
THEMES AND TECHNIQUES OF INDIAN ENGLISH DRAMA – A POSTCOLONIAL STUDY

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Abstract

Indian English Drama, as we all know, is a literary branch of the social experience between the East and the West occasioned by the pilgrim rule in India. Indian English is a questionable marker that has captivated and perplexed the specialists as respects its starting point and highlights. Also, Indian English Drama as a half and half artistic kind makes certain to coax us out of thought by virtue of the two dramatic conventions (English and Indian) that it is a beneficiary to. English Drama with its blended cause from old style and native conventions and Indian Drama with its people and oral legacy met up to deliver a differed posterity. On the off chance that bilingualism and multiculturalism have guaranteed the obscuring of limits between 'Indian English Drama' and 'Indian Drama in English Translation' is then nearby legacy and worldwide patterns have added to the amazing assortment and variety in its topics and strategies. It affected by the poststructuralist and postmodernist thought of decentering postcolonial hypothesis that appeared as a basic hypothesis centering pilgrim experience from the point of view of the colonized toward the finish of the 20th century, begun to challenge the Universalist case of writing. As a hypothesis, it compares with pioneer feelings in the ordinance, and substitutes the frontier meta-stories with counter-accounts of obstruction, by revamping history and asserting social characters through methodologies, for example, nativism, nonconformity, social syncretism, hybridity, mimicry, dynamic interest and absorption. It upheld by an enemy of essentialist perspective on personality and culture, postcolonial hypothesis studies social progressions and the Eurocentric innovation. Hence, the present study has been focused to give an overview on the themes and techniques of Indian English Drama in postcolonial period.

Keywords: Hybrid Literary Genre, Mixed Origin, Local Heritage, Global Trends, Multiculturalism and Bilingualism.

Introduction

Drama is a significant social performance of a general public. Drama enrolls as well as manifests the changes (social, political or social) the general public goes through. Subsequently, the investigation of drama would empower to remake the set of experiences, comprehend the general public and grasp its character. Present day Indian English drama can be contemplated to imagine the social character of the general public to which it has a place. Contemporary metropolitan, working class

English talking layer of Indian culture is the general public to which it has a place. At the point when we consider Indian drama, clearly we are helped to remember old drama. Old Sanskrit drama was the mainstream to the point that the world perceives India with antiquated drama and the basic composition related with that, Natyasastra.

Natyasastra is a finished book of performance. This book of Indian feel subtleties a wide range of performance and as per this book, drama is the noticeable type of performance. Antiquated drama followed Natyasastra in each regard. Natyasastra teaches directly from the development of the stage, where various craftsmans should sit, the bearing of every craftsman and so forth every one of these subtleties is a piece of the development of the stage and setting. The determination of the plot or itivrtha is a huge part of a drama. In section XXI entitled Sandhyanga Vikalpa, Bharata mentions all the subtleties of the plot and its development. Among many other disciplinary rules, choice of characters is a critical one. In part XXXIV in Natyasastra sorts of characters are talked about. There are three sorts of characters (male and female) in a play, Uttama (unrivaled), Adhama (mediocre) and Madhyama (average).

The beginning of a performance with a supplication, use of sutradhara, who might portray the story and many more guidelines of Natyasastra show the way of life of those days and furthermore the social structure of antiquated occasions. During this period theater appreciated a roughage day for quite a while before it saw an extraordinary hole of around ten centuries. For example till the approach of the British. The lone performing expressions that proceeded through this period are distinctive people crafts of the relative multitude of locales of India. Standard theater and drama languished over an extensive stretch which was again denied in eighteenth century.

Indian English Drama in Pre-Colonial Period

Drama in India is repudiated during the British principle. Despite the fact that vernacular drama became famous, English drama additionally saw the start during this time. In this manner English performance center in India is basically an eighteenth century phenomenon that started with a motivation behind engaging the British who came to serve British organization in India. European travel agencies performed comedies, jokes and dramas in major metropolitan Indian spaces where the British used to live. Indians prepared through British training framework checked out this fine art. Their endeavors brought about the type of Indian English drama which developed as an off-shoot in the spread of patriotism. At the point when these Indians wished to communicate through the stage plays, their quick good example was the European play introduced in India. Since the time those occasions, Indian English drama was endeavoring to develop as an autonomous classification of Indian English Literature.

Indian English drama accordingly started its essential development following the European drama. An inquiry that triggers our consideration is, however Indians have had an all around created and very much refined theater history why the old drama

neglected to draw in the Indians? The reasons might be, right off the bat the quick accessibility of a good example and also the social changes previously occurring in metropolitan India. These two components impacted the Indian English drama to follow the western drama fundamentally in the parts of stage and setting. One of the principle reasons is, the living style, dress, replacement, mechanical development, home keeping - many such parts of metropolitan Indian living were affected by the British. Along these lines the stage development, setting was promptly acknowledged yet English language was not acknowledged as language of correspondence in Indian home till the new occasions. Common discussion is the huge element and indispensable need of drama. M.K. Naik notices this reality and composes. One significant obstacle which the writer in English should experience is that of language. It is frequently said that we have so a couple of actable English plays, in light of the fact that an exchange in English between Indians won't sound persuading, with the exception of when the characters are drawn from a metropolitan, complex milieu, or really Anglo Indians whose first language (should be) English.

In spite of the fact that a considerable number of plays are contributed by the writers from Sri Aurobindo to the contemporary Mahesh Dattani or Manjula Padmanabhan, English drama took off as of late. Expanding number of Indians with English colleague and expanding interest of unfamiliar nations in Indian English Literature propelled not many more authors to contribute their best to this classification. In the interim, a considerable commitment by interpretations from Kannada, Hindi, Marati and Bengali assisted this current kind's development with another force. In any case, these interpretations couldn't substitute or supplant the first messages. This hole is tended to rapidly by contemporary dramatists like Manjula Padmanabhan, Mahesh Dattani and some others.

The Indian English drama during frontier rule and in post-pioneer India portrays the social changes fixed into Indian culture. As noticed before, the denied Indian drama didn't follow old drama yet followed current, Western drama. The social changes that started with the approach of Britishers are very clear in the stage, setting, ensemble (pants and shirt), music and other architectonics of theater. However, the subjects, topics, issues, characters, entertainers were Indian, showing the half breed personality of this class.

Neither the dramatic text nor the dramatic content adhered to the directions of old Sanskrit drama yet this classification has a place with India. This exceptional mixture personality is being conveyed by this classification of Indian English Literature. This classification steadily created on these lines of hybridity to this current structure which takes its character with the social personality of the general public to which it has a place.

Status of Contemporary Indian English Drama

Contemporary Indian English drama takes up the issues identified with the metropolitan, working class, English talking society which is going through a recognizable social change. Issues like conjugal unfaithfulness, homosexuality prurience are basic spot subjects of plays ex: Do the Needful, On a Muggy Night in Mumbai, The Harvest and so on The need to zero in on the contentions in the lives of contemporary Indians springs from the unpredictable circumstance in which he/she exists. Socio-social situation of India was influenced generally by the pioneer rule. Customary Indian culture which was inalienably hierarchized was additionally delineated with the expert worker worldview of pilgrim rule. This brought about new character types set apart by groups of trademark qualities, for example, accommodation, psychofancy, reliance and absence of fearlessness. Subsequently in post-autonomy India, an individual is trapped in complex circumstance that is a consequence of the blend of conventional Indian culture and the way of life of the British. His/her endeavor to break these shackles at familial, social and social levels becomes huge element of contemporary metropolitan Indian life. As far as qualities, people [especially metropolitan Indians] in India are exceptionally impacted by the new cash power. Master Charan Das in India Unbound examines the new working class finally and he composes,

..... it has no unmistakable ethos past cash and the present time and place. It has no legends other than cricketers and Bollywood stars. The spirit has left the old legitimacy working class, and a forceful private enterprise has supplanted the communist vision of the adolescent [328].

The Themes and Techniques in Indian English Drama

The themes and techniques utilized by dramatists from Rabindranath Tagore to Mahesh Elkunchwar have been taken up for conversation. Of the multitude of abstract structures, drama procures the most unmistakable spot. Any remaining scholarly structures aside from drama give understanding joy and have perceptible impact lacking to deliver enhanced visualization upon the psyches of the individuals. Just drama as an artistic structure gives us dramatic joy as theater alongside understanding delight and consequently creates general media sway upon the psyches of the individuals. Printed expressions of a drama appear as solid shape and become living and enliven when they are utilized and performed by the entertainers on the stage. There is not really any scholarly structure that gives so tactile delight as drama. Expansion of eye to ear makes a drama exceptionally pleasurable that is scarcely found in any writing. Different literary works just include ears and invigorates internal eye rather than external ones and along these lines become more creative than sensible yet on account of drama authenticity accomplishes the stature of matchless quality joining at a time ear and external eyes of the individuals. Mixing life right into it,

drama presents the life all things considered, yet additionally gives the vision of seeing it. Every social issue and issues are introduced through drama so that they become powerful. Inverse to books where authors include themselves straightforwardly into the account plan as storytellers and verse where artists do something very similar as personas, dramas guarantee no direct involvement of the writers into the activities as there are entertainers who become the vehicles for their thoughts or qualities. Structure is a higher priority than substance and language in drama. Books and verse seem contemplating its substance and language individually however dramas rather consider the structure of the unfurling story, yet in addition on the interrelationships of characters. It doesn't imply that substance and language are of no significance in drama. They are just sidelined as respects structure.

Alongside substance and language, a drama also has some extra elements entertainers, fashioners and chief. Because of every one of these elements, drama, as a craftsmanship turns into a particular structure and claims a unique expertise both from its author as a craftsman and its entertainers as entertainers. Drama has been getting a charge out of prevalence since its very source. Indeed, even at the current period of digitalization, drama has not lost its developing notoriety. In spite of the fact that advanced men are checking out computerized media like film, TV, web and so on, there is as yet a gathering of individuals who are looking into drama where crowd and entertainers, both genuine and living split exclusively by a line among in front of an audience and offstage can without much of a stretch converge to one another in the obligation of closeness and commonality. The equivalent is also consistent with Indian English drama. Lately Indian English drama is seeing its greatness of performance drawing similarly a larger number of individuals than past years into the dramatic field. The current full blooming of Indian English drama has not happened in a day; rather it needs to walk a long way to arrive at this current stage.

Directly from Aurobindo, at that point Rabindranath Tagore to contemporary wide running craftsmen like Mohan Rakesh, Girish Karnad, Vijay Tendulkar, Mahesh Dattani, Badal Sirkar, Mahasweta Devi, and Usha Ganguli, it has accomplished its current position. Before the Indian English drama showed up in the abstract scene, drama had been previous in different dialects in some structure or other since the Vedic time frame. On the off chance that we follow back to history, we see the long queue of development in Indian drama starting its excursion with the Sanskrit plays. As in Greece, England and many different nations, the drama in India had a strict cause. It arose out from the various scenes taken from The Ramayana, The Mahabharata and The Bhagvadgita as the old Greek misfortune appeared with the stately love of Dionysus and the equivalent occurred on account of English drama with the dramatizations of significant occasions in Christ's day to day existence. Same as Latin and English dramas which at first filled in as figures of speech or extra messages to strict and ministerial music, Indian dramas also made its excursion with music and dance toward the start.

The equivalent is as yet existing and some way or another found practically speaking during strict celebrations like Dussehra in present India. Bharata's Natyashastra in Sanskrit which covers all the significant parts of dramatic workmanship is the most spearheading work on Indian dance and drama written in the Vedic time frame. The significance of Natyashastra lies in filling in as the most seasoned of the writings as respects the hypothesis of the drama. Bharata views drama as a perfect starting point and relegates it to Veda considering it the 'Fifth Veda'. Bharata scarcely misses any element that needs for dramatic craftsmanship in Natyashastra. From the dramatic text to the stage setting, everything is examined in detail in Natyashastra. The mix known as drama seems to be, as indicated by Natyashastra, a mix of Rasa (Flavor), Bhava (Emotion), Vruttis (Styles), Pravrittis (Trends), Siddhi (Occult Power), Svaros, Abhinayas (Leading an Audience towards), Dharmis (Performances), instruments, tune and theater-house. Sanskrit Literature comes into two gatherings based on Natyashastra: Drishya and Sravya and drama, being noticeable went under the classification of Drishya, though verse, being discernible went under Sravya. Sanskrit dramas had three essential constituents: Vastu (Plot), Neta (Hero) and Rasa (Flavor). Vastu (Plot) as a constituent of Vedic drama was either Adhikarika (Principal) or Prasangika (Accessory) or both. Adhikarika (Principal) concerns the principle characters and invades the whole play focusing on the primary activity, though Prasangika (Accessory) centers around minor characters and adds supplementary activity to the fundamental activity. At the point when Prasangika (Accessory) centers around minor characters, it is called Parkari (Incident) and when it adds supplementary activity to the development of principle activity, it is called Pataka (Banner). Neta (Hero) comes next as the one of the three significant constituents in Sanskrit drama.

Neta (Hero) as portrayed by Natyashastra should be Vineeta (Modest), Madhura (Sweet Tempered), Tyagi (Sacrificing), Daksha (Capable), Priyamvada (Civil in Talks), hailing from Taptaloka (Noble family), Suchi (Pure), Vagmi (Articulate), Sthera (Consistent), Yuva (Young) kept an eye on Buddhi (Intellect), Utsaha (Enthusiasm), Smrthi (Good Memory), Kola (Esthetics), Maana (Pride) , Shura (Brave) and Dridha (Strong). The first of everything is Dheerodatta which implies the blend of valiant and superb is the most requiring head for all the legends of Sanskrit Drama. At last comes Rasa (Flavor) which, as per Bharata, is delivered distinctly in Natya (Drama), different types of craftsmanship Kavya (Poetry), Nritta (Dance) and Nritya (Mime) in life are Lila (Play) that produce Bhava (feeling). There are nine Rasas (Flavor): Shringara (Love), Hasya (Humor), Adbhuta (Wonder), Shanta (Peace), Raudra (Anger), Veera (Courage), Karuna (Pathos), Bhayanaka (Fear) and Vibhatsa (Disgust). The most noteworthy dramatists of antiquated India were Kalidasa, Ashwaghosh, Shudraka, Bhasa, Harsha, Vishakhadatta, Bhavabhuti, Murari, Mahendravikramavarman and Bhattanarayana whose dramatic works which guarantee uncommon spot throughout the entire existence of Indian English drama are Bhasa's Urubhangam, Karnabharam

and Madhyamavyayoga, Shudraka's Mricchakatika, Kalidasa's Abhigyan Shakuntalam and Malavikagnimitram, Bhavabhuti's Uttar Ramacharita, Vishakhadatta's Mudrarakshasa, Mahendravikramavarman's Mattavilasa and so on

Till fifteenth Century, Sanskrit drama came to its wonder however thereafter it nearly stopped to be composed just as performed because of unfamiliar intrusion. In the seventeenth century and forward, drama restored as Loknatya (People's Theater). As a people theater, Jatra and Kirtan in Bengal, Bhavai in Gujarat, Tamasha in Rajasthan, Raas and Jhoomer in Punjab, Bidesiya in Bihar and Nautanki, Ramleela and Rasleela in Maharashtra and different pieces of Northern India procured a wide ubiquity during the time. Loknatya (People's Theater) proceeded to be acted in some structure or other in various pieces of India in society dialects till the British came in India. With the appearance of the British, Indian drama took the street of innovation. In 1765 one Russian drama darling Horasin Lebdef and Bengali drama sweetheart Qulokhnath had organized two English comedies Disgaig and Love Is The Best Doctor. Yet, the genuine start of arranging English drama occurred in 1831 when Prasanna Kumar Thakur set up Hindu Rangmanch at Calcutta and organized Wilson's English interpretation of Bhavabhuti's Sanskrit drama Uttar Ramacharita. In 1852 1853, the renowned Parsi Theater was dispatched in Bombay which impacted the whole nation quickly. Postaji Pharmji was the pioneer in building up the Parsi Theater organization in India. Many new venue encounters were brought upon stage during Parsi Theater's development in India. Then again, the novice theater also created with crafted by Bharatendu Harishchandra, acclaimed as 'the Father of Hindi Drama'. Composing Indian English drama began with Krishna Mohan Banerji's The Persecuted in 1837.

This Called Civilization on The Literary Horizon in 1871, Indian English drama made its actual excursion. In 1920, another drama to a great extent affected by winning movements like Marxism, Symbolism, Psychoanalysis and Surrealism showed up in practically all the Indian dialects. Rabindranath Tagore and Sri Aurobindo who merit the main Indian dramatists in English in the genuine sense had a place with this time. Tagore's plays generally written in Bengali are additionally accessible to us in English. His amazing plays are The Post Office, Chitra, Sacrifice, Red Oleanders, Chandalika, Muktheadhara, Natir Puja, Sanyasi, The King of the Dark Chamber, The Cycle of Spring and The Mother's Prayer. Being all around established as respects the Indian ethos and morals in their topic, these plays got wide recognition among individuals. Sri Aurobindo who is one of the significant voices in Indian English drama enhanced venue during the time with his five complete clear stanza cooperates with six deficient plays. His total plays are Perseus the Deliverer, Vasavadutta, Radoguna, The Viziers of Bassora and Eric and every one of these plays is written in five acts. His inadequate plays are The Witch of Ilni, Achab and Esarhaddon, The Maid and the Mill, The House of Brut, The Birth of Sin and Prince of Edur. The length of these inadequate plays changes from one scene of 52 lines to three acts. The element that strikes most in Aurobindo's plays is that they

manage the various societies and nations in various ages, ringing with assortment of characters, dispositions and sentiments. Perseus the Deliverer depends on the antiquated Greek legend of Perseus, Vasavadutta is a romantic story of old India. Rodoguna is a Syrian romance. The Viziers of Bassora is a romantic satire which returns us to the times of the incomparable Haroun al Rashid. Eric is a romance of Scandinavia, an account of affection and battle between the offspring of Odin and Thor. Romance, brave plays, misfortune, parody, joke, all discover portrayal in Aurobindo's plays and subsequently the size of his plays is huge and the subjects are assorted.

During the provincial time, other prominent dramatists who have made huge commitment in the development of Indian English drama are Harindranath Chattopadhyay, A.S.P. Ayyar, P. A. Krishnaswamy, T.P. Kailasam, Bharati Sarabhai, J.M. Lobo Prabhu and Sudhindra Nath Ghose. There are seven stanza plays to Harindranath Chattopadhyay's credit distributed on the whole in Poems and Plays. They are grounded on the lives of Indian holy people. Alongside refrain plays he additionally composed five exposition plays distributed all in all in His Five Plays. His exposition plays mirror his communist twisted of brain in topic and structure. A.S.P. Ayyar composed six plays. In the Clutch of the Devil is his first play and the last one is The Trial of Science for the Murder of Humanity. Ayyar's plot and characterisation are subjected to the message and he utilizes the drama as a method of trepidation of reality relating to contemporary life. The distinction of P. A. Krishnaswamy principally lies on his irregular refrain play The Flute of Krishna. T.P. Kailasam composed both in English and Kannada. Despite the fact that Kailasam is viewed as 'the Father of Modern Kannada Drama', his virtuoso discovers its full articulation in his English plays, for example, The Burden, Fulfilment, The Purpose, Karna and Keechaka. Bharati Sarabhai is the advanced woman writer during the pilgrim time of Indian English drama. She has composed two plays The Well of the People and Two Women. Of these two plays, the previous is emblematic and graceful that has made a critical commitment to the Gandhian social request, while the last is practical, written in composition and tests the private universe of a touchy person. J.M. Lobo Prabhu is the last incredible name in Pre Independence Indian English drama. He has composed over twelve plays however just Mother of New India: A Play of India Village in three Acts and Death Abdicates show up before Independence. His Collected Plays was distributed in 1956. Lobo Prabhu is fit for composing discoursed with felicity, circumstance creation is additionally commendable however his characters don't show up life like, relieving and persuading to the crowd. Up to Post – Independence time, drama in English on Indian soil couldn't hold the ground solidly as verse and books had done. The equivalent went on even after Independence and still now drama has not achieved similar status as verse and books.

In the Post Independence time Indian English drama builds up somewhat in contrast with early years yet at the same time can't come up to the spot of verse and books. The fundamental factor for this neediness is the composite type of drama that offers ascend to many issues a lot including the dramatist, the entertainers and the crowd all at an at once, and fiction are liberated from such compositeness. In any case, the Post Independence Indian English drama has acquired money by the expanding revenue of the unfamiliar nations. A decent number of plays by Indian writers Asif Currimbhoy, Pratap Sharma, Gurucharan Das were effectively organized in England and U.S.A. Indian drama made another move to its development and development when Kendriya Natak Akademi in 1953 and next National School of Drama set up by Sangeet Natak Akademi in 1959 began working. Yet, no change came over the status of Indian English drama as no observable exertion was taken to build up normal school of Indian English drama in our nation. Theater being hoarded by the Indian dramas written in local dialects, Indian English drama is constantly neglecting to come up to approach plain with local dramas. Still development comes because of developing interest among individuals. In the Post pioneer period, idyllic plays additionally created next to each other the plays written in composition. Among refrain writers, Manjeri Isvaran, G.V.Desani, Lakhan Dev, P.A. Krishnaswami, M. Krishnamurti, S.D. Rawoot, Satya Dev Jaggi, Pritish Nandy, Hushmat Sozerekashme, Sree Devi Singh, P.S. Vasudev and S. Raman are mentionworthy. The quantity of writing dramatists is bigger in contrast with refrain dramatists. The most productive dramatist of the Post Independence time frame is Asif Currimbhoy who has composed and distributed in excess of thirty plays.

Some significant plays are *The Tourist Meeca*, *The Restaurant*, *The Doldrumness*, *The Captives*, *Goa*, *Monsoon*, *An Experiment with Truth*, *Inquilab*, *The Refugee*, *Sonar Bangla*, *Angkeer* and *The Dissident M L A*. Pratap Sharma composed two exposition plays *A Touch Of Brightness* and *The Professor Has A War Cry*. His plays were organized even abroad effectively yet they neglected to be arranged in the nation. Sex, also remains the prime subject of his plays however Pratap Sharma shows a sharp feeling of circumstance and his discourse is regularly compelling. Nissim Ezekiel's Three Plays including *Nalini: A Comedy*, *Marriage Poem: A Tragi Comedy* and *The Sleep Walkers: An Indo American joke* are viewed as an inviting expansion to the dramaturgy of Indian English drama. *Tunes of Deprivation* are additionally a short play by Ezekiel. His plays can be acknowledged for balanced development with wealth of incongruity. They uncover his sharp perception of the peculiarities of human life and conduct. Another and totally unique drama has showed up with the presence of contemporary dramatists Girish Karnad, Mohan Rakesh, Vijay Tendulkar, Mahesh Dattani and Badal Sirkar in the scholarly scene of the nineteen eighties. They have cleared Indian English drama towards the way of innovation. Going astray from traditional and European models, contemporary Indian drama is currently experimental and imaginative as far

as topics and procedures. Rather than following the strides of conventional dramatists, Girish Karnad, Mohan Rakesh, Vijay Tendulkar, Mahesh Dattani and Badal Sirkar have made their experiments over the customary topics and methods from present socio political viewpoints.

The notable plays of Girish Karnad are Yayati, Tughlaq, Tale Danda, Hayavadana and Nagmandala. Yayati reconsiders an old fantasy from The Mahabharata in present day idea. Hayavadana is embraced from Katha Saritsagar, an old assortment of stories in Sanskrit. Tughlaq is Karnad's best chronicled play blended with realities and fiction managing the perplexing character of Sultan Muhammad container Tughlaq. Story Danda is a revelation on the crucial connection between contemporary society and writing. Nagamandala presents the contention among man centric and matriarchal perspectives on society zeroing in on female sexual freedom. Girish Karnad is obliged to history, folklore and old legends for his plots however with unpredictability of images, he makes the greater part of them pertinent in contemporary circumstance. Vijay Tendulkar is known as the cutting edge of Marathi Theater. Tendulkar, a columnist in his initial proficient profession later turns out to be more celebrated as a dramatist than a writer. His dramas present the issues and sufferings of man, focusing on the working class society. The significant topic of his plays is the detachment of the individual and his showdown with the threatening environmental factors. Affected by Artaud, Tendulkar relates the issue of torment to the topic of brutality in the vast majority of his plays. While portraying viciousness on the stage, Tendulkar doesn't dress it up with any extravagant catching to make it acceptable but instead keeps it column and common. The plays Chimanicha Ghor Hote Menache, Kalojanchi Shalai, Ek Holti Mugli mirror Tendulkar's anxiety with power and the possibility of misuse of person. In the plays Silence! The Court is in Session and Ghasiram Kotwal, the topic of persecution is the overwhelming topic everywhere on the plays. Sakharam Binder is an examination in human brutality added up to incredible dramatic statement. Kamala and Kanyadaan follow the naturalistic custom. Alongside an investigation of conjugal status, Kamala is also an examination on the topic of abuse. Kanyadaan is a perplexing play about the social and passionate changes of a family.

Mahesh Dattani is credited to be the main Indian English dramatist who has won Sahitya Akademi Award for his significant commitment to the development of Indian English drama. The subject of his drama generally manages familial connections. His Where There is a Will examination the negative love of a dad for his child. Family connections will in general be unmistakably shown again in Do the Needful. The puzzler of age hole comprises the core of his drama Dance like a Man. Tara portrays characters experiencing quelled longings, servile mentality to nonsensical conventions and social develop of sexual orientation. Another play concentrating upon sex issue is Bravely Fought the Queen. Through his plays, Mahesh Dattani prevails with regards to convincing the crowd or readers to inspect their individual and aggregate awareness

bringing up a few issues about woman's condition in Indian culture. Badal Sircar, an esteemed name in the domain of contemporary auditorium is the agent of New Theatrical Movement in India. His dramatic vocation that started with comical play like *Solution X* accomplished loaded with development with the distributions of *Evam Indrajit*, *That Other History* and *There Is No End* managing political, social, mental and existential issues. *Evam Indrajit* is a story of a writer battling to no end to compose a play. In *There's No Need*, the proposition that "We are completely charged" thus sharing the weight of blame is created by Sircar. Sircar's *Pary Konodin*, *Jadi Aur Ek Baar*, *Pralap* and *Pagla Ghoda* came out straightaway. Last plays in Sircar's dramatic vocation are *Procession*, *Bhoma* and *Stale News* dependent on the idea of Third Theater. *Parade* is about the quest for a 'genuine home' in a recently conceived society remaining on fairness. *Bhoma* is the dramatization of the life of abused laborers.

In the development of Indian English drama, the job and impact of Mohan Rakesh can't be denied. Essentially all his dramas written in Hindi are converted into English and other provincial dialects. His most mainstream plays are *Ashadh Ka Ek Din*, *Leharon Ke Rajhansa* and *Adhe Adhure*. The last play of his dramatic vocation was *Pair Tale Ki Zamin* finished by Kamleshwar after his passing. As a dramatist, the principle worry of Rakesh was to portray the emergency of contemporary man trapped in the certain snare of unfortunate environmental factors and the relentless danger to human relationship. Alongside contemporary male dramatists, contemporary female dramatists also took endeavors to finish another portion of Indian English drama that stayed deficient for quite a while by imbuing ladylike mind into it by their co-interest with their male partners and in this manner made it genuinely complete. In such manner, the commitment of Usha Ganguli and Mahasweta Devi is evident. Mahasweta Devi composed five plays *Mother of 1084*, *Aajir*, *Urvashi O' Johnny*, *Byen* and *Water*. *Mother of 1084* is a tragic record of the torment of an unopinionated mother who had seen and encountered the revulsions of Naxalite Movement of 1970s. In *Aajir*, Mahasweta Devi focuses on the issue of the quick and fast crumbling of qualities and their effects on society, particularly on uninformed individuals. *Urvashi O' Johnny* is a play composed for crisis through the relationship of Johnny with Urvashi, a talking doll. *Bayen* presents a contacting record of a hard and harsh truth of a woman's life in provincial India. *Water* is the narrative of an expert water seer, Maghai Done, a distant kid. Her plays speak to a profound and significant worry for human predicament and true desire for the better fate of mankind.

Conclusion

The plot and development of dramatic text of these plays follows current western drama and not old Indian drama. The characters of these plays by and large have a place with the general public to which these plays are intended for and they are conventional, working class metropolitan Indians. Their feelings, non-verbal

communication, as far as qualities, thoughts and beliefs are displaying the social changes. The stage and setting in contemporary India has gone through a significant development. The innovative upheaval has affected the stage setting. Aside from lighting procedures, upscale settings and other developments, the normal metropolitan, middleclass Indian home on the stage would zero in because of the west in home keeping.

The outfit, music shows the mix of Indian just as western culture's essence. Hence the investigation of different architechtonics of these plays affirms that the way of life they display is neither conventional Indian nor complete western. It is the customary Indian Culture [under solid impact of present day western culture], manifesting an interesting post-pioneer culture which is endeavoring to disavow provincial impact. The impact of Western innovation appears to influence the customary Indianism. However, the customary Indianism is so prevailing and threatening that the root analogies of innovation couldn't combine in Indian space.

Despite the fact that the past is in our present, it isn't as though the past completely is our present. It is erroneous to overlook, even as we lament the absence of advancement, the many dramatic changes that have happened in Indian culture. In this manner, while we are not present day, we are not exactly conventional by the same token. It is in this feeling that India is between universes.

The curious culture of metropolitan India can't be called as western innovation. Be that as it may, it is regularly Indian innovation which may lead towards western innovation. In this manner the socio-cultural changes that occurred in India molded the current type of Indian drama (specifically English drama) which doesn't have any similarities of its archetype. The contemporary Indian English drama is post-frontier in the feeling of its social personality. This class follows the cutting edge western drama in more than one angle and manicured a critical paradigmatic move from antiquated Indian drama. This shows that the cultural changes are equipped for getting sorted out the fine arts and drama being one of the noticeable abstract kinds, clearly manifested the changes.

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