

The Historical Murder in Girish Karnad's *Tughlaq*

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Abstract

The present studies focuses on Girish Karnad's *Tughlaq* is a historical play. *Tughlaq* by Girish Karnad is a classical writing in Indian English drama. The play turns around the fourteenth century historical figure of Muhammad Tughlaq. Karnad deals with history of that time in the play. He was deeply impressed by *Tughlaq*'s character. The play is highly complex and it can be seen and read from a number of viewpoints. *Tughlaq* is clearly a historical play with a mixture of fact and fiction in its narrative. Karnad considered truly the facts connected to Muhammad Tughlaq before writing *Tughlaq*. The action of the play takes place in 1327 and the action around from Delhi to Daulatabad. Karnad himself explains, one can enjoy the play on the stage without paying much attention to its rich and complex symbolism and the subtle weaving of its different motifs. *Tughlaq* is a political allegory, which is the national school of drama. The play has an interesting story, an intricate plot scope for spectacle, and uses dramatic conventions.

Keywords: Girish Karnad, *Tughlaq*, Orthodox, Rational, Politics, Murder, and History.

Introduction

This play has originally written in Kannada in 1964. *Tughlaq* is Girish Karnad's second play. His first play, *Yayati*, was a self-consciously existentialist drama on the theme of responsibility. Another reason for *Tughlaq*'s appeal to Indian audiences is that it is a play of the 1960s' and the political mood of disillusionment which followed the Nehru era of idealism in the country. A historical play appears to be a contradiction in terms. History entails truth to the events of the past, but art entail imagination and concentration on needs of art. In other words that the writer of a historical play, must use the facts of history with decision to suit, the needs of his drama while preserving overall truth to history. He has to diverge from the facts of history, and even introduce new characters in the interest of dramatic effectiveness. This is what Karnad has also done in the present play. In the opening scene, the old man represents the orthodox clerical class that vehemently opposed Tughlaq's liberal and rational policies.

Muhammad bin Tuglaq was a Sultan with abundant vision and surprising Insight. A scholarly having deep knowledge of philosophy, mathematics and even medicine. He had as well

as knowledge of Arabic, Turkish and Sanskrit. Tuglaq was a multitalented man, a warrior, a thinker, an innovator but often misquoted as ‘wisest fool’ by few historians. His innovations and behavior generally bootless to get properly implemented and dreadfully angled the miseries of his subjects. Muhammad Tughlaq was rarely exasperated with the traditional, academic and the so alleged approved and tested solutions. He was one of the native sultans to advance the visions to attending advanced to the Indian subcontinent as an individual unit. He capital to accomplish it politically and administratively strong. At the present moment of his accession, there was too abundant political agitation in Central Asia. Muhammad Tuglaq empiric that the king of a potentially powerful India can become the leader of Asia.

Muhammad Tuglaq believed in accepting good relations with his neighbors. He consistently sent ambassadors to Khurasan, Egypt and China. The rulers above-mentioned him never cared and tried on any affection appear it. Muhammad Tuglaq approved to change this tradition. Enemies from other states too came to India from Persia, China, and Syria. This brought a new development in the cultural and mutual relationship. Md. Tuglaq generally ashamed the dignity with his rationalism. As per his aesthetics, he disregarded things as race, caste and even nobility. Sometimes he appointed the lowborn humans on even the accomplished of stairs in the hierarchy.

During the early years of his reign, Md. Tughlaq started to show keen interest in the field of taxation. He issued directions for proper accumulation of the land revenue and exact expenditure of each and every province under his kingdom. This farman acutely meant that the appointed governors of his provinces were declared to forward consistently all accordant details and accounts including any added acknowledged advice supporting their records. As an after effect, the acquirement admirably affected the exact revenue, antecedent of acquirement and data of amount of each province. Consequently, the not so effective revenue system started alive smoothly. Md. Tuglaq displayed a great faculty of counterbalanced insight in the profuse Doab area between the Ganga and Yamuna. Md. Tuglaq adequately concluded with the advancement of his ministers that the farmers of this doab area were affluent, so they could allow to accord more revenue than those farmers of beneath abundant areas. The argumentation was sound abundant for the beheading but it backfired.

Md. Tuglaq did taxes like alteration of basic from Delhi to Daulatabad, the reason behind the same that the Deccan can be controlled bigger meanwhile capturing Delhi safe from foreign invasions. It can be clearly empiric and analyzed that the aim of shifting capital in itself was never fundamentally wrong. The best of Deogir i.e. Daulatabad was as well not amiss but the accomplishing did not plan out humanely and appropriately thereby consistent in failure. As recorded the absolute army, associates and the aristocratic household were ordered to move out

from Delhi and achieve in for Daulatabad. The Sultan went all forth and did his possible best for establishing his new capital.

In the beginning of the play we acquisition Tughlaq as the most idealistic and open minded ruler who orders to carry out a suit adjoin his own government. Thus the Brahmin Vishnu Prasad files a suit and his claim is found just and he is alternate not alone his confiscated acreage but is as well accustomed a job in “the Civil Service to ensure him a regular adequate income” (Tughlaq 03). This accommodation of Tughlaq is far advanced of his times and baffles the people at ample as the old man reacts, “What folly is this! May Heaven guide our Sultan” (Tughlaq 03).

In the beginning of his rein, if he is in Delhi, he is a man of top ideals. If he talks to his stepmother about his worries about the approaching and abundance of his state, he says:

Come, my people, I am waiting for you. Confide in me your worries. Let me share your joys. Let’s laugh and cry together and then, let’s pray. Let’s pray till our bodies melt and flow and our blood turns into air. History is ours to play with- ours now! Let’s be the light and cover the earth with greenery. Let’s be darkness and cover up the boundaries of nations. Come! I am waiting to embrace you all! (Tughlaq 10)

However, at the same time, he is acquainted of his words and he is well known of the actuality that unless and until he commands the love and respect of his citizens his words will abide hollow. He is such an amazing man that even his allegiant analyzer Imam-Ud-Din appreciates his qualities:

You are one of the most powerful kings on earth today and you could spread Kingdom of Heaven on earth. God has given you everything – power, learning, intelligence, talent. Now you must repay His debt. (Tughlaq 20)

Tughlaq knows it correct that it is the confidence of the humans that makes the king powerful and not his advancing practices. Again, he is the king whose ideas about absolutism are abundant advanced of his times. As he says:

Am I a king only because I am the son of a king? Or is it because I can make the people accept my laws and the army move to my commands? Or can self-confidence alone justify it? (Tughlaq 38).

Yet this man cold- bloodedly and atrociously kills whosoever comes in his path. He is declared to accept dead his father and brother in adjustment to appear into ability and again to advance that ability he has to annihilate a number of people. Towards the end of the play, *Tughlaq* accepted absolutely well known that “Not words but the sword – that’s all I have to keep my faith in my mission” (66). He added says the deaths of humans were not futile, “They gave me what I wanted – power, strength to shape my thoughts, strength to recognize myself”.

Thus, the play presents Muhammad-Bin-Tughlaq as one of the most idealistic figures. He is astute and foolish, affectionate and cruel, accurate and abrupt at the aforementioned time. He started his administration as an awful distracted and visionary king but to advance his position his celebrity was burst to pieces and he became a bondservant to power and ambition.

Karnad caliginosity the history in authoritative Tughlaq apologetic of parricide and fratricide. The third person in the aboriginal arena has heard that the Sultan is accusable of killing his ancestor and brother. Girish Karnad adeptly employs actual affirmation about Tughlaq’s strange accommodation to change the basic from Delhi to Daulatabad. It is an axis point in his carrier and it reasons inexpressible adversity to the accessible people. Historic evidence as well shows that Tughlaq took the abolitionist footfall to shift the basic for able authoritative ascendancy of south. The abreast historians’ accent on accumulation exodus, which Girish Karnad as well presents in *Tughlaq*, is not correct. In fact, the high classes absolute nobles, courtiers, sheikhs, ulema and the aristocratic were confused to Daulatabad. The accepted Hindu public remained artless by this project. In adjustment to prove that Sultan Tughlaq was a devil, Karnad abundantly changes the historical facts of the anarchy of *Ain-ul-Mulk*. Karnad marks Tughlaq weak. So this play at endure reflects an archetypal play and an admired as an acclaimed actual play.

There can be no agnosticism in the point that *Tughlaq* is the after effect of Karnad’s abysmal abstraction of medieval history afterwards Ishwari Passed. Karnad as well went to added actual authorities on medieval India. He apprehends ziaud-din-barani’s *Tariph-i-Firuz-Shahi*, Bodoni’s *Tariph-i-Mubarakshani*, Ibn-i-Buttuta’s *Travels*. It is absorbing to agenda that Karnad is not as adulation to actual accounts. He deviates from actual sources whenever he feels it all-important for aesthetic and affecting purposes. Karnad follows the accepted accounts in creating the atmosphere of alternate distrust, balked idealism, corruption, agitation and communal bent not alone the affairs but as well, the personalities of the above characters are in befitting with the historical account.

Tughlaq is the major character in the play. Historians had previously said abundant about Tughlaq’s scholarships, religious tolerance and anapaestic gifts. Karnad carefully follows

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historical sources in the presentation of these qualities. He portrays Tughlaq as an acceptable and accommodating Sultan in the actual first scene. He accepts the kazi's acumen affably in which he himself is captivated accusable of confiscating the acreage of a Brahmin, Vishnu Parsad. The Sultan is apparent authoritative and admission of 500 silver dinars to the Brahmin and as well giving him a column in the civil service. The Sultan as well invites non-Muslim advisers for discussion. He acclimated to accept discussions with Muslims, Hindus and Jain scholars. This shows the advanced attitude of Sultan in case of religion.

The alive of the basic from Delhi to Daulatabad was an important accommodation on the allotment of the Sultan. Karnad gives great importance to this accident in giving the annual of that period in the play. The adventure is presented as axis point in his career and it causes abundant adversity to the accepted people. However, Tughlaq has his own argumentation about the accommodation of shifting the capital. He explains the affidavit in the actual first scene, says My Empire is ample now, and embraces the south and I charge a basic, which is at its heart. Delhi is too near the bound and as you able-bodied accepted, its accord is never changeless from the abhorrence of invaders.

It is fact that Karnad has alien some added detail that are not true historical accounts. The Sultan is said to accept abundantly accustomed over ability to humans who came to Daultabad. However, the play shows the Sultan using the power to teach the humans a lesson. Karnad's *Tughlaq* conveys his desire to Nazib if he says, I wish Delhi alone immediately. Every human being in Delhi will leave for Daulatabad within a fortnight. I was too soft. I can see that now. In many other wishes, Karnad makes history actual effectively. He affects about-face of the facts to clothing his aesthetic design. He refers to abundant problems faced by the Sultan both natural and manmade. It is just to highlight the concept that Tughlaq was losing his anchor over the thing. The assorted problems like lawlessness, corruption, rebellions and beaker etc. are highlighted for the afore mentioned purpose.

The author aims to present an accurate account afore the clairvoyant eyes to clothing his dramatic design. Karnad has portrayed Nazib as an important character who contest abundant access on the appearance of Sultan. After he is murdered through the artifice of his stepmother. In history, he is not an actual important figure. Karnad has accustomed him abundant accent just for the dramatic purpose. The adventure of Aziz and Azam has as well been included with the purpose of creating humour. It is as well to display the failure of Tughlaq's administration. The two banana characters also advance the aggressive bribery in Sultan's kingdom. It can be cautiously said that Karnad has fabricated abundant use of history. However, he is guided by an accurate aesthetic and 'Tughlaq' is a play revolving about an actual appearance rather than particular history.

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Conclusion

Tughlaq is the theme of the play is from history finding many such plays in Kannada, although Karnad's treatment of the theme is not historical role. Occur for the instance, the use of Karnad makes of the leitmotif of the play, 'Prayer' in the scene where the Muslim chieftains along with Shick Shams-ud-din, a pacifist priest, conspire to murder Tughlaq while at prayer. The use of prayer for murder is reminiscent of what Tughlaq himself did to kill his father. That 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 at its very source. The whole episode is an ironic. Both Tughlaq and his enemies initially appear to be idealists; yet, in the pursuit of the ideal, they perpetrate its opposite. The whole play is structured on these opposites: the ideal and the real; the divine aspiration and the deft intrigue.

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