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ABSTRACT

In the nineteenth century the Western writing and sensations of patriotism and pride of the sublime past of the nation affected the Indian Theater development. Indian theater and show got another balance, when Sangeet Natak Akademi was begun in January 1953. Afterward, the National School of Drama under the directorship of Ebrahim Alkazi did much for the development and advancement of present day theater. During the 1960s, by an appropriate blending of different styles and methods from Sanskrit, middle age people and western theater, the cutting edge Indian performance center was given another, adaptable and more extensive methodology at each degree of innovativeness. Among the pioneers of the sensational restoration in India, notice might be made of Ranchhodbhal and Nanalla Kavi in Gujarat, Verasalingam, Guruzada Appa Rao and Ballary Raghavachari in Telugu, Santakavi Varadachari and Kailasam in Kannada, Laxminath Bezharua in Assamese, Kerala Varma Thampuran and C.V.Raman Pillai in Malayalam, Ramshankar Rai and Kalicharan Patnaik in Oriya and P.Sambandha Mudaliar in Tamil. The year 1972 ended up being a milestone for the Indian vernacular theater when Vijay Tendulkar's Marathi play 'Ghashiram Kotwal' caused a ripple effect by its splendid utilization of conventional people structures in current contemporary theater. This prompted the introduction of another type of chiefs like B. V. Karanth, Habib Tanvir, Bansi Kaul and Rattan Thiyam. Feroz Khan is another refined writer who has surprisingly a few extraordinary plays like 'Tumhari Amrita', 'Mahatma versus Gandhi' and 'Sales rep Ramlal'. The last play is a Hindi variation of Arthur Miller's 'Passing of a Salesman'.

KEYWORDS: Drams, Independence, Theatre, Culture, Forms.

INTRODUCTION

Indian dramatization is the expansive idea comprises of a whole Indian legends and societies. In India, dramatization has an incredible custom right from the Vedic time frame with the book of "Natyashashtra" by Bharat Muni. Indian dramatization was set up in India by the British. However Indian English Drama was an impersonation of British writers, it depicts the sentiments and pictures of Indian societies. In the new years the nation has created skilled writers who have picked English as their medium. Manjula Padmanabhan was the primary Indian to acquire worldwide praise with her play 'Unpleasant Harvest', a modern play that arrangements with the misuse of human body in the 21st century. Another skilled Indian English producer is Mahesh Dattani (b.1958) whose plays manage contemporary social

issues. He has composed imperative plays like 'Where There's A Will', 'Dance Like a Man', 'Boldly Fought the Queen', 'Last Solutions', 'Tara' and '30 days in September'.

Theatre keeps on drawing in another variety of youthful and capable entertainers, chiefs and writers. Anahita Uberoi, who is the girl of the unbelievable Marathi theatre artiste Vijaya Mehta, is a capable theater character who has acted in a few vital plays like 'Glass Menagerie', 'Seascape with Sharks', 'Artist' and 'Going Solo'. Sanjana Kapoor, little girl of Shashi Kapoor, is another such artiste who deals with the Prithvi Theatre and gives a stage to a few rookies. Her youngsters' play 'The Boy Who Stopped Smiling' has finished more than hundred shows all through India. Chetan Datar is a youthful and acclaimed dramatist and head of Marathi theatre. His 'Gandhi-Ambedkar' ran for in excess of eighty shows.

Rajat Kapoor, who is related with 'Chingari', a main venue gathering of Delhi, has converted into Hindi 'Sitting tight for Godot', 'The Taming of the Shrew' and Jean Genet's 'The Maids and Deathwatch'. He has additionally delivered a profoundly performed play C for Clown. Tara Deshpande has acted in 'Once upon a Fleeting Bird', which is an English transformation of Vijay Tendulkar's 'Ashi Pakhare Yeti'. Rael Padamsee, girl of Alyque and Pearl Padamsee, has an extravagant for delivering plays focused on at little youngsters. Her significant plays in this classification incorporate 'Alladin and his Magic Lamp', 'Alibaba and the Forty Thieves' and 'Babloo the Bear'. She likewise arranged plays with genuine subjects like 'Treachery', 'Games People Play', 'Demonstrations of trust' and 'Limits'.

Royston Abel is another cultivated theatre character and originator of the Indian Shakespeare Company. His underlying theatre creations incorporate 'Trader of Venice' (1993), 'Macbeth' (1996), 'Mahanirvan' (1997) and others. He later began working with road entertainers like Magicians, Jugglers, Snake charmers, Musicians and Puppeteers. Royston Abel stowed the principal prize at the Edinburgh Fringe Festival for his job in the play 'Othello – a play in Black and White' (1999). His other essential plays remember 'Romeo and Juliet for Technicolor' (2000), 'Farewell Desdemona' (2001), 'Ladki Seedhi Rahegi' (2005), 'The Manganiyar Seduction' (2006) and 'A Hundred Charmers' (2006) among others.

Individuals regularly talk about the minimization of theatre by the film world. The mass migration from theatre to films is certifiably not another wonder, yet of late, TV, video, film and the satellite stations have redirected the most extreme number of individuals from the venue to these alternatives as a result of more cash, marvelousness and market openings. Thus, theatre exercises have experienced a serious difficulty over the most recent twenty years or something like that. In spite of the fact that film had given an elbow jerk to the prominence of theatre, a few film characters themselves contributed for the development and advancement of theater. They incorporate Arvind Deshpande, Vijaya Mehta, Jabbar Patel, Satyadev Dube, Dr Shriram Lagoo, Girish Karnad, Pearl Padamsee, Amol Palekar, Shashi Kapoor, Satish Kaushik, Farooq Shaikh, Naseeruddin Shah, Jaya Bacchan ('Dr. Mukta', 'Mama Retire Hoti Hai') and Shabana Azmi ('Tumhari Amrita', 'Lounge area').

One appropriate inquiry identifies with the personality of Indian theatre today. India being a tremendous country with 22 planned dialects and various societies, the auditorium

can't be related to one uniform component. In India, the idea of National Theatre must be seen simply in local terms. In the post-Independence time frame cognizant endeavours were made to develop the idea of a 'Public Theatre' by breaking the hindrances of language and area. Progressively numerous journalists delivered a few benevolent acts at the public level. Badal Sarkar, Girish Karnad, Vijay Tendulkar, Mohan Rakesh, Adya Rangachari and Dharamveer Bharati are among them.

Today, it isn't remarkable to discover driving organizations and associations supporting endeavours like holding a theatre celebration or festival of plays. The Prithvi Theatre began the yearly theatre celebrations called the 'Prithvi celebrations' since 1983. It likewise coordinated the "Bol Jamoore" or the public celebration of 'Road Theatre' in relationship with associations like Child Relief and You (CRY). 'Nandikar', Rudra Sengupta's notable Kolkata bunch, has additionally been setting up National Theatre celebrations since 1984.

The All India Radio was likewise instrumental in promoting dramatization for quite a while through its public and provincial transmissions. The Television additionally gave the truly necessary aid to the theatre artistes via Tele-serials and Mega-serials and Soap Operas. The Uber serials like 'Buniyaad' and 'Murmur Log' and legends and historicals like 'Mahabharata', 'Ramayana' and 'Tipu Sultan' are among the unsurpassed well known serials of the TV.

INDIAN DRAMA AFTER INDEPENDENCE

Indian show in English was presented and came by and by after the appearance of British in India. The Indian public need to gain proficiency with another dialect – English and get the impression of Western world and their writing. As Krishna Kriplani brings up –

The Modern English Drama possessed its first blooming to unfamiliar joining.

With the effect of western human progress on Indian life, another renaissance unfolded on Indian expressions including show. It required a century after Indian autonomy for dramatization to arrive at a decent stage and it currently challenges different types of writing.

Impersonation of Elizabethan Drama

The vast majority of the Indian English producers of post – autonomy period followed the custom of Elizabethan dramatization and Shakespearean works. Before the finish of the nineteenth century, there were spearheading endeavours strongly utilized by contemporary dramatists like Rabindranath Tagore and different writers. These writers had an extraordinary effect of contemporary British Literature on them. Indian dramatists imitated every one of the contemporary British writers and at any rate; Indian Drama in English is presently on its root.

Beautiful Drama

The post – Independence Indian English Drama created with 'idyllic show' design by mimicking western beautiful dramatization customs. Indian dramatists had an incredible effect of British idyllic show on them. These dramatizations of lovely style had an effect in

conventional Indian English Drama and acquired Indian Drama English to another range. Notwithstanding the development of wonderful dramatization in early post freedom Indian English Drama, Indian show gained real headway in every one of the types of dramatization!

Indian Dramatists and Dramas

There are numerous perceptible names of Indian writers or Dramatists in Indian English Literature like Girish Karnad, Vijay Tendulkar, Badal Sircar, Mahasweta Devi and some others. Their commitment in the Indian Drama carried it to the new statures. Lakhan Deb and Gurcharan Das are another two dramatists who added to Indian Drama with their extraordinary works. A Touch of Brightness and The Professor has a War Cry are the two best works by Pratap Sharma in Indian Drama. Nissim Ezekiel, a notable writer, additionally composed five plays. Asif Currimbhoy added to Indian English Drama through his plays – Goa, The Hungry Ones, Monsoon, An Experiment with Truth and numerous different Dramas.

There are numerous emotional works composed by Indian dramatists and the works assumed a significant part in the advancement of Indian Drama after Independence. Indian English Drama has enhanced after the Independence on account of the extraordinary commitments of these dramatists.

CONCLUSION

The practice of Indian English Drama has been advanced further in Post – Independence age. Bit by bit, it starts to create as incredible structure for the innovative articulation. Going through the various phases of impersonations and interpretations, Indian English Drama has eventually got an autonomous personality and status in the last quarter of the twentieth century!

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