



Presentation of Tughlaq by Girish Karnad

Sandeep Gill Research Scholar Deptt. of English, JJTU, Chudela, Jhunjhunu (Raj.)

Abstract

Tughlaq deals with the ambiguous stand of the idealist Sultan Muhammad Tughlaq, the well-known king in Indian history and offers “a psycho-political study of the protagonist of the play – his historicity, motives, vision and struggle to assert himself as the Sultan, as also how he takes his own downfall.” As an idealist and visionary, a rationalist and forward looking emperor Tughlaq tried to introduce his kingdom into an egalitarian society. Tughlaq began to make efforts to bring about harmony between the two communities, justice and equality for the welfare of his people.

ISSN : 2454-308X



Key-words : Fabulous, Farsighted, Profile, Striking parallel, almighty, Greenery, Aflatoon, Jiziya.

Girish Raghunath Karnad is an Indian Actor, film director writer playwright and Rhodes Scholar, who predominantly works in South Indian Cinema and Bollywood. He rose as a playwright in the 1960s, marked the coming of age of modern Indian playwriting in Kannada, just as Badal Sarkar did in Bengali, Vijay Tendulkar in Marathi, and Mohan Rakesh in Hindi. He is a recipient of the 1998 Jnanpith Award, the highest literary honour conferred in India. Four-Four decades Karnad has been composing plays, often using history and mythology to tackle contemporary issues. He has translated his plays into English and has received acclaim. His plays have been translated into some Indian languages and directed by directors like Ebrahim Alkazi, B.V. Karanth, Alyque Padamsee, Prasanna, Arvind Gaur, Satyadev Dubey, Vijaya Mehta, Shyamanand Jalan, Amal Allana and Zafer Mohinuddin. He is active in the world of Indian Cinema working as an actor, director and screen writer, earning awards along the way. He was conferred Padma Shri and Padma Bhushan by the Govt. of India and won four filmfare awards for best director - Kannada and the fourth of the important issues that Karnad presents in Tughlaq is the speaking rift between political aspirations and its genuity and truth. Karnad comprehends this about the historical circumstances that chased Tughlaq, himself.

When I read about Mohammad - bin - Tughlaq, I was charmed. How fabulous this was, I thought. Tughlaq was a brilliant individual yet is regarded as one of the biggest failures. He tried to introduce policies that looks today to be farsighted to the point of genius, but which earned him the nick name " Mohammad the Mad" then. He ended his profile in violence and puzzles.

This is perceived in different aspects throughout his Tughlaq's characterization. Karnad renders a vision where the reality and aspirations hit. How this plays out in the mind of the political ruler becomes one of the central issues of the drama. Karnad himself has connected (Enact, June, 1971) on this :