Western Short Play and its Evolved Punjabi Form

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ABSTRACT:

Drama is a very important genre of literature which has changed from time to time and become popular as a new genre i.e. Ekangi, Play, drama, short play etc. Coincidentally, the form and tradition of Short Play is very old, this field is relatively new due to being neglected in criticism. In this research paper, the theory and history of Short Play is studied. According to the research obtained, the theory of Short Play has been understood by analyzing the history of Short Play, has gained popularity. In this research paper, the transformation of Western Short Play into modern Punjabi Short Play is studied.

Keywords: Short play, western Drama, Greek drama, One act play, skit, fars, Ekangi

Introduction

When we try to find out about the concept of short play in the West through the related research work, it is surprising to know that the word 'Short play' has been discussed in Shakespeare's plays and even before that, but there is a lack of theoretical discussion about it. Such critical writings are only found in which the definition of "short play" has been regulated. There are collections related to the name "Short play" among which the main one is "The best "Short play" from 1981 to 88 and apart from this some American "Short play" collections are also found.

Results

The big thing is that the ones that have been published in the name of 'One act play' and are called 'One act play' only have been published in the name of 'Short play' in these collections because the duration of the first 'short play' found as a genre of 'short play' is mostly 28 to 30 minutes. After that, the changes that came after the continuity of time, after 1977, the duration of the 'short play' of the West was reduced to 10 to 15 minutes and the size also became smaller than before. 'Ekangi' is small in size and in Punjabi or Hindi sometimes 'Ekangi' is called 'Short play'. Similarly, due to the small size of the singles included in the collections related to "short play" found in the West, they have probably been called "short play" because only the single form is defined in these collections. Thus, there is no mature theoretical discussion of 'Short play' in Western non-criticism. This much can certainly be said that in present day 'ten minute play' or 'skit' is taken as a short play. An attempt has been made to present the 'Short play' on the basis of whatever historical theoretical information is available in this regard.

Emergence of short play in the West

In the West, 'Short play' starts with the Greek drama, according to the information available, “The history of ‘Short play’ can be traced back to the very origins of the theatre . In ancient Greece, dramatists traditionally included a short satyr play with their trilogy of tragedies presented at the dramatic competitions. A short burlesque treatment of the classic myths.” 1 The short skits played at that time came to be called 'Fars'. Fars Natak started in short form. “These plays were written in the form of three-act plays and their satire and mockery were more straightforward and less subtle than the five-act Sukhant plays. These plays were given the name of Fars. Thus, a small or short farce play came to be called Fars, in which the dramatist did not have time to develop a plot or character, and an attempt is made to create a farce play through the presentation of humorous situations directly. According to this concept, it is clear that the names ‘One act play’ and ‘Short play’ were used earlier for solo play in the dramatic literature of the West. Then gradually this ‘short play’ developed as a ‘three-act play’, more elaborate than the monologue but less densely textured than the ‘full play’ and less subtle in irony, into a new drama as a combination of monologue and drama. The (theatre) genre exists as ‘short play’.

Similarly, the Greek comedy had an impact on the Roman not tradition as the first dramas of 'Livius Andralix' were played in Rome. Most Roman dramas were adaptations of Greek dramas. When Christianity was made the official religion in Rome, it opposed the theater and Roman theater activities came to a standstill. Thus 'when the drama tradition arrived in the Middle Ages it was in the form of 'small worship plays' which gradually became incorporated into the services and festivals of the corporate church.'2 In the West it was the middle age of the drama tradition. The churchmen dramatized and entertained
the preaching of the religion to convert the masses to Christianity under which they started playing small plays. In continuation of this situation, funny plays were performed by the theater groups established in Italy till the 3rd century BC, these funny plays were called ‘Farce’. In these Persian dramas, the main features of these dramas are ‘clever coincidence, limited character portrayal, recognizable mazes and complex plots. These main qualities are giving the short dramas of the period more than Persia. Chekhov composed the Persian plays ‘The Bear’ (The Bear 1888), ‘The Proposal’ (1888), and ‘The Wedding’ (The Wedding 1899) which have the influence of Molière’s farce plays. His plays are ‘short plays’ and Chekhov himself called them ‘Persian plays’. Thus, when the renaissance movement that started in Italy affected almost the whole of Europe, theater activities also started in England at the end of the sixteenth century under it. Shakespeare is the greatest dramatist of England. Many scholars call his plays short plays. His satirical plays can be called short plays which include ‘A stormy wooming’. Beyond this, the history of short plays in London is somewhat different. Short plays first appeared in London, which led to the emergence of a new form of solitude, but in the early days its performances were few and far between. A limited number of short plays were introduced. Commercial theaters in London in the 19th century used curtain raisers to seat the general public to latecomers with reserved seats before the opening of the main play, which kept the audience engaged through dramatic shocks. Thus, big men or officers used to come late due to getting reserved seats. But the rest of the audience used to rush to the dramatic performance and make a noise which is seen even today. A short play (‘short play’) was introduced to promote their hearts, which could be played in thirty minutes. Due to this, it became one act play, in which there was a tableau of laughter. It was played before the actual play began, for which the curtain was raised. That’s why the name of this drama became curtain raiser. According to Hindi critic Satdev Chaudhary, the most modern form of Ekangi, which has been established today, is believed to have originated with ‘Parda Hatau’ at the end of the nineteenth century. Gradually, ‘Parda Hatau’ became very popular. It is said that in 1903 William Jacob's screen play ‘monkey’s paw’ was played which was very popular. The audience saw this play and left before watching the original play, due to which the management of the theater closed these short plays before the original play, that is, threw them out of the theater. The writers of ‘Parda Hatau’ felt this disrespect very much and worked hard on ‘Parda Hatau’ and made it so effective that it became capable of giving as much literary juice as the whole play. In this regard, there are some collections in which the short play and the one act play are represented. The ‘short play’ emerged from the commercial theater and made a big splash with amateur theater groups. Its growth continues even today in such an area. Different dramatists define the short play in the short form, showing the analogy between ‘Ekangi’ and ‘Chote Natak’. In 1985-86, Israel Horowitz, author of the Playwrights series of short plays, participated in a panel for the Playwrights Association and observed, “I don’t think there is anything like a one-act play. If you work on a strong dramatic subject and deliver it to the audience that they see on the edge of their seats, there is no way they can escape your world, which is what they are in it for. I think it’s an enormously challenging form.” In the same series, theater reviewer Mel Gossow in the New York Times article on ‘Chote Natak’ says that ‘a number play is an important and essential theatrical form with special demands on actors. It challenges the playwrights to say more with less in many cases, it increases their dramatic power.” According to Jagdish Chandra, ‘Short play’ is not merely a full-length play in a tabloid version of it, any more than a short story is a novel in miniature or the sonnet an abbreviated ode.

From the above definitions, it is clear that all of them show the one-dimensional nature of Ekangi and also express the nature of short play, because in the West, short play and Ekangi have been taken as the same for a long time. ‘Short play’ has been changing its tone since the beginning and there is another change in this regard in the West, especially in America. In 1977, the ‘James Beard Foundation in America’ established an annual ten-minute play competition. This new genre was an instant and explosive hit with the audience, allowing them to enjoy the theater in one sitting. Since then this ten-minute play has cemented its place in the canon of dramatic literature and many theaters now include ten-minute plays in their evening productions. Kuldeep Singh Deep also has similar ideas with this concept that ‘at the end of the eighth decade, the actor theater organization came into existence in America and they started playing 10-10 minute plays, this play was based on humor. That organization named these plays as ‘Short play’. Thus skit and short play are mutually exclusive, our short play is of a different type. Which is a short play of Greece and Europe and which is a modern ten-minute play, all of them have elements of skits, in fact they are only skits. In a way the skit has become a sub-genre of Ekangi. In recent years the ten-minute play has emerged as a sub-form of One act play. In this context, some plays played in ten minutes can be seen. Like: ‘Out the window’ by Neal Bell, ‘After You’ by Steven Dietz, ‘Scuplres’ by Jon Jory etc. are some plays which are considered as short plays. Played at the festival and published in the book ‘MoreTen-Minute plays’ in 1992. Examining the above analysis, it can be said that a different and new form of western short drama emerges from Ekangi. This form is also shorter than Ikangi. There was a time when Ekangi started, Ekangi and Laghu Natak were spread in parallel and ‘short play’ had no separate theoretical identity, but in the eighth decade ‘Laghu Natak’ assumed a distinct form from Ekangi.

It can be said under the general assumption that the short play in Greece in the West has been going on since the early days of the play in a short form wrapped in a comic sheet. After being presented as worship dramas in the middle ages, this ‘Parihas’ became popular in modern times in London in 1886 through Haas Bилас Jhaki as ‘Parda Ughau’ through which loneliness is created. In this way, it can be said that the arrival of ‘short play’ was much earlier than ‘One act play’, but there were natural changes in the short play. Due to the small size of single plays in the West, many scholars in the West also present these plays as ‘short play’ but at the same time they do not present any different concept of short play. In the West, both ‘One act play’ and ‘Short play’ were used in the same form from the beginning, but now they have different forms which are shorter than ‘One act play/Short play’ and from ‘One act play’ itself, it is becoming popular as a sub-form of ‘Dus Minute da Natak’. In this way, while defining the western short drama in its overall form, it can be said that in the present time ten-minute skit presentations are called short plays. Conclusion: On the basis of this discussion, reading the above facts, it can be said that the word ‘short play’ has been used for ‘One act play’ only because of the short form of the basic theoretical ‘Ikangi’, but in reality, the ‘Short play’, ‘skit’ or ‘ten minute play’ found in the West is the only one. The synonyms of skit include farce, short play, satire, act etc. and with these elements like farce and farce, the origin of ‘short play’ is formed which has been discussed in the history of ‘short play’.
Reading the different stages of the short play in the above, it can be said that there is some information about the history of the short play, but there has been a lack of clarity to establish this genre theoretically. Satish Kumar Verma's opinion about short plays in the West is that short plays might have been in schools and colleges, if they had the techniques of one act play, then they would have come in the form of short plays, but we have conceptualized it. Maybe others have done it, I don't claim, 204 countries have 7350 languages in the world, so I can't claim it. According to me, there is no need for this kind of division because we have a problem, our youth festival theater is a theater of development, where the theater is developed, there is no need.

The concept of short play in the form of 'Satyr play' in Greek and in Italy with 'Persian play' and in Roman religious form with small 'worship plays' by the church and after that in England from the 'curtain play' tableau has become popular in the modern period as 'ten minute play' and skit. There has been an absence of theoretical discussion of short play in the West and its defining references are few and far between, but the word 'Short play' is found in every popular theatre.

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