



Girish Karnad'S *Tughlaq* : The Dark Recesses of Human Mind

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Abstract:

Girish Karnad multi furious personality is poet play right director actor translator and compare. In 1960 he received the prestigious Rhodes Scholarship which enabled him to go to England to complete his master degree. He was awarded the Homi Bhabha fellowship during 1970-72. He was honoured with Padma Shri in 1974 and Padma Bhushan in 1992. In 1999 he received the most coveted Jnanpith Award for his outstanding career. Karnad wrote nine play's in Kannada out of which he translated it eight into English.

Everyone of us aspires aspire for mental peace through righteousness and victorious way. We even know that true satisfaction lies in moral order. Without virtues life cease to have any meaning. Good conduct should be very basis of life but in reality we come across people using their brain to norrish evil desire passions and selfish motives instead of destroying these poisonous instincts.

Key words: Furious, Prestigious, righteousness, victorious

Difficult to judge that all the miseries and wretchedness are by product of their submission to evil thoughts that are projected through evil acts. If evil thoughts dominate the body indulge in every devil deals if good thoughts prevail the body definitely performs good actions. To explain the origin of evil in us O'Flaherty:.,

The evil which we do commit is the result of delusions (moha) or deceptions (Maya)...1

The origin of evil is found in first disobedience by man to God. Adam and Eve were tempted by the seductive power of Satanic evil. Evil always appears attractive to victimize innocent beings. That is why Eve become the first victim to the the alluring temptation of Satan and tasted the fruit of the forbidden tree. The quality of evil in its various forms becomes a problem to 2 man just because of our life is essentially A pursuit of values. But goddess cannot exist without evil as there cannot exist day without night. Throughout man's life there is a ceaseless struggle between the forces of good and evil. Men's mind is always preoccupied with the thought of money power and sex. He wants to possess foul or fair means in order to have mental and physical pleasure.

Evil is not only inevitable but also desirable. The universe consists of all kinds of people good and bad. In order to distinguish good qualities and bad qualities God has separated Dharma from Adharma. Even the godly figures used many Dominic tactics 2 to crush evil minded and wicked persons. Thus the problem of

evil does not belong to a particular age and place it has been there since the beginning of the universe. According to the brahmanic pantheism, "evil is the inherent corruption and deceit of all finite existence..."² While commenting on the viciousness of kings, Arjun in the Mahabharata argues: "I doesn't see any creature in this universe that lives without injuring others animals live upon animals the stronger on the weaker no act is entirely devoid or evil. Human beings exercise violence on other making them suffer."³ in other words doing level is always directly or indirectly making someone else Suffer. Man cannot remain aloof from this universal struggle between good and evil. There is always possibility e off mans committing sin. He does not have peace because his conduct is not proper. No wonder both peace and happiness elude him because of his and social behaviour misconduct immoral activities and extensive indulgence in illegal deeds. In this regard Satish Kumar rightly says: "the mind of a modern man disturbed by various sensors and worldly passions has been gradually turning into a variable zoo inhabited by reavenous wild animal's of worldly pleasures, sensual desire, irresponsible behaviour of power and utter forgetfulness of the imperishable values of life"⁴

In the light of the above stated facts regarding the origin and history of evil in this paper an attempt is made to evaluate its projection in Girish Karnad historical play Tughlaq. It seems violence, bloodshed ,murder ,impersonation ,treachery, diceit ,betrayal ,bribery, adultery jealousy, hatred, ill-will,infidelity,prostitution,selfishness, caste discrimination,lust, Pride ,anger and revenge have an upper hand in Girish Karnad most of the English play's.

Tughlaq is not an exception to this. Karnad focuses on these basic Instincts and uncovers the dark recesses of human mind. We meet Karnad's characters in history, myths and legends. we can easily compare them with the people we meet in our day to day life. their attitudes motives ambitions and purpose are same only their faces and names are different.

Karnas first English play is a trans creation of his karna Kannada play, Tughlaq that was staged in 1970.the playwright has chosen the last 5 years from the life of Muhammad bin Tughlaq who ruled the Delhi Empire during the 14th century.during those days palaces and courts of kings were places where plots and counter plots were hatched.The kings kept and efficient system of espionage to crush treachery and conspiracy. Tughlaq ascendant the throne killing his father Ghiyas-ud-din and brother Mohammad Khan (Feb 1325A.D). The Sultan was the son of under of patricide and fratricide.It was not an ancient but a well prepared conspiracy.the Sultan had an evil intention and he didn't challenge his father and brother openly but got them killed treacherously when they were praying. In spite of the historical controversy Muhammad Tughlaq arrests: "I killed them yes for an ideal"⁵ like Shakespeare's Macbeth the Sultan is usurper and cannot enjoy the kingdom.

When the Sultan realises a political and religious danger to his crown from the most rivers to sant Sheikh imamuddin he is humiliated at the meeting place. The Sultan arranges a public meeting but behind the back his soldiers detained people to their homes and do not allow them to attend the meeting. Sultan is a crafty politician and a hypocrite despot. He ,to quell Ain -ul -mulk, makes the saint his peace-envoy and gets him killed in a most deceitful and ignoble way at the plains of Kanauj. At this time also the Sultan does not change the saint to openly. After killing the same the Sultan pretends to be very grief-stricken. Ratan Singh a Hindu soldier rightly estimates the Sultan "I have never seen an honest scoundrel like you Sultan"(p.28). The comment is sufficient to explain the sultan's devilish nature. The deceitful killing of saint creates a strong resentment amongst the religious people and they had a conspiracy to kill the Sultan at prayer. Ratan Singh is a mastermind who persuades Sahib- Ud-din a trusted friend of the Sultan, to the deadly plot. When he went to eight Amir's, Sayyids and Sheikh s are about to assassinate the Sultan, some 20 Hindu soldiers rest from behind the curtain and arrest the conspirators. After his namaz is over, the Sultan kills Sahib with his own hands. He explains pathetically: "why must this happened biryani ?All are those I trust commanded to go down in the history as traitors?...?"(p.43).

The conspiracy is the climaxin the Play. The Sultan becomes very violent and vicious. The conspirators are beheaded and their bodies are hung for people to see. Is declaration of Sahib as a martyr is also one more instance of his wicked political diplomacy. The entire conspiracy exposes the hypocrisy of the chef tains. The Sultan frantically bans prayer. The prayer is also discarded by both the Sultan and the

conspirators. Inordinate ambition for power and wealth contaminate and polluted prayer and religion. Ratan Singh is a cold blooded shrewd and wicked fox. He informed the Sultan about the conspiracy e before hand to average Shahid and disappears from the play forever. His act of machination can be summed up as 'a betrayal within the betrayal'.The conspiracy reminds us of Shakespeare's Julius Caesar. There's only one female character, the stepmother, in the Play. But she also shows her diabolic nature in poisoning stealthily Vazier Najib, a trusted advisor of the Sultan she holds him responsible for the sultan's degradation in this connection she does not challenge Wazir Naji openly to fight but has him poisoned deceitfully. the Sultan orders her death sentence buy stunning tuglak 10 becomes guilty of matricide also.Her killing projects Sultan's proclivity to treachery, cruelty, and bloodshed. His Kingdom transforms into a kitchen of the earth and he becomes lord of skin. His anguish is expressed when he says,"God ,God... I started in search of you. Why am I become a pig rolling in his Glory mad?... (p.67).

The Sultan introduces copper currency in 1329 A.D.In all transactions copper token should be accepted as a legal currency like gold and silver coins the citizens get a golden opportunity to average the king and device the state every Hindu and Muslim home becomes a ment and people earn millions of coins the state is consequently defrauded but people make hug fortune people the event the Duke their villainess,stone hearted and blood thirsty king the playwright has minutely project the feeling of distrust and disillusionment caused by the token currency the Sultan suffers from insomnia every night he walks through the heaps of counterfeit coins in the rose garden.

While shifting of the capital from Delhi to Daulatabad(1327A.D) uncountable people die. People do not have food, so they start eating barks of trees for the blunt strips of the skin of animals. Truly speaking, Delhi is no more secure. Therefore the Sultan wants to shift his capital to Daulatabad, a safer place. But he lies to his people and attributes into the noble cause of Hindu - Muslim unity. The Sultan is a liar and hypocrite. Many people die and those who survive die while returning to Delhi. Roads are lined with skeletons. Many historians and thinkers feel that it was Sultan's unwise (mad) decision.

Even though Aziz, a low born person , and Azam, small pickpocket are to provide comic relief in the Play , but they are born- machiavellian cheats. Karnad has intensified the aura of distrust, deception, violence, etc by introducing two devilish imposters in the sub- plot. Aziz is an intelligent shrewd imaginative and opportunist. He uses different mast throughout the play. As a Brahmin named Vishnu Prasad he deceives the state. As a state officer he misappropriates to state money. As a dacoit he loots people and in the guise of Ghiyas-ud-din Abbasid he befools the king and people. Aziz a Muslim dhobi, kills the most rewarded Arabian Saint Abbasid and thereby sacrilege The sanity of religion. His principal is that a man must commit a crime at least once in his life time. He gives his bosom friend Azam. It is interesting to know his thoughts on politics he explains:"politics! It's a beautiful world wealth, success position power and yet it's full of brainless people"(p.50).

It seems that Aziz is just an other side of the evil and viciousness that reside in the Sultan. Actually what Aziz does in the sub-plot amounts to an imitation of the sequence of crimes committed by the Sultan. But the fact is that Aziz Shatters the Sultan's entire system into pieces. That is the reason why the Sultan fails in the introducing high plan's, and Aziz successfully ascends to the higher post in the army. The secret of success is that Aziz does not face any sort of qualms between his real self and impersonation, on the other hand the Sultan faces tremendous mental conflict between his real self and appearance. That is the reason why the Sultan rewards Aziz instead of punishing him severally. Aziz and Azam stand for the corrupted public servants in the post independence period in India.

The play is thus packed with intrigues, machinations, bloodshed , terrible murders, violence and horror. Dad is a long chain of deception and violence. 728 Mejia characters are killed and countless people died during the exodus. We like to watch even relax and violence around and on the stage because a predator lies hidden in every one of us. It is fruitful to cite Artaud in this context:-----they use off cruelty means of effecting a sort of therapy for the soul...."6. Audience are interested in watching hatred ,cutely, violence, bloodshed and murder. Small wonder Tughlaq has been translated into several Indian as well as foreign languages. The playback Karnad 'Sangeet Natak Academy Award'and many more.

References

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