

# A Blend of Religion and Politics in Girish Karnad's Tughlaq

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## Abstract

Girish Karnad is a significant Kannada playwright whose work has not been big other than is significant contribution in conditions of technique and treatment. Girish Karnad belongs to so as to generation of writers who came to period subsequent to India became self-governing of British Rule. This generation of writers had the liability or reconciling the cultural history of India with its colonial history, the influence of the western modes, through the indigenous cultural traditions. These writers carried out a variety of experiments in order to achieve their intention as well as take on novel modes to exemplify their creative dream.

**KEYWORDS:** Conflict, Renaissance, Religion, Doomed Ruler, craftiness, tyranny, Secularism, Equality, masquerading, reliability etc

Girish Karnad is the most significant Indian English playwright writing in the post-independence period. He has talk about different subjects in his dramas such as transfer of accountability, conflict of fated ruler, man's everlasting wish to attain wholeness, wedding from male point of view, trouble arising out of combination of caste and religion, hazard of information without knowledge etc. He is repeatedly called a Renaissance man having historic vision as well as current interpretation. This article is intended in the direction of focus on the subject of socio-religious clash in *Tughlaq* by Girish Karnad. Karnad made a victorious effort to introduce politics and religion in *Tughlaq*.

*Tughlaq*, who is the chief character of this new play, is an optimist aiming next to Hindu-Muslim unity, at secularism as well as also at building a new future for India. He is educated man and is recognized for his knowledge of philosophy and verse the entire world. The politician who is fundamentally a crafty intriguer will have to avoid religion finally as well as cannot make believe to live on it for long. On the other hand noisy the ruler may be, he should stand for the Koran and its tenets; he will have to face rebellion in the state as well as surrounded by himself. He cannot hide his two faces, and cannot create his twice talk unspoken through the people at large. He will have to pay the penalty.

Religion cannot be used to serve end of those who are in authority. It will challenge politics for the reason that religion preaches ethics and expect morality from the people whereas on the other hand, politics thrives on cunning, insidiousness, intrigue and dishonesty. The case of *Tughlaq* is no exemption. When he declares prayer is required and eliminates Jiziya from the infidels, as well as needs the transfer of capital from Delhi to Daulatabad, there is a rebellion in the population. The spiritual leaders rise next

to him and are jailed through cunningness and craftiness of Tughlaq. They are wiped entirely from his path. Sheikh Imam-ud-din, whose bravery and honesty was known throughout India, next to the invitation of the Sultan, comes to Delhi to address the people, other than gets dissatisfied to discover no place at the meeting to hear him. He tells Sultan that he can quote scores of wrongdoing through him who is a scholar of great prominence.

The sultan unsuccessful to appreciate the Koran. He could have required the guidance and explanation of the Sayyids and Ulema. Instead he puts them at the back bars in the name of justice. The Sultan replies, "They tried to indulge in politics. I could not allow that. I have never denied world or God, Sheikh Sahib, because it's my bread and drink." The Sheikh prophetically tells Sultan so as to the verbal difference among religion and politics will tear him into two. And so does it happen. Muhammad is form surrounded by himself. The Sheikh is privileged through the Sultan and is asked for by him to be his representative to implore Ain-ul-mulk of Avadh to be next to calm in the name of religion and to keep the blood of the guiltless Muslims, which will be shed in the war among Sultan and Ain-ul-mulk. The Sheikh felt pleased to be the emissary of the Sultan for calm. He looks beautiful and accurately similar to Sultan. When the aggressive armies race each other, the Sheikh stands up on his royal elephant to say amazing. Now then a trumpeter on the side of the Sultan sound the accuses. The conflict is on and the Sheikh is killed. The murder of the Sheikh leads in the direction of intrigue of the courtiers and other idealists in the kingdom.

The Hindus and Muslims attempt to join next to the cunning and dictatorship of the sultan. Atrocious revenge similar to that of Titus Andronicus is required. Ratan Singh, the adopted brother of Shihab-ud-din persuades Shihab the most trusted of the Sultan to be present at the meeting of the intriguers, and the Amirs or Sultan and the religious saints of the kingdom who have been appalled at the incarceration of Sheikh Haidrari, at the banish of Sheikh Hood and the murder of Sheikh Imam-ud-din.

In the play, Tughlaq, Karnad creates use of imagery and allegory to touch upon modern history and realism. The opening of prayer, its development and death and renaissance are representative of the truth that is Politics and Religion tainted and at the extremely source; it has to meet death and in the direction of be reborn. Politics divests the man of prayer which alone can save. This play, which combines religion and politics of an optimist, is of great attention to the people of India. It aims at showing that optimism of the ruler will fail and will ruin the idealist. Secularism, equality and unity in a country similar to India are the thoughts extremely much in front of the times.

The people of India still are led away through the saints and spiritual heads that disorder by means of politics which is game of fluctuate. Still the Muslim saints akin to Bukhari of Delhi and the Imam of Garib Nawaz of Ajmer go round talking regarding the parties they proliferate for. People believe them more than they do a politician. They are swung this side and the side by their burning speeches and vote for or next to the rulers. Life of the people is interrupted through the interaction of the saints and politicians. People suffer as they suffered during the rule of Tughlaq. The greatest fact that Karnad has brought out through his Tughlaq is that spiritual saints cannot clean away dirt from society. Aziz, the dhobi masquerading as a saint, when uncovered pleads by means of the Sultan, for his life and says 'when it comes to washing away filth; no saint is match for a dhobi'. Only the people can. Also the optimist politicians carry more disorder in the country than wealthy and welfare of the people.

The forces remain the similar, the faces modify; Hence the dependability and popularity of Karnad's *Tughlaq*. Karnad mentions a few facts of history and places them in the middle of fantasy incidents and conditions to dramatize the past in order to be contemporary interest. During the rule of Muhammad

Tughlaq, the Hindus and the Muslims did not faith one another. The Muslim called the Hindus bloody infidels who deserved to be kicked. And the Hindus suspected the Muslims and could barely consider that a Muslim ruler was going to see them flourish and to exempt them from taxes with no having his own advantage in view. In spite of the best efforts of Muhammad to carry the Hindus and Muslims jointly and join them in one bond of brotherhood, he unsuccessful. This truth of fourteenth century still holds good. Gandhi, the optimist, made attempts to unite Hindus and the Muslims.

Nehru followed Gandhiji's footsteps. As a Prime Minister, he required the two communities to be two bodies with one soul, but he failed. There were Hindu Muslim riots in post-Independence India and profound rooted doubt, suspicion and distrust unhealthy the blood in the veins of these communities. Still we hesitation the honesty and faithfulness of the Muslims for Indian Territory and the Muslims as well seem by means of suspicion the goings on in India which to them is Hindu India. Karnad makes Tughlaq an optimist and establishment that is politics idealism does not pay. It is bound to fail, particularly when the idealist is impetuous.

Tughlaq is very clever and works very hard for the people. He does not even go to bed. Other than this erudite and brilliant Sultan is very impetuous. He cannot tolerate opposition. Through the means which emerge to be directly, he puts down opposition and wipes away the dissenters from his path of magnificence. Sheikh Imam-ud-din is his greatest reviewer. He rouses the people of Kanpur with his fiery speeches. He tells them that Sultan is culpable of patricide and fratricide and that he is a great transgressor of Islamic tenets. The audience goes wild and blazes down half of Kanpur.

The Sultan comes to know of the people's increasing and invites Imam-ud-din to Delhi to address his people and to examine the Sultan's administration and show where the Sultan has unintentionally taken wrong measures – measures damaging to the country and the confidence. The Imam is caught in the trap. When he comes to Delhi, he finds no audience to listen to him. Tughlaq has maneuvered people's staying at the back at the point of bayonets. The Sheikh is miserable. He is privileged by the Sultan and requested to be the envoy to the Nawab of Avadh to plead for peace in the name of Islam. The Imam puts on royal robes and looking very much like the Sultan rides the elephant to the scene of conflict where all of a unexpected a accuse is sounded and the conflict begins. The Sheikh is killed. Later Tughlaq murders Shihab with his own hands; he orders his mother to be dragged and killed for murdering Najib, the Sultan's most trusted Lieutenant. These murders, in Muhammad's own words, gave him what he wanted – power, strength to shape his own thoughts, strength to act, strength to recognize himself. All his romanticism is devastated and unnerved to the winds.

In *Tughlaq*, Karnad puts forward a few of the historical facts: the blazing of Kanpur, the rebellion of the Nawab of Avadh, Fakr-ud-din's revolt in Bengal, the uprising in Deccan and the Malabar. Ehsan's statement of sovereignty and Bahal-ud-din Gashtasp's gathering the army next to the Sultan, the burning with of Ain-ul-Mulk and Shihab-ud-din later. These entire events support the fissiparous propensity in India at those times which are like to the approach of the people Kerala in the South, of Bengal in the East, Kashmir in the North and of Punjab in the West.

The people in the South required a linguistic state, it was given to them; in the North the Punjabis demanding Khalistan are vocal from within and have been the cause of the murder of our beloved Prime Minister Indira Gandhi. Who does not know the cold war is going on among the rulers of Bengal and Andhra Pradesh and those of the Centre? How is the India of today different from that of Tughlaq days? Only the people and personages have changed; the forces and the causes for battle and movements haven't. The struggle to gain authority as well as to be responsible for it is the fundamental

truth that remains unchanged. The battle of individual against another individual has been alternated through the clash among one group and the other to save the authority to rule.

Karnad has succeeded in combination the past and fiction to give the feel of life of the fourteenth century which is fairly pertinent to the modern realism in India. Through *Tughlaq*, he has shown not just the form other than coiled intestines of history. Tughlaq was surrounded through the Amirs who were most stupid. They were in complicity by means of the king in robbing people and grueling them for being robbed. They did not advise him properly; nor did they bring out his plans truthfully.

Karnad has ridiculed a nobleman, an Amir who was a courtier, a very significant clog of the government machinery. In *Tughlaq*, Aziz says to Aazam. “You are stupid. So you’ll make good nobleman – an Amir.” (Girish Karnad, *Tughlaq* p.58) Hence, more heart and hard touch method is wanted to understand the total analysis of the themes of Girish Karnad’s plays. Therefore, we are in a juncture to say that his plays live for longevity by touching the stones of the past.

### References

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