

# Impact of Indian English Drama on World Literature Plays of Mohan Rakesh

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**Abstract - India is home to a rich tradition of drama. Even before the Indians learned about Greek play, this region may be considered the cradle of the theatrical heritage. In depicting events and people within a framework of space and time, drama is a mimetic portrayal of life that combines the real and the fantastic, art and reality. It's like a poem and a painting rolled into one. In order to investigate the creation of a composite vision of modern Indian subjectivity, this research project analyzes plays by Tendulkar, Karnad, Mohan Rakesh, and Dattani. Psychoanalysis, cultural studies, gender studies, archetypal criticism, Marxist critique, formalism, etc., have all been used in the study of contemporary Indian play. There has been a lot of critical work done on translated Indian play and, of course, on Indian drama in general in recent years. Due to the wide variety of critical approaches used to understand and analyze the works of Vijay Tendulkar, Girish Karnad, Mohan Rakesh, and Mahesh Dattani, a sizable body of critical literature has developed around these four Indian playwrights.**

**Keywords - Tradition, Marxist, Contemporary, Playwrights, Heritage**

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## INTRODUCTION

Drama, which combines the real, the imaginary, the artistic, and the real, depicts the images and people within the dimensions of space and time, and is therefore a genuine and mimetic portrayal of human existence. Because of the audiovisual medium at its disposal, drama has a significant impact on English literature. In addition, it blends the strengths of both visual art and narrative poetry. It's a story that the audience can see for themselves. Even while poetry, prose, and fiction each made significant contributions to art and literature, theatre was first and foremost a form of entertainment for people all over the globe. Drama is distinct from other literary genres since its creation and reception are both impacted by the audience. In all other forms of literature, there is a writer and an audience. while in theatre it was necessary for the author, producer, drama company, and performers to work together to win over the audience. The theatrical performance of drama, with several actors taking turns onstage in front of an appreciative audience, attests to the cohesion of production methods and the variety of audience responses. Once again, drama has a greater obligation to maintain its viewership by doing well with each show.

Since its inception in the fifth century, drama has undergone a series of distinct phases: the classical Greek theatre, the classical Roman theatre, the medieval theatre, the Elizabethan theatre, the

Jacobean theatre, the restoration drama, the modern drama, and the postmodern drama. The contemporary Indian theater scene is the culmination of more than two millennia of Indian theatrical practice. The origins of Indian theater have been considered to predate those of Greece. Natyashastra, the earliest scriptures of the idea of theater, is where Drs. Bhanu Prakash and Bhagat Santosh Vishwanath come down on the issue. It claims that the holy Vedas have a connection to the drama's divine genesis. (Bhanu and Vishwanath 619)

The Patanjali is the first place where we find a possible connection to the origins of Sanskrit theater. The publication of this grammatical book around 140 B.C. establishes a reasonable starting point for the history of Indian drama. The oldest Sanskrit theatrical texts that have survived in any form are from the first century AD. Since then, drama has mostly dominated the public's attention when it comes to forms of entertainment. Natyashastra (A Treatise on Theatre), often attributed to Bharata Muni, is the most convincing piece of evidence for Sanskrit theater. After Bhavabhuti and Emperor Harsha, Kalidasa is often regarded as the pinnacle of Sanskrit play. However, the idea of playwriting did not exist from the sixth century until the eighteenth century.

Playwriting in India saw a renaissance in the early 19th century, having been introduced by the British.

After then, a slew of contemporary Indian playwrights emerged; some of the first writers of Modern Indian Theatre are Michael Madhusudan Dutt, Nil Darpan, Dinadandhu Mitra, etc. Modern playwrights like Rabindranath Tagore, Aurobindo, and Chattopadhyaya planted the roots for what would become the thriving Indian theater scene. They were led by prominent figures like Badal Sarkar, Mukesh Dhatani, Vijay Tendulkar, Girish Karnad, etc.

## Major Turning Points in Modern Indian Theatre

### A. Colonial Cities

Plays were more of a way of life or a regular occurrence than a planned activity in India. Even though there weren't many writers from the sixth through the eighteenth century, plays were nonetheless performed often. It was either a religious celebration, an answer to a prayer, or an event funded by a rich village chief. Colonial city planning was the first significant factor in the development of contemporary Indian theater. Cities existed in India before the British invasion, and they continued to serve as the country's primary commercial hubs. The most important and well-known Indian cities were those that grew up in close proximity to ports. Despite living in urban centers, Indians maintained strong links to their rural communities, holding fast to traditional values, customs, and rituals. Everything underwent a radical shift with the rise of the colonial metropolis. Before the arrival of the British, drama was looked down upon by those of higher social standing; upper-class ladies were forbidden from participating in or even attending performances. Those from the upper castes were the ones who had the education necessary to work in the government agencies run by the British. When life in the colonial towns improved, the top classes of those working for the British government began adopting British ways of thinking and behaving in order to maintain their privilege. People became more enlightened overnight, proclaiming falsehoods like "the caste system is wrong" and "joint families should be broken up for the sake of convenience." Partha Sarathi Gupta makes a pertinent observation when he states, "Historically, it has been the urban metropolis in India that has fostered drama in English." Gupta is referring to the relationship between theater and cities. (Gupta 4)

The love of entertainment is one aspect of life that the British helped introduce. The British were such theater fans that they soon began producing plays using theater groups from throughout the globe. The contemporary form of Indian drama originated during this time period when affluent Indians modeled their performances after those of the British. "Such theater/drama has always targeted (and been encouraged by) the metropolitan audience," to quote Partha Sarathi Gupta once again. (Gupta 4)

### B. Indigenous Theatres

Northern and western India were home to prosperous Parsi populations, and it was they who brought India its first commercial theater. The Parsee Stage Players of Grant Road Theatre presented the first Parsi play in or around October 1853. The first plays in Parsi theater were Indianized adaptations of Shakespeare's works, which involved adapting the plays into folk performances and adding hundreds of songs. This was a very positive shift, since the educated, city-dwelling Indians had lost interest in the repetitive religious performances. Although Shakespeare's plays were trendy for a while, Indians found it difficult to identify with the stories. Meanwhile, Urdu plays began to acquire popularity in India. Indian stories, epic, and mythical tales made an appearance when dramatists took on the extra task of appeasing the devout Hindu audience. As Parsi theater troupes began touring all throughout Northern India, they hired local authors to crank out plays in Hindustani, a language blending Hindi and Urdu that was widely spoken and read at the time. Somnath Gupta comments on this phenomenon, saying, "Then fairies, princes, devils, and wizards from Muslim tales became more attractive than English spirit and ghosts, and the Parsi stage presented its patrons with such highly successful plays as *Indar Sabha*, *Khurshed Sabha*, *Farrukh Sabha*, *Havai Majlis*, and *Benazir Badre Munir*." (Gupta 175)

### C. Playwrights

The emergence or blossoming of numerous new writers may be regarded the third important influence on the development of Modern Indian Theatre. Shakespeare was held up by the British as the pinnacle of theatre, while in India, religious plays were the norm. Despite the fact that theater was already in existence by the third century BC, no significant playwrights emerged in India between the seventh and seventeenth centuries. During this time, plays were mostly performed for religious purposes and did not need scripts. As noted by J. Christinal Grace, "after a lull for a few decades, Indian English Drama came back to life in the 20th century." When the British established Shakespeare as their signature writer in the nineteenth century, there weren't enough Indians writing plays for the stage. It was at this time that Kalidasa and other early playwrights saw a remarkable surge in popularity. In response to this need, a plethora of new playwrights have emerged, producing works in vernacular languages. Songs were substituted with conversation in the contemporary Indian theater, play lengths were decreased, and religious play genres were replaced with logical and social ones. Authors of plays have begun composing works in local languages. However, the sophisticated and progressive spectators want to see plays performed in English. At first, this need was addressed by English translations of plays originally written in other languages. However, after a very short period of time, playwrights shifted to writing in English. When

Krishna Mohan Banerji's "The Persecuted" was published in 1837, it marked the beginning of English drama in India. However, "Is This Called Civilization," penned by Michael Madhusudan Dutt in 1871, might be considered the true origin of Indian English Drama. Though these authors claim to have been the pioneers of Indian English theater, others, like Rabindranath Tagore, Sri Aurobindo, Harindranath Chattopadhyaya, S.P.Ayyar, P.Kailasam, etc., deserve more recognition. Eminent writers including Mohan Rakesh, Badal Sarkar, Vijay Tendulkar, Mahesh Duttani, and Girish Karnad have contributed a wealth of high-quality works to modern Indian theater. They broke away from traditional, European forms to explore new ideas. They were able to create top-tier plays by reexamining historical and mythical sources and fusing them with contemporary ideas. They also discussed topics relevant to today's society and culture, such as religious tensions, family dynamics, and mental health. The advent of these playwrights ushered in a period of significant innovation for the development of drama in India.

### Indian Classical Drama

When people talk about "Indian classical drama," they're referring to the country's long-standing history of dramatic writing and performance. The Rigveda (1200–1500 BCE) has a number of hymns in the style of conversations or even scenes, as well as hymns that make use of other literary genres like animal stories, which may be traced back to the beginnings of play on the Indian subcontinent. Classical Indian theater, however, began with the writing of the *Natyasastra* (lit. The Science of theater) in the third or fourth century BCE. The art of Indian classical theatre is considered Sanskrit's crowning literary accomplishment. Asvaghosa, the Buddhist poet, philosopher, and playwright who wrote the *Buddhacarita*, is sometimes cited with Bhasa, also thought to have lived in the 2nd century BCE, as one of the first Sanskrit dramatists. Bhasa is best known for penning the only two surviving tragedies in the Sanskrit canon.

Despite the name, a traditional Sanskrit play is really bilingual, using both Sanskrit and Prakrit. Standard roles like the hero (*nayaka*), heroine (*nayika*), and clown (*vidusaka*) were used in Sanskrit play. Some actors may have become known for playing just a certain kind. The oldest possible allusion to the origins of Sanskrit play may be found in Patanjali's *Mahbhya*. The origins of Indian theater may be traced back to the time period covered by this grammatical work.

### THE IMPACT OF INDIAN ENGLISH DRAMA ON WORLD LITERATURE

Writers whose first language is an Indian language but who write in English are considered to be part of Indian English Literature. Michel Madhusudan Dutt's art ushered in the first decade of Indian English literature, which also saw contributions from R. K.

Narayan, Raja Rao, and Mulk Raj Anand. Authors of Indian descent including V. S. Naipaul, Kiran Desai, Kovid Gupta, Jhumpa Lahiri, Rohinton Mistry, Agha Shahid, and Salman Rushdie have written about similar themes in their fiction. 'Indo-Anglican literature' is the term used to describe works written in English that are set in India. Postcolonial literature, which includes this body of work, originates in the nations that were once colonized, such as India.

The history of Indian English literature spans just around two centuries. Dean Mahomet's first book, a travelogue written in English and published in England in 1793, is titled *Travels of Dean Mahomet*. The novels of the West had an impact on Indian writers who wrote in English. The first Indian authors tended to express themselves in their writing by using Indian terms and idioms. Rajmohan's *Wife* was written in 1864 by Bankim Chandra Chattopadhyay (1838-1894). It's an English translation of an Indian book. The Indian author and philosopher Raja Rao (1908-2006) created two works that are authentically Indian in style and subject matter: *Kanthapura* and *The Serpent and the Rope*. Kisari Mohan Ganguli is credited with the earliest English translation of the *Mahabharat*. Bengali and English are both languages that Rabindranath Tagore (1861-1941) wrote in. He did an English translation of his own writings. The first American to get a literary prize was Dhan Gopal Mukerji (1890-2010). The *Autobiography of an Unknown Indian* (1951) by Nirad C. Chaudhari (1897-1999), a nonfiction writer, is widely read and respected. These Indian authors, along with many more, arose throughout time. They have contributed not just to English literature in India, but also to literature worldwide. The authors and playwrights are making a name for Indian English literature abroad.

Indian theater dates back to ancient times. It all begins with the Sanskrit dramas. *Natyashastra* is one of the earliest writings on the philosophy of theater, and it preserves the Indian theoretical framework. The holy Vedas are mentioned, and the theatre is said to have a heavenly origin. As a result, we may trace the origins of Indian play back to the Vedic era. Ashwagosh, Shudraka, Bhasa, Kalidasa, Bhavbhut, Harsha, Vishakhadatta, etc. are all examples of famous ancient dramatists. Famous plays from the Vedic era include tragedies like *Urubhanga*, comedies like *Abhijnanasakuntalam*, and historical dramas like *Mudrarakshas*. There are two broad types of Sanskrit texts: those written for the eye (*Drishya*) and those written for the ear (*Sravya*). *Drishya* is the genre for dramatic works. In Sanskrit, the term 'Rupaka' refers to the broader notion of drama, which encompasses the representation of human existence in all its forms as enacted by actors.

## The Contemporary Indian English Drama

Even if modern Indian theater does not strictly adhere to the rules of ancient Sanskrit play, it is nonetheless an Indian art form. This subgenre of Indian English literature carries with it a hybrid and distinctive personality. Over time, this subgenre evolved along the lines of hybridity until it reached its current form of drama, which shares its origins and characteristics with the culture to which it belongs. The English-speaking urban middle class in India is experiencing a significant cultural shift, which is explored in the context of contemporary Indian play. Plays like *Do the Needful*, *on a Muggy Night in Mumbai*, *The Harvest*, etc. often address controversial topics including homosexuality, licentiousness, and marital adultery. The cultural and social landscape of India was profoundly altered by colonial control. Because of colonial authority, the natural hierarchy that existed in traditional Indian society was transformed into a master/servant relationship. The resulting clusters of qualities, such as submissiveness, psych-fancy, dependency, and lack of self-confidence, helped define new personality types. Because of the blending of traditional Indian culture with British culture, a person in post-independent India finds themselves in a precarious position. Values among urban Indians are heavily impacted by economic status. To quote India Unbound by Guru Charan Das:

“Money is the one unifying value among Indians. Only cricketers and Bollywood actors are heroes to them. The traditional virtues of India’s middle class have faded away, and aggressive capitalism has replaced the idealism of the country’s young.”

The plays of postcolonial India focus on these and related issues. The play’s narrative and structure are based on contemporary Western drama rather than on Indian classical theater. The plays’ characters stand in for the audiences they’re written for. They’re just regular Indians living in the middle class in the city. Their outward expressions of emotion reveal underlying shifts in societal values, concepts, and aspirations. Indian English theater is evolving and adapting to new settings. The stage design has changed as a result of technical developments. Lighting design, fashionable settings, and other innovations are all on display, but the average urban middle class and their residences would highlight the impact of Western society on domestic chores. The music in the background is another indication of the fusion of Indian and Western traditions. The studies of these exhibitions, which have wildly different architectonics from one another, are neither Indian nor purely western. Because of the heavy western impact on Indian culture, postcolonial India has its own distinct cultural identity. Traditional Indian culture seems to be dissolving under the onslaught of western modernization. That urban culture is all its own, and it has nothing in common with western modernity. However, it is possible that Indian modernism may eventually influence western modernism. Thus,

modern Indian play, especially English drama, has no direct antecedents and is entirely the product of societal shifts in India. In terms of Indian cultural identity, modern English play in India is post-colonial. This style significantly alters Indian English play by adopting western cultural norms. Art and its characteristics are susceptible to societal changes.

## POST- AND PRE-INDEPENDENCE JOURNEY OF A DYNAMIC ART FORM: INDIAN DRAMA

The fact that Greece, Rome, England, and India all have rich theatrical histories demonstrates how deeply theater is embedded in those countries’ spiritual, intellectual, and political traditions. After the Norman invasion in the 10th century, England became the birthplace of English play. Tableau was a primitive style of play performed outside of London prior to Norman control. Dramas written by priests were performed in churches because of the central role the Church played in English society. Miracle Plays were religious, morality-based performances that played out the lives of saints and Christ. Beginning in the 13th century, Mystery plays with satirical undertones were staged outside the churches by artisan guilds. While plays were often played on stage in France and Italy, in England they were frequently performed on movable carriages called “pageants.” The layman gradually replaced the clergy as the focus of theater. During the reign of Elizabeth I in the late sixteenth and early seventeenth centuries, London flourished as a theater hub. Ralph Roister Doister, a comedy written by Nicholas Udall in 1541, is considered the first regular play. The earliest English tragedy, credited to Thomas Sackville and Thomas Norton’s *Gorbuduc*. Christopher Marlowe, John Lyly, Thomas Kyd, Thomas Lodge, George Peele, and Thomas Nash were among the many Renaissance-era English dramatists who helped elevate the art form to its pinnacle. These guys banded together as “The University Wits” and shared a passion for public performance writing.

William Shakespeare, who composed comedies, tragedies, and historical plays, is often credited for ushering in the Golden Age of English Drama. Playwrights from all over the globe look up to him as the unrivaled master of English drama. English play had a number of shifts in style and content after 1610. A new generation of writers rose to prominence, and they developed plays with a greater emphasis on suspense and action. Two of these young writers were John Fletcher and Francis Beaumont. In the eighteenth century, English comedy came with the Restoration but failed to sustain itself, while drama faded. Irish writers George Bernard Shaw and Oscar Wilde, as well as Norwegian playwright Henrik Ibsen, brought a new vitality to domestic English theater in the latter half of the nineteenth century on the London stage.



## EXPERIMENTAL ELEMENTS IN THE PLAYS OF MOHAN RAKESH

Mohan Rakesh, who lived from 8 January 1925 until his death on 3 December 1972, was an important figure in the development of the Hindi-language *Nai Kahani* ("New Story") literary movement of the 1950s. *Ashadh Ka Ek Din* (*One Day in Ashadh*) (1958), the first contemporary Hindi drama he authored, won a competition held by the Sangeet Natak Akademi. His works span several genres, including novels, short stories, travel writing, critical essays, memoirs, and plays. One of the most important plays on the urban middle class, Mohan Rakesh's *Aadhe-adhure* eloquently depicts the shifting ideals of India's cities. In 1968, he won the prestigious Sangeet Natak Akademi Award. On January 8, 1925, he was born in Amritsar, Punjab Province, British India, with the name Madan Mohan Guglani. His lawyer father passed away while he was just sixteen years old. Originally, Mohan Rakesh's family was Sindhi. Long ago, his father moved the family from Sindh to Punjab. From Punjab University in Lahore, he graduated with a Master of Arts in both English and Hindi.

Mohan Rakesh made significant contributions to the fields of novel, travelogue, critique, memoirs, short story, and theater as one of the forefathers of the *Nai Kahani* (literally "new story") movement in Hindi literature in the 1950s. On January 8, 1925, Mohan Rakesh was born in Amritsar. At Punjab University, he earned his master's degree in both Hindi and English.

He wrote novels and plays with great skill. His latter works show steady improvement as we make our way through his canon. Slowly but surely, he begins to understand the plight and hopes of humanity. He was an accomplished raconteur and a fluent speaker of Hindi. He focused his writing on the ambitions of the urban middle class.

Mohan Rakesh decided to become a teacher so that he could support himself and his family. He oversaw 'Sarika' for a short time. Novels by him include *Andhere Bandh Kamre*, *Antraal*, and *Na Hone Wala Kal*; story collections include *Quarter tatha Anya Kahaniyaan*, *Pehchan tatha Anya Kahaniyaan*, and *Varis tatha Anya Kahaniyaa*; and he also wrote the plays *Ashad ke ek Din*, *Laharon ke Rajhans*, and *Adhe Adhure*. *Ashad ke ek Din*, *Laharon ke Rajhans*, and *Adhe Adhure*, three plays by Mohan Rakesh, are renowned for having sparked a theatrical craze. The directors of the day often chose his plays. The lives of middle-class individuals are the subject of the sad comedy *Adhe Adhure*. Both *Mrichakatik* and *Shakuntal* were translated by him.

## Mohan Rakesh's *Lehron Ke Rajhans* And The Return To Buddhist Texts As Representations Of The Modern

The famous Hindi amateur play *Lehron Ke Rajhans* ('*The Great Swans of the Waves*'; written in Hindi; published in 1963) was inspired by a mental image that Mohan Rakesh (1922-72) described as "the other short, with a woman's figure on it— arms folded and eyes dropped to the ground." Ashvaghosh's *Saundarananda* is where he thinks he spotted the lampstands, but he concedes that he can't be sure because "[i]t's impossible to say why and how." For him, it was more captivating than the poem's focus image, which could be anything from "swans sailing on the waves" to "a foot uncertainly stopped in midstep." The mental image of the lampstands flickered and '[e]ach time the sight gave the impression of newness,' compelling Rakesh to rewrite his amateaux for the first time since his first, *Ashadh Ka Ek Din* ('*One Day in Ashadha*' or *One Day in the Rainy Season*'; Hindi; 1958) and third, *Adhe-Adhure* ('*Half-Way*' or '*Half-Way House*'; Hindi; 1969) The mental image of the lampstands flashed and '[e]ach time the sight provided the feeling of newness,' prompting Rakesh to rethink his original interpretation.

However, a careful reading of Ashvaghosh's *Saundarnanda* ('*The Handsome Nanda*'), a famous Buddhist narrative poem in eighteen cantos in the Sanskrit language from about the first century CE, suggests that the image of the lampstands came to Rakesh's mind, surely and not 'perhaps[s]', from that very poem. *Buddhacarita* ("The Life of Buddha"), the poet's earlier work, is a narrative poetry biography of Buddha written in Sanskrit. However, the poet only makes passing references to Buddha's half-brother Nanda, such as in Book XVII, Verse 27, which describes Buddha's early attempts to build a community after he attained enlightenment: [H]e received into the community some members of his own family, headed by Sundarnanda, there's no indication that Nanda's thoughts were torn between the Buddhist concept of renunciation and the worldly cravings stimulated by his beautiful wife Sundari. Why did he leave out the tension that, according to Linda Covill, has always been a part of the Buddhist cultural setting? Ashvaghosh's clever design of the struggle quickly spread to a number of modern sculptures; therefore the "environment" must have made the conflict popular among the ordinary people. Yet the poet chose to disregard this aspect of the Nanda narrative in *Buddhacarita*, maybe because he had to stick to Buddha's life there, or because he had preserved Nanda's carnal love to Sundari as the subject-matter of a future poem, because he was an adept at providing sexual details when appropriate. The following poem *Saundarnanda* by Ashvaghosh depicts Nanda's struggle well. There are "several other versions of the Nanda story," and this one "shares... the principal elements" of other stories. But the poet was

choosy:

"While it's true that Ashvaghosha doesn't go too far from the classic storyline, he also doesn't provide the extensive backstory that appears in the Tibetan and Chinese translations that came after his. The Jaka tale of Nanda's former existence and the account of events found in the Dhammapada commentary are both useless to Ashvaghosha."

As a poet, Ashvaghosha needed to investigate why the Nanda narrative was so popular. As a Buddhist poet, he had to do double duty: first, elevate it as a symbol of the struggle that many people had through before adopting Buddhism, and then, denigrate it in order to stress the superiority of the new faith. This forced him to provide a conclusion, which he accomplished by demonstrating that Nanda eventually gave up to Buddhism in full, bringing an end to the struggle. The last lines of the poem are significant for Nanda and Ashvaghosha because they provide them with a safe haven in Buddhism, whether they are told in accordance with the conventional account or an original notion. Rakesh, who as a young man at a time of strife read *Saundarnanda* and was captivated by its portrayal of Nanda's struggle. Nanda still represented "the uncertain human mind" split between conflicting ideals in his view. Why is everyone so upset, anyway? The author of the play elaborates:

"Things that people perceive to provide them pleasure tend to attract them. They are also drawn to items that defy easy explanation or clear symbolism yet have the potential to spark a contentious scenario. Their mission is what we refer to as a "quest." The modern society is tearing us apart at the seams because everyone believes they are destined to achieve enlightenment in their own unique way and become a Buddha.... Meanwhile, there's the force that drives us to maximize our material comforts. It's an uncomfortable scenario, and we're all connected in some way.... I set out to portray this dilemma in my second play, *Lehron Ke Rajhans*. This is a translation from the original Hindi by the author."

However, Rakesh was more realistic and worldly than Nanda. Sundari, not Nanda, offered this kind of guy the option of remaining in the real world:

"I like being a part of this material world. This is different from just enjoying life for what it is. In the play, Sundari represents this power symbolically.... Without my physical form, I am a different person in whom I have little interest."

Rakesh's vision of the lampstands reflects his perception of the contrasting personalities of Nanda and Sundari, with one depicting a man gazing

upwards like Nanda and the other a woman looking downwards like Sundari. It's interesting that the artwork looks like a Renaissance fresco by the Italian painter and architect Raphael (1483-1520), even though Rakesh hasn't explicitly said so anywhere. Among the philosophers shown in the 1509 painting *The School of Athens* are the two most important figures in the history of Hellenic thought: Plato (429-347 BCE) and his student Aristotle (384-322 BCE). Both Plato, the idealist, and Aristotle, the practical philosopher, are shown in the painting, but in very different ways that speak to their opposing worldviews. This contrast, which is philosophical in nature, was brought to light by Raphael. In the same way, the characters of Nanda and Sundari in *Saundarnanda* emphasize a polarity that is both about idealism and pragmatism. Rakesh's mental picture of the lampstands represented the contrasting perspectives of Nanda and Sundari on life.

### Study Of Mohan Rakesh's Adhe Adur Depicts Social Issues In Newly Independent India

One king invading another's area to establish himself is as ancient as the human species itself, and it has persisted for ages. However, the European colonization of the 1800s and 1900s was quite different from the previous colonization. They weren't only eager to topple the existing authorities, but also to colonize the locals' thoughts and traditions after branding them backwards and barbaric. The indigenous population was dominated tactically and exploited in every way. Everywhere a colonizer and colonized exchanged words, the invaded felt trauma. "Colonialism is not only political control of European but also the distortion of culture and modification of knowledge and its destruction of discipline," writes Pramod K. Nayyar (2019) in *Postcolonial Literature: An Introduction*. This is accomplished by "creating translations, commentaries, and scholarly studies" (p. "Colonialism was not an identical process in different parts of the world," writes renowned Postcolonialist Ania Loomba (2005) in her book *Colonialism and Post-colonialism*, "but everywhere it locked the original inhabitants and the newcomers into the most complex and traumatic relationships in human history" (p. 7). India was colonized by Britain in the early modern era, and after centuries of struggle and sacrifice, on August 15, 1947, it gained its freedom. The effects of the European colonial era on Indians are nuanced and multifaceted. Because of religious differences, the country was split in two politically and geographically. The communal riots that broke out in the eastern and northern parts of India in 1947 left deep scars that are still being felt today. In his book *India Since Independence* (2008), renowned historian Bipin Chandra writes of the fallout that followed India's independence:

"A religious and ethnic cleansing was taking on in India. An unparalleled level of fratricidal violence and mindless community killing ensued. Both in India and Pakistan, minorities have been subjected to

unspeakable crimes. Thousands of millions of rupees' worth of property was robbed and destroyed, and over half a million people lost their lives in only a few short months. The social fabric itself was at danger from the communal violence. Looting and murder of Muslims continued for days even in Delhi, even under the noses of central government officials (Chandra 83)"

The massive migration of Pakistani migrants into India was the first major issue that Indians faced following partition. Six million migrants lost all they possessed, and the government had little means to recompense them. Even after Partition, the migration of Hindus from East Bengal persisted for many years despite rehabilitation attempts. Additional thoughts by Bipin Chandra (2008) in the same book:

"While many Hindus and Sikhs left West Pakistan all at once in 1947, many East Bengal Hindus remained in the region during the transitional years between 1947 and 1948. Periodic communal riots in East Bengal, however, caused a constant outflow of migrants from the region until 1971. (Chandra 85)"

#### **ARTICULATING SILENCE AND VIOLENCE IN MOHAN RAKESH'S HALF-WAY HOUSE**

Mohan Rakesh's *Aadhe-Adhure* (incomplete) is translated into English as Half-way House. The drama depicts a dysfunctional family in which every member is out of whack and tramples on one another. The ladies in *Half-way House* play significant roles and are not passive observers. In his play, Mohan Rakesh portrays women as radicals who are also strong, capable, and progressive. On the other side, he has portrayed males in a demeaning light. Savitri, Binni, and Kinni are three women in the drama who actively oppose the masculine supremacy they face. The ladies of *Half-way House* are not going to take abuse quietly and are prepared to fight back. As new-women of the post-independent age whose basis is founded on the idea of equality, Savitri, Binni, and Kinni are such figures who cannot be silenced. The resistance of masculine domination creates a breach between partners and reflects domestic-household issues. Savitri is the play's primary breadwinner, and her superiority complex stems from her need to dominate and control her husband, Mahendranath.

Mahendranath and Savitri try to outdo each other in the family, but they always end up bickering, which has a negative psychological impact on their three kids, Binni, Ashok, and Kinni. Their eldest daughter, Binni, had fled the family because of the violence at home, only to end up in a loveless marriage to Manoj. As a result of the tension between Mahendranath and Savitri, Ashok stopped contributing financially to the family and started drifting aimlessly. Kinni, on the other hand, turned into a spoiled brat after she was

abandoned by her parents. As members of the family struggle for control, the bond between them weakens and eventually breaks down. Mohan Rakesh has given us a lady who is revolutionary, a woman who defies convention, and a voice for all the women who have been silenced because of domestic abuse. Savitri, whose fate is revealed in the play's last scene when she meets Juneja, is a metaphor for this emerging new generation of women.

"A Fourth Man: Because at the moment he feels completely powerless. You've convinced him that, no matter what, he can't imagine a better life for himself than the one he shares with you. And haven't you done all possible to guarantee that you'll be able to have this miserable pawn in your hand if nothing else? "Why can't you stop?" asked the woman. Get lost... and always have him at your side. He doesn't have to move in with us. Yes, I, too... I have no use for this guy you call a 'pawn' since he won't advance himself and won't let anybody else do so, either."

After staring at her silently for a few seconds, the fourth man finally said, "All right." No, he is not coming back. He may be feeble, but he's not that feeble. He likes you, but he doesn't love you. He has more agency than he gives himself credit for. The world, in fact, is at his feet if he would only look around. I'll do everything I can to help him see the light. The Female Speaker: Please do. If you aid him, you'll be aiding me as well (Rakesh 77). The sentences show that Savitri is a progressive woman who does not need a guy to provide for her. Savitri's declaration of independence is an assertion that a woman is more than the sum of her roles as wife, mother, and daughter; she is an independent person with her own hopes, wishes, and desires. Savitri claims, during their pivotal conversation, that "all men are alike, with different masks," which means that all men are the actual heirs of Manx and that women are the slaves of their husbands and, by extension, their families.

#### **CONCLUSION**

In terms of both content and form, modern Indian play may be described as daring and forward-thinking. By reexamining history, legend, myth, religion, and folk love in light of modern social and political challenges, it has established a new canon in the history of word theater. Contemporary Indian theater is represented by the works of Mohan Rakesh, Vijay Tendulkar, Girish Karnad, and Mahesh Dattani, according to a poll. These authors have revitalized the Indian theater scene. They have many commonalities, including an examination of gender, sexuality, history, politics, tradition, class, and sociocultural change in modern India, but they also complement one another. The future of Indian

English drama seems promising, since it is now progressing along the proper road.

Ancient Indian theater has made significant contributions to global literature. Characteristics of Indian English play have evolved through time and across several dimensions. Indian dramatists have produced a wealth of work, notable both for its originality and for the authenticity with which it portrays Indian culture and the historical shifts that have taken place there.

In depicting events and people within a framework of space and time, drama is a mimetic portrayal of life that combines the real and the fantastic, art and reality. It melds elements of visual art with those of narrative poetry. It's the visual representation of a story. In this study, the illustrious and unblemished history of Indian theater is investigated. The primary reason Indian play in English is in such dire straits is the persistent absence of the living theatre and a live audience. Both in terms of themes explored and theatrical techniques used, English-language translations of contemporary Indian drama have broken new ground.

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