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Karnad's *Anju Mallige*, a 'Glocal' Play (Global and Local) on Incest

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Abstract:

The end of colonial rule in India had been a great exciting and powerful historical moment of literary production and political governance. The political freedom was a break from the colonial subjugation and naturally led to a new phase in literary production. The fresh aesthetic sensibility has led to new literary interpretations of the emergent literary works. The Indian theatre and drama of post- independence period, in spite of the colonial influence, has in fact emerged as a significant literary tradition. The greatness of Indian drama lies in the linguistic plurality and, of course, this wide spectrum of Indian theatre practices pose lot of difficulties to chronicle and interpret them. During the second half of the 20th century, the new forms of literary dramas and drama productions appeared, of course, on a large scale in various Indian regional languages. The origins of this evolving Indian drama tradition is in those plays that emerged under the British influence. However, to a great extent the dramatists, for a cultural identity, rejected colonial practices and sought the pre- colonial Indian tradition. The thematic concern in Indian drama for the cultural identity is reflected in the plays of Girish Karnad. The dramatist during the first two decades after independence seem occupied significantly with creating and debating the relation of the new nation's present to its remote past through the narratives of myth, history, legend, and folk in terms of theme and the dramaturgical categories. However, he also experimented with a realistic mode in his contemporary plays. *Anju Mallige*, a play by Karnad has been taken here in this study to explore the Indian and western connections with regard to family ties, and relationships.

Keywords: Incest, Glocal, Contemporary, Expatriates, Post colonial, Non- resident, Colonialism.

Karnad's *Anju Mallige*, *Broken Images* and *Wedding Album* are his contemporary social dramas. These plays dramatize issues such as life of the Indian expatriates in the foreign land, 'the politics of language in the literary culture' (Dharwadkar xxvii) and the gradual erasure of the strictly observed rituals of the institution of Indian marriage respectively. Unlike Karnad's mythical, historical and folk plays, these plays dramatize plots that are relevant and close to the contemporary life. For example, the problem of adjustment of the expatriate Indians in England during 1960's- those who have gone abroad either for higher education or for jobs confront bitter

experiences as they live outside their secured homes. Karnad during his stay in England on his Rhodes scholarship keenly observed the intense pressures on the expatriates and the same he deals in *Anju Mallige*. A playwright who has won international recognition for his mythical, historical and folk plays radically turns to the language issues in *Broken Image*. Manjula Nayak, the central character in the play a successful writer of short and long fiction in Kannada is suddenly transformed into a popular English novelist of international repute. But, ironically, the play unfolds the fact that she has sent the novel of her dead sister to the international publisher as her own. Karnad focuses on the opportunist Manjula who has used the novel of her dead sister for her fame. The recent play *Wedding Album* deals with the institution of marriage in India in the modern context. Out of his thirteen plays, in these three plays, Karnad has not employed the ancient narratives. Although Karnad's shift to social dramas is unusual, the defense for such departure lies in the fact that the modern life that has been affected by globalization and information communication technology has no parallel analogies in myths or history or folk. Karnad, in fact, used a hymn from Rigveda to suggest the theme of incest in the first edition of *Anju Mallige*. Except that hymn there is no other reference to any character or episode of any ancient narratives. But in the revised edition he has dropped even that hymn.

Though *Anju Mallige* was published in 1977, the playwright revised the play thoroughly and published again in 1989. The revised edition attracted the attention of critics and artists to a great extent only after the NSD's production in Hindi in 1998. The subject that intrigued Karnad much is the man-woman relationship in its varied and multiple forms. Almost all of his plays explore the various dimensions of this relationship. But, for the interpretation of such relationship Karnad employs the narratives of myth, history and folk in most of his plays, where as he has used a realistic mode in *Anju Mallige* and other two plays. In *Yayati* the relationship is between Yayati and two women (Devayanai and Sharmistha) and in *Hayavadana* it is between Padmini and two men (Devadatta and Kapila). But in *Anju Mallige* the relationship is between Yamini and three men (Satish, Goutham and David). The strange story of incestuous relationship between a boy and a girl (brother and sister in the play) of the play actually astonishes the readers because for the first time in the history of Kannada theatre a subject of this sort is dramatized and no other Indian dramatist had dealt this so far. The sixteen years period after Karnad wrote *Yayati*, in fact, a gestation period for him to choose a contemporary subject for this play, although he justified his disinterest in social dramas in his letter dated 28th March 1965 to GB Joshi. He wrote that the dramaturgy of the social dramas is more challenging than that of the dramaturgy of historical and mythical plays. It is really hard to be objective towards contemporary life (Amura 65). The playwright, according to Karnad, confronts the problem regarding the dramatic techniques while writing social dramas. Karnad answers the question about the dramaturgy of social dramas in an interview published in *Taranga*, a Kannada weekly magazine (16th June 1985): 'While attempting to write such a play, the playwright unconsciously develops a documentary style. In other words he gives a realistic description instead of getting into the heart of the issue. As ours is a nation of surrealism, it is impossible to

understand any problem separately. We are yet to develop writings that can depict the reality humorously.’(My translation)

Karnad chooses a ‘non-Indian location’ (Mukharjee 50) to discuss the life of the Indian expatriates in England. In this play the location is a small flat in a university town in England. It is about a situation that is essentially post-colonial. Maya Pandit analyzing the play states that the play was written after India got Independence and it deals with a situation that is essentially post-colonial, namely, the exploration of the condition of exile from the motherland from within, as it were. And also because it has an ambivalence that gets inscribed through a free play of signs such as ‘motherland’, ‘mother’, ‘child’, ‘woman’, and ‘incest’. The power of the play lies in the complex web of alternative perceptions that open up simultaneous ways of ‘complex seeing’ (Mukharjee 319)

The strange and socially abandoned incestuous relationship between Yamini and Satish and its impact on their lives are being articulated in the play. The self-exiled Indians and their circle of English acquaintances are the characters of the play. Satish, who has gone to England for higher education is doing his research in Biology on a scholarship. His sister Yamini is also in England doing a course in painting. In fact, the incest between them makes them to go to England. Having this incest at the centre, the play explores the issues such as humiliation, jealousy, psychological problems, and death that spring out of this relationship. All through the play the characters are shown as people who are anxious, restless, jealous, and disturbed. Besides, the play throws light on racial conflicts. Karnad’s non-Indian setting in the play ensures greater freedom to those people who are away from the family relations reflecting their real and true hidden characters. In such conditions the different layers of the psyche of such people are revealed.

Yamini, during her childhood, because of her mother’s illness and financial crisis in the family, being the eldest had to shoulder the responsibility of looking after her home. In their big and sprawling house only Yamini, Satish, her brother and their parents lived. Yamini and Satish lived their childhood in this big house with its fun, excitement, likes and dislikes. Once accidentally as they were playing in the garden in front of the house, it suddenly rained. Both of them although rushed to the house, they were drenched by the time they reached the house. Yamini changed her dress and lay down in her bed covering herself with a blanket. Satish also came and joined Yamini. There was heavy rain, storm outside. The rainstorms fell on the tiles making a lot of sound. Naturally in this condition, Yamini was forced to embrace her brother for warmth. It was certainly a child’s play and yet a girl and a boy of course brother and sister playing like this separately continued almost every day. Yamini enjoyed the company of her brother. She was in her teens and her brother was younger and just thirteen years. For four years the innocent hide and seek continued without break and both enjoyed it, most particularly for Yamini it was a joyful life. But it was only when she knew that she was pregnant she was upset. It was in this situation her brother who was much younger brought a doctor and got her aborted.

Since then, Satish kept himself away from her. Later he went to England for his higher studies obviously to avoid his sister. Yamini, after three years, went to England to study painting. But, in fact, the memory of the company of her brother took her to England.

The play presents the actions that take place after the arrival of Yamini in England. The play has ten scenes and is set in the living and kitchen rooms of Satish's flat in the university town in England. Satish, Goutham, Yamini and Julia gather in Satish's house for a party as the play begins. They are talking about Harin – Petrusia wedding (Karnad has dropped Harin and Petrusia in the latest edition published by Manohara Grantha Mala. In this edition the rest of the characters talk about them). Harin, an Indian turned English loves Petrusia and plans to marry her against her parents' wish. Julia and Yamini admire Harin while Satish and Goutham are a bit critical about him. Goutham, a student of B. Phil degree in Economics, is in love with Yamini. He follows her and tries to appease her in many ways. He admires Yamini's painting, although the latter admits that her hands are not made for painting. Yamini on the other hand is jealous of Julia for her soft and beautiful hands and the fact that Julia is Satish's beloved intensifies Yamini's jealousy. Julia feels apprehensive about Susan, who is working in the same laboratory where Satish is working. Yamini's anger and frustration towards herself is expressed before Goutham when he has asked her about the marriage. She describes how a jasmine plant is treated when it doesn't grow flowers. She says that the plant is pulled entirely out of soil and dried in the sun and afterwards it is planted. Only then out of fear it grows flowers. She becomes restless in Goutham's company. She doesn't even say whether she is willing to accompany Goutham for watching a film. In their talk about India Goutham and Satish do not share the same opinion about India. For Goutham India is governed by bureaucracy and is fully corrupted, but Satish feels guilty that when the Nation needs persons like him it is wrong to stay in England. The scene introduces the subject of love and hate in the subtle human relationships. All those Indian expatriates living in England neither entirely forget India nor remember and have great love for the nation

In the second scene, in Satish's flat Yamini receives her brother when he has returned home in the evening. She accuses him of coming late and like a mother feeds him with 'dosa' (snacks) although he is irritated. He learns that she has called Gardiner, Satish's guide at the laboratory and enquired about him. He angrily shouts at her when she said that he would also win a Noble Prize. As Satish reads the parents' letter, Yamini tells him that Harin secretly meets Petrusia in spite of the vigilance of an appointed mistress. Yamini has, in fact, thrown away Satish's old shirt and bought him a new one. Satish angrily throws away the parcel and advises her to return to India instead of wasting parents' money when she is not interested in painting. Yamini thinks that it is not a waste of money when her parents had not spent for her education. She had stayed at home to look after the household chores. She feels that it is justifiable when at least now her father is spending money for her education. At this moment Julia comes to Satish's home, accuses him for visiting Susan's room the previous day and leaves immediately in anger.

Satish is disappointed and moves to his bed room while Yamini is calling Goutham to inform him that she is not able to accompany him for seeing a film that evening.

In the third scene the plot gets more complicated as Yamini becomes more and more psychologically disturbed due the growing intimate relationship between Satish and Julia. Satish has been in a sad state for the last three days after the disappearance of Julia. Meanwhile Yamini meets Satish and tells him about the accident Julia met with and her suicide attempt two years ago. Then she tells him about her own psychological disturbance and she gets strange experience that somebody is trying to talk to her. She says that two days ago when she heard the voice, she tried to speak. As she narrates, she suddenly faints. Satish advises her that her headache will go only when she is free of tensions. After she recovers she takes little money from Satish and goes to the market to buy them some grocery. Surprisingly, at this moment Julia returns by David Kirkwood's taxi. Satish feels happy and proposes to celebrate the week end. By now Yamini comes back with grocery items and learns that Satish and Julia are going out for the week end. She talks to David Kirkwood, who expresses his anger against Julia and Satish rudely. After Satish and Julia leave, Yamini cooks food for her and David whom she has asked to stay back for lunch. She takes much interest in him in her helpless state. The long dialogue between them reveals that David is a fascist and hater of non-English yet finds interest in Yamini's life and later like Satish and Julia, Yamini and David decide to go out together for the week end.

Yamini and David after two days' tour return and they are excited. It is a thrilling experience to Yamini to be in the strange company of David. She imagines as if she is Cleopatra and David is Mark Antony sailing by a ship. After a while, David leaves her and she is so tired that she falls on the sofa. Yamini, now refuses even to receive the phone call, instead she goes to the kitchen to warm up the dish. By this time Satish and Julia also return from their week end. They share their experience with Yamini and in turn Yamini too shares her experience with them. Satish is astonished to know about her friendship with David who is a fascist and riotous man carrying fighting weapons with him in his truck. Goutham, now, enters the flat with the news that he got a job offer from the World Bank. He invites all of them to the Winter Ball to be held in December at his Institute to celebrate the occasion. Yamini accepts the invitation where as Satish and Julia on account of Julia's birth day refuse. Yamini, although has prepared meals and set the table for them, doesn't join them due to her headache, and leaves soon and later calls Goutham to tell him that she cannot come to supper. Goutham is really hurt by her strange behaviour.

In the beginning of the next scene Julia and Satish are seen. They are getting ready to go out for the birth day celebration. Meanwhile Yamini comes and greets Julia with a birthday gift. She has also bought a tie as a gift to Satish on this occasion. She reveals now that she has planned to go to a film with David, although she had promised Goutham that she would accompany him for the Winter Ball at his Institute. Satish is shocked and upset about Yamini's

decision. He tells her not to humiliate Goutham by refusing to go with him. She agrees to what Satish said but fails to convince David when he comes to take her to the film. When he tries to take her with him to the film Satish comes and tries to prevent him. David hits angrily at him on the face. It is only when Julia threatens to call police David leaves. Yamini in this situation admits that it was her fault and forcibly sends Satish and Julia to celebrate the birth day. After they leave Yamini who is mentally disturbed takes out a blade from her hand bag and cuts the painting that was hung up on the wall. With Goutham's entry the scene ends.

In the next scene the doctor arrives and advises Satish and Julia to take Yamini to Radcliffe for the treatment of her nervous breakdown. As they plan to take her by a taxi, she suddenly gets up and tells them that she will go only with David. Satish contacts David and requests him to come to take Yamini to the hospital. Satish is humiliated and only after he repeated what David said he agrees to come. Soon David arrives and takes her and others follow them. The seventh scene is a short scene in which Satish and Julia are seen much disturbed by Yamini's illness. In their frightened state Julia asks Satish to inform his parents about Yamini's illness. She also tells about her bitter experience two years ago that she was about to marry a boy with whom she had intimate relationship for about a year. It was only eight days before the marriage she knew that the boy had contacts with prostitutes and other women. She was terribly upset and decided to commit suicide by consuming sleeping tablets. She says that the memory of her past makes her very much frightened now. Satish understands the seriousness of the situation and decides to get married soon. Satish and Julia are married now.

In the eighth scene Goutham and Julia appear. Julia tells Goutham about what happened on the day of Harin's marriage. The marriage, in fact did not take place as both Harin and Petrusia came to Satish's flat on the advice of the relatives. They had said that it was wrong to marry secretly. They wanted them to inform the parents and then marry. Petrusia was convinced and did not want to marry that day. All of them had a party in the flat itself. Meanwhile the priest contacted the bride and groom and he was so impressed that he himself took the responsibility of informing Petrusia's parents. The wedding is going to be held on the coming Friday. By now Yamini is discharged from the hospital and has come back. Goutham has decided to leave the course half way through and return to India in two days. He is changed in his view about India now. The next long dialogue between Yamini and Julia is important as she tells about her childhood days. She shows Julia the photograph of her Indian house. She tells that there was incest between her and her brother and the memory of it brought her to England. But here Satish was changed and had girl friends. This caused in her contempt. She also tells how she exploited Goutham when her brother was with his girl friend. The whole of this year she had to sleep alone in the memory of Satish while he was sleeping with Julia. Yamini now discloses that she had conceived when she was twenty one years old and her brother got it aborted and when she needed him he had left her. When Julia finds it too much to bear, she runs away and tries to commit suicide.

The ninth scene is a tragic scene because Yamini ends her life in this scene. Yamini is in the intense nervous state when she receives a call from the police from whom she learns that Julia tried to commit suicide in the lodging and now she has been admitted to a Nursing Home and is out of danger. Having heard about this, Satish immediately rushes to the hospital. But Yamini stops him and tells that she has told Julia about their incestuous relationship at home in India. After Satish leaves for the hospital, Yamini, as she is alone in the flat takes the blade out of her hand bag and cuts the vein at the wrist and dies. The last scene of the play shows Satish's memory of the past and Julia's enlightenment about life. In the beginning of the scene Julia gets a call and learns that Harin and Petrusia are married and they are in Petrusia's house. Satish and Julia are happy that in spite of all hurdles, Harin and Petrusia are settled happily. Presently Julia shows Satish the photograph Yamini gave her before her death. Satish is reminded of his childhood days and tells her that he had already told her about the house and he was just five years old when his father sold it. Julia, although tried to disbelieve Yamini's words, every word she uttered caught her as spider web catches an insect. She tells that Yamini loved Satish like any girl would do. In order to live with Satish she created a make believe world by inventing false hood. But, in the process she victimised Julia. Fortunately Julia survived and now she is grateful to Yamini for the lesson she taught her. The play ends when the enlightened Satish and Julia are ready to begin their married life by keeping aside their memory of the past.

The play is a complex play about the incestuous relationship between the brother and sister. The play, according to Maya Pandit, discusses 'a situation that is essentially post-colonial' (Mukharjee 319), and in fact, represents the new generation of Indians living abroad and grappling with issues of adjustment and assimilation in a foreign culture. Karnad's response to the relevance of the play is:

I wrote *Anju Mallige* in the eighties and it was performed in Kannada with Arundhati Nag playing the role of Yamini. The context of the play is the 1960s that witnessed the rise of fascist and national socialist elements in the English society. It is a sort of looking back at England that I'd seen and the people I'd met. Many Indian students were coming to England and there was no community of their own yet in the foreign land. They faced the problems of adjustment and assimilation. (Mukharjee 51, 52)

So, at one level the play deals with the difficulties and tensions of non- resident Indians in England during 1960s and at a deeper level delineates the strange and mysterious world of desires that forces them to leave India. Karnad's use of Kannada and English (English in the translated version) is significant for the fact that it expresses the life of the people in exile. The colonizer imposed English upon the natives and either the same language or Kannada a regional language is deployed as a weapon to break free from the oppression. Besides, the oppressed or the outsider who are expatriates in England has to master that language to adapt them into that alien culture for a greater acceptance. But during the process of adjustment through their learning

of an alien language and imbibing their culture the native language and the native culture get erased. Harin, Goutham and Satish are better accepted in the English society for their mannerism and ability to use English language like English people. But Karnad's interest is to discuss not the life of the people who wish to return but the life of those who do not wish to come back. Analysing the play's focus in the exploration of the condition of the expatriate Indians, Maya Pandit lists the questions that arise in the mind of the readers – Why don't they wish to go back to their country? What keeps them back in England? How do they perceive the country of their oppressors? What is their relationship with the country of their origin? What does the motherland signify for them? If staying in England is an escape from something, what is it that they are afraid of? (Mukharjee 274) The play seems to throw light on these subtle issues arising out of exile. The desires and memories of the expatriates get erased and, of course, are reconstructed in the course of time. For example Goutham in the beginning considers the motherland, as a country of 'bureaucracy' and 'corruption'. He thinks that 'Nehru's India requires engineers and mechanics and not scientists who ask salary for their thinking.' (Girish 274) He decides to be away from India, but when he fails in his plan, he drops his ideas and returns to India as 'foreign returned'. In the case of Satish, it seems for some mysterious reasons he wishes to be away from the motherland, in spite of his distancing himself from India, he wants his beloved Julia to learn about India before she marries him and he wants his sister Yamini to go back to India in order to look after her ageing parents. He knows that it is wrong to stay in England when India needs him. But he doesn't go. There is contradiction in his thought about India.

The play most significantly seems to delineate the brother-sister relationship in Satish and Yamini. Satish is a scientist and works in a Biology laboratory in a university. His sister also arrives to England to do a course in painting. On the surface they are typical Indian brother and sister. Satish is a typical Indian 'male-patriarch' depending upon his sister for his domestic chores. As a male he scolds her for not attending classes and interfering in his business. He dislikes Yamini's movements with David. Satish represents concern, care, dependency, and dominant Indian male. Yamini is a typical Indian sister who loves her brother and sacrifices herself. She cooks for him, takes care of his physical well being, destroys his frayed old shirt and buys a new one. When he is late in the evening, she telephones to his office to enquire about him. But the same brother and sister appear binary oppositions. Satish keeps telling her to go back to India to look after the parents although it is the duty of the male child in the Indian family. Ironically, Satish expects his sister to be responsible and fulfill the family expectations. He abhors her company and, surprisingly the brother and sister are living separately. In Yamini's case, although she is like a true sister and protective like mother, irritates her brother by her unnecessary interference. The relationship at a more subtle level displays another kind of relationship. Satish wants to protect himself and live in England, and yet wants connections with his motherland. He wants Julia to know about India before getting married to her. His love and hate towards his sister and India raises a question whether his relationship is genuine or a façade. His efforts to escape from Yamini's domination when she interferes in his life, especially in his

marriage with Julia and Yamini's efforts to discourage Julia from getting close to Satish show their struggles in their relationship. Satish and Yamini do not remain as mere brother and sister. Satish is portrayed as a selfish male trying to keep her tied to her country so that he will be free. While Yamini is portrayed as scheming and possessive sister trying to keep her brother tied to her and her country so that there is no danger to their life. The memory of the country, family, and community is more intense in Yamini than in Satish.

Karnad also deals with another more mysterious dimension of brother-sister relationship in the light of incest. Yamini cannot tolerate Satish- Julia relationship. She pleads Goutham to take her to her room when she sees Satish and Julia leaving together. This reflects that she is not just a caring and loving sister; instead, she is a jealous and selfish lover. That's why she poisons Julia's mind by telling her about Satish's girl friends and also dissuades Satish through her recounting of Julia's past boy-friend. In order to prevent Julia from her friendship with Satish she tells her of her incestuous relation with her brother. If she represents India, India means to Satish a disease and he tries to distance himself from that disease and, perhaps, that justifies the self-exile. For the complete adaptation in the alien land, it is necessary to be cut off his roots of his family, community and the nation. He forges his relationship to be assimilated in the foreign land. At the end of the play, Karnad seems suggesting that he can begin his new life with Julia in England only by that enlightenment that his wife is a white girl and the land is England. But in Yamini's case it is different. Yamini, more and more disturbed due to the friendship between Satish and Julia, to save herself from the intense misery she makes friendship with David. But this friendship brings her humiliation and torture. Yamini's inability to marry Goutham or to support Satish's wish to marry Julia is owing to her incestuous childhood. Her care, love and desire to be with Satish are predominantly shown in the play. For instance, when David hurts Satish Yamini goes near and says, 'Oh, god! How are you Satish? Is it paining? He, a monster! Bastard! It is my fault; please pardon me.'(Girish 323) She breaks down when her brother goes away with Julia. She even reveals to Julia the secret of her relationship with her brother. So, it becomes clear that the happy childhood days of Satish and Yamini has been ridden with incestuous passions. Satish comes to England to escape from his guilt ridden past. Satish as a child was innocent and when the unwanted happened he felt guilty. Yamini comes to England to prevent her brother slipping out of her hold on him. But here Satish wants her to return to India to take care of her parents.

There is yet another set of meanings at the end of the play. Satish explains that what Yamini said is false as the house was sold when he was just five. However, it can be seen as a figment of Yamini's illness. If it was a cooked up story, why should Satish get shocked when he sees at the 'Sari' Julia is wearying, a gift from Yamini. Julia's enlightenment in her shock at the sight of Satish over her Sari is that she needs to get re-rooted in her own land. Whether Satish is also enlightened like Julia is the question left to the readers. The questions that arise now are about the focus of the play. Is it Satish, who decides and marries Julia in the midst of the pathetic

state of his sister? Or is it Yamini who commits suicide at the end? Or both of them? Karnad's focus is to reveal the Indian society in comparison with the English society. The rigid social taboos of Indian society are shown in the foreign land for a better understanding. The incest is forbidden in the Indian society while the same is seen as normal in the western society at the end of the play. Julia pardons Yamini and wants to understand who they are before they start their married life. While concluding the analysis of the play, Maya Pandit states, 'considering the dearth of plays that address such issues strictly and frankly, it is amazing that Karnad's daring attempt to fuse the theme of incest and nation so inextricably should have gone unnoticed for so long on the Indian stage.' (Mukharjee 328)

Anju Mallige, *Broken Images*, and *Wedding Album* register are a deviation in Karnad's approach to drama writing. Although Karnad was a bit hesitant to write contemporary social dramas initially, with this and other two plays he proved that he is equally discerning, artistic and skilful in articulating his experience and observations in the realistic mode. *Broken Images* is a monologue in which Manjula the central character makes a revelation of her life of deceit and falsehood through the introspection. The *Wedding Album* discusses the institution of marriage in the contemporary society. Karnad employs technology in these two plays to explore the subjects he is dealing with. Karnad's *Anju Mallige*, a 'Glocal' play (Global and Local) in the treatment of the subject of 'incest' that explores and exposes the man-woman relationship for the modern audience. At one level the play reveals how possessiveness, envy, conflicts and tensions in the man-woman relationships restrict and direct their lives and at another level, it explains the problems of expatriates in the foreign land. Thus, Karnad is a successful dramatist who experiments with any mode, and however challenging it is, as it is his firm commitment to drama and theatre.

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