
BADAL SIRCAR'S PLAYS - FROM PAGE TO PAVEMENT IN INDIAN THEATER

Jimmy¹, Dr. Neha Yadav²

Department of English

^{1,2}OPJS University, Churu (Rajasthan) – India

ABSTRACT

He built up 'Shatabdi' his auditorium gathering, in 1967, which used to give theatrical exhibitions both on and off the proscenium. Sircar did not respect imitation and only thus 'Shatabdi', under Sircar's leadership, dismissed the proscenium and shed such counterfeit guides as lights, sound, expand outfits, props and make-up. The principal generation, which Sircar coordinated under this theatre gathering, was EvamIndrajit in 1967. Amid the coming five years of its reality 'Shatabdi' theatre bunch gave the execution of Sircar's such a significant number of plays. It impacted contemporary theatre, especially after 1969 when it started to perform plays both inside and outside among individuals. Along these lines, this theatre troupe began the anganmanch, as such to be called as yard arrange, and getting affected by the immediate correspondence procedures of Jatra, a country theatre structure, his 'Third Theatre', basically turned into a dissent against the current business theatre foundation.

1. INTRODUCTION

The 'Main Theatre' is related with prominent people artistic expressions. The 'Second Theatre' is western Theatre. 'Third Theatre' contains 'Street Plays'. The execution territory of 'Street Plays' utilized to be very strange as it included transport stop, commercial center, the street outside office, and so forth. The long way, 'Street Plays' are short and as they are for a social reason they are performed in such a route by a gathering of individuals that anybody, who is intrigued cruising by, can stop and watch them. As no counterfeit guides, as stage setting, lighting and expand ensembles of the characters, are required in such plays, they are very modest, adaptable and portable. Structure shrewd as well, they are basic at the same time, content astute, they are educational as they convey some illuminating or arousing message to the gathering of people. On-screen characters, occupied with 'Street Theatre' are fundamentally instructors and understudies who are had with the plan to realize a social change, without thinking about their profits in regards to accounts or distinction. More often than not, they are occupied with the practice and the readiness for the plays.

'Street Plays', along these lines, can be required as a shared exertion. Instead of trusting that a group of people will go to the theatre to watch their execution, they favor going out to be straightforwardly in contact of the general population. Being outside in open spaces like parks, street corners, transport stations, and so on. They approach individuals straightforwardly and individuals likewise check out them, discovering something new and strange. A few people simply take a gander at such exhibitions to clear

something up and proceed onward, while some other are there that check out this and cheer them with applauding, and they energetically answer to the inquiries of the entertainers, they raise. Along these lines, through these plays, an association is made between the entertainers and the group of onlookers. Such communication is an essential piece of this medium, for it gives moment input whether the play has had the capacity to pass on the message, it targets or not. Content savvy, these plays are dynamic instead of static. Their content is never a constrained or fixed substance as it relies upon the interest and response of the entertainers about where the play is going. As it were, 'Third Theatre' might be known as a free theatre since individuals are not required to purchase a ticket to watch its exhibitions. So as to maintain a strategic distance from segregation, every one of the characters wear a similar normal garments, and they are additionally not given any name but rather are numbered. In their discoursed they utilize conversational and casual language with very short sentences and the primary spotlight is on body presentation.

2. BADAL SIRCAR'S PLAYS - FROM PAGE TO PAVEMENT

The character of Indrajit is picked by Writer as the saint of his play. There was an extent of connection among Indrajit and Manasi. Indrajit's affection association with Manasi can't be viewed as suitable in a middle class society of India. As she was his cousin, so it turns into an instance of unthinkable. A challenging frame of mind is shown by Indrajit to challenge the inflexible standards of society, yet he doesn't locate a similar sort of co-task from the side of Manasi, who wants to be a teacher at a far off spot from her home. In the beginning period of the play, we discover Indrajit being had with a sentimental soul, as he looks being keen on a world which is past geology however inch by inch, he is seen getting to be baffled. Despite the fact that he gets to London, at last, he needs to return to a similar spot to acknowledge the equivalent existing framework. Submitting to the current social framework he weds a young lady and leads a drudging well for nothing life. Still it is his sheer awareness of the world in which he is living, and his autonomous presence in the insensitive social framework which is a point of extraordinary concern.

Indrajit speaks to a cutting edge man, who fears going past the current framework thus he accept a name 'Nirmal' to go to her same request. The determination of his pen name the type of 'Indrajit' affirms the reference of folklore. Indrajit was Ravan's child in the Ramayana who utilized a covering of mists to conceal himself from getting recognized, and just thus, he was called Meghnad. However, Indrajit gets irritated and terrified of being uncovered yet he is pleased with his unrivaled information of presence. It is seen when he stands up to Manasi: "On the off chance that I hadn't tried the product of information I could have continued living in this heaven of your favored society of rules." Gradually, he understands the purposelessness of this learning as it doesn't give him any sort of lack of concern. Indrajit now finds just a major wheel which moves all around and alongside this he feels himself excessively moving in a similar movement. Being worn out on such a revolution he looks for a departure to remote land.

Author shares Indrajit's disillusionment as he is likewise bothered with the rotational development. His inward sentiments are communicated when he theorizes about the marriage of Indrajit and Manasi: "They can get hitched, at that point the equivalent round once more. They may not get hitched. Again the

equivalent round. One-two-three-four-three-two-one. It's every one of the issue of going all around. The appropriate response is a circle – a zero." Writer still carries on his endeavors to discover something which could likely not be simply static but rather powerful in this stale world. Author feels his identity getting separated but then, gathering every one of the pieces of his awareness, he keeps a perspective all in all man. Author again tosses a long arrangement of inquiries with hardly a pause in between, consistently, which appear to be preposterous, however they are sufficiently competent of irritating the conscience of the audience.

Why should you sneeze? Why should you cough?

Why should you smile and why should you laugh?

Why should you sulk and why should you say?

Everybody does it, that's why . . .

Why should you love? Why should you hate?

Why should you suffer and blame it on fate?

Why should you weep and why should you cry?

Everybody does it. That is why, that's why

Why should you always sleep in the night?

Why should you always try to be right?

Why should you live? Why should you die?

Everybody does it! That's why, that's why.

Writer is seen on the stage sitting tight for Indrajit. At that point he begins perusing Indrajit's letter in which his disillusionment is shown:

Calcutta, Bhopal, Bomabay, Jullunder, Meerut, Udaipur, Calcutta, London. Everything goes all around like a wheel. Still it is anything but an appropriate wheel, it's winding. Furthermore, that exactly is the catastrophe – the deplorability of knowing. I find something. What's more, exactly when I get it, it all of a sudden finishes and I discard it. Of course I get something different. Still the desire for an abrupt, expected superb happening doesn't die.

Despite the fact that the play EvamIndrajit supposedly is an outflow of misery yet the fantasies of Amal, Vimal, Kamal and Indrajit venture a beam of expectation. The etymological gadgets utilized in the play, and the dialogues of the characters, pull in a wide running audience and peruses. The characters speak to

the normal men of the society experiencing a great deal of outer and inside clashes. Out of every one of these elements, the play *EvamIndrajit* is observed to be unpredictable. The play is contemporaneous, innovative and loaded with absurdist components. The characters of the play are seen raising a voice against man's existential emergency, his silliness, passing wish, joblessness and rebellion common in the society. Life is to be lived with full eagerness, enthusiasm, instead of being consigned to death. So the longing for death is dismissed in the play alongside some other negative powers as savagery, fierceness, bad faith and stupidity, and so on. The language of the play is amusing blended with melodious tone and contact.

Sircar utilizes a dramatic trap in case his play should slip by into consecutive impressions of unexceptional occasions. He puts Writer and Indrajit sitting by one another. At the time, when Writer is perusing the letter, Indrajit is quiet and the minute Writer stops, Indrajit begins talking. Writer's perusing of the letter and Indrajit's discourse goes on in continuation.

Indrajit, along these lines, can be contrasted and Sisyphus, who is not well predetermined with an assignment of pushing a stone to the top unflinching, when it moves down, which is only a constant unending procedure. Toward the finish of the play, there are seen Indrajit, Manasi and Writer who recount a song recommending the perpetual way of life, expecting to finish in death.

And hence

There's no end.

There's no hope

Of fulfillment

By the holy shrine

At journey's end.

Forget the questions

Forget the grief,

And have faith

In the road –

The endless road,

No shrine for us

No God for us

But the road,

The endless road

The end of the play, along these lines, proposes that the present life framework is fixed and it goes on a similar way as everyone tails it. In any case, there are rare sorts of people who make an endeavor to leave this mechanical daily schedule and think about a completely new and dynamic system, without fearing getting rejected from the supposed built up system.

Such sort of individuals is spoken to in the play by the characters as Writer and Indrajit, having a dream of another framework, regardless of the presence of the predominant one. Presently the purpose of essentialness to be noted here isn't this whether they are acknowledged or dismissed yet they show a drive without being pestered of the outcome.

In the time of globalization at present, the state of the cutting edge man of sixties as displayed in the play may less identify with the state of the young of twenty-first century India, yet the mental clashes of the characters in the play do identify with those of the contemporary men. The primary focal point of the play is additionally on the purpose of existentialism, to brood over the centrality and significance of one's presence. However, materialistically, the twenty-first century's childhood might be in a superior condition from the young of sixties, existentially, a similar inquiry is lying for them which were felt there in the play by Amal, Vimal, Kamal and Indrajit in regards to the need of their pursuing aimlessly material increases, without monitoring the significance of their reality. EvamIndrajit was the principal play which was performed by Sircar's 'Shatabdi' gathering. It was a result of the performance of this gathering; BadalSircar came to be known as a 'barefoot play writer'.

Presently coming to 'Street Plays', one can, as a matter of first importance, talk about Bhoma. The play Bhoma presents the miserable state of the abused laborers of rustic India who have been an easy prey or casualty of the amazing abusive landowners. It has not been the state of the country society laborers just yet in the urban culture likewise; poor specialists have been misused on account of the industrialists. The focal character of the play is Bhoma. Though he is never found in the play yet he is seen wherever as an image of timberland, town, blamelessness, love and the naïve idea of the town individuals.

The exceptionally beginning of the play displays a few issues of the standard individuals of society. Woodland, loaded with noxious trees, speaks to the society involving individuals of astute and onerous demeanor, and a native savage woodcutter, who tries to chop down such toxic trees, is found as Bhoma. Bhoma speaks to every one of the laborers getting mercilessly and heartlessly persecuted and misused, on account of the proprietors. He, toward the end being tired of such outrages, will undoubtedly hold his 'rusty axe' to chop down all the toxic trees, developing around him. The message, Sircar appears to recommend through the play, is that it is expected of everybody, presently, to get up and take the axe with Bhoma to chop down all the toxic trees, developing in the timberland of society. In the event that it isn't finished by the general population of society, at that point a similar sort of misuse of one man by the other will go on, and there will be no closure to this. In this manner, in the play, Bhoma apparently is an image and soul of social change.

Bhoma has been written in a totally extraordinary way in contrast with the different plays. Sircar himself calls the composition procedure of Bhoma to be very exceptional and inapplicable to different plays. It was not written in continuation like different plays as it took around three years to be finished with a few scenes being composed now and again. At the underlying phase of composing this play, even it was not chosen, that the play will be titled Bhoma, in light of the fact that then Rang balia was accepted similarly as one of the scenes of the play. Without keeping any structure, plot and character at the top of the priority list, distinctive scenes of the play, each around a particular topic, were recorded. BadalSircar himself says about the development of the play along these lines, as: "The distinctive scenes were born of our responses to various driving forces that had originated from our readings, our perceptions, our encounters at the time"

This play rose as an assembled exertion of Sircar and 'Shatabdi' colleagues, with an exceptional structure, containing neither a plot nor any character. There are six on-screen characters being dressed indistinguishably to assume distinctive jobs. Alongside assuming different jobs, these entertainers additionally emulate different things as machines, waterway and numerous exercises as of cutting trees, working with machines, gathering, and so forth. The play begins with character One as he unveils a reality that he thinks about Bhoma yet is unfit to give his entire data, as it is found in the given dialogues:

ONE: I want to speak. I want to speak to those who don't know yet.

THREE: What do you want to speak about?

ONE: About many things. About Bhoma.

THREE: Who is Bhoma?

ONE: I don't fully know who he is. I've never seen him. I've only heard of him.

Later in the play, a talk, on the theme of development, is found being held among the entertainers as they trade their perspectives on the reasons for dinosaurs' annihilation, and their entire discussion demonstrates the commonness of barbarism in the society.

Logically, it doesn't bode well at the same time, socially; it flawlessly uncovered the present status of society, lacking fine sentiments of adoration, care, compassion and humankind, among the general population of society. The above discoursed recommend that, if the equivalent goes on and individuals don't get others conscious in their frame of mind, they may likewise wiped out like the dinosaurs had been quite a while in the past. A few issues of the conventional men are additionally talked about later in the play. The present status of society denotes the hectic ness of the general population. They are such a great amount of engaged with their own works and issues, that they lack the capacity to deal with others to share their agony and enduring. In the play, a character is seen who is occupied just in advising his own issues to different characters, without considering or tuning in to others' issues. He stands up expressing:

I am a stenographer in Samson and Blackbird Company my salary is now 455 rupees my take home pay is 428.40 rupees I have a wife two sons a daughter my mother two younger brothers and a younger sister at home the elder of the two brothers has passed his B.Sc. but hasn't got a job in one and a half years ...

In his little employment with a little measure of salary, it is very troublesome for him to endure the weight of such a major family with such a large number of individuals. Only he is the working individual from the family, as different individuals, in spite of their studies, couldn't have had the capacity to verify a vocation. This demonstrates the issue of joblessness notwithstanding for the informed hopefuls. In such a condition, having such huge numbers of issues surrounding them, individuals get impassive towards the sufferings of others and effectively disturbed, which can be seen in an exchange between the on-screen characters, two and three. While tuning in to the issues, the on-screen character three feels chafed and yells at the on-screen character Two. From that point, he begins recounting to his romantic tale as: "You probably are aware, I experienced passionate feelings for a girl... No, no, a girl became hopelessly enamored with me – I mean...an affection fell in me – a girl – I her – that will be that girl – my adoration – I – love a girl..."

This demonstrates the passionless demeanor of the general population who, in spite of seeing others in issue, don't give any consideration to them. Afterward, the consideration of the general population is moved from this to urban development and tourism:

FIVE: Darjeeling in summer, Kashmir in autumn, Gopalpur on Sea in winter....

ONE: Delhi, Bombay, Madras and?

TWO, FOUR, FIVE, SIX: Calcutta!...

TWO: Hindustan Mark Two! Fiat Fifteen hundred! The Maruti is coming! The small car! The people's car!

FOUR: Television! Television! It's here now! Don't worry!

FIVE: Metro Rail! Flyovers! The second Hooghly Bridge! Don't worry....

The play displays fairness in the developmental procedure of urban and country zones. On one hand, a great deal of consideration is paid on the urban development, the rustic development, then again, isn't taken to be a point of thought or concern. The intelligent truth, entertainer one advances to advance rustic development, is, as he stands up: "Yet 75 percent of India's populace lives in towns, not in cities." The image of town exhibited by the artists is this way:

THREE: The village! The lovely village! The charming village!The beautiful village!

FOUR: The special village welfare program – on the radio.

TWO, FOUR, FIVE, SIX (singing a song by Tagore): The red path that leads beyond the village casts a spell on my heart....

In spite of the fact that the artists portray town to be a delightful and loveable spot yet basically nobody is by all accounts worried about keeping up its magnificence. After this, the play exhibits the degenerate condition of business world, as the rich representatives are seen being engaged with accumulating and securing, and it is given their move, symbolizing their greed. This move is irritated at character One's calling out loud 'Bhoma'. He presents others with Bhoma being the timberland, the paddy field and the town. The play is mocking in methodology with respect to the poor monetary state of the country society, which is shown in a portrayal of a town of West Bengal; where the more regrettable state of the general population is shown by character one along these lines:

There are 250 families in the village of which 60 families have each not exactly a section of land of land, 90 families have no land by any means. They deal with other individuals' territories as enlisted workers. They get four rupees every day as wages. Every one of these workers has five, six, 10 dependants. At four rupees per day you can't stand to purchase rice; wheat, indeed, however insufficient for chapatias. In the event that you make porridge of it with water and salt it goes far and tops you off. On the off chance that you can't get wheat flour, there's corn flour, in the event that you can't get hold of that, you starve. You can't always get a four rupees a normal everyday employment, might be utmost for 100 or 125 days a year.

Their emergency does not end even here. A harder time hangs tight for them to come. When it is summer, they don't get even this much and, accordingly, they will undoubtedly starve. In spite of the fact that the village laborers experience every single such hopelessness, the urban individuals are not really worried about them. They need just urban development to occur, and an ever increasing number of offices

3. CONCLUSION

Sircar has made his performance center very free from the customary necessities and extras of the traditional theatre as stage, lights, sounds, make-up and outfits, and so forth. He didn't just separate the limits between the actors and the audience yet additionally paved another track to the development of drama by apportioning it with the set style of plot, character, story and exchanges of the play. Thusly, the impact of Beckett's the 'Theatre of the Absurd' is plainly unmistakable on his 'Third Theatre' however Sircar has made this type of theatre completely his own. Thusly, Sircar's plays include the particular attributes as exhibit only the middle class people as the characters of his plays, uncovering the profound established social and good shades of malice and rolling out a radical improvement in the systems of drama. Every such trademark adds to his status of a prominent Indian dramatist.

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