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### FOLK AND TRIBAL TRADITIONS IN HABIB TANVIR'S SELECTED PLAYS

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#### Abstract

Charandas Chor and Agra Bazar. It examines the relevance between the modern text and the treatise of Natya Shastra on dramaturgy given by Bharata Muni because there is a universal human mind that responds to similar situations in similar ways, irrespective of age or time. Simultaneously, it also explores the hypocrisy and double standards of the world, which Tanvir has pointed out to mend the ways of evildoers. Furthermore, the study's objectives are to highlight the socio-religious rituals, songs, dances, and the indigenous lifestyle of the inhabitants. The study's findings suggest that criminals can change their way of living, repent of their evil doings, and become pious to be respectful and honorable in society. It may also benefit the academic curriculum because drama is being taught everywhere. The scholars are taught to follow Aristotle's Poetics for drama while they can produce some valuable research by living and choosing the indigenous theoretical insights of dramaturgy. Still, this study recommends that novel researchers and scholars come up with their critiques on drama in the light of the Indian treatise on dramaturgy by Bharata's Natya Shastra. In this regard, it may facilitate teachers and students to develop their understanding of the theory of Rasa. In this way, they will get acquainted with their tradition of drama. The study is qualitative and interpretive.

**Keywords:** Rituals, Hypocrisy, Inhabitants, Curriculum, Theoretical.

## Introduction

This study locates the traces of the Rasa Theory of Natyasastra in Tanvir's selected plays. It tends to indicate the folk and tribal traditions and the native culture of India, such as socio-religious rituals, songs, and dance. However, folk and tribal traditions are the mirror of culture, a lens of a society, a reflection of behavior, and a key projector of the mind. ([Folklore as a Mirror of Culture 1](#)). Moreover, it highlights the ingrained bigotry of society, hypocrisy, dishonesty, untruthfulness, discriminatory and diplomatic behavior, prejudice, and double standards of the people. Habib Tanvir was a high-spirited and dominant figure of twentieth-century theatre in India, an actor, playwright, and poet; in short, he was a complete package with a coruscating personality whose work is inclusively inspired by folk theatre and Shakespeare. A man of theatre with all his spark and twinkling variations brought Chhattisgarh's rich musical and dramatic traditions to the national and multinational stage. He recognized that he needed to work within his cultural traditions and context to achieve a meaningful and artistically interesting theatre. Habib Tanvir stepped forward in theatre as a forerunner of the Renaissance. He restructured Indian theatre in his distinctive style and assembled a new world into his theatre yet preserved everything Indian in it. The play 'Charandas Chor' is procured from a classic folk tale, explicated by Tanvir but originally narrated by Vijaydan Detha. Charandas, an undaunted, simple, brave, and trustworthy portrayal of a burglar, displays humanity and compassion. Tanvir has tried to show the folk traditions, living style, and culture of Indians and exposed the people's hypocrisy, oppression, and unjust discrimination. The play provides a complete story of Charandas' metamorphosis, how he rises from an ordinary and trivial village thief to that of a popular hero. He has proved himself a man of principles. Another selected play, Agra Bazar, has no specific plot

but advances and is now in its time. It deals with the time and works of a poor-treated and ignored Urdu poet of the eighteenth century, Nazir Akbarabadi, who unfortunately could not achieve the kind of fame that he deserved during his life, but Tanvir made his poetry alive by using it in his play, Agra Bazar. Habib Tanvir has presented a poet who has written about the perturbations and frustrations of the locale and their everyday needs. A unique style in poetry has been used by Nazir Akbarabadi that confronted the highest norms of poetic decency.

## Problem Statement

The research explores Tanvir's selected plays from the perspective of the Rasa theory of Natya Shastra by Bharata Muni. It traces the folk and tribal traditions and the existing Indian cultural aspects in Tanvir's Charandas Chor and Agra Bazar.

## Significance of the Research

The current is significant in providing a new perspective of analyzing the text that is Bharata's seminal work on dramaturgy, Natya Shastra. It not only fills the gap in previous scholarships on Indo-Pak drama, but it traces the folk and tribal traditions in the selected work of Tanvir.

## Research Questions

- i. How do the traces of Rasa theory exist in Habib Tanvir's selected plays?
- ii. How does Habib Tanvir present tribal traditions in his plays?

## Research Objectives

- i. To trace out the elements of Rasa theory in the selected plays of Tanvir.
- ii. To explore the tribal and folk traditions in the selected plays of Tanvir.

## Research Methodology

The study has opted for qualitative research exploring the selected plays' text. The res interpretive research design allows the researchers to analyze the text by following the close reading method. Moreover, the primary sources are the selected play of Habib Tanvir, whereas the

secondary sources are journal articles, books, websites, and library material.

### **Literature Review**

"I would only believe in a god who knew to dance" (Nietzsche, 2005, p. 29). Plato remarks that "Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, and life to everything. It is the essence of order and leads to all that is good, just, and beautiful, of which it is the invisible, dazzling, passionate, and eternal form" As qtd. in (Grocke & Wigram, 2017, p. 13). Varied folk and tribal traditions associated with culture are considered the legacy of India. According to Webster's New Collegiate Dictionary, the word 'folk' is fabricated with the meaning that the possible ratio of the members of mass that constitutes the group's temperament and that intends to maintain its properties, different forms of sophistication, conventions, customs, work and flairs, superstitions, legends, traditions from age to the other (Merriam-Webster, 2022). However, the term 'tribe' emanated from classical Rome; here, the Tribus word is distinguished within a split nation-state. Tribe, in anthropology, is a hypothetical contour of the human social firm, hinged on a set of smaller groups called bands, carries a brief or long-lasting political amalgamation, and expounded by traditions of a common slump, language or dialect, cultural tenants, and deology (Britannica, 2011).

### **Mythological Dawn of Indian Drama**

The golden age of peace started right after the creation of the universe. In the next phase, human beings denied to follow the empyrean will begin striding on varied trails called the silver age. So, with the alliance of other gods, Indra (the thunder god) came to the supreme god and vocalized, "O Brahma, we wish to feast our eyes and ears on dramatic spectacle; deign to create a merry play for our enjoyment" (Singh, 2007, p. 2).

### **Classical Period**

It is claimed by Bharata's Natyashastra (2000 BC to AD 4th century) that Lord Brahma gifted

the Veda of drama to human beings for their entertainment. The Natyashastra has provided the core principles and drama model to the earlier drama phase as it is considered a bona fide treatise on dramaturgy. Drama is the mimicry of actions and conduct of people depicting different situations and rich in emotions. Bharata states which are quoted as: "The combination called Natya is a mixture of rasa, bhavas, vrittis, pruritis, siddhi, abhinayas, dharmis, instruments, song, and theatre" (Mathews, 2017, p. 14). The Rasa (aesthetic experience) "is viewed as that state of joy where differentiations cease ... All duality of subject and object is lost, distinctions of physical time and space are eschewed, the finite and infinite merge" (Sundararajan, 2016, p. 2). Moreover, K. Kapoor's observation is quoted regarding rasa, where he claims that "there are three words for the receptor of art, which in chronological order are: prekṣaka, 'observer' or 'spectator'; sāmājika, an auditor (part of a 'social group'); and sahrdaya, 'empathizer' defined as one who has the same quality of heart and mind as the creator" (Sundararajan, 2016, p. 2). Clark (2008) points out that "humans construct and inhabit cognitive niches which include designer environments in which to think, reason, and perform as well as special training regimes to install (and to make habitual) the complex skills such environments demand" (p. 59). "The theatres in India have encompassed all the other forms of literature and fine arts in its literature, architecture, mime, music, dance, movement, painting, sculpture, and physical presentation all combined into a single entity called 'Natya' or Theatre in English." (Sharma, 2019, pp. 166-67). The Sanskrit drama flourished and reached its peak in the 12th century in the subcontinent of India and began to move towards its decline after the country surrendered to the foreign invaders.

### **Colonial Period**

The modern Indian drama erupted in the 18th century when the British Domain

fortified its power and quality in the subcontinent. The drama ended up being a medium to affect the group of spectators, and directors realized that drama could be used possibly as a mode of anti-colonial expression.

### **Post-Colonial Stage**

Within the start of the Postcolonial period, there was a marvel all over India to see back to the classics to discover its basics for the stimulation, inspiration, and substance to form a modern drama in India which was not a duplicate of westerns but rather based on different models. A return to the Sanskrit classics was made in 1956 when the Sangeet Natak Akademi composed the primary national dramatization celebration (National Institute of Music, Dance, and Drama). Girish Karnad entires up the social and verifiable setting of the modern drama as: My generation was the first to come of age after India became independent of British rule. It, therefore, had to face a situation in which tensions...between the various visions of the future opened up once the common cause of political freedom was achieved. This historical context gave rise to my plays and those of my contemporaries. Qtd. In (Bhatia, 2013, p. 1).

Ralph Yarrow (2001) says that Indian theatre professionals "both question their traditions and practice and were trying to accommodate these to precise political and historical circumstances as well as engaging in their interrogation of categories" (p. 21). It does impact Brechtian drama as far as epic history is concerned (Kayani et al., 2019). Additionally, Mathews (2017) quotes Awasthi in her thesis as he presents his contention as follows: Most directors and playwrights doing Western-oriented imitative work thought of the traditional theatre as decadent and irrelevant to their theatre work. Many were prophets of doom, considering these traditional forms as museum pieces. History has proved them

wrong. The tremendous cultural upsurge of the post-independence period has resulted in cultural decolonization, and traditional arts have asserted their vitality and relevance. The rich and variegated traditional theatre inspires and influences the new and most creative work in contemporary theatre. (p. 32). The modern Indian theatre, loaded with decolonizing energy, dislikes the colonial impact within the frame of Western conventions of execution in an urban proscenium theatre, which ought to be supplanted by the restoration of pre-colonial and inborn conventions of representation. Bharucha (2005) rejects the 'Theatre of Roots' and claims, "Our tradition had already been mediated by the colonial machinery of the nineteenth-century theatre, the conventions and stage tricks derived from the pantomimes and historical extravaganzas of the English Victorian stage" (p. 25). Habib Tanvir has expressed the Indian society: "It is in its villages that the dramatic tradition of India in all its pristine glory and vitality remains preserved even today. It is these rural drama groups that require real encouragement (...); it is not until the city youth is fully exposed to the influence of folk traditions in the theatre that a truly Indian theatre, modern and universal in appeal and indigenous in form, can be evolved" (2018, p. 32). Mathews (2017) quotes Awasthi's remarks, "as creative artists, we have to confront the traditional, especially in our case where tradition is a continuous living, vital force" (p. 37). At the same time, Hameed & Kayani (2022) argue that the artistic practices of drama should be studied in the context of theatre.

### **Research Gap**

Kochar (2011) has explored Tanvir's Charandas Chor under the perspective of paradoxical study, and Patel (2017) has traced Agra Bazar's music and poetry to the modern stage. Furthermore, Malick (2010) has traversed the model of modernity in the Charandas Chor & Patel (2017) in "Habib

Tanvir: Tuning the Folk and The Modern" investigated Nazir Akbarabdi as an Urdu poet and his simple style of poetry. This study attempts to fill the gap by studying the selected plays of Tanvir with the optics of rasa theory in Natyashastra by Bharata Muni, which shows how firmly he gripped over the soil to which he belongs. Additionally, it furnishes directions about the songs to be sung and analyzes the sources of aesthetic pleasure that one derives from seeing a performance; it also treats the architecture of the theatre, gives an exhaustive treatment to be employed on movements, gestures, and reactions of the actors and mode in which they deliver their speeches. It can be called a rule book whose principles are worth enough to follow as he has attempted to write on all aspects of drama with great comprehension and sweep.

### **Theoretical Framework**

The present work avails the lens of the Rasa theory of Natyashastra to trace the folk and tribal traditions in Charandas Chor and Agra Bazar. Literary theory in India is as old as ancient India. Bharata Muni was the first to introduce literary theory to Indian literary tradition. He was born in the second century BC and wrote Natyashastra, the source narrative of countless ornate theories. The treatise deals with Rasa's theory, which has been elucidated in multiple ways by various philosophers and literary scholars during the next centuries. Throughout the period Natyashastra was written, drama and poetry were regarded as the same. Indian poetics focuses on drama, and poetry was a vital part of the drama. In early English, Greek, and Sanskrit drama, poetry is a source of narration and dialogue. However, Rasa means an essence, smack, taste, or juice. The Indian concept of Rasa is related to an indispensable feature of any visible, literary, or stage artwork that can only be purposed, not described. It is a pensive distraction in which the nitty-gritty of human feelings permeates the adjacent world of epitomized structure. In

Indian culture, dance and music are respected as some of Davout's commitments. These are imperative to devout revere and the most profound sense of being. From the foremost old sacred writings, one can view that Ruler Shiva has engraved on the concepts of music and dance. Being a Master Nataraja of dance and Omkara, the god of the primary sound of "OM," from which all music and sounds exude, Master Shiva grasps specific significance in dance and music. According to the Hindu religion, dance could be a way of re-enacting the most profound sense of being, and music tunes are a way of venerating the sacred empowerment of Hindu holiness. Bharata states which are quoted as: Natyashastra imitates the conduct of the world. Natyashastra will be the instrument of instruction for the world in addition to entertainment and pleasure. Natyashastra includes all knowledge, craft, art, lore, fine art, design, emotions, and acts of life.

Bharata says that the nature of human beings, as connected with the experience of happiness and misery, joy and sorrow presented through histrionics (Abhinaya), is called Natya. (Bhosale, 2016, p. 3). Rasa Theory declares that excitement (within the stage performance) is anticipated to inspire Rasa or joy (aesthetically), but that is not the prime goal; rather, it intends to make parallel life before the audience so they may encounter a sense of their own (i.e., Awareness, spirituality and ethically). Thus, a theoretical framework is a structure that can hold or support a theory of a research study. Bharata has proposed a framework based on Indian dramaturgy, its culture, and tradition described in Natyashastra. Bharata discusses the reaction and association of the people in drama. The people reach to see drama from all classes of society irrespective of any difference but are expected to cherish and applaud the theatre. Besides, he emphasizes the noteworthiness and significance of dramatization in achieving life's bliss, peace, and objectives and

prescribes the adoration of the directing divinities of the auditorium and the theatre.

### ***A Visible Poetry is Performer-Centric***

The word Natya exhibits its meaning: The nata (entertainer or performing artist) performs Natya (execution of performance). Bharata characterizes Natya further, which [Banerji \(1983\)](#) quotes in his book: a mimicry of actions and conducts of people, which is rich in various emotions and depicts different situations. This will relate to actions of men, good, bad, and indifferent, and will give courage, amusement, and happiness ... will thus be instructive to all, through actions and States (bhava) depicted in it, ... give relief to unlucky persons who are afflicted with sorrow and grief or [over]-work, and will be conducive to the observance of duty (dharma) as well as to fame, long life and general mood, and will educate people. (p. 26)

### ***Dance and Drama are Inseparable.***

During the period when Natya Shastra was composed, drama and verse were regarded as the same. Indian poetics emphasizes dramatization and verse, an essential portion of dramatization. In ancient English, Greek, and Sanskrit dramatization, the verse was found as a medium to tell the story and a source of communication in drama. Natyashastra is presumed to be the first and prime treatise on dramaturgy in Indian literary conventions because it gives various ideas and standards around dramatization as an artistic frame. Dance encompasses an extraordinary position in dramatization because it has achieved its religious stature in Indian culture.

### ***Music and Songs Work as a Vehicle for Storytelling Tradition***

In Indian dramatization, dance and music are utilized as an instrument to tell a story, frequently determined from the Hindu sagas. The foremost celebrated exhibitions are Kathakali and Nautanki. In Kathakali, the male Keralan dance style, the characters from the Ramayana or Mahabharata put in sensational

outfits and make-up. In Nautanki, religious and holy topics are selected to indicate the concepts of great or fiendish and frequently draw on Muslim love stories. In nautanki, the performing artists utilize dramatization to comment on current issues. More religiously minded dramas enacted at fairs and carnivals, i.e., the Ras and Ramlila of Braj and Varanasi, portray the lives of Krishna and Rama individually. Emotion and Mood Are the Loose Translations of Sanskrit Terms Rasa and Bhaav. Rasa means an essence, taste, or juice, an indispensable feature of any visible, literary, or stage art that can only be purposed but not described. Eight Rasas are Sringara (feelings of love), Hasya (Laughter), Raudra (Fury), Karunya (Sorrowful compassion), Bibhatsa (Disgust), Bhojraja sringara rasa (self-esteem), Veer (Heroism), Adbhut rasa (Wonder).

### ***Sringara Rasa***

“An erotic one arises from the sthayibhav of love. Defined as “whatever is sacred, pure, placid and worth seeing can compose to Sringara” ([Nishi, 2021, p. 24](#)).

### ***Bhojraja Sringara***

It makes a connection between an individual and himself. His identity is extended due to his self-loving nature and self-connection. It is no way that can be called pride or self-importance but self-regard, self-consciousness, and self-confidence.

### ***Karun Rasa***

Transcendental Pleasure is Obtained through Karun Rasa. Karun rasa implies compassion, wretchedness, dismalness that come from the essential rasa of Rudra or anger. The result (Karma) of anger ought to be known as the tasteful involvement of sympathy. Rudra is one of the prime sources of the Karun, leading to tenderness or distress.

The melancholy and love bring torment and delight to drama; when these feelings get combined with Vaibhav, it contributes to the sahardya (person), a supernatural pleasure.

**Rudra Rasa**

Rudra rasa demonstrates the estimation of outrage and anger. Rudra is clarified as follows: It has anger as its permanent emotion. Demons, monsters, and violent men are its characters. Battles cause it. It arises from such vibhav as anger, provocative action (adharsana), insult (adhiksep), lies, assaults (upright), harsh words, oppression (abhidroh), and envy. (Masson, 1970, p. 167)

**Hasya Rasa**

In any work of art, humor is not taken as a comedian's help but also as an overwhelming rasa. In all sorts of literary works, the Hasya rasa originates as the prime component that holds the consideration of the beholder. Without a comic touch, a literary work may not maintain the interest of the audience; it will turn overwhelming and boring.

**Adbhut Rasa**

Adbhut rasa is viewed as the lines quoted above, "the permanent emotion of Adbhut rasa is a wonder. It arises from such vibhav as seeing heavenly beings, gaining one's desired object, going to a temple, a garden (upvana), or a meeting place, or seeing a flying chariot, a magic show (maya), or a juggler show" (Masson, 1970, p. 168).

**Vira Rasa**

In Vira rasa, a character is full of eagerness and courage and simultaneously has the strength to choose what is true and off-base. In Vira rasa, the character is presented as a brave person who defends and guards the blameless and frail against the fallacious, cunning, and brutal.

**Bibhastha Rasa**

The Bibhastha Rasa keeps the general feeling of revulsion going. It is developed from determinants such as hearing, seeing, or talking about unpleasant, repulsive, unclean, or dangerous things. It can be depicted on stage by consequences such as stopping the action.

**Textual Analysis and Discussion**

This study section analyses the text of Habib Tanvir's selected plays, Charandas Chor and Agra Bazar, to explore the traces of folk and tribal traditions. Dance and music have long been used as a tool to express joy as well as to show resistance against oppression. People commonly take music, songs, and dance as a source of entertainment, but on the other hand, it works as a voice against social disparity. Afro-Americans use Blues and Jazz as an instrument to fight for freedom and equality. They have been facing humiliation and racial discrimination, but their music helps them transcend racial prejudice. The power of music and dance forced the Whites to accept the presence of black culture. It has always been an effective way of challenging the hegemony of the powerful class by the lower class. Tanvir has used this tool to bring the natives of India to the roots. He has promoted folk and tribal traditions through the representation of religious and social rituals and customs, cuisine, songs, music, and dance in his plays. He not only represented the traditions and culture of rural people to blend backward with the modern culture but also intended to give a clear picture of the time's socio-economic condition and socio-political scenario. As Natya word delivers, it means the Nata (entertainer or performing artist) performs Natya (stage performance). Each play must have a legendary protagonist around whom a story is knitted. Subsequently, the legend impacts the minds of his viewers morally and ethically. Habib Tanvir's play 'Charandas Chor's songs mostly revolve around Charandas as the Chorus sings: "Oh listen, brothers and sisters, to what we have to say / Charandas is not a thief, not a thief, no way" (p. 164). He depicts a humanistic aspect of the mugger; he ransacks the wealthy of their wealth, is compassionate towards the destitute, and so hails a protagonist nearly like Robin Hood. Afterward, the Chorus mounts on the staging

platform and sings a straightforward song connected to the play's hero. The story proceeds through the refrain in which the chorus prophesies the impending occasions: "Oh, Charandas, do not try to rob Death of his due" (p. 185). In Indian drama, music and dance tell a story, often derived from Hindu epics. The story of the play 'Agra Bazar' is knitted through songs. Most of the part of the play consists of songs and music. In short, it can be said that it is a play in music. As the fakir sings, a melody that comes straight after a cash matter is being examined between a yearning-to-be renowned artist and the book dealer. In addition, the melody depicts the modern mind of human creatures concerning cash: "Money is what the rich desire/ Money is what the poor requires/ Of power and glory money's the sire, / ...The penniless have no value, no worth" (p. 62).

In the second scene of Agra Bazaar, the fakirs' tune is complementary because it comments on man's incessant cravings and fretfulness, disregarding any status or place. The melody crystallizes profound human reasoning and gives streams a story. The melodious song not only revolves around the theme of the ceaseless longings of human creatures but also throws light on the temporariness of life where all these trifle things would matter no more than a cloud of dust. As the fakirs sing: *Why do you wander restlessly? Why this envy and greed? Death will follow wherever you go, a truth you better heed! .... And you will lie all alone in the wilderness of dust, ... Where you 're headed, silly man, you will not need much.* (p. 78). The 'Lorri' and 'Seeties' are sung at the event of weddings and childbirth, to which eunuchs sing in the play on the birth of Potter's child. It is a tradition and a part of Indian culture that the eunuchs sing the song on the birth of a child and give blessings and prayers to the child and their parents. As Kariman said, "Kariman. May Allah grant long life to the baby boy! May Allah flourish and replenish the earth! May God save you and the saints

protect you!" (p. 65). Through the song, the audience acknowledges the childhood story of the Hindu religious legend Krishna, whose childhood stories are full of mischief. As they sing: "Fabulous was Krishna's childhood days, / So many tales of his naughty ways!" (p. 66). However, our identity is constituted both towards its inspiration and intellection of some essential feelings that lie profound within our existence's subconscious or unconscious estate. These essential feelings may be wretched, gallant, tolerant, desirous, outrageous, and wondrous. Tastefully energized feelings are called *rasa*. Rudra *rasa* shows the opinion of outrage and wrath, Which comes out of outrage, provocative activity, offends, lies, ambushes, harsh words, persecution, and envy. The Rudra *rasa* can be seen through the character of the queen. Who proposed to Charandas Chor to marry her. However, Charandas refused to go back to his promised vows. The queen took it as an insult and got furious with Charandas. As she says: Queen. (shrieks).Thief! Chandal! Impertinent rogue! Queen (shouts). Guards! (Attendants and guards come running in, ...who set him free? How did he get into my room? Where were all of you? The cheek of this lout! Charandas was suggesting that I marry him. (pp. 194-195). Karun *rasa* implies compassion, lamentations, and dismal that comes from the essential *rasa* of Rudra or anger. The example is found again in Charandas Chor when the queen orders her servants to kill Charandas in return for refusing her to marry. The Karun *rasa* is aroused in the queen's heart because Charandas could not break his vows as promised and denied marrying her. Ultimately, out of her Rudra *rasa* (furious /angry), the queen punishes him for not living anymore. As she says, "Queen. What are you all gaping at? Such a rogue should be slaughtered, sliced into pieces, hung, drawn, and quartered!" (p. 195). In dramatic literature, Hasya *rasa* is a vital sentiment. The presence of humor in any literary work is



comic alleviation and overwhelming rasa. The hasya rasa can also be observed in English plays, as Shakespeare has particularly worked on this literary genre. The very rasa is evident in Habib Tanvir's 'Charandas Chor' when he steals the goods of the temple and leaves the priest in sleep: "Charandas. (touching the sleeping priest's feet in reverence). Sleep well, Maharaj. I am off, all right? (he leaves.) Priest, I am sleeping well beta. Go to sleep" (p. 169). The irreversible feeling of Adbhut rasa is awe and wonder. When an individual sees that significant thing, it can be anything that causes admiration within the intellect of its spectator. It can be a small quantity of poetry, a lovely creative work, enchantment, or a juggler show or act. The adbhut rasa can be seen in Agra Bazar when the Madari asks his monkey to act, and It, despite being an animal, understands and fulfills each order of its master. Moreover, the crowd gets inspired by the acts of the monkey. "MADARI. (To monkey). Come, show them your dance. ... and if it starts to rain? (Monkey pretends to slip and fall) You will slip and fall? Very good. Moreover, what if you feel cold? ... And when you die? (Monkey lies down motionless)." (p. 41). In Vira Rasa, a character is full of eagerness and courage as Charandas refuses the queen's proposal with bravery. He disobeyed her to protect his words. As a consequence, he decided to get slaughtered instead of getting agreed. As in the following lines, "CHARANDAS. Whether I live or die, I will not go back on my word to my guru. I cannot break my vow" (p. 194). In Bharata's viewpoint, everything pure, peaceful, sacred, or worth seeing goes under the definition of Sringara. In 'Charandas Chor,' the Queen falls in love with Charandas as she goes under sringara rasa and confesses her lovely feelings to her beloved. As she says, "QUEEN. To me you are a god. I will worship you, adore you, serve you. No other man has ever touched my mind and heart the way you have ... Charandas take pity on me! Do not refuse me" (p. 193). However, this rasa was aroused

temporarily as it converted into Rudra rasa because of bhojraja rasa. As the queen belongs to a privileged and well-renowned family, how could a prestigious member of royalty afford a refusal of a mere village thief? She gets furious at Charandas because she took it against her self-esteem and self-respect. She announces to him the penalty of death out of her bhojraja rasa. As she says, "Queen. What are you gaping at? Such a rogue should be slaughtered, sliced into pieces, hung drawn and quartered!" (p. 194). As a consequence of her bhojraja rasa, which turned into Rudra rasa, he was killed by one of her servants.

### Conclusion

The study has discovered some assumptions about Bharata Muni's Rasa theory of Natya Sastra, a treatise on dramaturgy in the selected plays of Tanvir. Firstly, this study examined the folk and tribal traditions and the native culture of India, such as socio-religious rituals, songs, and dance. Moreover, it highlighted the ingrained bigotry of society, hypocrisy, dishonesty, untruthfulness, discriminatory and diplomatic behavior, prejudice, and double standards of the people. Secondly, the study encouraged criminals to change their way of living, repent of their evil doings, and become pious; they can also be respected and honored. In addition, they can become a role model for society. In this way, they may contribute their part to the conduct of society ethically and morally. However, this study shed light upon the fact that one should not be judged prejudicially but on the paradigms of talent, ingenuity, and humanity. Therefore, everyone should be treated equally based on humanity, regardless of class, color, or creed. Thirdly, greedy, self-restrained, and self-centric behavior has been described among the clerics and leaders of religion, as they are expected to give up all materialistic and worldly affairs and things of attraction. Nevertheless, on the contrary, they are found indulging in such trivialities. However, these

religious leaders should be conducted ethically and morally to be personified as an embodiment of truth and selflessness. In addition, the wrong distribution of things, hunger, and starvation have also been spied on in the selected work. In this context, the study suggests that the authority should be given to those who can hold it and distribute it equally instead of storing and filling their tummies based on their awe and terror. However, studying modern text (i.e., 'Charandas Chor' and 'Agra Bazar' by Tanvir) under the shadow of Ancient Indian Poetics (Rasa theory of Natya Sastra) is worth attempting. Furthermore, it has also shown the remarkable interlinking points between them, which might aid in observing that a universal human mind acts in a similar condition, irrespective of time and age. This approach might also make this study more worthwhile than mere research work. It might prove great because it bridges ancient India and today's India.

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