models. It is experimental and innovative in terms of thematic and techniques and it is the formation of a distinctive tradition by re-investigating history, legend, myth, religion, and folklore with context to contemporary socio-political issues. The significant dramatists who have given a distinctive shape to this enormous mass of creative material are Tagore, Vijay Tendulkar, Habib Tanvir, Indra Parthasarathy Badal Sircar, Asif Currimbhoy, Mahesh Dattani, Mashaseta Devi of the most notable woman novelist and dramatist, and Girish Karnad.¹⁵⁰

¹⁴⁹-Dharwadker, Aparna, Theater of independence, theory, and urban performance in India since 1947, oxford university press, New Delhi –India 2011 , Third Edition, P 94

¹⁵⁰ -Sarkar, Haydip, Contemporary Indian Drama In English, Delta book world , New Delhi , India,2013 , P 14

The identity of the Indian modern theatre was a product of a series of historical events. It is the creation of the socio-political movements that happened during the independence struggle led by Gandhi and several movements of peasants and workers. The impact of English education and the movements for improving the status of women all created public opinion to a great extent. This complex situation was reflected through the eye of drama. It also reshaped the identity of theatre and the taste of perceptions, values, and beliefs of the ordinary man and theatre of this period.

There was a continuous struggle between the native and the foreign models. The language of power and supremacy is English; The Indian dramatist tried to use the powerful medium of their new thoughts and sensibilities. They put boundaries on a linguistic basis that started in 1959. The nation's construction continuously experimented with narrative structures and dramatic modes, moralistic writing, and patriotism.

The identity of modern Indian drama is a mixture of historical facts, traditions, and western theatre. The modern Indian theater as it is known today is essentially a product of the Indian middle class by the examination of the socio-economic background of the authors. Kosambi suggested that unity in Indian life comes mainly through certain features the ruling class shares. So, the unity of Indian drama comes mainly from the shared values and attitudes of the ruling class of drama in India.¹⁵¹ But there are debates as each class in India has theatrical form arts. And the observation is that the unity is

¹⁵¹-Kumar, Das, Sisir, A history of Indian literature, op.cit, P 8:9

based on geography, race, common circumstances, and history which led to the culture/cultures.

Some scholars claim that the theatre was exclusively for the Middle class. Additionally, profit was the main motive of bourgeois organizations. Nevertheless, this is true to some extent as the argument with that observation is that there are many street performances in India, and Indian theatre is different from any part of the world. As within every Indian, there is an artist and spectator, based on the long history.

The first step of creating a modern Indian theatre was to do Modernization on the stage, reflecting on the techniques and themes of modern theatre. The theatrical characters in modern Indian performances and stage`s texts are the familiar middle-class people By they broke fresh ground by making ordinary people heroes instead of Kings.

They were concentrating on the life of the middle class and their problems. Sometimes the new characters represent universal behavior and weaknesses. The modern theatre`s characters spoke natural dialogues, and the language is everyday language. The dialogues are enough for the spectators to understand the locals, whether it was day or night, summer or winter or monsoon, and once the characters were put on the stage, the play`s fate was decided by the audience`s response. Also, most modern writers` techniques accompanied music, dance, chorus, and various elements from folk art forms.

The theatrical space at modern Indian theatre reveals multiple levels, breaking the bounds of the proscenium; inventive lighting feels the art of expressing the views through

images, symbols, stage direction, and other elements, the Indian modern theatre concentrate is essentially aesthetic based on the nature of the spectators.

Moreover, There was an organized active protest against the conventional style of acting, against theatricality, against declamation narrative soliloquies, against painted curtain cloths, exaggeration, indiscriminate usages of songs amid the dialogues, against star systems, against plays written for this actor or that, against the practice of men playing women`s roles and the scenography on the stage was attractive and not filled. Also, the choice of the subjects on the curtains was limited to a few items like royal columns, mansions, and roads with leafy trees on either side.¹⁵²

The search for the identity of modern Indian theatre was two-fold: one was a search for a more naturalistic mode, and the other for a theatre of education and entertainment. It stands between the two worlds, pre-printing past and fixed text-dominated present. Also, most dramatists were free to experiment with themes, techniques, and characterization to question the establishment and reshape colonial stereotypes.

The modern Indian theatre in one stream asserts solid political orientation and political motivations. They stressed the need for social themes replacing the mythological and romantic-musical with contemporary relevance. The political struggle and the exposure to Marxism all influenced the theatre, especially in Kerala.

Modern dramatists respond to different kinds of techniques and ideas, values, and forms. There was continued interaction between the Indian and the European drama. They used

¹⁵²-Kumar, Das, Sisir, A history of Indian literature, op.cit, P 168:197

the traditional heritage with remarkable power. The search for Indian theatre has never rejected the west to make it national or ignore their rural and folk theatre. The Indian writers accepted the west as a contrast to a world of movement and speed. The Indian recognition of the material superiority of the west forms the basis of the Indian understanding of modernity as well. Modern Indian theatre tried to reconstruct the past according to the contemporary situation. They have aimed to create magic in the reader. Reshape their ideas about history. The new interest has created a relationship between professional historians and creative writers. It was crucial in this period. There was a new discourse of nationalism from the interpretation and understanding of the past.

IV. Themes and language of modern Indian theatre

The national movement encouraged the writers to look into Indian pre-colonial literary and artistic traditions, opening a new world. Also, there were interactions between different languages within the country and between various social and occupational registers or style -levels within each language. The fast-changing world reflected into the experimentations in form and structures and style were manifestations of that response.¹⁵³ Also, The impact of the independence movement began to be felt on the stage, and the mythological and historical themes were exploited with a definite purpose. During this period, the Indian stage received a new impetus for growth.

Themes in modern Indian theatre have been inspired by the Gita, The importance of it can be recognized through both Tilak and Gandhi and other dominating texts are the Rāmāyana and the Mahābhārata, which are the most popular all over the country and

¹⁵³ -Kumar, Das, Sisir, A history of Indian literature, op.cit, P 5

Asia. Rāmāyana and the Mahābhārata have various semiological codes for creating and constructing literature. The continuity of the old civilization appeared in both Rāmāyana and the Mahābhārata which survived through different modes of transmission, storytelling, singing, and performing and visualizing. Also, another source for Modern dramatists for themes and techniques was Sanskrit heritage and drama.

Furthermore, when it comes to social life, Themes In modern Indian theatre vary between women positions, and some themes incorporate specific relations such as those between siblings, couples, parents, and children, and other general relationships between people, such as those generated by the sense of community growing up or aging, themes also cover specific areas of concern from the past century, including attitude.¹⁵⁴

Most of the modern Indian themes usually had assertion of the Indian identity in terms of religions, languages, mythology, and history, nationalism in the strict sense of the term as understood in European history was unknown to Indians although the perception of the country. The motherland is much more significant than one's familiar geographical or cultural area.¹⁵⁵ The coexistence of different dramatic traditions, the classical and the regional, and the European have created tension within the creative minds of the Indians.

Some dramatists were interested in the thrill of the exciting events rather than in the thought-processes that shaped them, they concentrated on themes like love and moral standers, and the East and West encounters, which have been shown in the stereotyped

¹⁵⁴-Abbotson,Susan, Thematic Guide to Modern Drama, Greenwood press, New York ,USA, 2003, P 3

¹⁵⁵ -Kumar, Das, Sisir, A history of Indian literature, op.cit., P 67

Western and Eastern characters. Also, they started to show on-stage characters like Kathakali dancers.¹⁵⁶ And other traditional art forms.

The first five years after independence encouraged the performing arts for enlightenment. By that time, the national school of drama was established; institutions for training in dramatics were found in big cities, which led to the growth of regional language theatre. The Indian-English drama is almost staged abroad, and most of the playwrights follow the dramatic tradition of Tagore and Kailasam with some differences.¹⁵⁷

When it comes to the language of modern Indian theatre, there were different categories of drama: Drama written in Sanskrit, which was an ancient language and not a current mother tongue. However, Sanskritization was a strong stream in modern Indian theatre, but it failed to imitate any literary movement or extend its popular base. The second is a drama written in regional languages, and the third category is a drama written in a mixed language with English. For Example, Kailasam wrote in English and Kannada and sometimes mixed the two calling it Kannadanglo. He wrote in Kannadanglo and English plays like little lays, The Burden and fulfillment, Do not cry, and Karan.¹⁵⁸

The fourth category is Indo-Anglian drama, the Indian writing in English, divided into two categories Anglo-Indian writing and translation from Indian language written work into English. The Indian-English drama may be a dramatic work written originally in English by Indians by birth, ancestry, or nationality. The translation to English cannot be

¹⁵⁶-Ibid, P 272

¹⁵⁷-Ibid, P 268:269

¹⁵⁸-Naik, M.K, A history of Indian English literature, op. cit., P 155:170

included in the original Indian English drama, except when they are creative translations by the authors themselves.¹⁵⁹

Indian English drama dated from 1831 when Krishna Mohan wrote (the persecuted) that reflects the present state of Hindu society Dramatic scenes in Calcutta. After independence, Indians found that they have published as many as 200- plus plays in English. Though most remain unperformed many are not even performable. The absence of stage opportunities deprived the writers of the means of learning. However, 60's '70s and after Modern Indian theatre in both the regional and English language started to find its identity.¹⁶⁰

V. Voice of women and subaltern

Women playwrights appeared earlier with the rise in female literacy within enlightened family-like Malavika Goswami; was the earliest women dramatist to write a play in Assamese (Adakai) after her, many names like Sarojini Naidu and Guli Sarangani.¹⁶¹ Some classified women's writing as kitchen literature. It is to be read by only women. It can only go for these plays written by a female representing male discourse in a patriarchal society. Those plays will not represent the subaltern in the exact mechanism described in the first chapter as the main reason behind this male discourse in women's writings is that the majority of the women writers were high class and their concerns were limited to their higher social standard and norms.

¹⁵⁹-Ibid , P 2

¹⁶⁰-Lal, Ananda, Theater of India a concise companion, oxford university press, New Delhi, India ,2009,P 3

¹⁶¹- Kumar, Das, Sisir, A history of Indian literature, op.cit., P 11

After independence, in the Indian modern theatre, there were notable women dramatists. For example, in Kerala, women enjoyed more freedom than others. In Malayalam, the language area for which one can claim that women writers were as influential as their male counterparts. Moreover, they fought for all the subalterns, including Dalits, as in the past the hierarchical structure in the Indian society gives social privilege to the upper and middle class; the dramatist took a stand and ideological position in the social organization with the idea of equality. It was the objective of social reformers and the majority in the theatre community.¹⁶² The sentiment of Ambedkar has been echoed and re-echoed in different Indian languages, moreover, the voice of the subaltern becomes louder.

There is a claim that the modern Indian dramatist adopted the value code of the middle class and never truly speaks for the subalterns. The Indian society indeed got its cue from the western writers. However, most of the significant dramatists, including Tagore portrayed man-women relationships and the power of sex in human life, and they raise questions about marriage institutions; they also raise questions about the relationship between individuals as well as between individuals and society.¹⁶³

There is the Bengali Mahasweta Devi who was born on 14 January 1926. She has contributed to literary and cultural studies. Her empirical research into oral history as it lives in the cultures and memories of the tribe was a first of its kind. through powerful tales of exploitation that have been seen as rich sites of feminist discourse by leading scholars, she re-creates a span of history, allowing individuals to evolve through their

¹⁶²-Ibid. op.cit, P 301

¹⁶³-Ibid, P 400

interaction with the historical process. Her style varied from the oral narratives in the impure idiom of everyday speech, drawing on words from several sources simultaneously and breaking into almost lyrical evocations to celebrate the dramatic high points¹⁶⁴

Mahasweta has been dramatized and performed by non-professional theatre groups, mostly in her state, West Bengal, both in Bengali and Hindi, But the possibility of a novelist`s theatre of a theatre that could use the narrative or narration of the text as a component rather than use the story merely as the raw material for a play. , she is mainly a novelist besides she said about her dramatic work during an interview with her translator in 1986 that she stopped writing plays, but when she came across several traditional folk forms like the *alkap* with its rich treatment of social themes in idiom repartees, earthy that carry on easily from speech to singing. She decided to go back to a reconstruction of the history of that encounter with folk forms dealing with themes that can be treated dramatically.¹⁶⁵

Another dramatist is Tendulkar, who wrote in English as Dattani; his themes and techniques reflect the identity of modern Indian theatre. In *Silence!* The court is in session. Tendulkar has raised several questions on love, gender, violence, marriage, and moral values prevalent in society. In modern Indian theatre and in contemporary literature, the image of woman has changed drastically. The woman is not anymore considered or portrayed as weak or falling at her husband`s feet or trying to please him

¹⁶⁴ -Devi,Mahasweta, translated by SamikBandyopadhyay , Five plays ,seagull books , P7

¹⁶⁵ -Ibid, P 12:13

always. Modern writers have tried to transform this image of a woman by portraying them more realistically.

Vijay Tendulkar`s Shantata! Court Chalu Ahe. Silence the court is in session. It is a play about women`s position, especially the middle-class. They are the women in the male-dominated Indian world. The main character is Leela Berna, an actress in an amateur drama troupe.¹⁶⁶

The play draws this character through the technique of a play within a play. The troop rehearsal is a play, specifically a trial; the mock trial of the characters of his play especially Benare is a trial of the whole colonial female race in India not in the same situation but the gender-based attitude. It shows a double standard regarding men and women. All philanthropic assumptions of human nature have been thoroughly butchered. The play poignantly portrays the plight, the ponderings, predicaments,..., and some forces that are hostile to individual instincts as well as dignity. The very system of justice is gender-based. He portrayed how playing with anyone`s emotions or peeping into a person`s private affairs, these behaviors are expected and accepted for them.¹⁶⁷

The production of his most known play s Shantata! Court Chalu Ahe was in 1967. The theatrical characters through dialogues and theatrical structure reflects marginal existences filled with attitude and behaviors against each other. Tendulkar became the eye of a storm. He had already earned the name “the angry young man of Marathi theatre.” Silence the court is in session got Tendulkar appreciation on a national scale. He

¹⁶⁶ -Tiwari, Shubha, Contemporary Indian Dramatists, Atlantic publishers, New Delhi, India.P35

¹⁶⁷-Ibid , 2007, P 77 : 90

came to be regarded with Mohan Rakesh in Hindi, Badal Sircar in Bengali, and Girish Karnad in Kannada as a leading force in a national theatre movement¹⁶⁸.

Vijay Tendulkar wrote about gender and violence in gyno-centric plays. The impact of human instincts on social fabric has been his prime concern in plays like Sakharam Binder, which is a story of a man who cares only about lust and for himself only. Women through the dramatic world are the pleasure toys, same as his play Kamal which is about rural flesh trade. It is related to Gender and power. Tendulkar`s Ghasiram Kotwal which is a historical play taken from the life of Balaji Janardan Banu Peshwas is about the game of power.¹⁶⁹ Vijay Tendulkar was a front-runner among the Indian writers in theatre and cinema; he had written 30 full-length plays, in his plays,¹⁷⁰

Arundhati Banerjee mentioned that the plays of Tendulkar have direct one-to-one relationships all of them concentrated on different aspects of the human character, and all of them highlight the complexity of human relationships. Most deal with the individual placed against the backdrop of society and explores the tensions between the two in all of them. Women play key roles in the plot. It combines social criticism and political satire.

¹⁶⁸-Adarkar,Priya,Silence the court is in session, Introduction , Oxford university press , New Delhi,India,1995 PIV

¹⁶⁹- Tiwari, Shubha, Et.al Contemporary Indian Dramatists, op.cit, P 35: 39

¹⁷⁰-Ibid , 2007, P 77 : 90

One of the significant modern Indian dramatists and directors is Mahesh Dattani, who, as a sociologist, explains various societal complexities in his works. He emerges as a playwright who projects the postcolonial at various levels. His play Tara gives us a glimpse into the Indian modern society, which claims to be liberal in thought and action. It speaks about *male chauvinism* prevalent in the present society and brings about the stark reality of women and men, Homosexuality is another significant subject matter chosen by Dattani¹⁷¹ In bravely fighting the queen,” his plays fulfill the postcolonial writing condition; he says change does not happen overnight. ¹⁷²

Mahesh Dattani kept women at the center of his dramatic world and may be called an Avant-garde feminist. Tennessee Williams greatly influenced him and the Indian playwright Madhuri.¹⁷³ His plays are a refreshing treat for readers as his performance is to his spectators with innovative theatrical techniques. Dattani gave a voice to the oppressed his theatrical structure formed through the interaction with different art forms, and his characters reflecting the emotions of real humans. His sense of humor gave him a unique place in modern Indian theatre.

Mahesh Dattani himself said that “ I write for my plays to be performed and appreciated by as wide a section of the society that my plays speak to and are about,..., my characters have a lot to say too, and they seem to be doing rather well at having their say,..., once a lady, who claimed to be a feminist, said that I am a woman-hater because Ratna in Dance

¹⁷¹-Kastura, Jayant,op.cit P163

¹⁷² -Sarkar, Haydip, Contemporary Indian Drama In English, op.cit., P 18:23

¹⁷³-Sarkar, Haydip, Contemporary Indian Drama In English, op.cit., P 18

like a man is responsible for the death of her child. A woman can never be so irresponsible. You should treat your woman with more sympathy,..., I wish I had said something like a true feminist wouldn't make such a remark. I wish I wish but as I set off telling you I have a lot of things to say and I am not good at saying them well. ¹⁷⁴

He adds "I now realize that I am practicing theatre in an extremely imperfect world where the politics of doing theatre in English looms large over anything else one does. Where writing about the middle class is seen as unfashionable. Where if I wrote about the working classes, I am told, I would gain international recognition, but if I were, a working-class person, no middle-class critic or theatre practitioner would give me the time of day, and also a world where there is no real professional theatre. That one has to rely on the passion and free time of the few practitioners that exist, where I am, met with open hostility in parochial universities. Where in literary circles, I am, seen as inferior because I am a playwright. But it has been a glorious decade of fun for me because I didn't let all this come in the way of my creativity."¹⁷⁵

I am certain that my plays are a true reflection of my time, place, and socio-economic background. I am hugely excited and curious to know what the future holds for me and my art in the new millennium, socially, artistically, and culturally. Where does one begin? By ending this preface and carrying on with holding a mirror up to society.¹⁷⁶

¹⁷⁴ -Dattani ,Mahesh, collected plays , penguinbook,Haryana,India,2000, preface.

¹⁷⁵ Ibid XV

¹⁷⁶ Ibid XV

Another phenomenon in India is Rabindranath Tagore The most famous figure in Modern Indian theatre, Tagore wrote psychological plays like the Cycle of Spring and the king and the Queen, which is also rooted in the Indian ethos in its themes and characters. In The Mother`s prayer, he inspired the theme from Mahābhārata, However, when related to techniques, Tagore`s plays have well structure following the Elizabethan model. ¹⁷⁷

Tagore presides over the Calcutta stage like Shakespeare does in London. Tagore`s plays receive much less theatrical attention outside Bengal than they deserve. This observation applies to both their worth has not got across. As a result, even the Cambridge guide to the theatre does not grant Tagore a separate entry. Yet in an age that looks to peter Brook`s intercultural Mahābhārata, as a performatory, pathfinder, drama like Tagore`s virtually cries out for imaginative treatment.¹⁷⁸ All the mentioned dramatists reflected the position of women and subalterns, as they are representing the colonized people.

VI. The nature of the Postcolonial perception

The Indian spectator is part of the social fabric. He is a product of Indian history. The Indian spectator wants to see his social conflict in the modern themes, the conflict between the individual with his new values of personal welfare and the society with its ancient code of static morality. The importance goes to the audience as the center of critical inquiry. Moreover, the spectator gives every performance a meaning decipherable only within that history.

¹⁷⁷- Naik, M.K, A history of Indian English literature, Sahitya Akademi, New Delhi, India,2017, P 108

¹⁷⁸Tagore, Rabindranath ,translated by Ananda lal three plays , oxford India , New Delhi, India, 2015, P,IX

The Aesthetic experience of a person, a family, and a society are influenced by its culture, history, religion, tradition, resources, and economic situation.¹⁷⁹ The expected nature of the spectators of Modern Indian theatre appeared in Badal Sircar quote “I believe that theatre is human action. The event of theatre can take place only when two parties of human beings performers and spectators as others at the same place on the same day at the same time and stay together for some time, theatre is here and now.”¹⁸⁰

Moreover, when it is related to the Indian drama in English, there are categories among the Indians spectators who know English also, their ability to understand the drama in a particular language. It can be divided according to the sizeable Indian readership of stage, texts and the spectators of Indian performances into three groups¹⁸¹:

- 1- Indian language-speaking monolinguals
- 2- English speaking monolinguals
- 3- bilinguals
 - a- bilinguals in English and other Indian languages
 - B- Bilinguals using two Indian languages.

Indian aesthetics gave importance to the process of perception and the ideal spectator earlier than the modern theories.

¹⁷⁹-Patwardhan, M.S, *Pride, Prejudice, and Paradox in Indian society*, Popular Prakashan, Bombay, India, 1994, P 66

¹⁸⁰-Kirti Jain, *Badal Sircar search for a language of theatre*, Niyogi books, new Delhi, India, 2016, P 168.

¹⁸¹ -Kumar, Das, Sisir, *A history of, Indian literature*, op.cit. , P 24

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GIRISH KARNAD`S THEATRICAL JUXTAPOSITION

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The main aim of this chapter is to discuss how Karnad wrote his plays through the different dramatic sources. Besides, to analyze his ideological position toward the two dominating discourses, the colonial and post colonial discourse.

1-SourcesOf Dramatic Content

Girish Karnad, a recipient of the Jnanpith Award, is an actor, film producer, director, and playwright. Karnad was regarded in India as a very significant playwright of post-Independent Indian theatre. He started as a dramatist in 1961 with his play Yayati and he was concerned about the art field in India till his last breath in 2019. His plays can be divided according to the dramatic sources used into these categories:

- 1- The historical structure is like in Talè-Daᅇᅇa, the dreams of Tipu sultan, and Tughlaq.
- 2- The mythical structure in plays like Nāga-Mandala, Yayati, Hayavadana, and the fire and the rain.
- 3- The contemporary issues¹⁸²

Karnad has admitted that he grew up with many myths on more than one occasion.¹⁸³ Accordingly, he is no stranger to the world of Indian myths, including the epics and Puranas. Lastly, the third category inspired his themes from contemporary life, as appears in the Broken Images.

¹⁸²-Dhanavel,P, The Indian Imagination of Girish Karnad, Prestige, New Delhi, India ,2000, P 70

¹⁸³-Tiwari, Shubha, Et.al Contemporary Indian Dramatists, OP.CIT, P72

In Karnad`s plays, the two worlds of reality and fantasy or illusion create poetry in the sentiment of the spectators. His plays represent the connection point at which dreams are simultaneously mixed with reality. The invisible world with the visible, where the object is both itself and the revelation of something not-self, is still written in everyday language.¹⁸⁴

Karnad`s plays` themes and plots are myths, written and or oral folklore, history, socio-political issues, universal human issues, and psychological conflicts. Accordingly, his discourse as a postcolonial dramatist has re-shaped all of the categories above culture and knowledge. The main aim of this chapter is to discuss how Karnad wrote his plays through different dramatic sources. Besides, to analyze his ideological position toward the two dominating discourses, the colonial and post-colonial discourse.

Karnad`s Nāga Mandala is based on two oral tales from Karnataka, which Karnad heard from Professor A.K Ramanujan. Karnad wrote and directed this play at U.S.A Chicago University as a visiting professor. Nāga Mandala was initially written in Kannada and presented by Shankar Nag and his group. Afterward, Karnad translated it into English and staged it at Chicago university theatre. At the end of the preface, Karnad added to his note written in 1988 in Bombay that” he conscious that Naga`s long speech on P.45 owes much to Jean Anouilh, although he could not identify the play”.¹⁸⁵ The scholar will try to investigate the play through further analysis with the developed tools.

¹⁸⁴-Mukherjee, Tutun, Girish Karnad`s plays, performance and critical perspectives, Anurag Jain, New Delhi, India ,2008, P 17

¹⁸⁵-Karnad, Girish, Nāga Mandala, oxford university press, New Delhi, India,1995, P20

The second play is Hayavadana which was initially written in Kannada. Karnad translated this play into English and published it in Enact. Karnad also mentioned that he had drawn heavily on Thomas Mann`s reworking of the tale in the transposed heads”.¹⁸⁶ Hayavadana is based on a tale from Kathasaritsagara, an ancient collection of stories in the Sanskrit language. The Transposed Heads in the Sanskrit`s Vetala-Panchavimsati form a part of a large Kathasaritsarara of Somadeva of the 11th Century. There are twenty-five stories of King Vikrama and Vetala in it. Each of these stories poses a riddle at the end; Which Vetala challenges the king to solve. Hayavadana achieved great success and received the prestigious Kamala Devi Chattopadhyay award.¹⁸⁷

The third play is The fire and the rain. Karnad used the myth of Yavakri, which he had read in C. Rajagopalachari`s prose retelling of the Mahābhārata. Karnad wrote the play in Kannada under the title (Agni Mattu malè). He translated it into English for a theatre production. The fire and the rain has witnessed the most creative performances, staged in English, Hindi, Kannad, and other Indian languages.¹⁸⁸ In The fourth and fifth plays, Karnad focused on reconstructing the past and re-portraying history through Tughlaq and the dreams of Tipu Sultan.

Tughlaq was initially written in Kannada in 1964. Karnad translated Tughlaq into English for a theatre group in Bombay in 1970. The dreams of Tipu sultan, was broadcasted as a

¹⁸⁶-Ibid, P68

¹⁸⁷-Tiwari, Shubha, Et.al Contemporary Indian Dramatists, OP.CIT, P70:74

¹⁸⁸-Karnad, Girish, collected plays, oxford university press, New Delhi, India, 2014, P4 XV

radio play in London on 15 August 1997.¹⁸⁹ The Dreams of Tipu sultan was initially written in English and then translated into Kannad by Karnad himself. Also, the later creative works and the remaining plays were written in English like broken image, which has contemporary elements, and he went back to the folk tales as he used the legend of Veeranna as a resource for his play flowers.

2- Plots And Themes

In **Nāga-Mandala, There are two plots:**

The play has a prologue and two acts skillfully structured. A beginning with a nameless writer cursed with death as he wrote, staged plays, and abused a mass of sleepy spectators. A mendicant`s prophecy says that the only salvation for him is to stay awake at least one night during this month and, the play starts with the last chance and last night of that month for this writer man. The writer man escaped to a ruined temple in a foggy theatrical atmosphere. He wants to die a writer`s death, unluckily far from his family.

At the same time, a story has escaped from an elder woman`s mouth. The Story followed a flame as a source of light and joined a group of gossip flames in the same ruined temple. Each of the flames, gossiping about their owners and their behaviors of greed, and selfishness and how women are used for the satisfaction of men`s desires. The flames welcomed the Story and offered to listen to her. Nevertheless, there is a need for the Story to be retold to a human being so a group of flames will not do the job. The Writer jumped on the stage and offered to listen not only but also, to stage the Story, neglecting

¹⁸⁹-Karnad, Girish, Tughlaq, oxford university press, New Delhi, India,1995, P142

his oath. In return, the Story promised to keep him awake all night as a good and self-respected Story so he can survive.

The Story staged herself In front of the Writer and the flames. They are representing the spectators. The plot of the Story is a triangle of love: the wife, her lover, and the husband. The main characters of that triangle are: Rani who is married to Appanna. And Appanna who never touched or stayed with his wife Rani instead he has a mistress. Later Rani will have the Cobra.

Appanna used to lock Rani in his house. She only found company through talking to Kurudavva, the blind old lady, and her son Kappanna carries her on his back. As the habit of the caring Indian old ladies, she went to Rani`s house to see the situation of the new bride. Kurudavva figured out the issue and tried to help Rani through the magical roots to spill magic on her husband. Rani was frightened, so she spilled the magical roots on the ant-hill, a cobra home. Then the other triangle happened as the cobra/ Nāga fell in love with Rani.

Rani and the Cobra had a love relationship and got pregnant with Nāga`s child. Appanna complained to the elder of the villages as he never touched his wife, and suddenly she is carrying a baby in her womb. Nāga convinced Rani to go through the Cobra ordeal but, she has to tell only the truth. Rani succeeded in the Cobra ordeal and proved that she is innocent. She lived happily ever after. The Story tells at the end of staging herself that “Naga was found dead in Rani`s hair.” A dramatic layer of Kurudavva and her son was left untold as it is not connected to the main plot.

The flames as unhuman spectators have an objection to the unhappy ending. Based On the demand of the spectators, the Writer Re-wrote the end. Instead of the unhappy ending, he staged Rani hiding Nāga in her long and thick hair and lived happily ever after. On the other hand, the Writer's plot is a happy ending. He won over his death curse as he stayed awake for the entire night. The play ends as he leaves the temple/stage in the morning.

In Nāga Mandala, there are two connected themes: the theme in the first plot is the survival of both the Story and the Writer man. The Writer man is cursed and needs to stay awake the entire night. So, he can survive and escape death. On the other hand, the Story needs to be told and retold, again and again, to survive. The Story and the writer man were connected by fate, conflict, plot, and theme.

Nāga-Mandala's second theme is love and emotional fulfillment. It is a love triangle. This theme and plot would be a regular melodramatic plot without the magical elements. Other techniques will be discussed *in the fourth chapter. The final suggested meaning for Nāga Mandala (Ārtha) is survival. This word reflects the ekavakyata.*

Karnad's Hayavadana also has two plots: a group of actors or male as called in Kannad. Yakshagana performers led by the Bhagavata as the director and the story-teller are about to perform the main story/plot in Yakshagana while a screaming actor and Hayavadana, a man with a horse's head, interrupt the play at different times. Hayavadana wants to be a complete creature. He is struggling with a man's body and a horse's head.

The Bhagavata guided him to Kali`s temple for salvation and his wish to come true. Hayavadana went to Kali`s temple, searching for his completeness.

The Bhagavata staged the main plot, a love triangle, as Devadatta got married to Padmini with the help of his friend Kapila. Afterward, both Devadatta and Kapila loved Padmini. Both the characters of Devadatta and Kapila are different. Devadatta is a poet, a Brahmin fair man with intelligence. On the other hand, Kapila is a lower caste compared to Devadatta. Kapila only has muscles and physical skills. As a consequence, Padmini loved both of them. she loved Devadatta`s intelligence and Kapila`s body and his masculine power.

One day the three of them went on a trip. Kapila and Padmini went to Rudra`s temple and left Devadatta, who went to the temple of Kali and killed himself with a sword that was already there. Kapila has returned while Devadatta was missing. He searched for him, but unfortunately, he found him dead in kali`s temple. Kapila offers him the same sword for the friendship. When Padmini found both of them dead, she decided to kill herself. In that particle moment, Kali appears to her and offers to bring both men to life for that, Padmini should put each head near the correct body and press the sword on their necks.

Consequently, they will come up alive. Padmini switched the heads. Later Devadatta and Kapila discovered that they had a switched head and a switched bodies. Devadatta`s head was stitched to Kapila`s muscular body, and Kapila`s head was stitched to Devadatta`s soft body.

The second act ends with an argument about who is Padmini's husband. The one with the head or the body! They went to ask, and the answer was Padmini is married to Devadatta with his head and Kapil's body. As the head is the determining limb for that, the person with the husband's head is the husband. Padmini was happy as Devadatta represents the ideal man after his transformation. He has the perfect masculine body with intelligence and can tell poetry.

Kapila stayed forever in the jungle and left the city behind. Devadatta's body started to change day by day to fit the head; in the end, he returned as the head determining the body. Padmini is having a child now. She is missing Kapila, who visits her dreams every day. Padmini finally could not stay away; in the end, she carried her child and went to the forest to find Kapila. Devadatta got angry by knowing that she had committed such acts. Devadatta went to the forest and had a fight with Kapila, and both died. As well, Padmini performed Sati and died.

The main plot is completed when Hayavadana returns to the Bhagavata in the form of a complete horse with a human voice. He went to the temple of Kali and before completing his wish or request, Kali has turned him into a complete horse but not a complete creature. Hayavadana, at this point, was still had a human voice. Padmini's son enters the stage. After completing an entire dialogue with the Bhagavata, Hayavadana tried to make Padmini's son laugh. He lost his human voice and became a complete horse. He found his completeness.

Hayavadana`s theme is that he wants to be a complete man but ends up as a complete creature. Kapila and Devadatta want to complete their soul with a soul mate and a lover. Moreover both of them want their identity back. Padmini, she wants a perfect man who has muscles, intelligence, and poetry. As same as Nāga -Mandala, there is a theme of love. One sentence can represent *Ārtha or the final suggested meaning of Hayavadana, which is searching for completeness. As a complete one sentence, it is the ekavakyata.*

The contrary to Nāga Mandala and Hayavadana, Karnad`s play the fire and the rain contains only one plot, which has different dramatic lines. It starts with a village suffering from famine, and they are performing the fire sacrifice ritual (Yajña) to Indra, the god of rains for almost ten years. The chief of the priests, Parvasu, left his wife alone all these years. She had a relationship with Yavakri, her first love, and Parvasu`s cousin. Raibhya, her father-in-law, knows about it. He sent a Brahma Rakshasa to kill Yavakri.

Another dramatic character is Arvasu who intended to meet the tribe of his lover Nittiali. She is a village girl, and Arvasu was ready to be outcasted for her. But, as Yavakri died at the hand of the Brahma Rakshasa, he could not go on time to the tribe meeting. As he could not attend the meeting Nittiali`s father held who decided to get Nittiali married to another person from his caste.

Parvasu returned secretly at night and killed his father. To run out with his guilt he claimed that another innocent was the criminal to take the social and religious charges instead of him. The caste barriers was demolish for that Nittiali lefts her husband and Joined Arvasu, who became a Rakshasa. He became outcasted. He performed the play in

front of the priests and the fire sacrifice. Nittiali's husband and brother killed her. In that particular moment, the god Indra appears to Arvasu as he liked his performance as an actor.

Indra offers Arvasu to ask for any wish to come true. Arvasu asked Indra to bring Nittiali back to life. At the same time, the people asked Arvasu to request rain. But the Brahma Rakshasa begs Arvasu for salvation and Moksha as this will make Nittiali the gentle human happy. For that Arvasu abandoned his desire and wished the Brahma Rakshasa. The play ends with showers of rain. People dance with joy, Brahma Rakshasa melts away, and Arvasu is holding Nittiali's body, shouting it is raining. It is raining.

The fire and the rain's main themes are love and desire. A raising Dramatic line evolves the love relationship between Arvasu and Nittiali to the climax. The play structured another dramatic line about the desire and love triangle which include Parvasu the husband, Vaishakha the wife, and Yavakri the lover. Moreover, the play is full of philosophy and mythology, which appeared in the Brahma Rakshasa who is searching and asking for salvation from his eternal suffering by Moksha or his final release.

Common themes in modern Indian theatre are love, marriage and caste. Initially, the caste system or the class, according to Manu's social order/Manusmriti was based on profession. Accordingly, there are broad themes in modern Indian theatre has treated a person from a higher caste or class who became outcasted for various reasons. It includes those who wants to practice a lower profession like acting. In Karand's play it is Arvasu, who wanted to become an actor by playing the fire and the rain . He was not able

to act and practice his passion until he became an outcast. The final suggestion of the play (*Ārtha*) is *to sacrifice to fulfill the desire*

Indian traditions, beliefs, and folklore are not the only sources of Karnad's dramatic contents. The history of India and Karnataka inspired him to write two notable plays: Tughlaq and the dreams of Tipu sultan. Karnad encounter with different cultures and concepts which had great influences on his plays and it is presents in his ideas.

The plot Of Tughlaq: Tughlaq is a journey of a ruler who wants to achieve his big dream to become a successful ruler and ends up as a significant failure. The play started in front of the chief court of justice in Delhi. The hate of the Sultan is a public opinion that has been shown clearly through the dialogue between citizens who are Muslims and Hindus. Muslims hate him as there is a rumor that he murdered his father and brother at prayer time. And he is against Islam as he exempted Hindus from the payment of Jizya, or non-Muslims should pay the Tax.

Hindus do not believe him, and they are suspicious that he will stab them in the back. And it is a trick. Almost every friend of Sultan Tughlaq wants to get rid of him. Every decision he makes in politics goes against the ideology and benefits of the ruling class. On the other hand, it also goes against the ordinary citizen benefits as many people were killed and starved to death because he ordered to shift of the capital from Delhi to Daulatabad. Also, he changed the coin from silver to copper, which affected the economy and the prices.

Tughlaq as a ruler did not deliberately want all of this to happen. But the lousy organization, his emotional behaviors, and a punch of corruption and thieves in the administration system of his rule led him to destroy his people and his country with a lot of blood and corpses even though he killed his step mother. His two close friends are Barani, the historian, and Najeeb, the politician. They represent the two contrary selves of Tughlaq. While Aziz, the wily time-server, represents all those who took advantage of the Sultan`s unrealistic decisions. Tughlaq ends up in the play frightened, alone, and ghosted by his bad decisions and by the spirits of the people who died at his hand.

Tughlaq's theme is power and politics; Muhammad-Bin-Tughlaq is a well-known ruler in the Indian history. He is known for his eccentricity and insane policies. Karnad offers a psycho-political theme focusing on the historical motives, vision, and struggle of Tughlaq to assert himself as the Sultan and how he takes his fall. For that (*Ārtha*) and the final suggested meaning of that play is that if there is a contradiction between ambition and ability, or if there is a corrupted longing for power the person will fail miserably.

Karnad said that “he chose Tughlaq history so he can create from a historical theme a contemporary echo of the situation of the sixties after the passing away of Nehru, and this is another reason why the play was a success on the Kannad stage; However, Tughlaq fails to emerge as a tragedy because the dramatist seems to deny himself the artist`s privilege to present an integrated vision of a character full of conflicting tendencies.”¹⁹⁰.

¹⁹⁰-Naik, M. K, A history of Indian English literature, op.cit, P 275

Tughlaq was known historically as mad Tughlaq. His opposite as portrayed in Karnad's play is the Character of Karnataka's tiger or Tipu Sultan the Tiger. Karnad, in the dreams of Tipu Sultan, uses different dramatic techniques for the plot, as will be discussed in chapter 4.

The plot of Tipu sultan is about the fight between Tipu sultan and the British over Mysore. This fight ended up with the death of Tipu and the defeat of his army. The British gained power over Mysore and Karnataka. The play starts with Ali Khan Kirmani, the historian, and Colonel Colin Mackenzie, the oriental scholar, during their work about the life of Tipu sultan and through the personal diary of Tipu's dreams. The dreams of Tipu sultan on the stage were limited and concentrated only on his conflict with the British and his moral values and Indianness.

Karnad reflects the inner wish of Tipu by dramatizing that he wins the fight with the British but in his dramatic dreams in the contrary to the dramatic reality and history as he was killed in the battle. The theme in this play is about a leader's journey in a conflicted situation with the enemy, shown in his Freudian dreams. It is a theme of colonial India. The final suggested meaning (*Ārtha*) of the play is *Tipu's` scarifies based on Indian national movements. Tipu was a good ruler and not as portrayed by the British discourse.* *Ārtha* and the final suggested meaning is that colonialism destroyed the public figures through political, military, and other strategies like playing with religious diversity in India to control the land and to steal the wealth of the Indian people.

Lastly, Karnad wrote plays and monodrama like Flowers and Broken Images that echoes modernity and universal human issues. He could not avoid using the magical environment and Indian mythology in a contemporary philosophy controlled by his ideas about human desires.

Flowers`s plot. The play is based on the legend of Veerana. It belongs to the Chitradurga province. It became widely known when the Kannada writer T.R.Subbanna /Tarasu incorporates it in his novel. Karnad preserves the core event. ¹⁹¹ it is about a priest in Shiva`s temple dedicated to the Linga. Every day he decorates it with flowers. As a part of his spiritual devotion, he became skilled in decorating flowers. One woman, Chandravati, was among the devotees during the festival of Shivaratri. As Karnad describes her beauty catches his eyes. Next, he lusted and had a physical relationship with her as he is not satisfied with his wife.

Karand`s climax happened during a ritual as the chieftain saw a long hair. He asks the priest if god has long hair. The young priest said that if we believe that God has long hair, he will have long hair. The chieftain asked to prove it after twelve days. The Yonge priest prayed day and night for God`s mercy. After twelve days, all priests and other crowds saw long thick hair coming out of the linga and hiding it completely. Even when a priest tried to pluck it out. The pulled hair`s root has blood on it. Consequently, all the priests and the crowd have declared the young priest a saint and the chosen Shiva.

¹⁹¹- Karnad, Girish, collected plays, oxford, University,op.cit.introduction.

The young priest could not understand why god gave him another chance. The play ends with the suicide of the Young priest through *gudarthapratitimulkalaṃkāras* as a connotation indicator may he knows the answer to his question directly from God. The theme is lust and spirituality. (*Ārtha*) or the final suggested meaning and at the same time (*ekavakyata*) is the desire or Śaivism and Shiva linga which is an index or *gudarthapratitimulkalaṃkāras*, representing desire in the dramatic content.

The last plot and theme is the Broken Image. The plot is about an English lecturer Manjula Nayak who had to face her true self through an Image / a broken Image. The play starts with Manjula, an interview before broadcasting a short movie based on her successful best-seller novel. There was a criticism as she wrote it in English, not in her mother tongue Kannada. Manjula explained that the main character of her novel, her sister, was talking only in English. Thus, she wrote the novel in English.

After her 10 minutes interview, she saw her image on the screen instead of watching the short movie. After some time, she realized that her image was talking to her through the dialogue between Manjula and her image. Manjula describes her sister as more attractive. But, at the same time, she was ill and taking all the attention and love from the family.

This situation of Manjula's sister has created jealousy inside her mind. Even Manjula's husband loved her sister. At the end of the dialogue, the reality of the novel is exposed as her passed-away sister is the one who wrote the successful novel. It is not written by Manjula but by her sister. She stole her novel. However, the image said to Manjula that her sister only wanted to prove that Manjula is a fraud, and she succeeded based on the

shoulders of others. The play ends with Manjula left out of the dark while all the screens show her image and speak loudly in Kannada and English. The theme is jealousy, and self-image.

(Ārtha) suggested two meanings first are related to the conflict between the self and self-image. The second is related to a displaced version of Girish Karnad himself as a contradictory writer. And (ekavakyata), a reflection of fake and dishonest people to the extent of stealing or getting cash even over a dead sister with an emphasis on the media and art field.

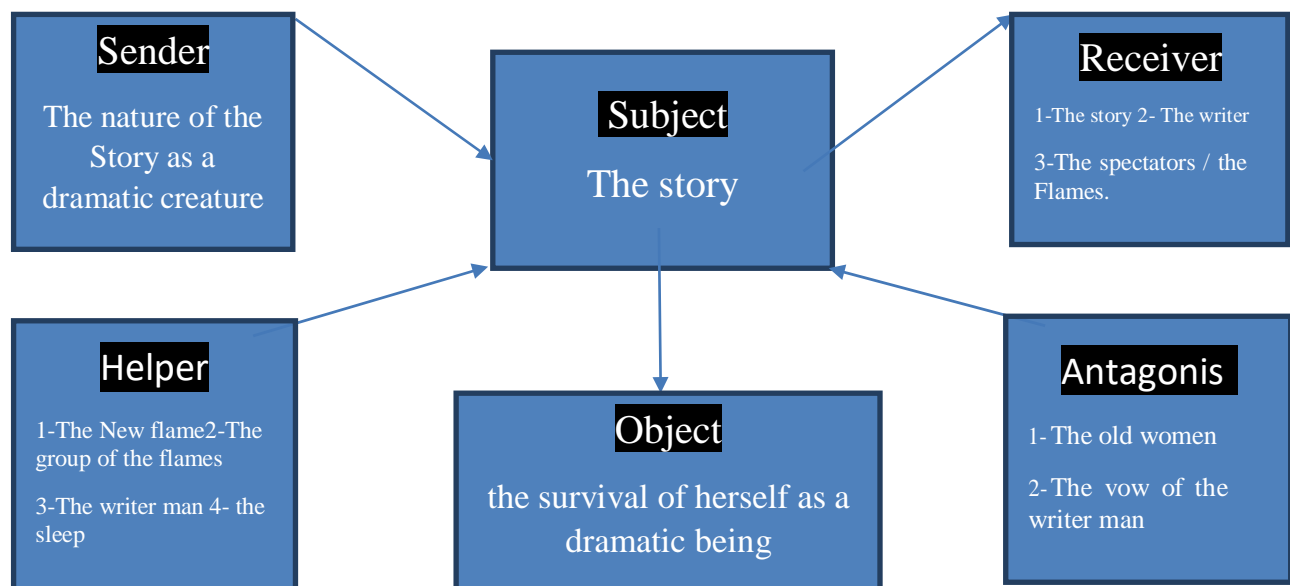
3-The Dramatic Conflict And Juxtaposition In Karnad`s Plays

The structure in Nāga-Mandala is multiple in the level of the character`s development, conflict, discourse, and aesthetical. The Writer man conflict is associated with the curse of death. The Story conflict is with forgetness as any good story`s desire is to be passed on, keep going, and retold.

The Story refuses the position of the untold Story. This situation is repeated two times, the first when she escaped from the older woman`s mouth as she kept the story with its song untold for years. The second is when she refuses to tell herself to the Writer man. She agrees only after an oath and the acceptance of the process of retelling and staging her/ the Story. The writer man agreed and broke his earlier vow not to do with themes, plots, or acting. This mutual deal is a matter of life and death for the Writer as well as the Story in both dramatic realities.

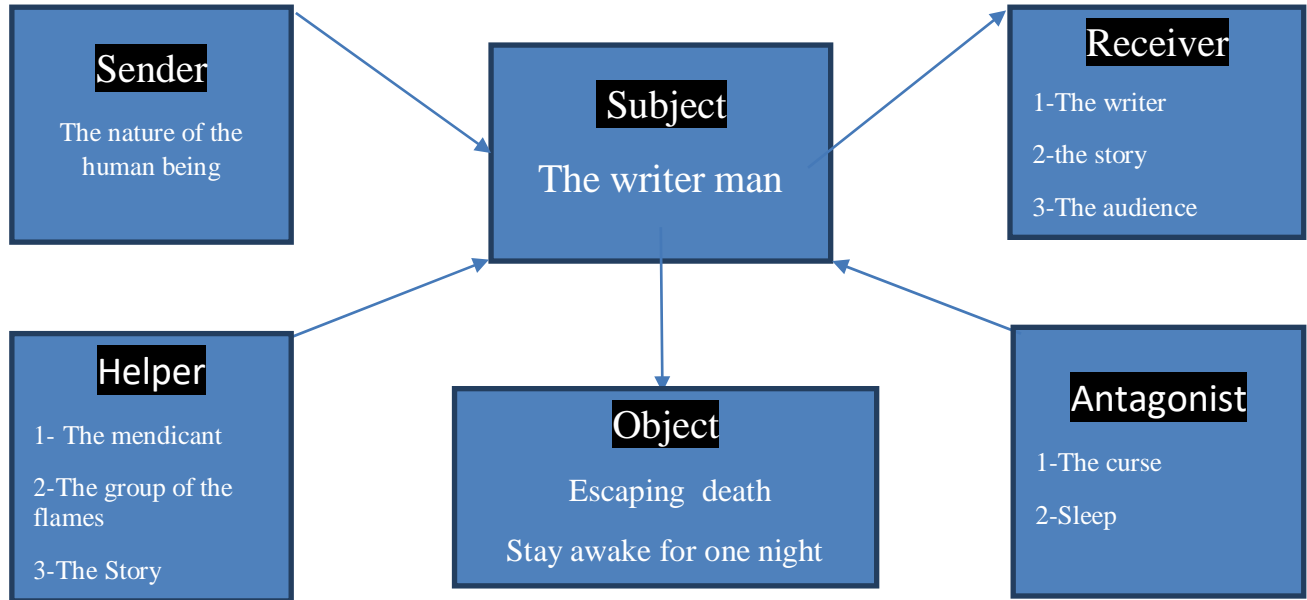
Greimas`s Actantial model of the Story and the Writer man explains the mechanism of the dramatic conflict. For the Story, the object is the continuousness of telling and retelling or the survival of her dramatic being. The sender is the nature of any dramatic creature/being. This nature will reshape the receiver they are the Story and the Audience/ Spectators/ the flames and the Writer man. For this mechanism, the helper is the new flame, the group of the flames, the sleep, the Writer man. Moreover, the opponent/antagonists is the older woman who kept her for years untold by her behavior, she shaped an obstacle for dramatic continuousness.

On the other hand, when the writer man made an oath to have nothing to do with plots, themes, and staging, he disturbed the mechanism of the dramatic creation and re-creation as an essential part of this mechanism and process.



For the Writer man, the subject is survival from the curse of death. The sender is the nature of the human being. The receiver will be the Writer, the Story, and the audience/

spectators. The helper will be the mendicant, the group of the Flames, and the Story. Besides, the antagonist is the curse and the sleep. The dramatic conflict for the writer man and the Story is that they have a similar dramatic conflict in nature, structure, and development.



This dramatic structure echoes the western playwright Luigi Pirandello's **philosophy about art and Writer**. Pirandello believed that the characters are individual creations and dramatic beings with their own identity. They do not represent the author's identity; instead, they represent themselves. In Karnad's Nāga-Mandala, the Story represents Pirandello's concept of the dramatic characters as individual dramatic beings. Indeed Karnad's juxtaposition to Pirandello's western philosophy appears that he gives much authority to the writer man to change the end of the dramatic destiny. In that case, he has power and control over the dramatic creations. In Pirandello's concepts, the story

contains the characters are free creations, leading the Writer by force to their dramatic destiny.

Juxtaposition also appears in the portrayal of the flames as dramatic characters. The mythology considers the fire holy, primarily when related to the fire inside the temples. Even though, initially, these flames belonged to the village's houses. Also, in all the idealistic philosophies, all the existence belongs to the creator of the ideal beyond the presence of things. In other words, the sources of everything in the universe is one, and all belong to it.

The Flames in Karnad's play did not reflect the holiness this meaning was suggested through multiple codes related to Śābda and śabdālaṃkāras as verbal vyañjanā which are speech related to the actor's theatrical activities. Also, it was manifested through the design of Raṅgapīṭhālaṃkāras that are related to the theatrical scene as will be discussed in the next chapter.

This meaning is suggested as the action in the dramatic reality, and the theatrical scene took place in a ruined temple. The play's role is absent through the broken idol's active code, which is active nyāyamulakālaṃkāras. Karnad asserts this meaning through the monologue of the writer man. However, the flames in Karnad's play represent magic and a mythical environment, echoing the traditions rather than holiness.

The second plot in Nāga-Mandala incorporates the levels of juxtaposition and decolonization. It observes multiple dramatic conflicts on many levels and different types

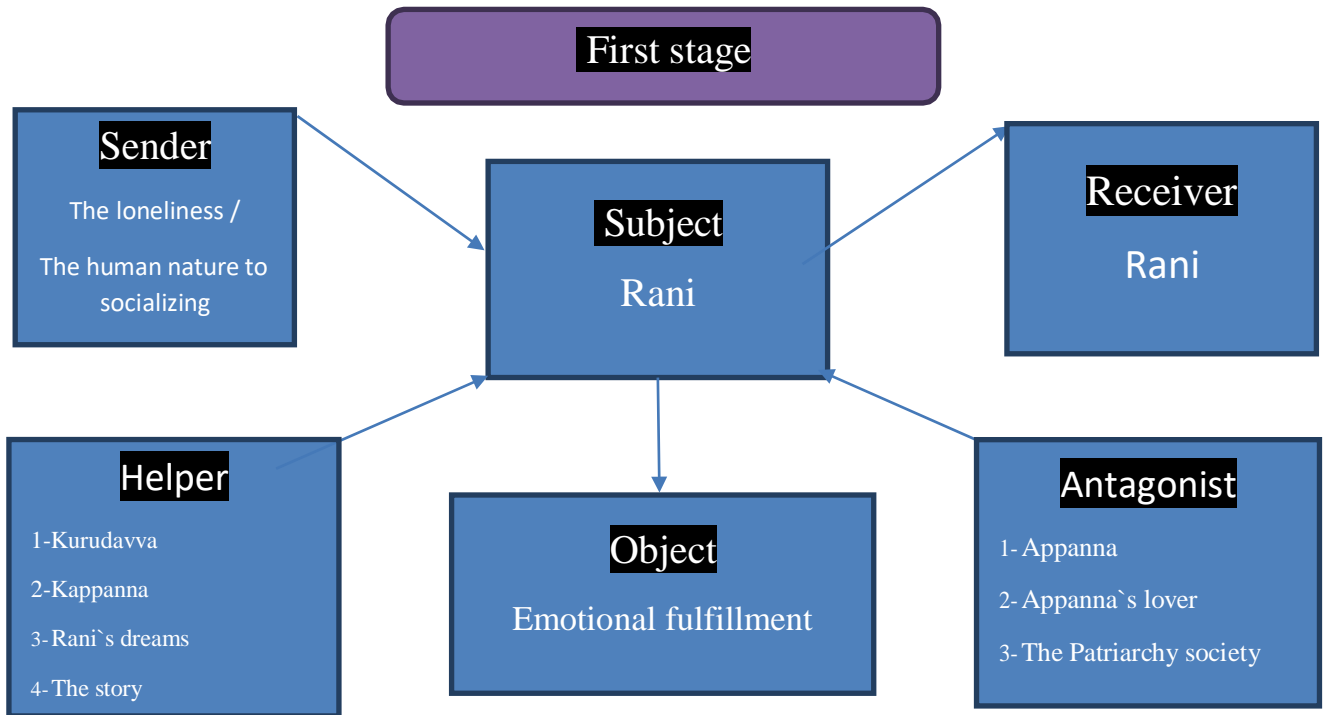
that develop from scene to scene. As shown by the dramatic conflict of the character Rani /The Queen.

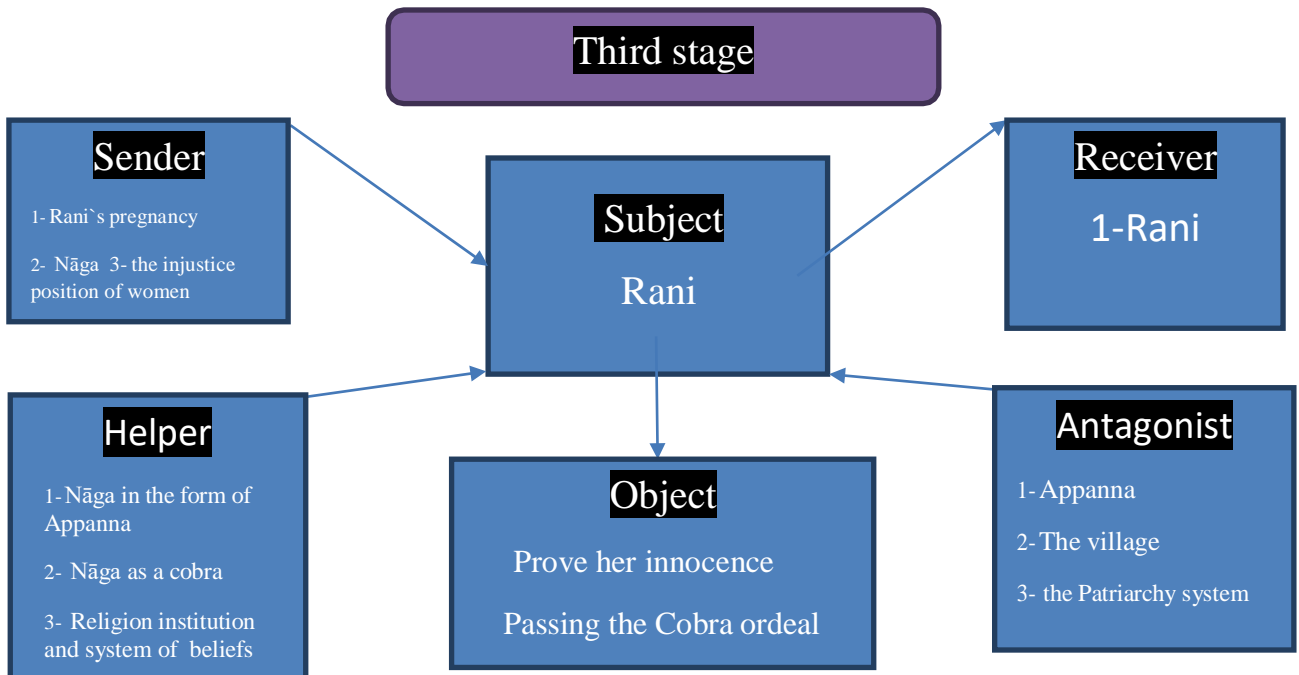
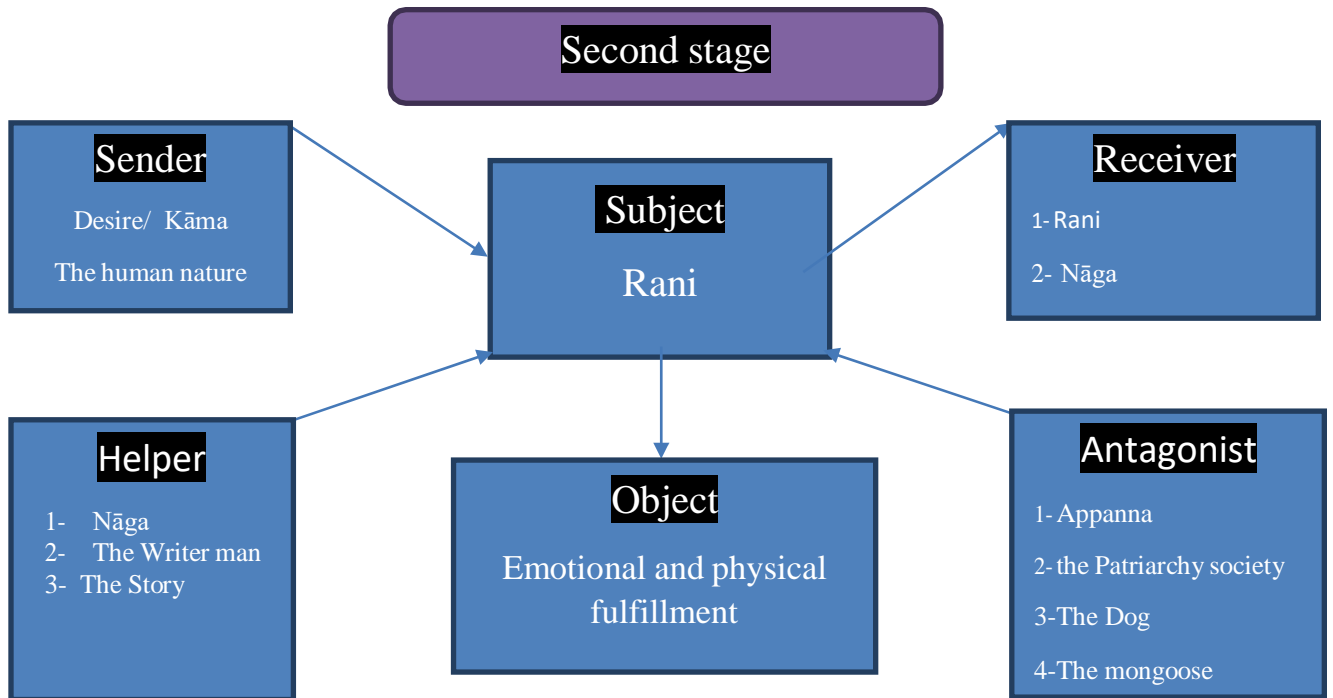
At the beginning of the play, Rani has a psychological conflict, which is the desire to end her loneliness and to get emotional fulfillment. Rani's struggle is caused by being far away from her mother and father. She is alone all night as her husband only comes for lunch and never talks a word to her. Moreover, Rani cannot speak to any other human, as he locked her. Rani needs salvation, and she tries unconsciously to strengthen her mental health by talking to herself and through her dreams.

The transformation of Rani's psychological conflict happens after the appearance of Nāga in the shape of Appanna at night. The conflict re-shaped to be the contradiction between Nāga's behavior at night and Appanna's in the morning. Her fears of losing the company of Nāga at night pushed her to be silent and stop questioning the confusing attitude of her husband. The climax of the play happened when she got pregnant. That particular dramatic moment exploited the realization that she has to face reality all on her own as any Indian woman Rani represents the postcolonial subaltern. She faces a mad husband, and the patriarchal village will not have any mercy.

In that dramatic moment, Rani's monophonic psychological conflict became a social and spiritual conflict. Rani wants to prove her purity. As a woman, she wants to avoid humiliation in the village and punishment. Rani is representing the subaltern, and no one will believe it. This position appears in her dialogue with the elders. They want to push her to confess that she is guilty. The husband's claims were more truthful than Rani, the

subaltern who cannot speak. Alternatively, Rani cannot be heard. The actantial model for Rani reflects the conflict at this dramatic moment which carries the discourse of Rani as a woman who is a subaltern against the powerful patriarchal society.

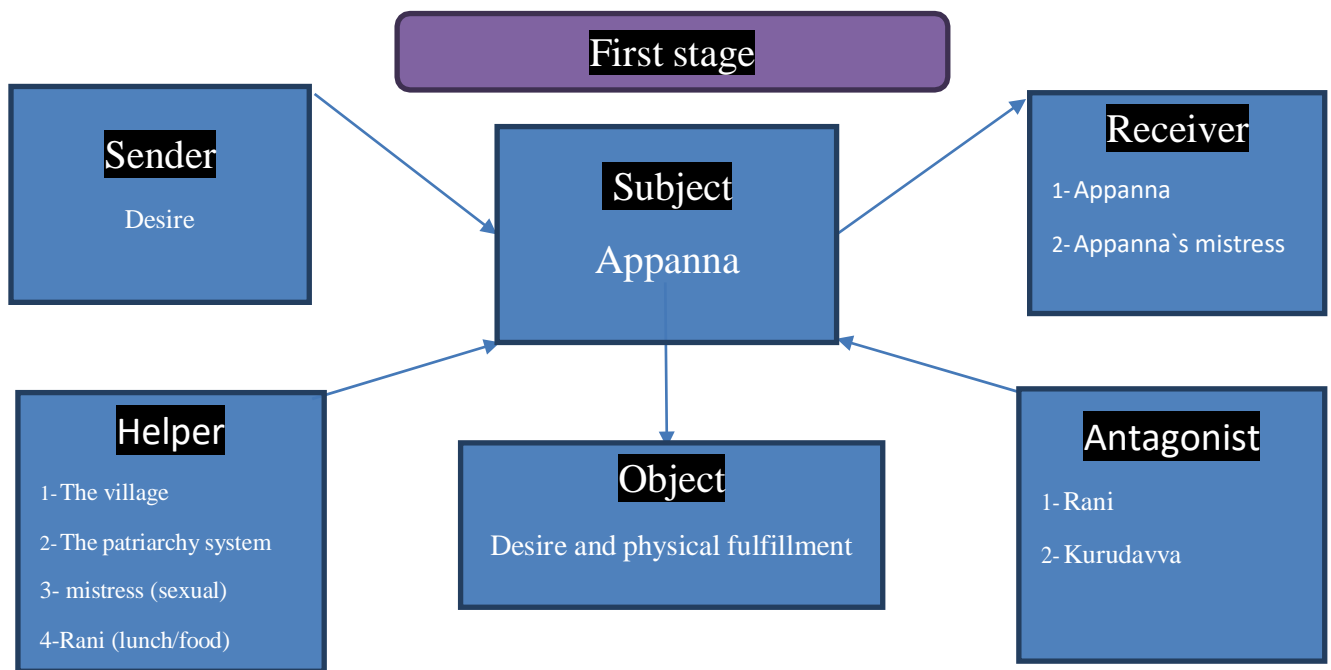




The binary of women and men appears through Rani as a subaltern woman and Appanna as the dominating man. Karnad has used Śābda Appanna, which means any man, to suggest that Appanna represents any man or the strict patriarchal societies as well.

Appanna is a rude, selfish, and self-centered man as he has a wife and a mistress simultaneously, and his main objective is to satisfy his physical needs pulled by his desire. The receiver of this satisfaction is Appanna and his mistress but not his legal wife, Rani. She was created for cooking, serving lunch, and satisfying his physical needs.

The unfair relation between Rani and Appanna is formed with the blessing of the village representing the patriarchal system which never blames any man for any action. The opponent of Appanna`s desire is Kurudavva, the old lady with empathy for her race. Rani is an opposing opponent as well. The actantial model of Appanna`s First stage is: -

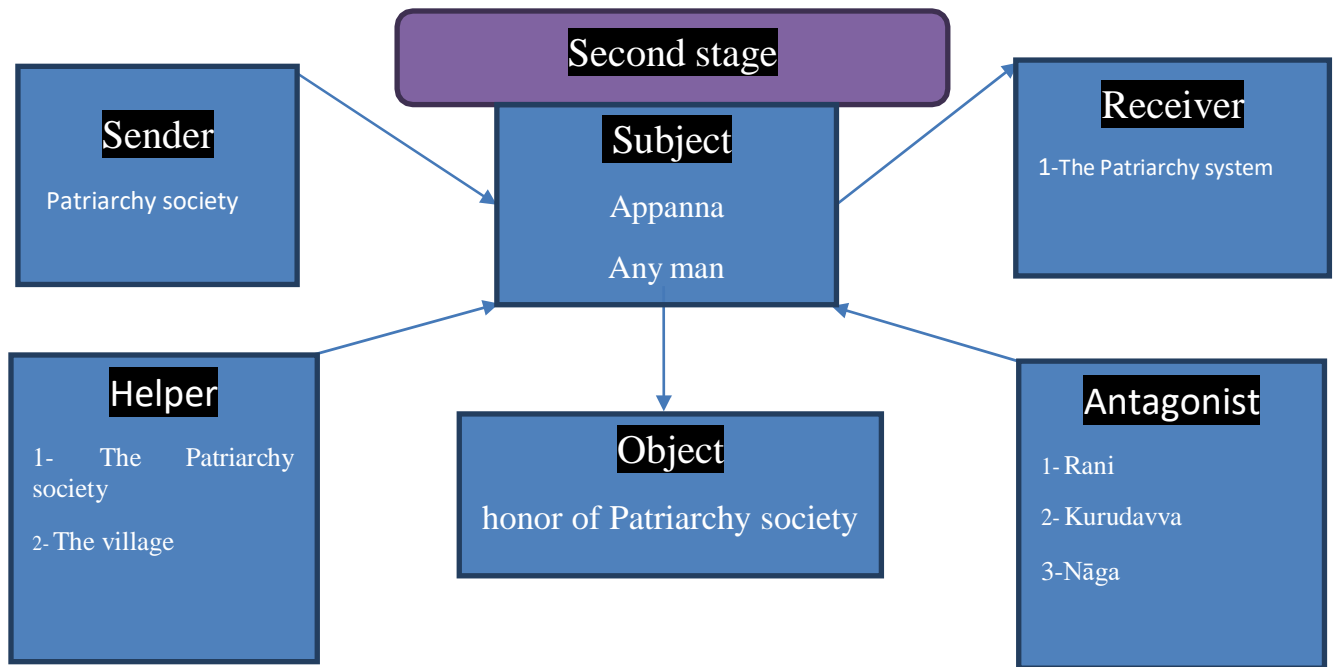


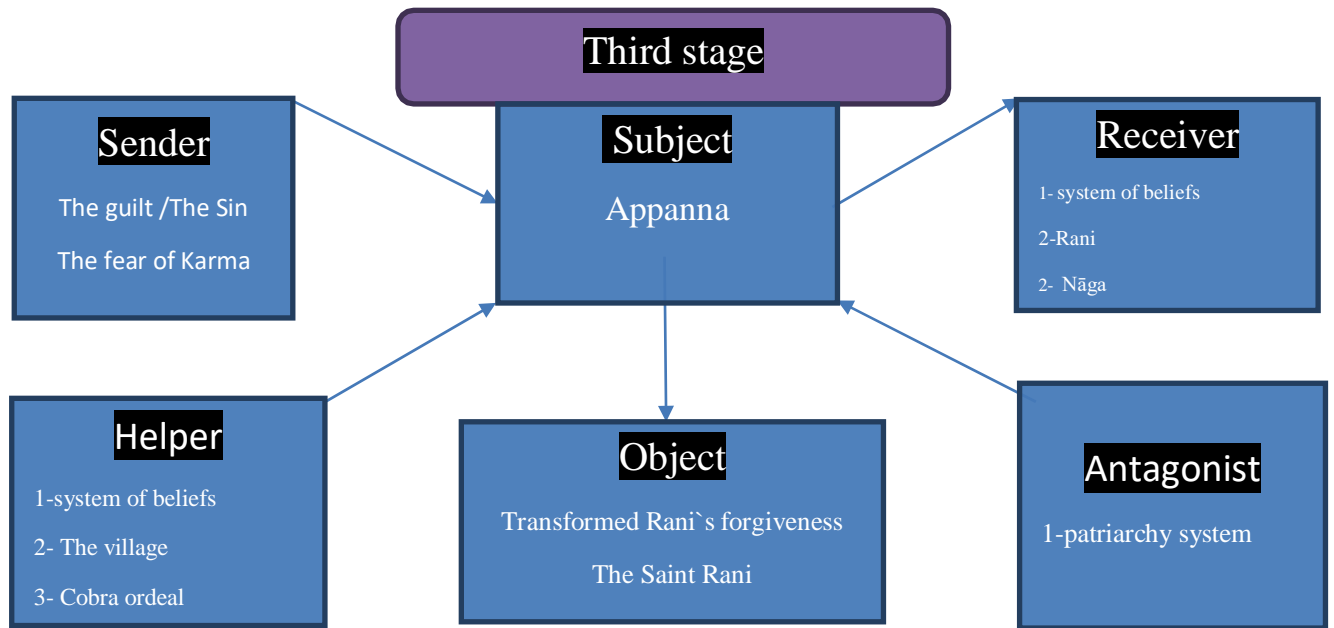
The First stage of Appanna forms a binary with Rani`s first and second stages. Karnad shows the contradiction between the patriarchal society and the position of the subaltern. She does on the pain of social ostracism as she is kept under lock and key. She has to bear all the suffering without speaking a word. Karnad will avenge Rani by transforming

Appanna`s conflict`s third stage. The spiritual transformation of Rani and declaring her a saint with the blessing of the dominated patriarchy`s system, after passing the cobra ordeal.

The third stage represents a conflict between the patriarchal system and beliefs. The belief system/power/discourse is the highest among the other dominated powers and institutional authorities in the colonized societies. Rani`s transformation happened through the hierarchy of authorities.

The actantial model for the second and third stages that represent Appanna`s conflict is as follows:-



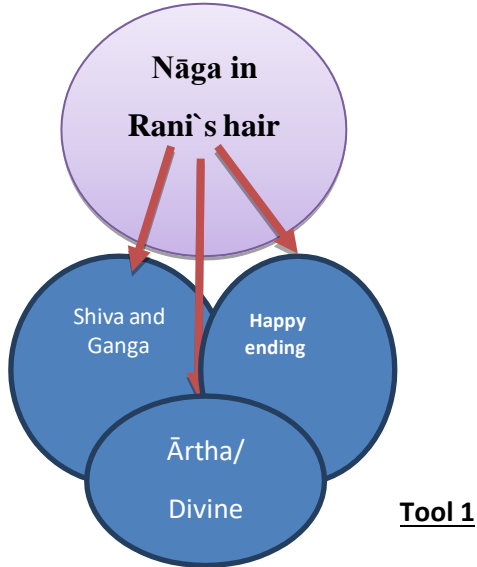


Even though Appanna knows that he is not the father of Rani`s child. Appanna did not end up raising a child who was not his. Moreover, the writer man is a dramatic character representing in that scene Karnad himself. He changed the end and let Nāga live with Rani forever hiding in her hair. This image of Nāga inside Rani`s hair can be considered as Sadraśyamalakālamkāras.

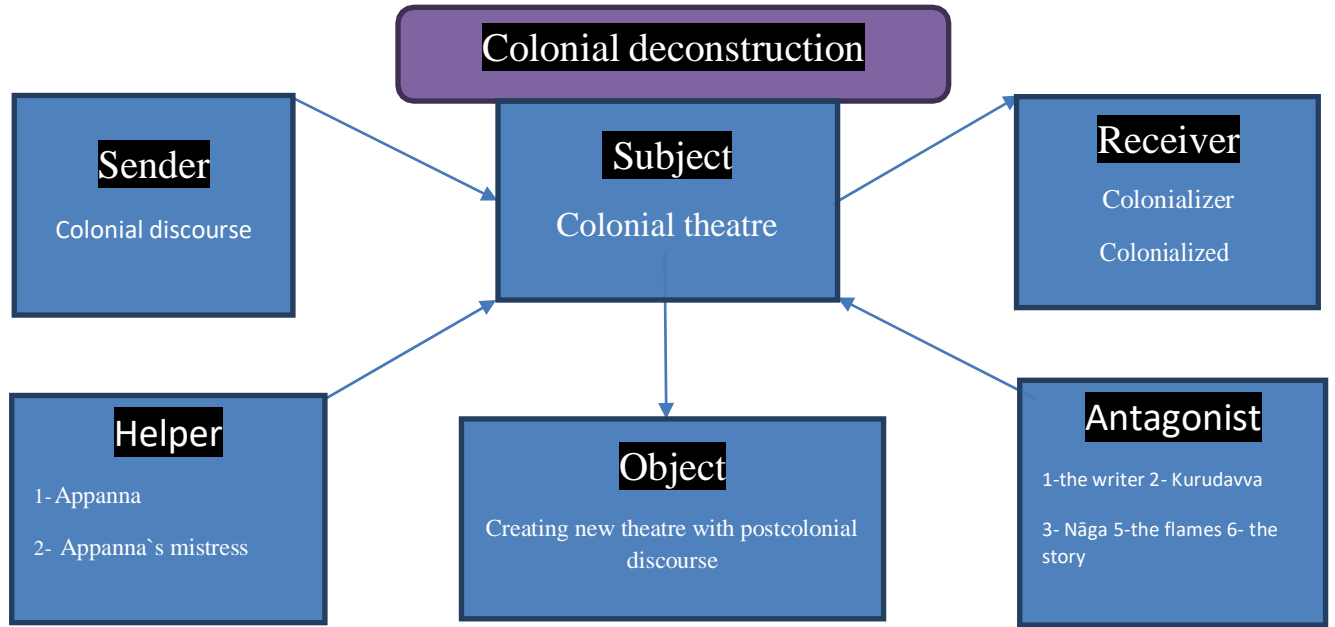
Victorian theatre usually protects the moral system in such a complex dramatic action. They have to punish the female as a subaltern. Instead, Karnad uses motifs from the culture. Moreover, he declared Rani as divine. It is a common resolution in modern Indian theatre.

The similarity of Shiva and Ganga to these dramatic characters Rani and Nāga, Vākrokti as another theatrical code system suggests that Rani is the female avatar of Shiva and Nāga is the avatar of Ganga. Moreover, the belief system demands the presence of this

analogical sign. Also, the analogical aesthetical scene can be analyzed through the first developed tool through the dramatic image of Nāga in Rani`s hair as follows.



Ārtha that Karnad wanted to convey is to attack on the patriarchal society and colonial discourse. The analysis of the deep-level meaning of the theatrical text reflect that. Karnad deconstructs the Elizabethan/Victorian moral values in theatre. The victorian theatre has stereotype melodramatic themes of honor and love plots which Karnad has to juxtapose it by twisting the resolution of the plot.



The British theatre's values dominated all the dramatic actions. The climax is the scene of the cobra ordeal and declaring that Rani is innocent, and the end took another turn by declaring that Rani is a goddess. Moreover, Nāga has lived with Rani forever, an apparent attack on the patriarchal system.

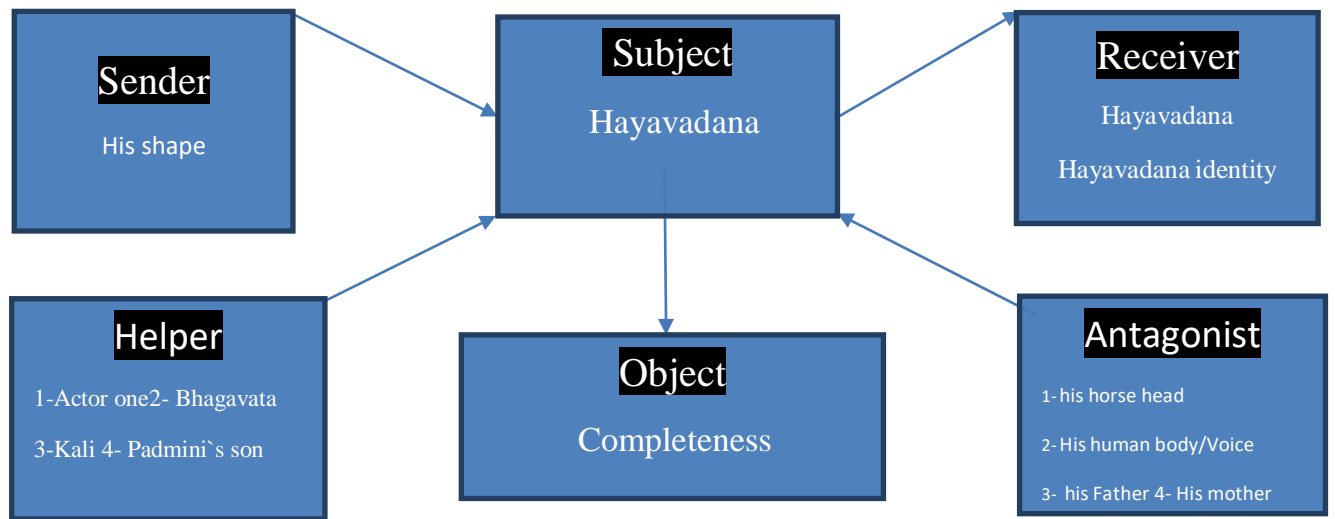
The Sanskrit word Nāga is associated with water, symbolizing emotion, love, motion, and life. Cobra symbolizes "kundalini" power, cosmic energy coiled and slumbering within men; kundalini is a coiled serpent, the outstanding power of pure desire. Nāga also represents freedom because they can never be tamed. Nāga represents fertility and creative life force, sexual desire, and passion.¹⁹²

The second play is Hayavadana the two plots have similar conflicts. The dominant conflict is between the shape and soul: identity and completeness. The First plot is about

¹⁹²- Sarkar, Haydip ,Contemporary Indian Drama In English, op.cit.,P62

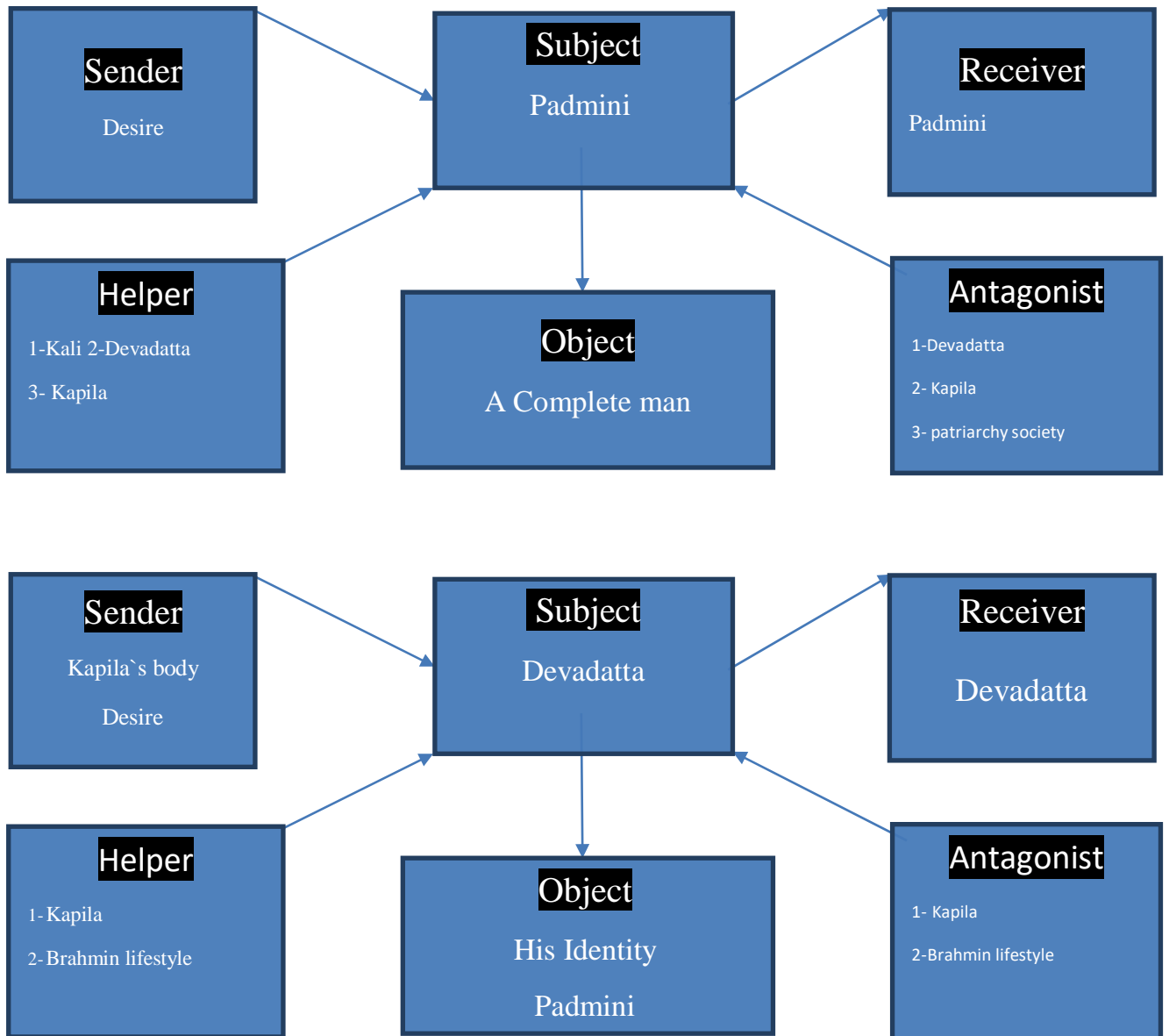
Hayavadana, a horse's head. Hayavadana is searching to be a complete human being and creature. His identity is lost between his head and his body.

Moreover, even after kali has given him a complete horse body. The human voice evades his completeness. The following actantial model explains the conflict elements which caused Hayavadana psychological pain.



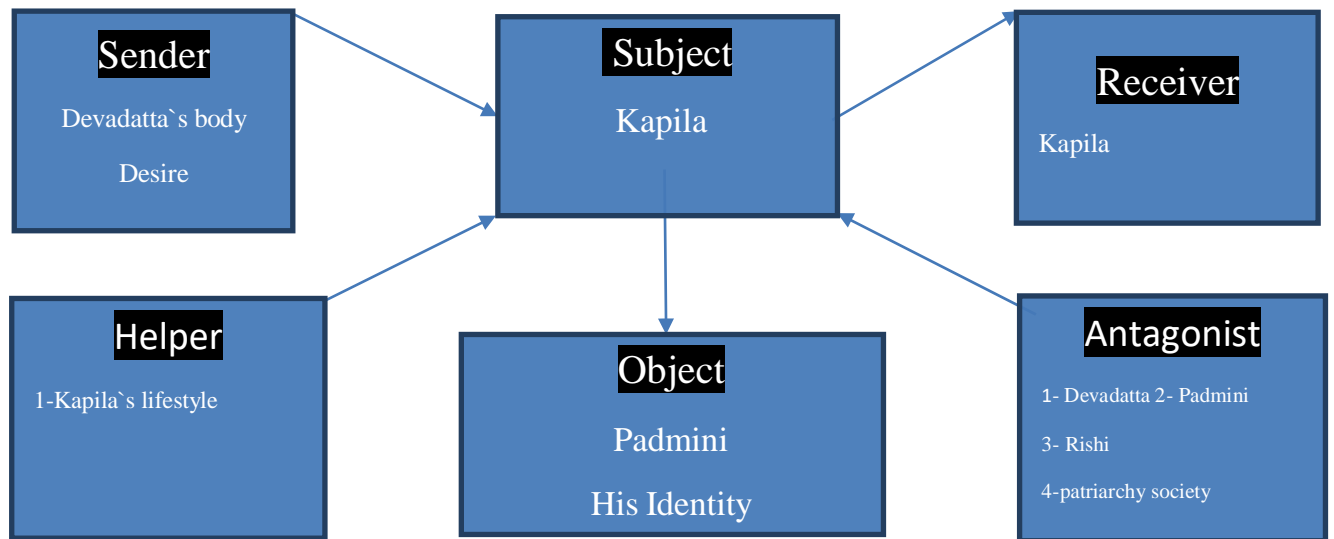
Padmini is, on the contrary, with all the other characters searching for completeness within themselves. Padmini desires to marry a complete man. She wants Devadatta's intelligence and Kapila's physical shape. And when she thought she could have that complete man through the switched heads her illusion vanishes as soon as Devadatta's head and lifestyle re-shaped his body to suit his identity again.

The Brahmin lifestyle had helped the transformed Devadatta to gain his identity back. but he couldn't get Padmini back. The actantial model for Padmini and Devadatta can explain the conflict.

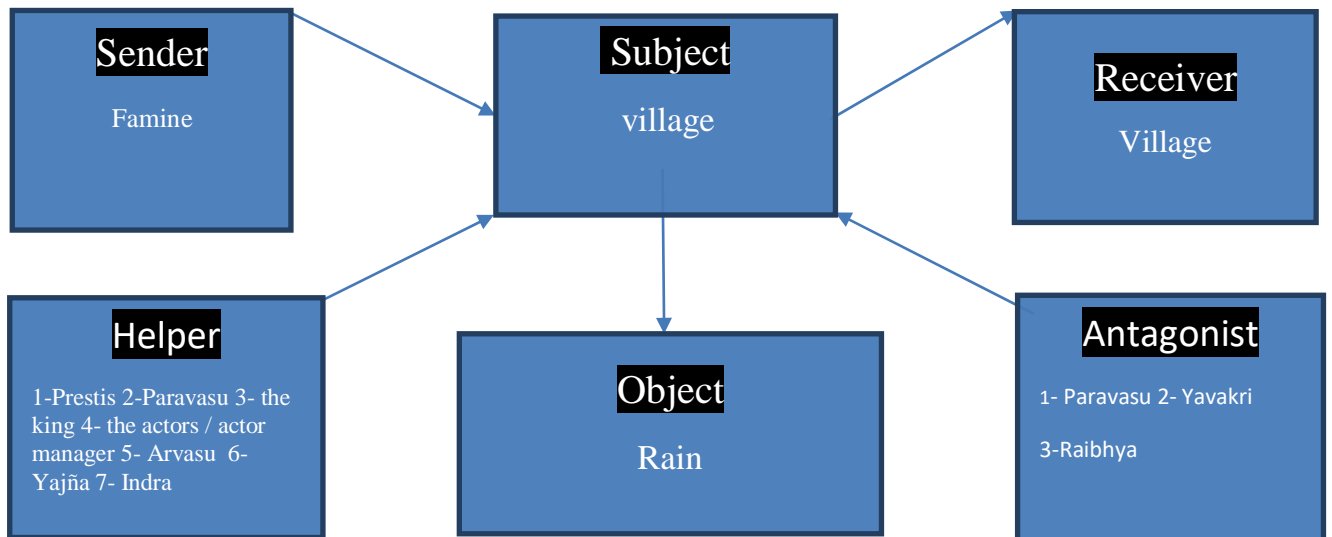


When he had Devadatta`s body, Kapila thought that he could have the right to ask for Padmini as his body`s wife. Padmini did not want Kapila with Devadatta`s body. The Writer suggests this meaning through the different theatrical activities; especially Āngikaabhinaya and Sāttvikaabhinaya as Padmini was pleased with the Rishi selection. She danced in joy as she finally had the complete man.

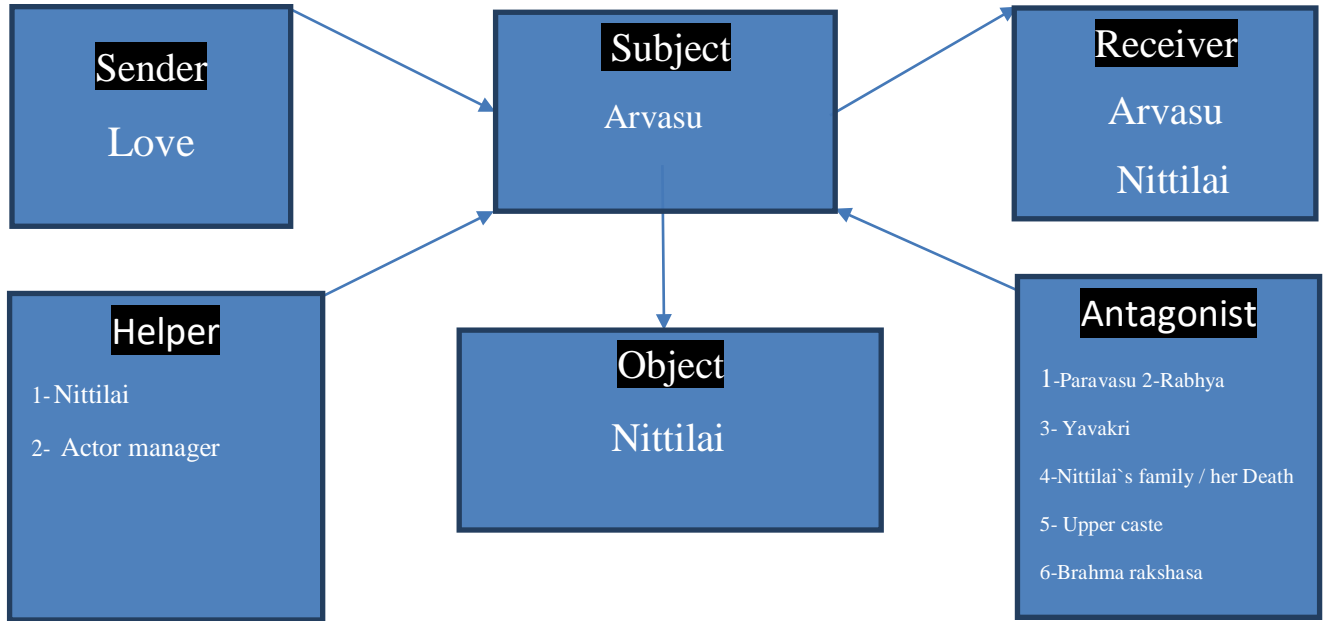
When Kapila found himself in such a situation/ position, he wanted his identity back as he hated Devadatta`s body. The friendship was destroyed at that dramatic moment when the conflict arose of who would have Padmini the head or the body. In the end, also Kapila got his identity back with a head that perfectly fits his body. The head always controls.



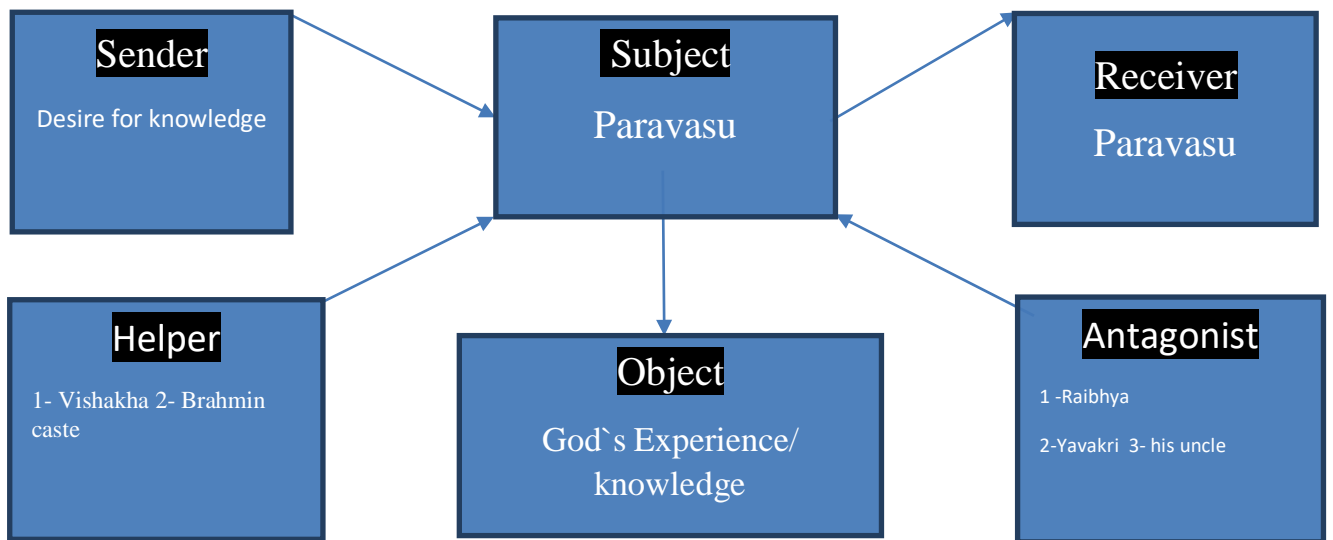
In the third play, the fire and the rain, the general conflict is rain for the village, including the characters. The famine forced the village to do Yajña for ten years. The king has chosen Parvasu to be the priests' chief, creating jealousy among his father, uncle, and cousin. The village gets the rain through Arvasu who was the last expected to have the power and to convince Indra to shower them with rain.

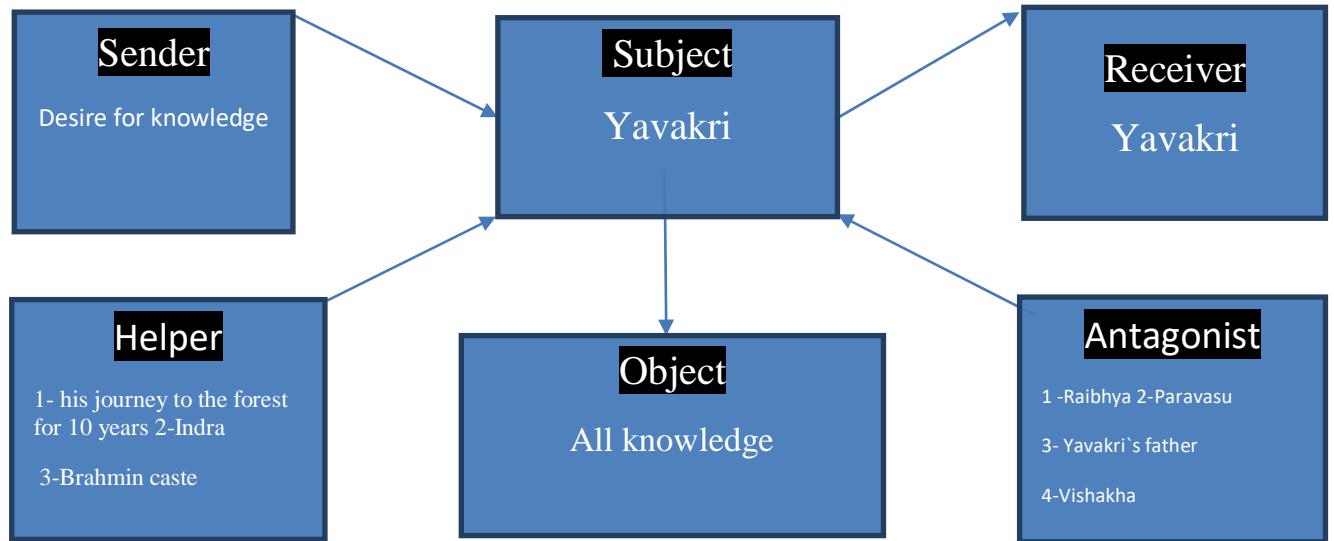


For Arvasu, his dream is only to marry the girl he loves, Nittilai. The conflict between the object and antagonist has multiple lines. First, Arvasu is upper caste, and Nittiali is untouchable. At the dramatic moment when Arvasu was ready to give away his caste, the murder of Yavakri by the Brahma Rakshasa happened, and being late for the village`s meeting which forced Nittilai to marry another man. Again, when they were about to escape with each other, death parted their union. And again, when Indra gives Arvasu a wish, he gives it to the Brahma Rakshasa for his final release.



The older generation Raibhya, his brother, and the younger generation Parvasu and Yavakri are similar and competitive characters. The four characters are searching for high positions and knowledge through a spiritual journey. Furthermore, they misused the power given to them.



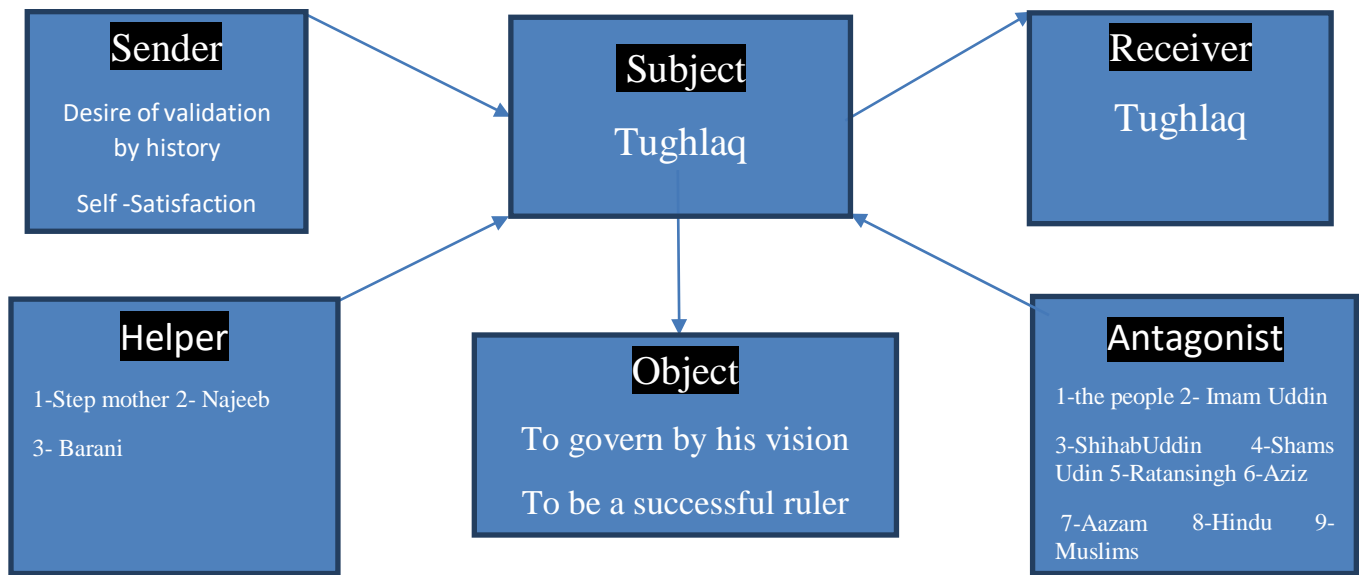


In Hayavadana and fire and fire and the rain, Karnad uses the myth to deconstruct the colonial discourse in theatre, through inspiration from mythology, legends, and epics. The journey of characters like Hayavadana, Kapila, Devadatta, Yavakri, Raibhya, Parvasu, and Brahma Rakshasa, each with different degrees, represent the Indian myth's characters. They are diverse, but at the same time, they represent the nature of all human beings who are searching for salvation, those who have aims and desires. Their conflicts are within the character itself more than with their antagonist or with the dramatic society. Consequently, the juxtaposition builds the dramatic structure of the Indo-centered theatre instead of Euro-centered theatre.

Karnad's plays have been categorized as historical as it depends on the history of the content. Plays like Tughlaq and the dreams of Tipu sultan. Have a similar structure as both are Indian Muslim rulers. The first one is hated by his people and the second one is loved by his people but hated by his enemy. These enemies are the British who made massive hate propaganda about him among Indians as part of the colonial discourse.

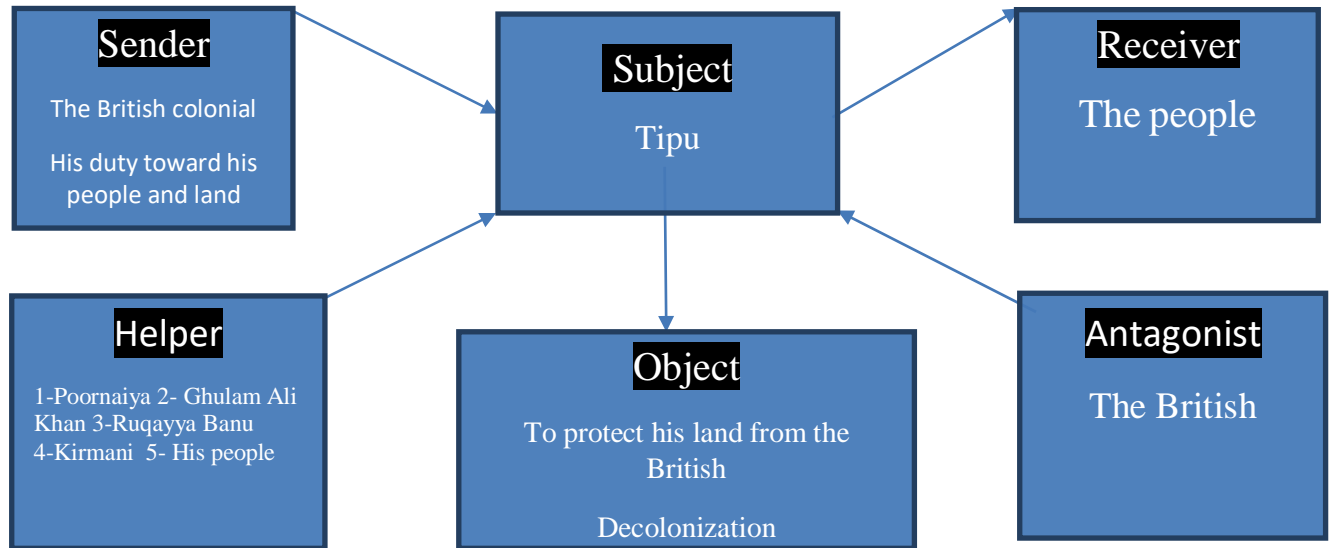
In Tughlaq, the conflict has three lines: the first is the conflict between Tughlaq and his people; the second is the conflict between Tughlaq and his opponents, and the central conflict which is the psychological conflict inside Tughlaq himself between his dream to be a successful ruler and his reality as a failure. It is the conflict between his vision and his ability. Tughlaq, in the play, believed in his revolutionary vision. His vision had created many enemies who couldn't handle his ability and skills. The motives for Tughlaq were himself, not his people. Tughlaq is a self-centered man, and this is the primary reasons for his failure.

The different lines which re-shaped the conflict of Tughluq can be explained through the actantial model as follows:-



The contrary historical character of Tughlaq is Tipu sultan. His conflict is based on history and portrayed by Karnad. Tipu's ability and intelligence were the reason for his defeat as his ability threatened the British Empire. That is why they fought him and

organized massive hate propaganda about him among Indians. Also, the motive of Tipu is the good of his people not his own glory.



The motivation for Tipu sultan is his sense of responsibility toward his land and his people. Tipu had a duty which was to fight the British. Through this conflict, the receiver will be his people and the Indian land. Tipu sultan, contrary to Tughlaq who pretended that he was close to Hindu and wanted national unity, but the political scene can expose that the close advisors in authority were converted Hindu, but not Hindu, for example, the politician Najeeb who was a converted Muslim. However, Tipu employed them in high positions in the government. They have a great role in the political scene. For example, Poornaiya the finance minister.

Tipu represents the Indian tradition and culture with its diversity and acceptance. In addition to, the idealistic environment, one of the most common traditions among Indians is that the majority of Indians believe in Astrology. The play echoes this tradition; for

example, Tipu`s dream before sending his sons to the British. Tipu was sent to the Chief astrologer of the Chennapatna temple to study the stars and set the most auspicious moment for the departure of his sons. Karnad has used nyāyamulakalamkāras related to the complete scene to suggest the meaning that Tipu had an Indian Identity.

He matches the nature of the traditions. Arthur Koest said that “ if you scratch an Indian there is magic and astrology just below the skin, the majority of Indians do believe in astrology, even the most educated people cannot escape altogether the seductive charms of wanting to know the future.”¹⁹³

Another element is the contradiction between the policies and administration of Tughlaq and Tipu. Karnad has portrayed Tughlaq as a ruler taking his decisions from his protected palace. It is Far from reality and far from public opinion; Once to ban the prayers and another to force it. Another evidence for this contradiction is the change of the capital from Delhi to Daulatabad without caring for the people who died during that move or, in another term, the political and social-economic effects of his decision. Karnad has used scene seven to dramatically suggest this meaning through the women who asked Aziz to take the sick youngster to the doctor in the camp on the Delhi- Daulatabad route.

Karnad indicated the suggested meaning as he used a variety of theatrical codes Śābdārthāalamkāras ubhayālam' kāra in the verbal dialogue related to the actor between Aazam, Aziz, and the Hindu women. Also, the other type of Śābdārthāalamkāras related to the tone of the actors as he used (Nica) when Aziz asked for a bribe to hint about the

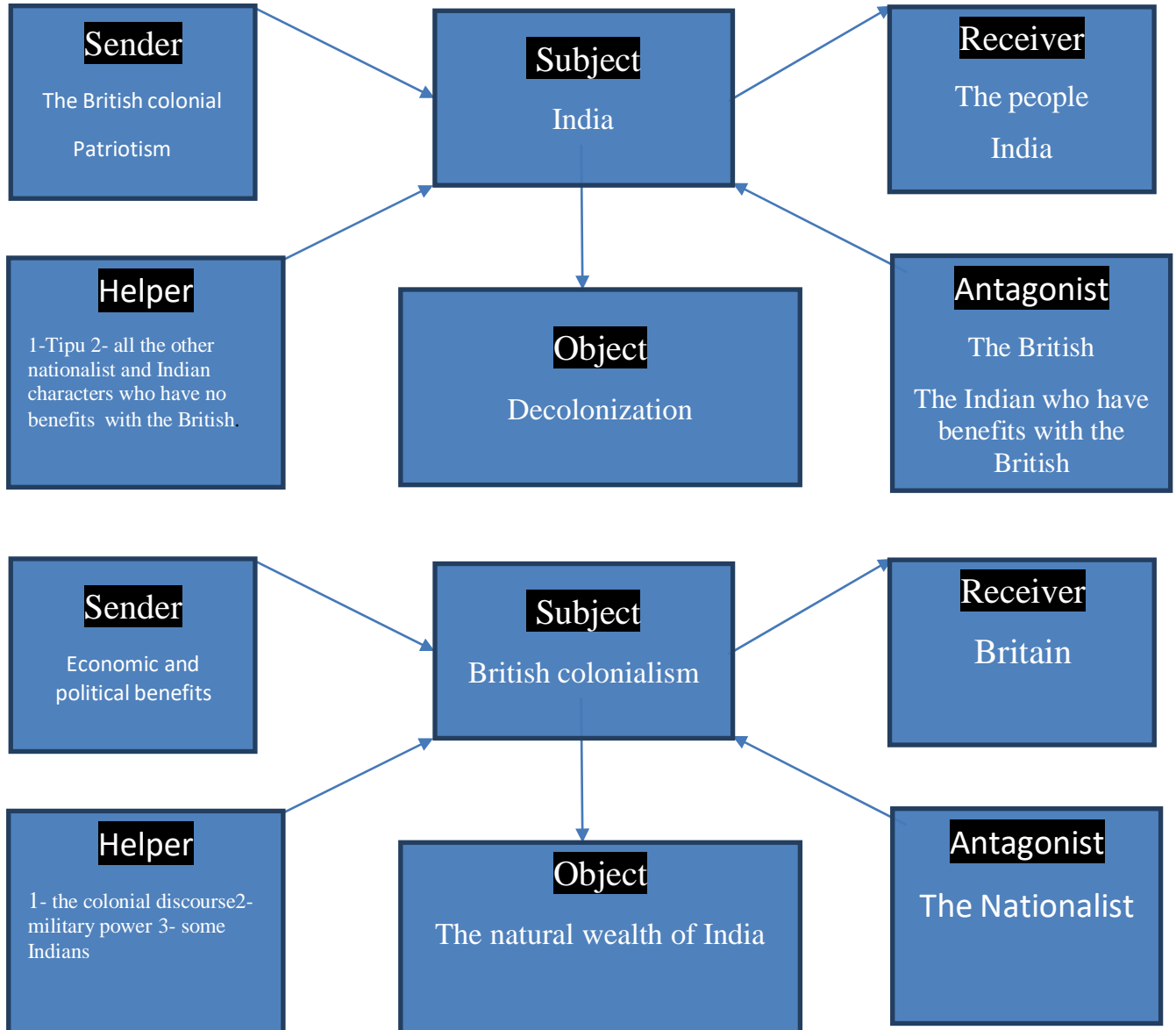
¹⁹³-Patwardhan.M.S. S, Pride, Prejudice, and Paradox in Indian society, Popular Prakashan, Bombay, India,1994, P66

corruption. Karnad also, in his theatrical instructions, used Sāttvikaabhinaya, the nonverbal expression based on the theatrical activities of the actor in the Hindu women's tears and weeping in that particular dramatic space and time

However, Tipu`s Dreams, full of theatrical codes, reflects his reality and true identity according to the different psychological theories of fraud. In the dream of Tipu, which he had on the third day of the month of Thamari, the last night of Ramadan, he dreamed that he went with Poornaiya, his finance minister, to look at his people`s living circumstances as he saw a big temple in a dilapidated state. They went to have a look and found devoted women in the temple. He left them alone as per their request, and he ordered to repair and rebuild the temple so the seeker after god is not to be disturbed.

This dream also reflected another conflict inside Tipu. Karnad suggests through gudarthatititimulkalaṃkāras the hint of the hidden meaning that the temple represents Mysore land, the women represents Tipu and his people who have been living in their land for centuries, and they want to live in peace away from the British, and the outsider seeking their salvation.

As Tipu sultan represents the only direct play about colonialism through two actantial models; the first explains the Indian conflict for independence the second explains the British conflict seeking power. This is as follows:-



The last two plays are broken images and Flowers. (Flowers) is a play by Karnad that stages the conflict between the soul and the body/ spirituality and desire. As desire is part of the Hindu belief system, the young priest as a man desired a woman with a perfect body. Karnad has used the “Linga” to reflect it in two different ways first he used it as Sadraśyamalakālaṃkāras based on the similarity as it is reflects the inner desire of the young priest. And this is based on the “Linga” in Shiva`s temple.

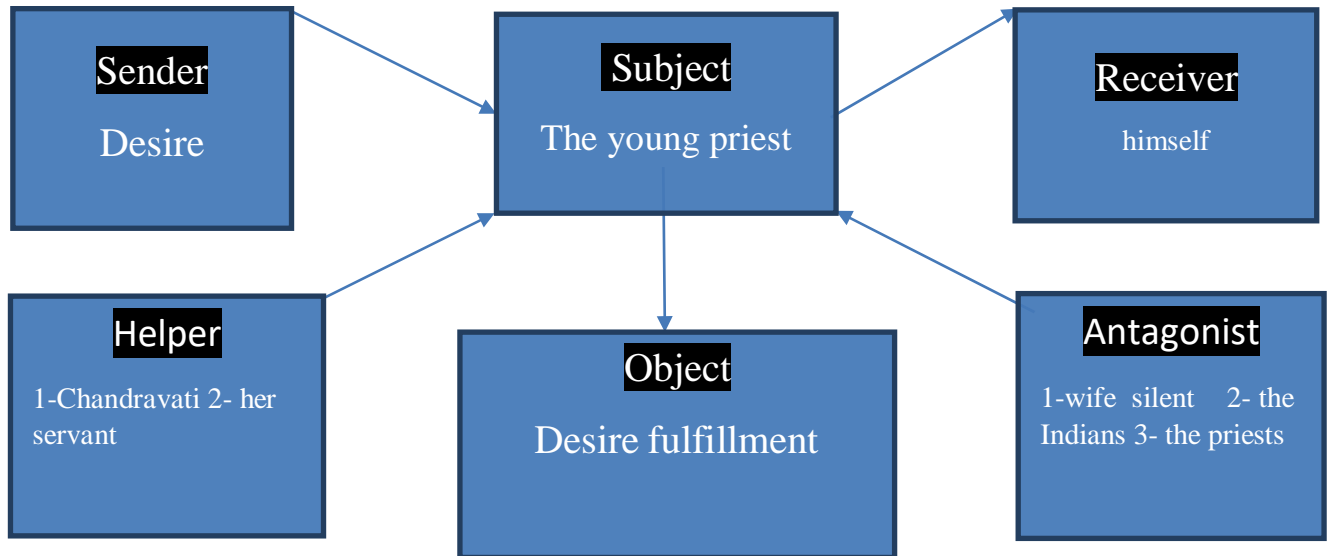
Shiva's temple and the linga as Abhinava's in his explanation of the ritualistic image worship said that "the Linga as a symbol is refer to the perfected body as the abode of all the gods. And the Linga was brought to the popular level through Kashmiri poetry by Brahmin Lalla (fourteenth century).¹⁹⁴ And the suggested meaning will be the reflection of the hidden desire to have a woman that's why he was decorating Chandravati's body with flowers in the same way as the "Linga". Karnad also used Śābdārthālaṃkāras as the "Linga" represents desire.

Through this philosophical and spiritual conflict, Karnad deconstructed the colonial discourse. He, as a resolution for the climax, returns back to the desire. Karnad suggests this meaning through gudarthaṃkāras. The "linga". Also, he proves that the human power of thoughts can find results in the reality. The Young priest said "if we believe that God has long hair. He will have long hair"¹⁹⁵ .which is different from the Victorian theatre concepts about desire, and sin and how should it be staged.

Flowers focused on male desire through a chauvinistic conflict. Actantial model will explain the young priest's psychological conflict as follows:-

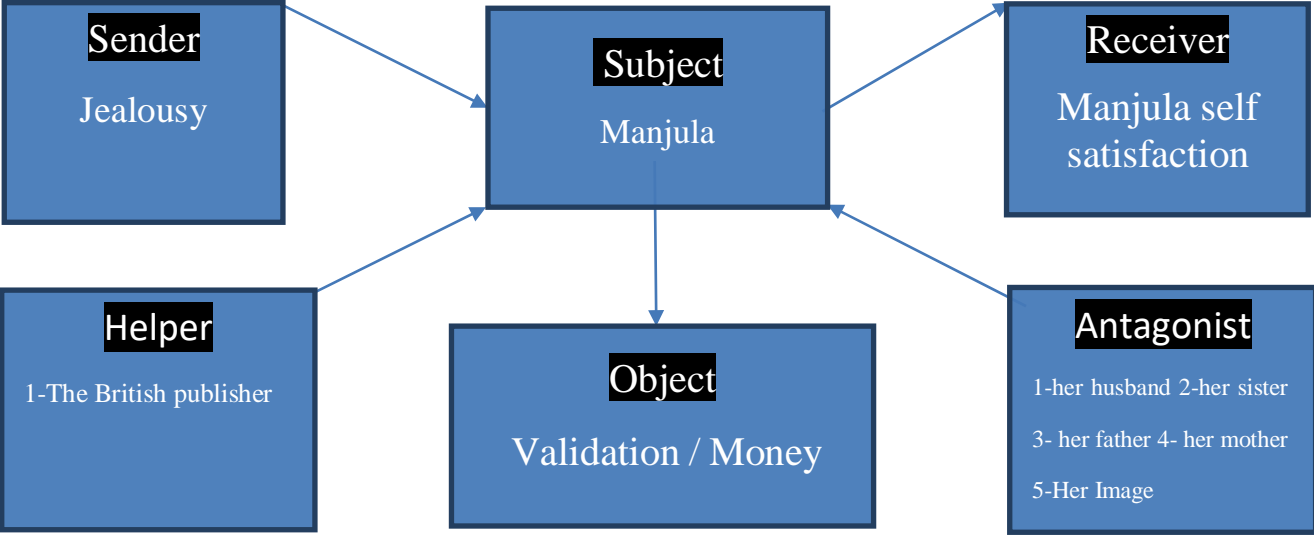
¹⁹⁴-A. Gupta, Neerja, A Student's Handbook of Indian Aesthetics, OP.CIT, P74

¹⁹⁵-Karnad, Girish, flowers, op.cit. P257



The last play is the Broken Image. The conflict is psychological as Manjula seeks self-validation, which she never felt or had. Her jealousy of her sister pushed her to steal her novel and publish it under her name. Jealousy for Karnad is not a good reason to steal someone else's work. Karnad wanted to highlight the artistic field and the contemporary behaviors of writers. He has put Manjula In front of her image, talking to each other. Manjula faced herself and realized that she did not win over her sister by stealing her work. However, her sister is the winner as she might know that Manjula will steal her novel but not dignity .Manjula`s sister wanted to prove and assert that Manjula is a Fraud.

The following actantial model will explain the dominant dramatic conflict:-



CHAPTER FOUR

REFORMING MODERN INDIAN THEATRICAL TECHNIQUES.

CHAPTER FOUR

REFORMING MODERN INDIAN THEATRICAL TECHNIQUES

1Karnad`s Theatrical structure and style

1. Metatheatre And The Technique of a Play Within A Play

In Nāga Mandala, There is the technique of a play within a play. The play contains a prologue and two Acts. The influence of Pirandello`s six characters in search of an author and cubism school appeared in the play`s structure. Karnad has created the story as a dramatic character. This dramatic character with the sub-characters has been searching for someone to re-tell. On the other hand, Pirandello has created six characters searching for someone to tell their story and stage them.

The analysis of the common features following Karnad`s plot of the story as a dramatic character is a melodramatic plot. The structure is a triangle of love. Pirandello`s plot of the six dramatic characters is melodramatic and contains a love triangle. The dramatic structure of Pirandello`s play had a dynamic, dramatic action between the six characters and the real dramatic actors. Accordingly, the conflict is between drama and reality. It is between art on the one hand and illusion and reality on the other. Karnad`s play had no dynamic action between the writer man, the story, the flame, and the performance, except for the last scene when the writer man decided to change the end of the story per the demand of the spectators / the flames.

If Pirandello has questioned, who is more capable of being on the stage? Whether, it is the dramatic character or the actor playing the role of the dramatic character. Pirandello

ends the conflict in favor of the artistic creations against the artistic creators/ simulators. Dramatic illusions are mixed with dramatic reality as the last scene was modified and re-staged more than once. On the other hand, Karnad in his structure of Nāga Mandala did not question the nature of drama or the art nor the relation between the creative work and the creative author. Karnad indeed has given the story the ability to stage itself directly. Though, at the same time, he gave the spectators and the writer the authority over the creative work and the power to change the last scene.

This dramatic concept reflects the Indian folk theatre and Indian philosophy of art. As Projesh Banerji has mentioned in his book, “The secret of the art is in the artist himself.”¹⁹⁶

Karnad’s Nāga Mandala offers two endings according to the Indian perception gloomy, and happy ending According to the aesthetic perception of the Indian spectators. Karnad used eastern theatre techniques by changing the end of his play based on the spectators’ demands as the traditions of all the Eastern theatres, including Indian theatre and history it reflects a dynamic relation between the stage and the spectators. There are no boundaries between the spectators and the performance, even when related to the dramatic action. The spectators can lead the dramatic action as per their demands and aesthetical values.

¹⁹⁶-Banerji ,Projesh , Aesthetics of Indian folk dance, cosmo publications, New Delhi , India , 1982, P 14

Karnad's structure of *Nāga Mandala* is closer to the well-made play as it has the pyramid shape of rising action, climax, and resolution. However, Bernard Shaw and Pirandello used melodrama and reformed it using dramatic elements and theatrical techniques to deconstruct the melodramatic effects. On the other hand, Karnad, as an Indian, uses magical and mythical elements to avoid the melodramatic effect, which the Indian perception is hard to avoid.

Another similarity between the structure of *Nāga Mandala* and *six characters in search of an author* is the incomplete dramatic line of Kappanna, who disappears suddenly with an unrevealed dramatic line is similar to the incomplete character of Pirandello's *Madame Pace*, as she suddenly appears in the room blurring the lines between the supposed realistic action of the play and the theatrical space and time. She disappears suddenly and is never re-staged by the actual actors like the other characters. Another similarity between *Madam Pace* and Kappanna is the comic elements of their dramatic characters. It plays a role as comic relief from the melodramatic plot. Not only but the story as a dramatic character has disappeared in the same dramatic technique and philosophy as *Madam Pace*.

The characters in *Nāga Mandala* have names that refer to their characterization like *Nāga* means the cobra, *Appanna* means any man, *Kurudavva* means the blind, and *Kappanna* means the dark. In *six characters searching for an author*, the names are the father, the mother, and the daughter. Etc.

2. Folk Theatre And Modern Dramatic Structure.

Karnad has spoken on many occasions about his interest in the performance styles of the folk theatre, of which India possesses a rich resource of fortunate diversity. Karnad has questioned the massiveness of Indian culture. He assumes a continuity of culture, conflicting with the Indian philosophies and historical situations. This cultural attitude may have shaped the different traditional forms and still motivates them today.¹⁹⁷ Professor Galal Hafez¹⁹⁸ adds that the Indian culture has continued to carve as the Indian traditional art forms could survive with techniques and philosophies similar to the ancient civilization.

Karnad did believe that post-Independence theatre should evolve its theatrical idiom considering the rich performance traditions. Instead, of carelessly imitating the western styles of drama. For Karnad, the folk theatre represents a continuity of tradition, which was interrupted by the introduction of western theatre concepts and practices in India.

Karnad inspired his techniques from the folk traditions of Karnataka and Kerala, as both are rich with different kinds of traditional forms. At harvest time in Karnataka, the performance of the Balakat dance is performed in the streets and is closely linked with agricultural rites. The men wear long black overcoats called Kupoa with a white turban, carrying a fly whisk. Moreover, kargadha kunitha dance, kavadis dance, and devil dances

¹⁹⁷-Mukherjee, Tutun, Girish Karnad's plays, op.cit. , P 19

¹⁹⁸- An Interview with Professor of drama Galal Hafez Cairo ,Egypt, 16 May 2020

are performed by the Tulus, who believe that certain bhootas (spirits) can bring peace and harmony.¹⁹⁹

Karnad has been influenced the most by the folk performances of Yakshagana, which is a dance-drama of south India. It is called Bhagwat mela in Karnataka and Chukallu in Telgu. It is originated from the word (Yaksha). Moreover, as it is presented with finely dressed like Yakshaa, it becomes (Yakshagana).²⁰⁰

Karnad has used the traditions of Yakshagana for the structure of his play Hayavadana as the narrator of the two plots is the Bhagavata, who sits according to the stage instructions given by Karnad on the right or at the back of the stage with the musicians as well as a mask for Ganesha which brought on the stage and kept on the chair. The Bhagavata does pooja and praises Ganesha.

Bhagavata is the main person of Yakshagana. He was supposed to be an intelligent and renowned musician. He is the master of dance drama. He must be old as per age and knowledgeable. Usually, Yakshagana starts when night begins. One musician starts beating (dhol) as the first hint of the start of Yakshagana. After that, another person starts beating the Mrudang and the cymbal player. Then pastel is blown. After Music, the Sutradhar is the worship of Ganesha. This happens in Raṅgapīṭa /Stage next to the worship of Ganesha by Bhagavata. After all of this, the Bhagavata sits on one bench on stage.²⁰¹

¹⁹⁹-Vatsyayan, Kapila, Traditions of Indian Folk Dance, Indian book company, New Delhi, India, 1977, second edition, P246

²⁰⁰-Thakkar, Monika, folk Theatre forms of Maharashtra “narratives and audience response a critical discourse, New Bharatiya book corporations, New Delhi, India ,2017, P 105

²⁰¹-Vatsyayan, Kapila, Traditional Indian folk dance, op.cit., P107

Karnad adopted the structures of Yakshagana in his play including all the rituals in the green room which the performers perform before showing up on stage. Karnad, in the verse of the Ganesha's praise by the Bhagavata, made an introduction and an echo to the two dramatic actions, which will be staged next.

The play opens with the offering as a ritual and as a part of the classical art tradition structure, in which any god or goddess is invoked for a blessing at the beginning of the performance. In Yakshagana, Ganesha, the God of success, is prayed for. At the beginning of the performance, a mask of Ganesha is bought on the stage and kept on the chair. In the pooja and prayer, Ganesha is addressed as a single-tusked destroyer of incompleteness headed god, Ganesha as a Sadraśyamalakālaṃkāras represents the central that the central theme of incompleteness. Bhagavata comments: An elephant body, a broken tusk, and a cracked belly- whichever way look at it seem to be an embodiment of imperfection of incompleteness.

Through the Śābdārthālaṃkāras and Sadraśyamalakālaṃkāras of Ganesha, Hayavadana, Kapila, Devadatta. Indeed, the worship of Ganesha is one of the primary and essential parts of the Yakshagana performance. Still, Karnad chooses the traditional art form of Yakshagana because it highlights and echoes his themes and plots. In Hayavadana Kapila and Devadatta are exchanged. Hayavadana is a creature with a human body and a horse's head. Ganesha works as the prototype of the main theatrical characters; His appearance is a man's body with an elephant's head and a broken tusk. The dramatized employee of Ganesha reflects the protagonists of the object of all the dramatic characters.

Yakshagana contains a high literary tradition, a body of stylized techniques of theatrical presentation. All the same, one which shows unmistakable links with the folk traditions. The themes of Yakshagana are classical epics from Mahābhārata, Rāmāyāna, and Bhagavad-Gita. The language of the characters is regional as its conventions of the stage are close to the Sanskrit theatre. Karnad chose his themes to be matching with the Mahābhārata.

The play starts with the Bhagavata, who introduces the characters of the second plot. Then the structure of Yakshagana's performance was disturbed by the first plot of Hayavadana. Initially, in this part of Yakshagana performance, Kondagi comes on the stage after Bhagavata, does hip-hop jumps, and makes a comic and humorous performance.²⁰² The actor and Hayavadana's entrance was also full of humor as they tried to pull his head off. Karnad has portrayed Hayavadana with humor contrary to Kapila and Devadatta. So, the structure of his play can match his childhood favorite performance Yakshagana.

After this scene, Karnad used the Chorus, which is an integral part of the traditional art forms of India in general. As the Chorus is employed in the dramatic structure as a narrator, to give comments and to introduce the characters' stories, the Bhagavata sits back on the stage. The dramatic action is complex, and the climax happens by the end of the first act. The Bhagavata was not only a narrator in Hayavadana. The Bhagavata developed the dramatic action and led the play to the climax by putting a sword in front of Kali's temple. In addition to the resolution of the second plot end with Padmini performing Sati.

²⁰²-Vatsyayan, Kapila, Traditional Indian folk dance, op.cit., p108

In these dramatic moments, Bhagavata starts to be a dramatic character himself in the play within the play. Padmini asked him to take her son under his care and give him to the hunter, telling him he was Kapila's son. Moreover, when he is five, take him to the Brahmin and then tell them that he is Devadatta's son. The Bhagavata in the Sati dramatic moment becomes a narrator for the second plot and is involved in the dramatic action as he pushes the dramatic action of the first plot of Hayavadana by suggesting him to go to Kali's temple.

Hayavadana is a bold experiment in using dramatic folk structures like the Bhagavata narrator, Masks, Miming, the Chorus, and folk forms. As Nāga Mandala, he used the technique of a play within a play. The role of Bhagavata is similar to Nāga Mandala's story as both are involved and direct the dramatic action. Some references have claimed that the Bhagavata plays the role of the Brechtian narrator. However, Bhagavata narrates the story in the Indian folk theatre traditions, which Brecht developed in his theory.

As a dramatic character in Nāga Mandala, Bhagavata has a similar role to the story as it guided Rani to put the magical root in the ant-hill which cursed the cobra. However, after all the story the dramatic action herself once she was finished that particular dramatic action because it was imagined by her creator the artist in the same way Madam Pace in Pirandello's six characters in search of an author the story disappeared when her dramatic role was over.

With the sad ending of Nāga, as she disappears, the writer/the man with his different imagination is the one who changed the resolution of the dramatic action or changed the

direction. Both the plays Nāga Mandala and Hayavadana have similar structures, primarily when related to the role of the characters who are re-telling the story and in their relationship with the development of the dramatic action.

Traditional Indian Theatre has specific characteristics which modern plays have adopted. One of the concepts is the concept of dramatic space and time. The Indian traditional art forms have a flexible concept of time and space and can transform one space into many places through the performer's skills. Karnad has adopted not only the tradition of Yakshagana's performance but also the concept of flexible dramatic space and time in all of his plays. He developed his structure to constantly inter-relate ritual and entertainment for adequate performance with a suitable dramatic theme with no boundaries of the concept of time and space.

Karnad was planning for his more famous and arguable play Tughlaq in 1964; he had absorbed the tradition of drama and theatrical performances in India. His two seminal essays, theatre in India and "in search of a new theatre," present his analyses of the subject, and he deliberately used the techniques and stage conventions of the Parsi Natak company to structure his play and develop its characterization, the result was phenomenally successful, yet, like all great plays, Tughlaq is not confined to any given structure, and he yielded to various interpretations by ensuring different philosophies of theatre.²⁰³

²⁰³-Mukherjee, Tutun, Girish Karnad's plays, op.cit. , P 18

3. Karnad`s Technique of Shape-Shifting

Cultural anthropologists have defined Shape-shifting as a change of forms. Most of the Indian legends and epics have plenty of instances of shape-shifting. For example, a dead person becomes alive, a plant shape-shifting into a woman, and a tiger becomes a man. God also takes different forms and shapes. Karnad has employed this technique in almost all of his plays in different dramatic methods to mold or develop the dramatic action.

In Hayavadana, the entire structure and the two plots of the play are based on shape-shifting. It is the primary technique necessary for raising the dramatic action for Hayavadana, Kapila, and Devadatta and forming the climax. The main plot and Hayavadana`s plot are related to head shifting. Hayavadana, from the beginning of the play, had a horse`s head with a human body. Kapila and Devadatta, when granted life by Goddess Kali and Padmini, joined their heads on each other`s bodies. The result was chaotic. Besides, the climax happens out of this shape-shifting situation.

In **Nāga-Mandala,** Nāga adopts a human shape off and on. The shape-shifting technique through the transformation of the cobra/Nāga into the shape of Rani`s husband was necessary to develop the dramatic action, and the climax as Rani got pregnant through her relationship with the Nāga. Also, the shape-shifting was used by Karnad at the end of the play through the transformation of a King cobra to a minimal size so he can fit into Rani`s hair. As discussed in the previous chapter, this technique in that particular dramatic moment was necessary for both the resolution and the meanings Karnad wants to suggest to the spectators.

For Karnad's flowers, shape-shifting was also employed to resolve the complicated situation and end the dramatic action. When has the chieftain asked the young Priest if God has long hair? The young priest replied to him, saying if we believe that God has long hair. He will have long hair. After twelve days the Linga shape-shifting as long and thick hair covered it. The shape-shifting technique makes the crowd declare the young priest a saint. Karnad has resolved the dramatic climax of the play. As well as in Nāga Mandala, the employment of Shape-shifting is to convey the Ārtha/ the aesthetical values related to Karnad's philosophical ideas about sin and desire.

Karnad's broken image has used shape-shifting, replacing the mythical effect with a magical one. The development of the dramatic action happened through the shift of the screen to Manjula herself. The shape-shifting techniques in the play have created the dominant conflict through Manjula's conversation with her self-reflection. Moreover, it was necessary for the play's resolution, as when the Image of Manjula faced Manjula with her identity and reality.

In Tughlaq, Karnad used his favorite technique without any mythical or magical effect. In Tughlaq, Aziz has two roles the Brahmin and Ghiyas-Ud-Din_Abbasid. His shape-shifting was vital for the play's structure for two reasons; the first one is to put Tughlaq in front of his action through the dialogue between him and Aziz at the end of the play and the second reason is to highlight the ideas that Karnad wanted to suggest to the spectators.

4. The employ of the Unhuman characters

Karnad's unhuman Characters can be categorized into two types:- The first type is the Primary unhuman characters who are essential for the dramatic event, the development of the dramatic actions, the resolution, or the overall structure. In addition, secondary characters are employed to highlight the plots or reflect the inner desire of the primary characters. Both primary and secondary characters can reflect some philosophical ideas to be conveyed to the spectators.

In Nāga Mandala, Hayavadana, The fire, and the rain and flowers, there are primary and secondary unhuman Characters. In Nāga Mandala, the primary unhuman characters are Nāga / the cobra that is essential for the climax and represents Indian mythology as it considers the cobra a holy creature with its beautiful skin. The myth believed that the creator had created an entire kingdom for the cobra. Besides asked him to kill only one type of person, bad ones who meant to die. India and most Eastern countries also believe that mentioning the cobra's name loudly at night will make it come to their place.

Karnad has reflected the belief through Śābda, Arthālamkāra, and Sāttvikaabhinaya in the stage direction, during the dialogue between Nāga and Rani as Nāga said:” what? A cobra? Rani: (Silencing him) shh! Do not mention it. They say if you mention it by name at night. It comes into the house.”²⁰⁴ Nāga represents the mythical Indian culture and beliefs in a modern hybrid method.

²⁰⁴-Karnad, Girish, Nāga Mandala, op.cit., P 43

Karnad mentioned that he owes much to Jean Anouilh in one of Nāga's dialogues while showing his desire for Rani. Even though it still carries the Indian concept of creatures and existence. As in this dialogue, he compared humans with every other creature. Jean Anouilh is Hegelian by adopting the philosophical concept of existence and unity. This concept is much older in Eastern philosophies, including the Indian philosophy, which asserts that all creatures belong to one source.

The other Primary characters are the Story and the Song, who transformed with shape-shifting. When jumped out of the older woman's mouth, the story takes the form of a young woman, and the song becomes a sari. The story is a primary character as the entire dramatic action depends on her. The story carries both the features of a dramatic character and event by staging herself.

The story is central to the writer's plot as he could get salvation from the death curse. He kept up all night listening to a good story. Karnad has used Sadraśyamalakālaṃkāras and Āhāryābhinaya in the dramatic moment of reforming the Story and the Song into a young woman with a beautiful sari. As in Sanskrit traditions (Nāṭya/Nāṭaka) cannot be a good one without (Dhruvas) songs and Music as decorative. Karnad has reshaped the meaning into his dramatic text to be a visual image on the stage. The Sari is related to Nepathya under the category of Pusta. The Sari through Āhāryābhinaya when dressed by the story and coded as the theatrical code of the song.

On the other hand, the secondary characters in Nāga Mandala are the Flames. They run out of their houses at night to gossip about their masters. Through Śābda, śabdālaṃkāras

related to theatrical text, and abhināya related to the theatrical activities of the actor. Karnad wanted to suggest through Dhvani that the patriarchal mentality neglects women.

Most of the plays of Karnad reflect the gossip and the position of women in one way or another. The flame role in Nāga Mandala mainly represented the spectators for both the story and the writer and director they changed the end of the story based on their desire and wish or, in a word, their aesthetical taste and value. They represent the nature of the Indian spectators as well. Consequently, the flames were essential for the construction of the play within a play.

In Hayavadana, the primary unhuman character is Kali. In the main plot, she granted Devadatta and Kapila lives after their suicide but switched heads. Her role was necessary for the climax and the resolution, and the end of the dramatic action in Hayavadana's plot as she granted him a complete horse body. The secondary unhuman characters in the play are the dolls. Karnad has employed the talking dolls to gossip about Padmini's dreams, reflecting her desire for Kapila. Also, and also to reflect on the changes in Devadatta's body and how this change took place slowly.

On the other hand, the fire and the rain have two main unhuman characters, Brahma Rakshasa and the god Indra. The climax happened after the Brahma rakshasa killed Yavakri so Arvasu could go to the village meeting. In the play's resolution, Arvasu decided to give the Brahma rakshasa Moksha instead of having Nittiali's back to life. Indra also, by his appearance to the people, solved the dramatic conflict of the village by giving them their demand which is the rain.

The primary unhuman characters in Karnad's flower are Linga and the flowers. The role of the Linga in the play structure is to resolve the complicated dramatic situation and end the play, while the flowers also have an equal role in the structure of the play. The climax happens when they discover long hair on the flowers, decorating the linga. The flowers also reflect the young priest's skills, desire, and spirituality.

5. Stage Directions

Some scholars claim that text and performance are separate domains. Assigning a bias towards anyone's stance and allowing the cut between drama-script and theatre performance to fester is unfair to the text and limits its performative potential. It is evident that while the literary approach would insist on a written text and confine itself to the thematic explorations of that text or possibilities of the text for the literary approach, the dramatist controls the meaning; for the theatrical approach, the director and the performers control other meanings. Drama researcher deals with apparently dissimilar – although intimately correlated – types of textual material: one produced for theatre and another produced in theatre.²⁰⁵

As a drama scholar, the modern stage has no distinction between the script or what is understood as a scripted text, and theatre as we deal with the script as a performative text. It is mainly for staging. The theatre/Stage limitation always limits the reader of a play.

Karnad has given complete freedom to the directors of his plays. Karnad's language reflects his experience as an actor, director, and translator because all three roles demand

²⁰⁵-Mukherjee, Tutun, Girish Karnad's plays, op.cit. P 13

knowledge and awareness of the strategies of adaptation and application of a given text to theatre and performance. ²⁰⁶. However, he has given many stage directions in his plays for many reasons: to lead for understanding his philosophical ideas, to achieve both the mythical and the magical effects, and to achieve Indianness modern plays through all his works. Hence, he created the theatre as it should be in his opinion. In what follows, the three categories of the stage instructions through Karnad plays will be illustrated.

In Nāga Mandala, the theatrical event starts at the inner altar of a crumbling temple; the idol is broken, so the temple's presiding deity cannot be identified. The theatrical event is night as Moonlight seeps in through the cracks in the roof and the walls. The opening dramatic scene is a man sitting in that temple. After Long silence, suddenly, he unties his eyes and closes it. Then uses his fingers to open his eyelids. Then he goes back to his original miserable posture. He yawns compulsorily and then reacts to the yawn by shaking his head violently and turning to the audience.²⁰⁷

Karnad has used Raṅgapīṭhalaṅkāras in the theatrical scene of a ruined temple and broken idol to suggest the meaning of the absence of God. He confirms the meaning through the verbal dialogue of the writer when he swears by the absent God. Through the Moonlight as ubhayālaṅkāra convey that it is the night and the perfect time for spirits, magic, myths, and curses. The writer/ the actor uses Śabdālaṅkāras in the tone of nīca, which indicates his tiredness along with the Āṅgikaabhinaya when he uses his fingers to pry open his eyelids.

²⁰⁶- Ibid , P 18

²⁰⁷-Karnad, Girish, Nāga Mandala, op.cit., P 22

Karnad has put stage instruction about the flames, which have entered the temple, giggling and talking to each other in female voices to create a magical environment for the entire performance. Along with the Story. He describes the entrance of the story as. “It is in the form of a woman dressed in a new colorful sari. Acknowledge the enthusiastic welcome from the flames with a languid wave of the hand and go and sit in a corner looking most hopeless. The flames gather around her”. This dramatic scene contains śabdālaṃkāras related to the tone of the actor dīpta, which refers to the excitement and the nature of the Indian spectators, represented by the flames also the total environment of the theatrical scene Arthālaṃkāra using the other elements like Āngikaabhinaya.

Karnad described the scenography and Raṅgapīṭhālaṃkāras for the main plot Karnad describes it as “the inaccessible front door of a house with a yard forward-facing of the house, and on the right, a massive ant-hill. The interior of the house- the kitchen, the bathroom, as well as Rani`s room -is seen.”²⁰⁸ The bathroom is the place of Nāga`s transformation and entering Rani`s house. Rani`s room is the place where their relationship is happening. Then the kitchen is only for Appanna.

The Indianness in the stage direction appears through Raṅgapīṭhā and Raṅgapīṭhālaṃkāras as there is no living room as in the western theatre`s realism. Ibsen`s dramatic style of the living room is a significant scenography. The Indian homes do not make the living room the center of talk in reality / dramatic action in the theater. The living room is for the

²⁰⁸-Karnad, Girish, Nāga-Mandala, op.cit., P 27

guests to be entertained and kept. Instead, it is the kitchen or prayer room where serious decisions are taken.

In Nāga Mandala, the Raṅgapīṭaalaṃkāras assert that, for example, the repeated action of the mechanical scene in which Appanna goes to bath, Rani goes to the kitchen, and Appanna eats silently then leave and locks the door. This scene depends on the theatrical activities to convey the meaning. The Raṅgapīṭaalaṃkāras, Āṅgikaabhinaya, and Āhāryābhinaya are used to communicate the theatrical meaning of how the living circumstances of the locked Rani and how she represented the Indian women as they are spending most of their days serving the needs of their husbands, neglecting their own needs. The repeated action conveys the miserable life of Rani who is like a prisoner in Appanna who represents the patriarchal society`s prison.

Also, Karnad did not communicate through Śābda or Śabdālaṃkāras that Nāga the Cobra was cursed by Kurudavva`s roots which have been put in the ant-hill by Rani when she was afraid to give it to her husband Appanna during the lunch. Karnad describes the action of Rani “Rani takes down her pot of curry. She removes the lid, removes the paste of the root, Slaps herself on her cheeks, and brings the pot out. Avoids the husband in the bathroom. Steps out of the house. She starts pouring out the curry. Stops. Runs to the ant hill and start pouring the liquid into it”.²⁰⁹ Through the Raṅgapīṭaalaṃkāras, Āṅgikaabhinaya, and Sāttvikaabhinaya, only Karnad has shown that Rani has put the magical paste of the root inside the ant hill which is the house of the cobra.

²⁰⁹-Karnad, Girish, Nāga Mandala, op.cit., P 37

Karnad asserted this meaning through his next stage instruction. As Karnad describes the move of the cobra, “The dog barks vociferously at the king cobra were watching from behind the tree, hissing, excited, and restless. Appanna goes away. Rani goes to her bedroom, and throws herself down in her habitual corner, crying. It is dark, and the king cobra is still watching from under the tree. The dog continues to bark. When it is completely dark, the cobra moves toward the house. The barking becomes louder, more continuous. Rani wakes up, goes to the window, yells, curses, and goes back to bed. The cobra enters the house from the drain in the bathroom. The cobra takes the shape of Appanna. Nāga is searching for Rani in the house. Finds her sleeping in the bedroom and watches her”.²¹⁰ This description shows through the Raṅgapīṭaalamkāras, Āṅgikaabhinaya, and Sāttvikaabhinaya that the Cobra/Nāga was cursed by the roots and fell in love with Rani directly after he saw her.

Nāga transformed his shape into a human form and was bitten by the dog and the mongoose. He was risking his life to be close to Rani. Even at the end of the play and through the stage direction, Karnad shows that Nāga refused to be far from Rani. In the first final scene, Nāga was found dead in Rani`s hair. Then in the second final scene, the writer man has re-written. Nāga has lived in Rani`s hair forever. These dramatic meanings depended on the theatrical activities. And, the performance capability.

²¹⁰-Ibid P 38

Karnad, in his stage direction for Nāga Mandala, has used a variety of theatrical activities related to Āngikaabhinaya, Sāttvikaabhinaya, Āhāryābhinaya, Raṅgapīṭhaalamkāras, and śabdālamkāras related to the tone of the actor.

These stage directions are categorized as primary stages in addition to secondary stage directions. At the beginning of act one, Appanna enters, followed by Rani. Karnad has described their entrance as “in their arms they carry bundles. Sphoṭa that they have been traveling. Appanna opens the lock on the front door of the house. They go in”²¹¹ Then Appanna leaves Rani on her own in the house. Karnad adds: - “Rani looks at him nonplussed. He pays no attention to her, goes out, shuts the door, locks it from outside, and goes away. She runs to the door, pushes it, finds it locked, and peers out of the barred window. He goes. She does not know what is happening and stands perplexed. She cannot even weep. She goes and sits in a corner of her room. Talks to herself indistinctly. Her words become distinct as the lights dim. It is night..... she falls asleep. Moans OH, (mother), (father) gets light in her sleep. She wakes up with a fright, looks around, then runs to the bathroom, mimes splashing water on her face, goes into the kitchen, and starts cooking. Appanna comes. She opens the lock on the front door and comes in. Goes to the bathroom. Mimes bathing then comes to the kitchen and sits down to eat. She serves him food.”²¹²

Karnad has portrayed the marriage life of Rani and Appanna in his stage direction, through Āngikaabhinaya in the actions of (goes out) and (shuts the door) the

²¹¹-Karnad, Girish, Nāga-Mandala, op.cit., P27

²¹²-Karnad, Girish, Nāga-Mandala, op.cit., P 28

Āngikaabhinaya communicates the meaning of the carelessness and selfishness of Appanna who represent the man in the patriarchy society and the marriage institution. Karnad asserted this meaning. Moreover, he portrayed the house as a prison for Rani through Āngikaabhinaya and Sāttvikaabhinaya in the action of (locking the house) and when Appanna pays no attention to Rani.

Karnad used one of his typical techniques to reflect his characters' inner feelings and unconscious minds in different ways by employing the unhuman characters. Moreover, through the stage direction and the theatrical activities not through the text structure by using Āngikaabhinaya, Sāttvikaabhinaya, Āhāryābhinaya, and Raṅgapīṭhaalaṃkāras. In Nāga Mandala, Karnad has used the stage direction to reflect the inner feeling and the unconscious of Rani through staging her dreams. Rani's pain has appeared through Āngikaabhinaya in the action of her moans and moreover, in the mechanical activities representing her daily life after marriage. She cooks, serves food, Appanna bath, eats silently, leaves, and locks the door. Also, Karnad, through Sāttvikaabhinaya of her fright looks, asserts her psychological pain.

An example of the secondary stage direction is when Appanna drinks milk with the paste of the tiny magical root. Karnad describes, “ Appanna goes into the bathroom. Mimes bathing. Rani boils the milk, pours it into a glass, and takes it out. Notice the piece of root. Stopes. Thinks .Runs out. He sees that he is still bathing. Runs back into the kitchen. Makes a paste of the root.” While Appanna is dressing, “Rani jumps with fright. Hurriedly mixes the paste into the milk. He comes out and gives Appanna the glass of

milk. He drinks it in a single gulp. He hands the glass back to her. He goes to the door, ready to put the lock on. She watches him intently. He tries to shut the door. Suddenly clutches his head and slides down to the floor. Stretches out and goes to sleep on the doorstep, half inside and half outside the house. Rani is distraught. Runs to him. Shakes him. He doesn't wake up. He is in a deep sleep. She tries to drag him into the house. But he is too heavy for her. She sits down and starts crying.... She brings a pot of water. Splashes it on his face. He wakes up slowly, and staggers up. Washes his face. Pushes her in. locks the door from outside. Goes away. Rani watches, stunned. Slowly goes back to her bedroom. Starts talking to herself. It becomes night.”²¹³

Karnad has used Āngikaabhinaya in the previous actions of Appanna after drinking the milk with the paste of the magical root to highlight the effect of the magical roots. So, the spectators can understand that Kurudavva's magical roots are practical, and later Nāga was cursed through these magical roots and fell in love with Rani. In the same way as Kurudavva's husband, after finishing his meal, gave her a look. He married her within two days. He never went back to his village.

Moreover, it took the plague to detach him from Kurudavva. Nāga, also in the pre-final scene, died in Rani's hair. Even in the writer man's final scene, he lived inside Rani's hair and never returned to his kingdom.

In Hayavadana Raṅgapīṭaalaṃkāras there are similarities with Nāga Mandala. In Hayavadana, Karnad mentioned in his stage direction that “The stage is empty except for a chair, kept center-stage, and a table on the stage right or at the back. On which the

²¹³Karnad, Girish, Nāga-Mandala, op.cit., P 37

Bhagavata and the musicians sit. ”²¹⁴ in Nāga Mandala’s stage direction “Throughout the rest of the play, the Writer man and the story remain on stage. The Flames, too, listen attentively through from a distance; musicians enter and occupy their mat.”²¹⁵

Through Raṅgapīṭhaalaṅkāras of Nāga Mandala and Hayavadana both the plays have used the stage setting of the traditional Indian art forms. The narrator and the musicians in Yakshagana and Kathakali sat on the stage right while the performers acted the performance. In Nāga Mandala, the technique of a play within a play requires the division of the actors on the stage into two categories performers and spectators. Karnad spectators were the characters of the first plot, the Writer man and the Flames. Besides, the performers were the story and all the other characters of the main plot. The writer affects the main plot only by changing the last scene, and the flames remain the spectators.

On the other hand, the structure of Hayavadana, which depends on the Indian folk traditions of Yakshagana, demands certain Raṅgapīṭhaalaṅkāras. The Bhagavata should be on the stage as he is the main person and the narrator of the dramatic story. At the same time, Karnad gives him a role in developing the dramatic action for both plots. So, it requires giving him space on the stage for the whole performance.

Karnad he has used a mask of Ganesha, which was brought onto the stage and kept on the chair. Karnad has employed the mask of Ganesha for many reasons. The first reason is Ganesha, a part of the Yakshagana performance structure. The worship of Ganesha in

²¹⁴-Karnad, Girish, Hayavadana, op.cit., P 74

²¹⁵-Karnad, Girish, Nāga Mandala, op.cit., P 26

Yakshagana starts from the green room so that the performers can have the blessing and success in their performance. Then Ganesha's mask is essential for the pooja, which will be done on the stage as he mentioned in the stage direction, and the Bhagavata sings verses in praise of Ganesha. The presence of the mask on stage is essential for Āngikaabhinaya as all previous actions were performed in front of Ganesha's mask. Karnad has also used Ganesha's mask to highlight the play's two plots. Karnad used the beliefs to reconcile tradition and modernity into an organic mixture. Ganesha's origin and shape highlight the plots and ideas Karnad wanted to communicate to the spectators.

Ganesha's mythological origin is the son of Shiva and Parvathi. Both are human forms, yet he has a human body and an elephant head. Ganesha's creation and birth in this particular form because Parvathi felt lonely away from Shiva. In her loneliness. When she decided to form a child, Ganesha was born to complete an entire human body. One day Shiva came home, and he was met with resistance from Ganesha. Shiva chopped off Ganesha's head. Parvathi told Shiva that the boy he had cut off was his son. Shiva was angry and decided to fix it. He hunted the first animal he saw, which was an elephant. Besides brought back its head to replace the boy's head.²¹⁶ There is another version of Ganesha's origin according to the Puranic myths. He was born from the elephant-headed goddess Malini after drinking Parvathi's bathwater thrown in the river.²¹⁷ Ganesha wrote the Mahābhārata, and he has a broken tusk. To stick to writing continuously, Ganesha broke his tusk and wrote with it.

²¹⁶ -Chandrakni , Kamala, Ganesha the remover of the obstacles, Amar Chitra , Mumbai , India, 1974

²¹⁷-Michael , S , The origin of the Ganapati cult, Asian folklore studies, vol. 42, No. 1 , Nazan university ,Nagoya, Japan 1983 , P 55

All of these stories about the origin and shape of Ganesha make him a perfect highlight for Hayavadana, who was born with a human body but a horse`s head to a horse father and human mother, which matches the myth that Ganesha was born to an elephant-headed goddess Malini. On the other hand, Ganesha`s presence on the stage highlights Kapila and Devadatta`s main plot with their exchanged heads after cutting their heads off. It matches the myth that Ganesha`s head was replaced with an elephant head after Shiva cut it off.

Karnad used Āngikaabhinaya and Śabdālaṃkara related to the tone of the actor by using the tone ucca and the accent of Kampita during the scene in which the two actors were screaming at the first and final of the play to communicate the meaning of the abnormality Karnad mentioned “A scream of terror is heard off-stage. The Bhagavata frowns, quickly looks in the direction of the scream and then carries on. The scream was heard again. The Bhagavata did not ignore it anymore. The actor comes running in, trembling with fear. He rushes onto the stage, runs around the stage once, Then sees the Bhagavata and grabs him.”²¹⁸

Karnad has reflected Hayavadana`s pain because of his incomplete shape and society`s fears. Conservative societies seek perfection even if the society in total is not perfect. Karnad mentioned in the stage direction about the entrance of Hayavadana “only the sound of someone sobbing behind the curtain. Hayavadana`s head is covered with a curtain. At a sign from the Bhagavata, one of the stage -hands removes the veil, revealing

²¹⁸-Karnad, Girish, Hayavadana, op.cit., P 74

a horse`s head. For a while, the horse- the head doesn`t realize that it is exposed to the gaze of the audience the moment the realization dawns, the head ducks behind the curtain. Hayavadana, who has a man`s body but a horse`s head, is sitting on the floor hiding his head between his knees At a sign from the Bhagavata, at the stage- hands withdraw. The Bhagavata goes and stands near Hayavadana. Then he grunts to himself as though he has seen through the trick... Hayavadana lifts his head and wipes the tears away. The Bhagavata beckons him to come center-stage. Hayavadana hesitates, then comes forward ...Hayavadana doesn`t move... The Bhagavata holds Hayavadana`s head with both his hands and tries to pull it off. Hayavadana doesn`t resist”.²¹⁹

Karnad has used the different categories of Śabdālaṃkāras related to the tone and the accent of the actor to convey that Hayavadana wants to be complete even if they will take his head off. He can bear the physical pain as his psychological pain is much bigger and stronger. In that particular dramatic moment and through the Āṅgikaabhinaya to the dramatic action, the reflection of Hayavadana`s fears is to be judged by society and the spectators appear. He hides his head between his knees. The actor was afraid of Hayavadana, and Hayavadana himself is afraid of his society and the harassment of the people for his unfamiliar shape.

In this dramatic moment, Karnad has used Raṅgapīṭhālaṃkāras in the traditional curtain, which is used in almost all traditional art forms. The curtain was influential in the first appearance of Hayavadana first because it is a part of the Yakshagana performance, the

²¹⁹- Ibid ,P 77:78

art form that he adopted in the structure of the play. Second, the horse is exposed and concealed a few times by bringing down the curtain. The Bhagavata asked to use the curtain “two-stage” hands enter and hold up a half curtain, about six feet in height -the sort of curtain used in Yakshagana or Kathakali. Hayavadana comes and stands behind the curtain. The curtain is lowered by about a foot. One sees Hayavadana`s head. The curtain is lowered a little more – just enough to show the head again. Again, it ducks the curtain is lowered right down to the floor.

In the traditional Indian art forms, the half-curtains are used for various reasons like the terrifying scenes. Karnad has used the curtain in the same manner as the traditional art forms. Furthermore, he asserts this tradition through Śabdālaṅkara when the Bhagavata said, “What is coming? Whatever it is, the actor has been frightened by its sight. If even a hardened actor like him gets frightened, it is more than likely that our gentle audience may get frightened too. It is not proper to let a sight walk on stage unchallenged (to the wings). Hold up the entry- curtain. Karnad modernized the curtain in his play by giving it a symbolic significance. At the same time, dealing with the complex states of mind of Hayavadana and highlight his fears.

The half curtain is also used for any scene that would consider being improper for the Indian conservative society. The half curtain is as ancient as the ancient Indian theatre itself. The flexible concept of time and space in the Sanskrit drama has made the curtain necessary for such flexible scenes. The hero can be in one place and travel to a very far place in the next moment. The Indian theatre is magical by its nature. Furthermore, the

empty stage needs only a curtain as it is convenient to transform it into any scenography the play demands.

Karnad uses the curtain in the dramatic moment when Padmini decided to perform Sati. The stage direction of the Sati is “Padmini puts the dolls on the ground. At a sign from the Bhagavata, two stage-hands take a curtain in front of Padmini. After Padmini do Namaskara. The stage-hands lift the curtain, slowly, very slowly, as the song goes on. The curtain has a blazing fire painted on it. Moreover, as it is lifted. The flames seem to leap up.”²²⁰

This scene has been portrayed many times in the Mahābhārata and Rāmāyāna. The habit of sacrificing oneself to fire is familiar in the ritual Sati and on different occasions. The Indian culture accepted the ritual Sati for so long till the British banned it in India, and according they created the colonial discourse that the British man is rescuing the Indian woman from the barbaric behaviors of the Indian man. On the other hand, the Indians even the intellectuals like Tagore and many other playwrights of modern Indian theatre appreciated this ritual and considered it a sacrifice that reflects the loyalty and braveness of the women.

Through the stage direction given to the Sati ritual, Karnad has used the non-verbal theatrical activities related to the actor which are Raṅgapīṭhaalamkāras, Āṅgikaabhinaya, and Sāttvikaabhinaya to convey an image in the mind of the Indian spectators. This image is a collective unconscious image that is reshaping the old memories as it is the

²²²- Karnad, Girish, Hayavadana , op.cit., P 109

image of Padmavati or queen Padmini, which has the same name as Hayavadana's Padmini. Also through Ārtha

Padmavati was the beautiful queen of the Singhal kingdom; she was married to Ratan Sen . For her beauty, Alauddin Khalji, the sultan of Delhi, fought Ratan and died in the battle. Furthermore, before Alauddin Khalji reaches Padmavati, She performed (Jauhari).²²¹

Karnad, by giving such an image asserts that the Sati is a sacrifice done by the well of the widow out of love and passion for her husband. Furthermore, idealize this ritual. This was the general concept among Indian playwrights. They thought that they were deconstructing the colonial discourse by glorifying the sacrifice. This image will lead us to Spivak`s concept of the subaltern, and in particular, she has mentioned the ritual Sati to prove that the woman/ the widow in Sati as subaltern cannot speak for herself. Furthermore, the middle-class intellectual discourse cannot represent her. This point will be discussed in the conclusion in consideration of all the plays of Karnad.

Karnad as well as uses the curtain in the break between act one and act two “the stage-hands hold a white curtain in front of the spectators, while the Bhagavata and others relax and sip tea.”²²² he used it also to refer to places where there was a mention for Kali`s temple in the dialogue of Kapila “Two stage - hands come and hold up a half- curtain in the corner to which Kapila points. The curtain has a picture of Goddess Kali on it. The Bhagavata puts a sword in front of it.”

²²¹- NEWAR,SANJEEV, Padmavati Stories from buried history,Agniveer publisher , New Delhi, India ,2017

²²²- Karnad, Girish, Hayavadana , op.cit., P 109

Karnad has ideally used the simplicity and imagination that the traditional art forms have in Hayavadana in the stage direction given when Kapila drives the cart “Kapila followed by Padmini and Devadatta, enter, miming a cart- ride. Kapila is driving the cart” the Āngikaabhinaya here is the dramatic action of miming the cart-ride. Furthermore, this is the fixability of traditional art forms. The dramatic event cannot be restricted to the stage setting or scenography. The only restriction is the imagination and the skills of the performers.

The fire and the rain started with a ritual, a seven-year fire sacrifice (Yajña) in the stage direction Karnad gives the image of the Yajña as follows:- “ fire burns at the center of step-like brick altars. There are several such altars, at all of which priests offer oblations to the fire while singing the prescribed hymns in unison. The priests are all dressed in long flowing seamless pieces of cloth and wear sacred threads. The king, the host, is similarly dressed but his head is covered. The Brahman Rakshasa, a Brahmin soul trapped in the limbo between death and rebirth, moves around at the sacrificial precincts, though no human eye can see him. The afternoon session is over; the priests begin to disperse. A courtier enters with the Actor-Manager. The latter is made to stand at a distance from the fire sacrifice since he is considered low-born as an actor. The courtier rushes into the fire sacrifice’s protected enclosure and talks to the king. The priests surround them. There is a heated discussion.

Karnad has created a complete image of the ritual sacrifice. Through Raṅgaṇṇāthālamkāras the fire burns at the center of the step like brick altars. Furthermore,

show through Āngikaabhinaya and Vācikaabhinaya the action and the ritual of the sacrifice through the offering to the fire while singing the hymns.

Through Āngikaabhinaya Karnad reflects the suffering of the Brahma Rakshasa who was searching for his salvation around the (Yajña). This image suggests that the Brahma Rakshasa is in the same conflicted situation as the village. The Rakshasa seeks his spirit release, and the village seeks the rain release through (Yajña). The Brahma Rakshasa is seeking the rain to melt his soul away and solve being a stateless spirit. The Brahma Rakshasa wants the Moksha to end the seven births and deaths cycle.

The Āngikaabhinaya of keeping the Actor manager at a distance from the fire communicates the state of the low-born /untouchable castes. Furthermore, how is their position compared to the upper- and Brahmin caste. The three dramatic events/ images described by Karnad give a spotlight on the entire play. The village and the rain / the Brahma Rakshasa are trapped between death and rebirth. The untouchable and their conditions and how the upper caste treats them. This dramatic image conveys that the whole society of the fire and the rain as dramatic text/performance are suffering, and all of the characters are asking for salvation.

In Karnad`s Two Monologues Flower and Broken image, the dramatic structure and techniques are based on the stage direction. The first play / the flower has a massive stage direction that reshaped it in a technical position equal to the novel`s techniques. However, it is written according to the theatrical limitations and communicates a compelling dramatic scene.

Flowers are theatrically constructed on two primary elements. First is the priest's skills of flowers decorations the linga. Both elements are related to the theatrical activities, which include Āngikaabhinaya through the action of decoration and alaṃkāras related to nepathy, and Raṅgapīṭa represents in flowers and linga. Besides, we have discussed the element of linga and its suggested meaning.

The performance of flowers based on the theatrical text should visualize these two elements as an essential part of the dramatic structure. And this visualization will require the whole theatrical code system to be present in the performance.

In Karnad's Broken Image, the dramatic action and the structure of the play are built on Manjula's image on the screens, and without the presentence of the screens, the dramatization of the action will not be possible. In this play, Karnad has used the current stage from his mythical and historical environment. However, the Indianness was shown through śabdālaṃkāras and the lengthy discussions about the field of arts in India

CONCLUSION AND RESEARCH RESULTS

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This research discussed the basic concepts of postcolonial criticism in the **first chapter** which brings out terminologies related to Postcolonial. Postcolonialism contains the perplexing prefix (post), affixed to almost all the present concepts and theories, like postmodernism, postfeminism, poststructuralism, and postdramatic. There are many definitions of the challenging term postcolonial. It is not just a time-based concept that refers to the time after the Independence Day of any colonized country. Instead, postcolonial indicates both a situation coming after colonialism and a situation in the heritage or aftermath of colonialism.

The postcolonial holds vital terms and concepts, like colonialism, which originated from the Latin root colony. Colonialism took many patterns throughout history and created the most complex relationships as it involved forcibly occupying the land and using the territorial resources that initially belonged to some other group of people. Later, the concept of physical colonialism changed into imperialism, an ideology covering a wide range of relationships of domination and dependence that can be characterized according to historical and theoretical or organizational differences.

According to the complex situation of colonialism, postcolonialism is carrying an ongoing debate, and there is no unified definition for the term in general. Even though the postcolonial criticism theory represents a theoretical approach on the part of the formerly colonized, it is concerned about the colonized who represents the subaltern and the historically oppressed in literary/cultural texts as it is equipped by a particular political

attitude based on race and the historical context of colonialism. The postcolonial theoretical approach is concerned with analyzing texts/culture. Moreover, it seeks to produce a critical commentary that serves as cultural resistance to the domination of western epistemology and revealing systems.

Postcolonialism addresses the reactions to colonialism in a context not necessarily determined by time-based limitations. It can examine postcolonial plays, novels, verses, and films. The postcolonial theory considers the creative works that become textual as a cultural expression of resistance to colonization as a critical discourse that needs a reading strategy to analyze any continuing imperialism power structures.

Consequently, the postcolonial theory has developed certain concepts for textual reading:

1- *a strategy for discourse analysis*. The discourse in the postcolonial theory is not only a communication of thought by speech or conversation. It is also a set of conditions that enables and forces the social and creative imagination. The process that creates discourse is restricted by certain deep-seated, taboo, madness, and authority approval or institutional restriction. These authorities are shaping and limiting the movement of the discourse. Furthermore, defining the mechanism can give a clear strategy for interpreting a range of postcolonial play texts and performances and deconstructing imperialism ideology as discourse.

2- *Postcolonial criticism discourse analysis*. Postcolonialism critics pioneers like:- Frantz Fanon, Edward Said, Homi. K. Bhabha and Gayatri Chakravarty Spivak contributed to the theory with sets of concepts that can be used for reading the text Influenced by

Foucault's concepts and analysis of discourse. Most of the theorists focused on the importance of the **native's culture** and nations as, in the first place, the concept of the **nation** explained the conscious and unconscious planes method for the colonizer in ruling the colonized people. Moreover, they doubted the native intellectual situation concerning class values and authorities, evaluating that the most lose themselves without a clear identity. This research doubts such evaluated statements and considers them as echoes of colonizer manipulation discourse. This manipulation is to weaken the reliability of all the intellectuals of that period in general. The evaluation of that period should consider the achievement that those called "intellectual" did by gaining independence, reforming the culture, and returning it to the roots.

Edward Said also claims that the colonial discourse material presence or weight on literary texts and not the originality of an author is responsible for the texts produced. Consequently, according to Edward Said, the authority is the actual producer of any creative work. Moreover, Edward Said's Orientalism was explained by highlighting the mechanism of discourse. He defines Orientalism as a cultural and political fact that the colonial power created with a dogmatic view of the Oriental.

He realized that true knowledge must be non-political, which might not be achieved in certain circumstances. He also, as mentioned before, categorized a range of creative writers, philosophers, and intellectuals as the creators of institutional knowledge connected with dominated power. Such statements deconstruct postcolonial approach,

asserting the first chapter's results that Western institutional knowledge dominates the postcolonial theory.

Correspondingly, Spivak discussed the postcolonial theory and discourse from the perspective of the colonial subaltern subject. In her essay, can the subaltern speak? It is accessible to and representable by disinterested intellectuals and the ruling class. Spivak's project combines the theoretical and political insights of Marxism, feminism, and deconstruction, placing them in a non-dialectical dialogue theorizing the production of blind spots as an inevitable but contestable consequence of knowledge/power.

Homi.K.Bhabha, like Edward Said and the other theorists. He concentrated on the discourse and the production of culture, especially in his work, the location of culture. He discussed the nation's rule and the dynamic between nation and culture, whether it is the native culture or the dominated culture.

3- Analysis based on the concepts of hybridity, mimicry, ambivalence, and liminal:

Bhabha shows how history and cultures constantly interfere with the present, demanding the transformation of our understanding to cross-cultural relations. According to Bhabha, hybridity refers to cultures that is not distinct phenomena. Instead, each nation has an intercultural identity. Bhabha adds that the liminal creates hybridity of culture. Liminal is the cultural concept related to those on the border or the edge of what is in-between settled physically or otherwise.

Postcolonial theory and other schools of thought explain that the relationship between the colonizer and the colonized is based on mimicry and ambivalence. The colonizer shapes

the self-awareness of the colonized as the colonizer wants to produce mimic men who are official versions of otherness. Additionally, the ambivalence is a mimicry that is never quite accurate. It undermines colonialism's grand discourses of humanism Enlightenment, and so on. Accordingly, the main focus of postcolonialism has been the dismantling of the Eurocentric worldview to create conditions so the people subjugated by colonialism can speak and be heard.

4-Analysis based on the concepts of binary, stereotypes, and subalterns: According to the postcolonial theory, the colonizer has created a social and global structure based on binary and stereotypes. The construction of massive numbers of people as lower others was crucial for constructing the European self and modifying the colonizer practices. This attitude of the colonizer has created Ideologies of race, gender and shaped colonial social structures, maintaining certain hierarchies. Accordingly, postcolonialism's agenda is more specifically political to demolish the hegemonic boundaries and the elements that created unequal power relations based on binary oppositions.

Bhabha claims that the identities in the colonial encounter are never stable or fixed. Colonial encounters are transactions: between the colonizer and the colonized. The European in the colony constructs his identity only through a relationality based on difference. The colonizer establishes his identity by positioning himself against and in opposition to the native. The colonizer can never own a self-identical identity because it requires the colonized to validate it.

The binary and stereotypes have considered the colonized as a subaltern. The subalterns are those people who are not European. In addition within the colonized society, the subalterns do not fall under the elite category. They are not a particular class, caste, or race but rather represent a negative space or negative position. Their position is a position of disempowerment., An important example for the subalterns is women representing the subalterns' negative position. Their oppression position in different historical periods placed them equate blacks, the lower classes, castes, animals, and madness; this equivalence was during the 19th discourse.

Through the analysis of the postcolonial approach, the observed comments are as follows.

First Comment :

When it is related to a concept like Bhabha's Mimicry, the scholar *observes* that millions of Indians never saw a British person during the colonial period. Indeed, their lives had been affected politically, economically, and other cultural aspects to some extent. Nevertheless, mimicry might be an attitude of some middle-class and Indian elites who have access to the British education system and cultural practices at that time. Mainly these Indian elites were the target of the British to facilitate their interest and rule in India. However, the colonizer had no interest in the subalterns and lower classes; also, the subalterns had no direct contact with the British colonizer.

Subsequently, those subalterns still have their traditional art forms and folk tales as a way of expression, resistance, entertainment, or beliefs. They represent, to some extent, a pure culture without mimicry of the colonizer. And, without the direct hybrid

with the colonizer culture. However, their culture might have witnessed hybridization to one degree or another during history. It cannot be measured as the hybridization might happen through the different dominated powers or other methods of interculturalism.

Second Comment

The postcolonial approaches have neglected that colonialism is not the only history of the colonized societies. The historical experiences of the colonial people themselves have no independent existence outside of colonial and postcolonial books, at a documentary level. Moreover, history always is written by the dominating power. The fact of the relation between the written history and power is According to Foucault, Bhabha, Edward Said, And Spivak themselves

Third Comment

Examining drama through the postcolonial conceptual frameworks will involve more than a simple and unproblematic switch of reading strategies because the reading strategies of literature are different from a performance's text. As Postcolonial criticism did not give the same importance to drama compared to the different literary genres, possibly because the play scripts are only a part of a theatrical experience. Accordingly, the postcolonial theoretical approach with the previous concepts alone is not enough to read through a performance. Nevertheless, drama and performance theories alone are not enough to examine the debates about how imperial power is expressed or questioned.

Fourth Comment

The postcolonial approach is associated with poststructuralism and deconstruction, it was formed in a different European environment and concentrated on Western, Latin philosophy starting from Plato. The postcolonial theory depends on Ferdinand de Saussure's structuralism and Derrida's deconstruction.

Both theories of structuralism and deconstruction have an ancient alternative in the Indian Aesthetics, linguistic, and philosophical systems. Moreover, the ancient Indian system of knowledge was a source of inspiration for Saussure and Derrida. The Sanskrit and Dhvani theories inspired Saussure, and Derrida. He was inspired by the Buddhist philosophical theory of APOHA which was one of the ancient to claim that the negative meaning can only give the meaning of the word.

Fourth Comment:

Deconstruction concerning the gap in the communication process; based on that. The word is only defined through its negative meaning. Accordingly, deconstruction refused the absolute firm meaning of any text or any method of verbal communication. Derrida doubts the ability of language to communicate a particular meaning, and there are infinite meanings for a single text. His doubts and approach might be applied to a single text that holds the basis of self-deconstruction within it. However, It might be a suitable approach when we are analyzing *a discourse based on methods of communication are aiming to convey a specific meaning to the communicated group.*

Fifth Comment

The postcolonialism theory depends only on the Western knowledge system. It was recreating the false hierarchies, misreading, and silencing the other eastern epistemology. The postcolonial approach accordingly, is a Eurocentric academic attitude. The postcolonial approach is an extension of the colonizer discourse itself.

Conclusion:- Due to the previously mentioned five reasons, the scholar developed an approach inspired by the aesthetical and philosophical concepts of the Indian and Eastern knowledge systems.

This approach aimed to:- Examine drama through a theatrical analytical tool that can overcome the shortcomings and limitations of the Postcolonial theory conceptual frameworks to give systematic reading strategies for performance and performance's text. Especially, that modern criticism theories are euro-centric. It is depending on the claim of the old heritage and the long history of the theatrical traditions starting from Greek.

However, In India, Bharatamuni's Nāṭyaśāstra is one of the earliest drama theories. Even though Macaulay claims that one shelf in the western library is worth the whole science of the Orient put together. In India, Bharatamuni's Nāṭyaśāstra was a central source for the developed theatrical analytical tools. It has modern possibilities for analyzing texts and performances on stage. Which have been produced in and through the Indian culture. In addition to and according to the postcolonial discourse and theory, it will give a balanced and apportioned for equal position between the

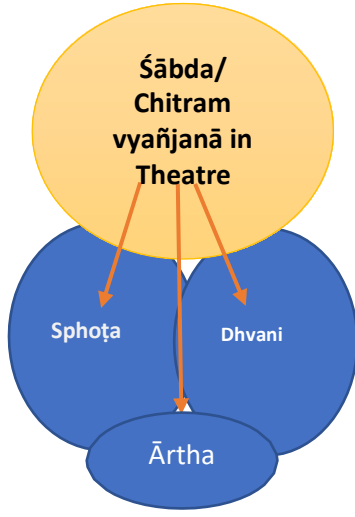
different sources of knowledge. postcolonial societies can integrate into criticism and literary science mechanism.

The scholar academically used the materialistic basis for the approach, which is the unstable reality or the dynamic and continuous change of the verbal and non-verbal language as a method of communication, also the eastern theories including Al Farabi's philosophy of logic and perception used in some aspects. The mechanism of the analytical approach is to reveal the structure of any text or performance. Moreover, to decolonize the tool. The developed approach will mainly reveal the deep meanings communicated through the theatrical system and its codes.

This analytical approach has two integrated tools: The first is an analytical tool to reveal the underneath meanings of the artistic expressions and define specific aesthetic values at the conscious and unconscious perception levels. It is a method of interpreting whether this tool will be used to examine the text and dramatical work through a sociological or psychological perspective or within the dramatic structure of the play.

The first analytical tool is the word or picture conveying mental images and suggesting a meaning and artistic meanings as shown in the diagram below :-

1- The first analytical tool is :



This tool can reveal the meaning of a particular dramatic expression or reveal the aesthetical value of the complete dramatic work.

The second analytical tool is a system of codes that can reveal the underneath deep meanings of any text and any theatrical activities at the level of the scene and the whole performance.

2- The code system of the theatrical analytical tool developed by the scholar is illustrated in the following table:

1- Śābda A-Parā B-Paśyanti C- Mātrkā D-Vaikhāra		Language-based/text Verbal	Theatrical text	Actor Physical activities		Space / time
2- Śabdālaṃkāras A-Śābdārthālaṃkāras B-Sadraśyamalakālaṃkāras C-virodhagarbhālaṃkāras D-Śraṃkhalāmulakālaṃkāras E-gudarthapratitimulakālaṃkāras F-vavgikaranbahirgatālaṃkāras g-ubhayālaṃkāra	A-upamā 1-nuidā 2-praśamsā 3-kalīptā 4-salśṛt 5-kīṃcit / /sadṛsl	Language based/text Verbal	Theatrical text	Text/ writer/ Actor Physical activities	Speech/voice	Space / time

3-Śabdālaṃkāras A-dīpta B-ucca C-Mandra D-nīca E-druta F-vilambita	Language-based/ Verbal	Theatrical text/ Performance	Actor Physical activities	Tone	Space / time
4- Śabdālaṃkāra A-udāṭṭa B-anudāṭṭa C-svarita D- Kampita	Language based/ verbal	Theatrical Performance	Actor Physical activities	Accent	Space / time
5-Arthālaṃkāras	Language based/ verbal	Theatrical text/ performance	Actor Physical activities	Sense	Space / time
6-Vācikaabhinaya	Language-based /verbal	Theatrical performance	Actor Physical activities	Acting	Space / time
7- Sāttvikaabhinaya	Nonverbal Emotion expressions	Theatrical performance	Actor Physical activities	Acting	Space / time
8- Āngikaabhinaya	Nonverbal Body expressions	Theatrical performance	Actor Physical activities	Acting	Space / time
9-nepathy A- Pusta B-alaṃkāra C-aga-racanā D-Sañjva	Nonverbal Actor appearance	Theatrical performance	Theatrical activities	Appearance	Space / time
10- Āhāryābhinaya	Nonverbal Actor appearance	Theatrical performance	Theatrical/ actor activities	Acting	Space / time
11- Raṅgaṭīṭa	Nonverbal Stage topography	Theatrical performance	Theatrical activities	Stage	Space / time
12- Raṅgaṭīṭaalaṃkāras	Nonverbal	Theatrical performance	Theatrical activities	Scenography	Space / time
13- Vācikaabhinaya	Verbal Language Based	Theatrical / performance	Theatrical activities	songs	Space / time

14-dhruvās A-dīpta B-ucca C-Mandra D-nīca E-druta F-vilambita	Language- Based/ Voice- Based Verbal/non verbal	Theatrical /performance	Theatrical activities	Song and music	Space /time
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The second objective of research: According to the problem statement of this research which is the complex position and identity of modern Indian theatre as one of the products of the interaction between the colonial discourse and postcolonial discourse. The objective of the second chapter titled colonial and postcolonial discourse from society to theatre is to examine the discourses and to reveal the dominated drama theories, theatrical criticism, theatrical perception, and its position from Euro-centrism.

The analysis was done through several points: Colonial discourse:- India became a Crown colony in 1876. The establishment of British colonial power happened from internal and external, historical, conjunctural, and structural factors. The colonial power had strategies for Economic, political, and military domination. Therefore, the main tools for dominating India were controlling the administration system in India and establishing a British bureaucracy. Also, other strategies like divided and rule moreover attacking public independence figures as they represented a threat to the Empire. They approved only the British law and justice system instead of the local system. This process's main reason is to root the seed of the colonial discourse. The civilizing mission discourse

claimed that the Indian laws and customs are barbaric compared to the British law in its written form.

The colonial interactions are an effect of power relations inscribed within cultural and linguistic forms. There was a smooth process going on to create a wide range of dominating discourse. The process aimed to reshape the society's culture and its underlying literature, theatre, and habits in addition to changing the education system based on the regional languages and Indian including Sanskrit knowledge to the British Education system. This system is based on the English language as the first step to Eurocentric and its knowledge. The British intellectuals started to emphasize the colonial discourse individually afterward institutionally.

The colonial discourse can be briefly understood from the minutes of Thomas Babington Macaulay's about the Education system in India. The formation of a class to be interpreters between the British with the millions whom they rule, a class of people, Indian in blood and color, but English in taste, in opinions, attitude, and to leave it to enhance the dialects of India, to enrich those dialects with terms of science plagiarized from the Western taxonomy, to render them by degrees fit aimed at conveying knowledge to the great mass of the population. *The scholar observes echoes of that to date appear in many fields, for example, the suffix ology, which is originated from the Greek root and used worldwide and in India. However, there is an equal word in Sanskrit which is shastra.*

Colonial Theatre: The colonial discourse aimed the theatre in India and England. In England, it took the form of Travel writing which had been part of the history of European imperialism since the renaissance. It was a strategy of naming geographical landmarks and cultural practices. The seeing man and the imperial eyes passively look out and hold a stereotype image of India. Novelists and playwrights created India as a site of **otherness** vis-à-vis a European hierarchy of differences.

Seeta is an example of the dominant discourse in the theatre of that era. They portray the symbolic relationship between British and native women within the colonial gender system in the nineteenth century. The play portrayed Seeta as a native woman in need of being rescued by the English men from the native men, who were portrayed as potential saviors and rapists. More cultural, racial, and moral differences established by colonialism have broad ramifications for how marginal subordinated races, cultures, economic groups, and sexualities are defined and figured as others/subalterns connected to dominant and privileged categories.

In India, The complex interaction between the colonized and colonizer formulated new genres of literature written in English. during the contact with the western theatre, many native writers belonging to the middle class started to accept it as a commodity of theatrical culture, Indeed ambivalence and mimicry took a place But didn't leave any notable work, which was written for reading or performed by native actors.

Shakespearean plays dominated the educational and theatrical scene in India. It is a colonial book reflecting the cultural domination of the Empire. Victorian theatre includes melodrama and well-made plays with its value codes. The Aesthetic features of this theatre were controlled by a proscenium stage. The new theatre for the native was a place for musical comedies and farces. The language of the performances was English, and the British actors and actresses were for Shakespearean performances. Except for Othello, an Indian actor's identification with the role of Othello was described by the British as a real unpainted Othello. As a character reflected the Eurocentric view through stereotypes the behaviors of the eastern and the binary in the dramatic character of Othello, and the colonized real unpainted actor as subaltern.

Independence discourse: The third space in which the subject begins to articulate resistance appeared during the freedom struggle and independence movements. *The dominant discourse during that period* was a clear-cut anti-colonial ideology with many dimensions related to the reformation of India and achieving social, economic, political, and cultural development. The movement aimed to give a voice to the resistance of colonized people. Gandhi, Ambedkar, the national movement, and the colonial experience influenced the artists who formed the Indian modern theater

postcolonial theatre: during that period of freedom struggle they used the native culture, art forms, and new theatre as a practice of resistance and to spread their discourse among the mass. Modern Indian dramatists participated in the freedom movement

themselves including Tagore. Postcolonial theatre reflected the independence discourse. The reflection appeared in content and back to the roots concepts.

Theatre considered the Indian pre-colonial literary and artistic traditions, opening a new world. Also, there were interactions between different languages within the country and between various social, and occupational registers or style -levels within each language. The fast-changing world reflected in the experimentations in form, structures, and style were indexes of that response. Also, the first step of creating a modern Indian theatre was to do Modernization on the stage, reflecting on the techniques and themes of modern theatre. The theatrical characters in modern Indian performances and stage texts are the familiar people, And centralized women characters instead of men. Back to the roots theatre was reflected in content, ideas, structure, and critique as it seeks to produce a critical commentary that serves as an act of cultural resistance to the domination of West epistemic and interpretive patterns in theatre.

The Third objective of research: According to the problem statement of this research which is the complex position and identity of Girish Karnad`s theatre as a model for modern Indian theatre and one of the products of the interaction between the colonial discourse and postcolonial discourse, The developed approach revealed the level of decolonization to the theatrical structure.

Hegemonic structure in modern Indian theatre with special reference to Girish Karnad`s plays

The analysis revealed the identity and position of Girish Karnad`s theatre from the Euro-centrism, and it answered the research questions and Hypothesis.

The source of content that dominated Karnad theatre was: A-Indian History B-Folk tales C- Myth in the form of written and oral D- Epics E-Contemporary issues E- other literature and theatrical texts western and Indian.

Karnad uses the previous sources in his theatre. He portrayed his characters as inspired by mythology, legends, epics, and history. The journey of characters like Hayavadana, Kapila, Devadatta, Yavakri, Raibhya, Paravasu, and Brahma Rakshasa, Rani, Appanna, Tipu sultan, and Tughlaq each with different degrees, represents the Indian diverse. It is dramatic characters in names and identities, but at the same time, they represent the nature of all human beings who are searching for fulfillment, those who have aims and desires in the wide sense of the term including the desire for knowledge. Their conflicts are within the character itself more than with their antagonist or with the dramatic society. His dramatic characters have a common ground for unity as a reflection of human beings.

In Karnad`s plays, the two worlds of reality and fantasy or illusion create poetry in the sentiment of the spectators. His plays represent the connection point at which dreams are simultaneously reality. The invisible world with the visible, where the object is both itself and the revelation of something not-self, is still written in everyday language.

Decoding his theatrical structure by applying the developed approach with its two analytical tools to reveal the dominant ideological ideas compared to Western epistemology. The research found the following results:-

1- He was influenced by existentialism and Cubism, **the philosophies of Jean-Paul Sartre and Luigi Pirandello**

2- Karnad as an example of modern Indian theatre reflected the binary and stereotype through his portrayal of women/men. The women were the center of his plays, the leading characters; all the modern Indian plays reflected the same. they gave voice to women and centralized them instead of men.

3- He wrote in Kannad after he wrote in English. He used Indian idioms and Sanskrit poetry.

4- As he encountered the western philosophies with the eastern philosophies which he brought up with, he included the philosophical ideas in Indian epics. He also followed the stream back to the root of culture and theatre. Karand also incorporated both in his theatre as inter-culturalism. His content reflected a productive artistic exchange. Even though his theatre reflected the structure`s and discourse juxtaposition which was constructed on the dramatic structure of the Indo-centered theatre instead of Euro-centered theatre. Karnad Replaced the western models with a culture ethos.

5- Some of the western philosophical and thoughts schools were influenced or had alternatives by the ancient eastern one, including **Cubism which depends on the**

underlying levels of reality. For example, *Hegel* explained the complicated relationship between Self/other. In Hegel's philosophical system, there is a dialectic relation between the self and others or those with power and those representing negative positions. Including history as the product of this dialectic relation. Self-consciousness is related to the recognition of another self. The self is a recognized entity, while the other is in charge of recognizing. Also, his concept about the unity of existence is comparable to the ancient Indian philosophies that all creatures belong to one source.

Through decoding Karnad's theatrical structure by applying the developed approach with the two analytical tools to reveal the techniques compared to the western Aristotelian and the other trends, the following results were found: -

1- *Karnad's theatre integrates Metatheatre and the Technique of a Play within a Play.*

A- It differs from Shakespearean Metatheatre Technique But there are similarities with Pirandello's method of using the Metatheatre in *Nāga Mandala*.

B- It reflected similarities with Sanskrit drama's structure with its different types. He was inspired by the Indian folk Theatre, and Traditional art forms especially from Kerala and Karnataka, like Balakat, Yakshagana, Bhagwat Mela, Chukallu, and the Parsi Natak company.

The previous analysis of Karnad's Metatheatre revealed the position of his theatre from Eurocentrism. He integrated the technique from the traditional art forms to weaken Eurocentrism. Karnad's works reflected inter-textuality and theatrical exchange.

2- He used the technique of shape-shifting inspired by the Indian folk tales, myths

3- His work uses the unhuman characters for the mythical dramatic environment.

These characters can be divided into two categories:-

A- Primary characters that, are essential for the dramatic event through developing the dramatic actions, resolution, or overall structure.

B- secondary characters which are employed to highlight the plots or reflected the primary characters.

4- Karnad `s theatre reflected the Folk Theatre of India through.

A- The classical order and structure of the traditional art forms.

B- Karnad uses traditional stereotyped characters like Bhagwat and Sutradhar. Etc.

C- He uses the curtain as the same method as the traditional theatre.

D- Karand uses masks E- chorus which is an integral part of the traditional art forms of India in general. The chorus was employed in the dramatic structure to give comments and to introduce the character`s stories. As narrator.

E- Music and songs are essential parts of his works influenced by the long dramatic tradition of India, Moreover the nature of the Indian perception.

5- The stage direction reflected the Indian theatrical art forms for two main reasons:-

A- The traditional written or collected art forms were aesthetical depending on the direction more than the written script and dialogues.

B- It reflects the concern of visual and aesthetical elements more than dialogue. Through the analysis using the developed tools. It reveals that the stage direction included important dramatic moments for the play structure.

6- The spectator had a conventional role according to proscenium theatre. However, the technique of a play within a play reflects the Indian nature of perception and spectators through an active role.

7- Karnad uses a flexible dramatic space and time.

The previous analysis for techniques that helped to weaken the western domination and Euro-centrism theatrical structure. Karnad's overall dramatic structure and content reflect Indo-centric theatre with a fair and productive theatrical artistic exchange.

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