Exploring Sensibility in Modern Indian English Drama

Vitthal V. Parab
K.M. Agrawal college of Arts,Science & Commerce - INDIA

ABSTRACT

The Indian English Drama has developed as an important and versatile body of English Literature and has caught attention of the global audiences. It has made a substantial progress by encapsulating various issues that India has been facing from time to time. It finds its impetus from Indian sensibility, philosophy, myths and religious beliefs and attracted attention of the people beyond boundaries. When one goes through the history of Indian English Drama, one comes to know that it has made a little progress than Indian English Fiction and Poetry. Though Indian English Drama came to the scene before these above-mentioned genres but failed to keep pace with them because of some reasons. Unlike Fiction and Poetry, Drama cannot be restricted to reading only. It needs a theatre, an encouraging audience, effective dialogues, efficient actors and other stagecraft. Indian English Drama passes many phases and at last comes to a whole new range of playwrights who have left no stone unturned to give it its due place. The present paper studies Indian English Drama with all its flaws and highlights the contribution of Modern Indian English Playwrights.

REFERENCES

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Middle English began in the late 11th century with the Norman conquest of England. Early Modern English began in the late 15th century with the introduction of the printing press to London and the King James Bible as well as the Great Vowel Shift. Through the influence of the British Empire, the English language has spread around the world. Drama in the early part of the period featured the last plays of John Vanbrugh and William Congreve, both of whom carried on the Restoration comedy with some alterations. However, the majority of stagings were of lower farces and much more serious and domestic tragedies. Keywords: English Drama, English Language. Emerging Trends in Indian English Drama. India has the longest and the richest tradition in drama. As a manifestation of our national sensibility Indian drama came into existence as a means of exploring and communicating the truth of things and was popularly palled as the “fifth Veda” (K. Venkata Reddy, R.K. Dhawan: 7). Indian drama got a new footing when Kendriya Natak Sangeet Akademi was started in January 1953 National school of drama set up Sangeet Natak Akademi in 1959 was another development. 4. K.R. Srinivasa Iyengas, Drama in Modern India, 5. Prema Nand Kumar, “Indian writing in English: Threechee Indian literature, Vol.XIII, No.4 (Dec, 1970). Theatre in modern India thus gradually and affirmatively moves away from the ritual and the sacred into the domain of realism and commerce. The primary objective of theatre moves away from its spiritual quest to a quest for representational strategies. Girish Karnad's drama occupies a special position in the history of 'modern' Indian theatre both by virtue of its identification with an audience that is urban and of its careful espousal of realism that had been particular to films. Instead of emulating the mimetic realism adopted by films, he chose modes of representation that established an alternative and autonomous artistic identity for theatre. The Natyasastra: English Translation with Critical Notes. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd, 2003.