

The Image of India in Post Colonial Indian English Literature

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Abstract : The term Postcolonial came after the term 'colonial' which was based on the theory of the superiority of European culture or imperial culture and the rightness of the empire. Colonial literature means the writings of the natives including the writings by creoles and indigenous writers during the colonial times. Postcolonial literature means the literature written after the withdrawal of the imperial power from the territory of the native people. Having free from the colonial rule, the postcolonial people thought of having their identity. So they raised their voice against the past exploitations and oppressions and attempted at establishing their identity. The British had a colonial presence in India from the 1700s until India gained its independence in 1947.

Tradition and modernity in post colonial Indian English Drama

Drama in Indian Languages is historical. Natya-Sastra in Sanskrit is perhaps the most elaborate treatise on ancient plays in the world, generations in India have been influenced by the thoughts adumbrated in this treatise. Natya-Sastra instructs right from the construction of the stage, the place where different artisans are supposed to sit and other details as such are a part of the construction of the stage. In every Indian community we have folk theatre practiced, which transmits often through mythology, social values. If fiction is called "Dramatic poem" the true theatre is 'Theater of the mind' and the stage is at aid to mental performance. While the Greek drama had its genesis in the ritual workshop of Dionysu, Indian drama is kept alive in Therukkuuthu Yakshagana, Bhajans, Krishnattam, and vications from our epics which arc, all an eloquent testimony to the culture of the Indian masses.

Following the British legacy theatre as a modern form of storytelling, entertainment was well established in major cities like Calcutta (East). Madras (South). Bombay (West), Varanasi (North) & this paved the way for modern Indian Drama. Indians trained through British education system took interest in this art form. Their efforts resulted in the form of Indian English drama which grew as an

offshoot in the spread of nationalism. When these Indians wished to express themselves through the stage plays. Their immediate role model was the European play presented in India,

During the second half of the 19th Century theatre companies from English visited India to entertain the sahibs and they made an impression on the brown elite here. The parsi community saw the potential of this profitable industry and thus they created local troops producing plays similar to the visiting English companies. Meanwhile Yakshagana performance with flak elements like the clown, the sutradhar, the songs and dances were taken from Maharastra and it later developed into the famous 'Sangeet Natak'. In the south many "drama companies" flourished in the major south Indian languages. The Indian theatre changed its mode in some respect in due course one was the separation of the audience from the stage by the proscenium, underscoring the fact that what was being presented was a spectacle free of any ritualistic associations and which expected no direct participation by the audience in it. The other was the idea of pure entertainment in terms of immediate financial returns and the run of the play. Until the 19th century the audience had never been expected to pay to see a show. The success of performance depended on how the actors improvised with the given narrative material, and they had no rehearsal for particular kinds of roles. With the new theatre and the company's investment policy, the audience's payment for the show had started.

The Parsi theatre had absorbed several features of traditional or folk performing arts such as music, dance, mime and comic interludes. When law, education healthcare, communication and all such systems came to be based upon western models, Indian drama had finally embarked on a well-defined modern role. Another important developing in recent theatre is reaction to television, a movement away from realism. Theatre has broken away from realism and began to explore non-realistic modes of communication since realism in Kannada theatre as largely being a western influence has meant a rejection of colonial modes and a journey back to the native roots of theater. Extensive use of myths, miracles, magic and non-human characters—which may be animals, gods, spirits or lights—marks many a nature production in recent base. Theatre is no longer concerned with a mere surface realism, it has become more symbolic and ritualistic. Ancient myths, rituals and being explored and reinterpreted to communicate deeper truths about man's personal, social, political, economic relations. Exuberant colours, stylized acting and makeup, music, dance, mime and such other elements have back to the theatre. Instead of the recorded music there is live music in the foreground and it becomes an integral part of the drama.

Plays written in various Indian languages are being translated into English and other languages the regional drama in India is slowly paving up away for a "National Theatre into which all streams of theatrical art seem to converged, the major languages theatre being Hindi, Bengali. Marathi and Kannada. By translating the plays being performed in languages other than their own, the Dramatists are marching towards the possibility of building a national theatre movement one aspect common among these playwrights is that they accept the traditional setup and project the influence of western ideas in new Challenging manner. As myth and legend have greater effect on the Indian imagination, the frame of Indian myths and folks take the modern dramatists to have deftly assimilated various western dramatic techniques. When a society is moving towards modernity there are more theatrical techniques in the experimental plays of contemporary Indian English playwright. They expose the dark secrets of the human consciousness that torment in the present.

Contemporary Indian English drama has come a long way, opening new vistas, both technically and thematically. The dramas written in regional Indian languages and their English translations have gained a remarkable growth in the recent decades. At present, this audio visual medium of expression has become relevant to the modern conditions of India.

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