



Twentieth Century Punjabi Drama (In the Context of Feminist Concerns)

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There is always an interaction going on in the inner and outer worlds of the human being. It is in the course of this interaction that the human being continues to create various kinds of physical and subtle phenomena with the intellectual capacity developing according to his age. Among the creations, creations are numerous creations in the field of literature and art which are the product of the interaction of the inner and outer world of the human being. It stands as a force that does not allow the formulation of human beings to take on a unique form from its contemporary life context. In this way the vision of critical realism in the field of literature and art has adapted to the world of literary criticism and its exploratory analysis. This vision is based on scientific thinking. - It plays an important role in capturing and depicting economic, social, cultural, religious, moral and political phenomena related to life in terms of their material status, totality, mobility and complexity.

Among the various art forms of literature, drama is an important art form of modern literature as well as the ancient art form which emerges as a unique art form embracing various art forms in its embrace. It emerges as such an art form. Is a human being who skillfully and efficiently realizes the past, present and future aspirations of human life, social problems, subtleties and mental complexities of the three ages. Is formed

Drama is, in fact, an art form derived from the source of mental aesthetic satisfaction from the inner and outer processes of the human being, which is a combined and mixed form of various independent art forms like dance, music, song, acting, painting etc. It is presented to the audience through acting by the theater and the actors. It realizes the real truth behind the real experiences of ordinary human life.

The twentieth century Punjabi drama is believed to have originated from 1913 when Ishwar Chandra Nanda's first play "Suhaag" first came into existence. Attempts have been made to present topics which have been prominent in political, social, economic and social reform. The biggest topic I have been in this research paper will try to highlight feminist concerns in twentieth century Punjabi drama.

Punjabi playwrights have portrayed women under different conditions. IC Nanda has a prominent place in Punjabi drama. She is a reformist visionary playwright. In the drama centered on Hoshiar Chand, in the lure of money, wants to marry his daughter Melo to a man ten years older than him. Melo intends to run away from home as planned by her friend Laajo, the daughter who plays with her dolls to save herself, is given lava with her. Despite the protests of the girls, Laajo is turned away. Decisions were not made in the works.

In the play "Subhadra" the playwright supports the remarriage of a widowed woman and also deals with this issue. Subhadra's brother Parmanand being educated wants to marry Subhadra to his friend. Subhadra and Parmanand have to face opposition from their family. Subhadra is not willing to go to that hell house again.

She says:

In the end, SundarLal and Subhadra's marriage is agreed upon. By resolving the issue of remarriage of widowed women, Nanda supports women's concerns. He made the contemporary situation of women at that time the central basis of his creation

In her plays, Harcharan Singh portrays a woman victim of social oppression as a defender of her rights, a conscious and self-conscious attitude towards self-defense. Despite the fact that they share one quality that women's life is to be the slave of the man, according to the three, the man possesses great qualities and personality. The three women punish each other for gaining and pleasing the prince and at the same time are conscious of their future.

Gujri says:

In the play 'Shobha Shakti', a woman is portrayed as a daughter, wife and mother. Harasses her then leaves her home and when her son (Shobha's son) interrupts her also leaves her house. Shobha maintains her own existence here. The reason for the misery of Ambo's life is his unmarried marriage but she wants to live her life full of desires with Sheru. Sheru encourages her to make life full of happiness:

The play 'Unmatched' depicts the Indian marriage system in which husband and wife are portrayed in an unmarried relationship. The four women in this play present different aspects of their personalities. In Salu, Malan plays the role of a strong and powerful woman. Brave, sensible, alert and passionate, Malan first protects her husband, son and daughter at all times and finally stands up like a lioness against the tyranny of Bisweddar.

BalwantGargi has made the mental and physical dissatisfaction of women the central theme of his plays in his plays. Nor can she accept her husband wholeheartedly. At the end of the play, when her daughter runs away from home with her boyfriend, she gets excited with her daughter and runs away with her boyfriend. Not only the social and moral decline due to the prevailing capitalist structure but also the tension between men and women is portrayed. The female characters in the play do not care about the prevailing social values. The playwright in the play "Razia Sultan" wants to say that a woman is a woman even if she is a sultan because some of her There are emotional weaknesses and desires. If she can't control them then her life The balance is broken and life becomes miserable

Gursharan Singh in his plays 'Tandoor', 'Banjh', 'Satnam', 'Darna' and other plays like 'Tandoor' and other plays are unique because women are not only slaves of traditions but also traditions, customs and ancient values. Gursharan Singh vividly portrays female characters in order to create awareness among them and also contribute to the cause of women's emancipation. To be able to

Ajmer Singh Aulakh in his play 'IkRamayanHor' has portrayed a woman who lives in an established patriarchal society. She is married to Ram by her parents for money but she is aware that she does not accept her eldest son who keeps dirty eyes on Seeto all the time. She says to her husband Ram:

Satish Kumar Verma's play "Daire" evokes a different theme from a feminist point of view. Is a man of the present age who gives big speeches about women's freedom and their dignity but gives traditional rights to women while giving them their rights. ShakunMian's wife who is financially independent but However, her husband's wishes are subdued and she is forced to have an abortion.

Manjitpal Kaur's play "Sundaran" is one of her most important works. Mukht cannot be liberated even if she has no worldly relationship with the man. Hi Puran begins to see the desires of the beauties directly. She admits her complete defeat by addressing him as "O Mother, O Nath". He may leave. At first Puran is reluctant to have sexual relations with him and then slowly he prepares himself by saying:

Pali Bhupinder Singh made contemporary social issues the subject of his plays. The female characters in his plays not only acknowledge their fate but also strive to maintain their existence. More importantly, the woman portrayed in this play is neither helpless nor thoughtful but she also challenges and denies the established male power. In the play, Saida adopts a vindictive policy towards other women due to her daughter's disrespect and also supports her son Nanku. At the end of the play, when Nanku insists on marrying Raj's sister. So Raj not only agrees to present his wife after this mental strain but also forces her. Amrit also makes her feel like an inferior man due to her husband's cowardice:

Thus the twentieth century Punjabi drama has come to the notice of readers and viewers with an important concern for the existence and emancipation of women in Punjabi literature. It is a great privilege of Punjabi drama that the original motivator of Punjabi drama was a woman herself and due to which IC Nanda composed her original single 'Suhaag'. The current of the river has been flowing steadily in modern times