

ISSN No. -2320-351X

# PATLIPUTRA JOURNAL OF INDOLOGY

(Half-yearly Refereed Research Journal)

Vol. - 11 :: Issue : 2 :: July 2018



Editor In Chief  
Prof. Deepak Kumar

PCIR  
PATLIPUTRA CENTRE FOR INDOLOGICAL RESEARCH  
PATNA

[www.patliputrajournal.com](http://www.patliputrajournal.com)

# PATLIPUTRA JOURNAL OF INDOLOGY

Vol. 11. No. 2,

CONTENTS

July 2018

S.No.	Topic	Authors	Page
40.	Symbolism and Humour in Girish Karnad's Play- "Tughlaq"	Dr. Anil Kumar	220-223
41.	Centre-State Financial Relation	Dr. Aftabun Nabi	224-230
42.	Trends in Centre-State financial Relation Before 12 Finance Commission	Dr Ravi Shankar Mishra	231-237
43.	बिहार में पर्यटन-उद्योग का विकास	वीरभद्र कुमार सिंह	238-244
44.	सांस्कृतिक पुनरूत्थान में स्वामी दयानन्द सरस्वती की भूमिका	डॉ. हर्षवर्द्धन दीक्षित	245-250
45.	मनोदैहिक रोग से ग्रसित व्यक्ति तथा सामान्य व्यक्ति के व्यक्तित्व विशेषता में अन्तर	डॉ. ममता सुमन	251-257
46.	सांस्कृतिक राष्ट्रवाद की अभिव्यक्ति दिनकर के साहित्य में	कुमारी साक्षी राय डॉ. त्रिलोकीनाथ पाण्डेय	258-262
47.	हरिवंश नारायण की कहानी "शक"	प्रियंवदा कुमारी	263-265
48.	रामायण एवं महाभारत कालीन समाज और नारी	डॉ. सरोज कुमार गुप्ता	266-268
49.	बिहार के समावेशी विकास में नीतीश कुमार का योगदान	दिनेश प्रसाद डॉ. सरोज कुमार गुप्ता	269-271
50.	साहित्यशास्त्र एवं दर्शनशास्त्र का अन्तःसम्बन्ध	आशुतोष कुमार	272-276
51.	Effects of Gender, Stress and Age on Mental Health	Dr. Ajay Kumar	277-281
52.	Role of Government in the Development of food processing Industry in Bihar	Sanjeet Kumar	282-287
53.	The Concept of Hope and Fear in the Characters of the Nectar in a Sieve	Pawan Pankaj	288-291
54.	Exploring The Inter Relationship A Mong Certain Personality Traits	Dr. Santwana Kumari	292-296

## Symbolism and Humour in Girish Karnad's Play- "Tughlaq"

Dr. Anil Kumar

Associate Professor

Dept. of English, S.D.S. College, (Kaler) Bihar

Girish Karnad's Tughlaq is certainly a history play like Shakespeare's Richard II or Marlow's Edeard II, but whereas the latter two plays were acceptable to their periods only, the former has been made fascinating for the modern audience. While writing this play, Karnad was fully conscious of the parallelism between the reign of Tughlaq and the contemporary Indian Scene. Tughlaq was conscious of the prevailing frustration of the Nehru era. Every great writer is not satisfied with the surface meaning of his work. He always seeks to infuse some hidden or deeper meaning in his work. For this purpose he often makes use of symbols and images. Symbols are often used in the form of such words as have greater emotional and associative significance. Girish Karnad has made his play symbolically quite significant. The play should be read as more than a mere piece of history.

**As a Political Allegory :** The play Tughlaq is a political allegory. It can be seen as a symbol of the contemporary political situation of India. Karnad himself wrote.

"What struck me absolutely about Tughlaq's history was that it was contemporary. The fact that there was the most idealistic, the most intelligent king ever to come no the throne of Delhi... and one of the greatest failures also. And within a span of twenty years this tremendously capable man had gone to pieces. This seemed to be both due to his idealism as well as the shortcoming within him, such as his impatience, his cruelty, his feeling that he had the only correct answer. And I felt in the early sixties India had also come very far in the same direction the twenty years period seemed to be very much a striking parallel."

But Karnad did not make his play deliberately symbolical. According to him contemporariness was only incidental. He writes about this aspect of the play.

"I did not consciously write about over here era. I am always flattered when people tell me that

it was about the Nehru era and equally applies to developments of poitics since then. But I think, well, that is a compliment that any playwright would be trilled to get but it was not intended to be contemporary play about contemporary situation..."

There is little doubt that Karnad's play reflects the mood of disillusionment that followed Nehru era in India. The critic U.R. Anantha Murthy also comments that Tughlaq "reflects as no other play perhaps does, the political mood of disillusionment which followed the Nehru era of idealism in the country."

The very opening sentence of the Old man in the play reflects this contemporary situation "God, What's this country coming to !"

### The Chess Symbol

The chess symbol is the most important symbol that has been used by Karnad. Muhammad Tughlaq plays the game of chess not as a pastime but as means of solving intricate problems. When in secene two, he is seen concentrating over a chess-board, the stepmother arrives and looks inquisitively. Tughlaq looks of her similingly and tells her. "I have just solved the most famous problem in chess. Even Al-Adli and Sarakhi said it was insoluble. And it's so simple." In fact, though the symbol of chess, karnad has highlighted Tughlaqu's high manipulative skill of dealing with political rivals and opponents. Muhammad Tughlaq considers his critics and opponents merely as pawns of chess which he can use of his will.

This is seen in Tughlaq's dealing with Ain-ul-Mulk and Sheikh Imam-ud-din. Tughlaq has been facing the problem of rebellion of Ain-ul-mulk. While playing the game of chess, he seems to have solved this problem. He uses Sheikh Imam-ud-din as his pawn to solve the problem of Ain-ul-mulk. The Sultan knows that the sheikh has been inciting rebellion against him in Kanpur. The solution which he finds while bend upon the chess-board is that he invites Sheikh Imam-Ud-din to address the citizens of Delhi and to enlighten the people about the shortcoming of his rule. But when the Sheikh arrives at Delhi, no one turns up to listen to him. Before him he orders his soldiers to call the amirs and Courtiers to listen to Sheikh. But the Sheikh denies to address the 'Book-lickers'. Muhammad Tughlaq is a skilled chess player. He knows every move of the game. Therefore he takes advantage of another situation. The Seikh resembles Md. Tuglaq in appearance. Therefore he humbly requests sheikh Imam-ud-din to go to Ain-ul-Mulk as his envoy of peace and to dissuade Ain-ul-Milk from his foolish act of rebellion. The Sheikh feels flattered and is ultimately caught in the trap of Tughlaq. Tughlaq says to Sheikh very diplomatically. "Please, Sheikh Sahab, I'm not asking you only for my sake but for all the muslims who will die of the hands of Muslims if there is war. At once the royal robes of an envoy are brought and Sheikh puts on garments. He looks very much like the Sultan in the royal robes. When the Sheikh stands on his royal elephet face to face before the enemy suddenly trumpeter on the side of Sultan sounds the charge. The battle begins and the sheikh is killed. The Crafty and manipulative Sultan overthrows the fearless and tireless fighter of Islam.

Ain-Ul-Mulk surrenders and is eventually forgiven. This chess symbol has been used quite significantly.

**Prayers as Symbol :**

Prayer, in Karnad's play Tughlaq, can be seen in symbolic significance. U.R. Anantha Murthy writes-

"The use of prayer for murder is reminiscent of what Tughlaq himself did to his father. The prayer, which is most dear to Tughlaq, is vitiated by him as well as his enemies, is symbolic of the fact that his life is corrupted as its very source."

The Amirs, some courtiers, Sheikh, led by Ratan Singh and Shihab-ud-din conspire to kill Muhammad Tughlaq at the time of prayer. When sayyid and Amir-I express their reluctance of killing Tughlaq at prayer time, Ratan Singh ironically says, "Where is your Holy Koran? The tyrant does not deserve to be considered among the faithful. And then he killed his own father during prayer time after all." The following conversation is equally significant.

Sheikh : You can't pollute the time of prayer. It is sacred time. We can't stain it with the blood of Mussulam .

Amir II : O come, we can always make up later. Do penance for it.

Sheikh : But prayer isn't penance. Remember we are here to save Islam, not to insult it.

Amir I : Don't get excited. Islam will benefit in the long run.

Even Shihab-ud-din ultimately supports Ratan Singh's proposal. He says, "Does your Islam work only of prayer? You have persuaded me to do what I had sworn never to do, you Holiness, I'm sure the Lord will not mind as interrupted prayer."

Muhammad Tughlaq is so disillusioned that he prohibits prayer in his kingdom. He makes declaration :

"I had wanted every act in my kingdom to become a prayer, every prayer to become a further step in knowledge, every step to lead us nearer to God. But our prayers too are ridden with disease and must be excised. There will be no praying in the Kingdom.

Najib, anyone caught praying will be severely punished. Hence forth let the moment of prayer walk my streets in silence and leave without a trace."

The play is revoked only after five years when the arrival of Ghiyas-ud-din-Abbasid is announced. In the end Muhammad Tughlaq falls in sound sleep and gets up only when the Muezzin's call fades away. Tughlaq looks around dazed and frightened. He fails to offer prayer at the right time. Thus, prayer symbol has been used as a basis of the play.

**Other Symbols :**

Among some other symbols, there is a reference to python. In scene eight, the young man and the old man talk about the strange secret passage in the fort of Daulatabad :

Young Man : Tell me more about this fort, grandfather. It is true there is a strange and frightening passage within this fort? Dark they say, like the new moon night.

Old Man : Yes, It's a long passage, a winding tunnel coiled like an enormous hollow python inside the belly of the fort. And we shall be far, far happier when that python breaks out and swallows everything in sight-every men, women, child and beast."

This python can be seen as symbol of the Sultan's increasing fierceness and brutality. The Sultan had been growing more and more inhuman and blood thirsty. Thus python is symbolic of completely

generation of the personality of Muhammad Tughlaq.

The suggestion is that Tughlaq has degenerated himself into a beast like a python.

**Aziz and Aazam-Their Symbolic Significance :**

The two rogues, Aziz and Aazam, are also used as symbols of a particular class of people. They symbolize unprincipled and opportunistic people's exploits. Such people exploit the liberal ideals and policies and the welfare activities of the government. They are interested in fulfilling their own pockets. Aziz, the Dhobi, disguises himself twice to take advantage of the situation in his own favour. Azia is a great opportunist. Politics attracts him beyond any other profession.

He tells Azam, "My dear, fellow, that's where our future is-politics. It's a beautiful world-wealth, success, position, power-and yet it is full of brainless people, people with not an ideal in their head..."

In his moment of utter dejections Muhammad Tughlaq says to Barani :

It isn't as easy as learning the patients in the wilderness because there's no cure for his disease. Don't you see-this patient, ricket with fever and Grazed by the fear of the enveloping vultures, can't be separated from me ? Don't you see that only way I can abdicate by killing myself? I could have done something if the vultures weren't close. I could have crawled forward on my kness and elbows. But what can you do when every moment you expect a beak to dig into you and tear a muscle out. ?"

The reference of the vultures is quite significant because they indicate that Muhammad Tughlaq has lost all peace of mind. His noble ideal and aspirations have all been frustrated. His critics and opponents are trying to throw him out. Thus the vultures and other birds of prey symbolize the frustration of the idealist Tughlaq.

Even Daulatabad may be seen to have a symbolic significance. This city is the symbol of Hindu-Muslim unity which Muhammad Tughlaq has been seeking for. The intentions of Tughlaq behind, the idea of shifting the capital were honest, but the plan failed miserably because of the dishonest people in his kingdom.

Thus they play Tughlaq has some relevant symbols. Girish Karnad has made use of these symbols in such a deft way that the play has acquired force and beauty.

#### References :

1. Karnda, Tughlaq, Oxford University Press, New Delhi, 1964, (All the subsequent references are to this edition)
2. Murthy, U.R. Anantha, "Introduction" to Karnad's Tughlaq, Oxford University Press, Delhi, 1977.
3. Ghosh Nibir K. "Girish Karnad's Tughlaq : History in the Future Tense" 50 years of Indian Writing. New Delhi, AIES, 1999, Print.
4. Gill, L.S. The Ideal and The Real in Girish Karnad's Tughlaq, "Punjab Journal of English Studies vol. Xix (2004): n pag Print.
5. Kumar Geeta . "The Plays of Power-Politics; A Study of Tughlaq, Hayavadana and Tale-Danda. " The Plays of Girish Karnad's Critical perspective Ed.
6. Naik M.K., History of English Literature , New Delhi, Sahitya ..... 1982. Print.
7. Ratna Sheila Mani, K. "The Betrayal of Motif in Karnad's Tughlaq " in the playe Girish Karnad (Ed) Jaydipsingh Dodiya, New Delhi : Prestig, 1999.



# PATLIPUTRA JOURNAL OF INDOLOGY

## INSTRUCTIONS FOR THE CONTRIBUTORS

'Patliputra Journal of Indology' published research articles that are useful for academicians, scholars and students. This journal will not publish any material which leads to anti-national or anti-constitutional ideas or leads to the contradiction of accepted human values. The view expressed by the individual authors are their own and do not necessarily reflect the policies of **Patliputra Journal of Indology**, or the view of the editor & publisher. The editor, editorial Board and the members of advisory board are fully empowered to edit and modify the articles to confirm the format and standards set by PJI. Copyright of the articles published in the journal vested with the **Patliputra Journal of Indology** and no matter may be reproduced in any form without the prior permissions of the editor of **'Patliputra Journal of Indology.'**

This journal will be half-yearly, multilingual refereed research journal of Indology. Specifically, the research paper will be published in the field of Sanskrit literature and Hinduism along with other Indian religions, Jainism, Buddhism, Pali literature and Sikhism. We also include papers from modern Indology like contemporary India, its politics and Sociology.

Manuscripts should be computer typed in Pagemaker and only one side of the paper with C.D. The article should preferably be arranged in the following order: Title, Author's Name with address, Abstract, Introduction, Material & Methods (the main body), discussion and results (assertions), Conclusion and finally the references. An article for the publication in any issue must be submitted two months before the month of publication.

Annual Subscription (Individual)	₹	500
Annual Subscription (Institutional)	₹	600
Single Copy	₹	300

Subscription should be sent to the editor Prof. Deepak Kumar, Patliputra Centre for Indological Research, 204, Shiv Apartment, Opposite Gayatri Temple, P.O. Lohiya Nagar, Kankarbagh, Distt. - Patna, Bihar, Pin Code - 800 020

Contacts : 9431073303, 9135326166

Email : [deepakbrahmachari@gmail.com](mailto:deepakbrahmachari@gmail.com) / [patliputrajournal@gmail.com](mailto:patliputrajournal@gmail.com)

H.O. - Patliputra Centre For Indological Research

204, Shiv Apartment, Opposite Gayatri Temple, P.O.-Lohiya Nagar, Kankarbagh, Patna - 800020

Mob.: 9431073303, 9135326166

E-mail : [deepakbrahmachari@gmail.com](mailto:deepakbrahmachari@gmail.com), [patliputrajournal@gmail.com](mailto:patliputrajournal@gmail.com)