Socio-Political Concerns in Vizai Bhaskar’s Kalakootam

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Vizai Bhaskar in his plays reveals certain aspects relevant to the societal changes with reference to existence of social equality, emancipation and political justice. This analysis confirms his concern for society and the care for the human beings. It also brings to light that the select plays explicate the intrinsic value of society and the humans’ bond to it. Further, it presents the playwright’s desire to witness a world that respects society and is free from all kinds of oppression. Therefore, it is hypothesized that a study of the select plays of Vizai Bhaskar will establish his faith in the social concerns and his attempt to create social-consciousness among people.

Vizia Bhaskar in his play Kalakootam presents how the young generation deceives the older generation. In spite of all the good preaching’s from his father Raja ramdas, Raghava remains unchanged and goes in evil path. Raghava falls prey to his own bad deeds and finally becomes insane. In the game of power and politics he carried away by his moron thoughts and kills many and gains nothing. In this paper the researcher presents the dharma and adharma in the society with the representation of father and son.

Key words: social equality, emancipation and political justice, dharma and adharma.
Introduction:

The World that is referred as ‘Modern World’ is nothing but the outcome of complex situation mostly dominated by political controls and economic gains which lead to be ‘insignificance’ of Man in his completeness. A good writer in which ever language he writes feels of a compulsion to define the totality of man in changing situations and resurrecting him against all odds whichever genre he takes up whether poetry, short-story, novel or drama, his main endeavour centre on that theme.

Out of all creative genres the responsibility of the drama is higher since it is directly answerable to the people as it is presented amidst the people. It has emerged as a powerful agent of social change and become part of social revolution. John McGrath, founder of the Scottish popular theatre company, argues that…..

The theatre can never cause a social change. It can articulate pressure towards one, help people celebrate their strengths and maybe build their self for confidence… Above all, it can be the way people find their voice, their solidarity and their collective determination. Exploitation in the name of caste is found in modern democratic system of India. This has assumed a major thematic proportion for modern writing. Only a few writers have chosen to delineate its different shades in the form of drama. Vizai Bhaskar is one of the few prominent writers who have been working on this theme.
Vizai Bhaskar basically writes in Telugu which is one of the major languages that constitutes the Indian cultural fabric. His plays are well received in many other Indian languages like Kannada, Bengali, Guajarati, Tamil and Manipuri. Today’s Indian writing in English has two major components 1. Straight writing in English 2. Writing in regional language and then translated into English which is known as ‘Diglossia’. The real Indian ethos is reflected by the second group of writers. The first group is more western oriented and they ground on the western complexes in Indian living rooms. They look at Indian realities through western bifocal vision whereas the second group goes the bottom of Indian life at the rural level and comes out powerfully with full life size representation of several shades of a living problem.

The present research paper is an attempt to understand such complex Indian situation through Vizai Bhaskar’s plays which contains agitating ideas, up surging concepts social, political and philosophical proposition revealed one by one as we read his works. He is found to be fully dedicated to theatre for presenting inequalities in the society not just as they appear to naked eye. It tries to unearth the reasons hidden in the history. The quest for equality and social and political justice is the goal and basic spirit of his dramatic art. He creates the milieu of his drama so effectively to reach his goal of achieving respect honour rightful share in power position and property for the weaker sections without damaging the traditional frame work of Indian culture. For this purpose he uses myth as an instrument and poses the problem before the audience and makes them think about it.
Translation work in the plays of Vizai Bhaskar is over-emphatic in presenting an unmitigated love towards down trodden and his recurrent theme is poor should grow overnight. Vizai Bhaskar’s plays deal with human personality trapped within the periphery of a mundane existence.

Vizai Bhaskar is another Playwright originated from Andhra Pradesh occupies a predominant place among the contemporary playwrights of India. To his credit, he has about 25 plays of everlasting value with varied themes which won a great deal of appreciation from the theatre loving public. *Ruthwik, Kalakootam, the Return of Gandhi, the Chair, and Riding the Tiger* are his plays translated into English. *Ruthwik* dramatizes satirically the hypocritical life of modern man in which the central character Ruthwik sermonize the viewers about the need of ethical living. *Kalakootam* deals with the clash between two politicians who deprive of the real meaning of democracy and embody the present political system.

‘Raaghava’ is the main character in the play *Kaalkootam*, with a wrong view that one can attain anything with violence. This character goes on doing atrocities, evil deeds and murders too, and appears as a terrorist. Rajah Ramdas, the father of Raaghava, is a man of magnanimity. This character tries to condemn the acts of Raghava but all in vain. Through this character the playwright emphasizes that democracy resurrected from the ashes of freedom-fighters and that it makes the common man as emperor and further that it is the enliven nectar which install him as a mason of the socialistic pattern of society.
So while casting the vote one should not think of caste or religion or region except the welfare of the country. The power and posts should only be in the hands of the deserving and further the mother like democracy should not be transformed as Kaalakootam (venom).

In *Kaalakootam* he scribes… In democracy, one may treat his foe as a corpse, but stoop not to make him a corpse as such. Vizai Bhaskar convinces those who misunderstand the concept ‘Home’ with his dialogue as: ‘Home’ means not a hotel to satiate your hunger, or a guest house to quench your lust. It is an almamater which imparts your duties. A Pious Hermitage which prepares you to perform the matrimonial ‘Yagna’. It is a meditation hall which stimulates your Inner Spirit. It’s a Temple of Wisdom which makes room for Introspection. It is a Mother’s lap which cajoles you to the ecstasy.

In *Kaalakootam*, Raja Ramdas’s character represents as a mediator between the virtuous and the vultures. It emphasizes the truth that nothing can be achieved through violence, threats and rowdism, and further that extremism and terrorism act as *Kaalakootam* and destroying democratic values. But, the other bad characters, including his son Raghava pay a deaf ear. The result is the disruption of Raghava’s own family and his becoming a lunatic.

The plays of Vizai Bhaskar within their complex of thematic structure and techniques invite immense possibilities of explorations and insights. Though there are a few numbers of studies undertaken on Vizai Bhaskar, the thematic aspects of his plays offer multiple
interpretations and insights even in their traditional classification. Man and society form a variegated fabric of life. Within the complicated structure of society lie the joys and sorrows of man. Vizai Bhaskar with his exposure to various social theories and philosophies has incessantly attempted to present a just and righteous vision of life. His plays deal with socio-economic aspects of life. As a progressive playwright sympathising with the Sarva hara the deprived class of society, Vizai Bhaskar envisions a world of love and human concern.

Though Vizai Bhaskar plays confine to the themes and practices of his region and times, they may be defined as realizing of past perceptions’and should be understood as such not merely in its restricted sense as supporting to the downtrodden. When one looks back after reading or watching the plays of Vizai Bhaskar, one is struck by the playwright’s preoccupation with past human life, values and sub-human underpinning of the outcaste characters. These subalterns are mostly low class and their marginalization in the plays is the result of the upper class’s obsession with themselves. The pressures of the changing times work on the upper class but the sudras or out-castes are never allotted their due share in the social set up nor is there any effort made to redeem their plight.

One more important aspect about the playwright is the existential tendencies which are clearly noticed in most of his plays. Raghava in Kaalakootam gets nothing even after the fulfilment of his ambition of becoming politician but insaneness because of excessive love in becoming politician through wrong ways; Vizai Bhaskar throws
light on the evil practices inherent in human nature like crookedness, cruelty and violence. In most of his plays the white collar, middle class educated and civilized people become aggressive and violent against their fellow companions, the down troddens entertain themselves at the cost of their honour and dignity.

Vizai Bhaskar explores the realm of Indian drama by the new world of magical possibilities fusing the reality and the mythology. His experiments with humanity, honesty, virtues on one hand and reasoning for human follies, attack on derailing human values on the other hand demonstrate his success as one of the most successful playwrights in the contemporary Indian English drama. Through his dramas, Vizai Bhaskar acts as a torch-bearer for truth lovers by synthesizing Vedic culture, human philosophy with that of modern man’s craving for mental satisfaction. As the modern culture hurtles forward into newer trends, Vizai Bhaskar transports us into an imaginary world by introducing an ever encouraging tool – truthfulness and its needful uses through traditional situations.

Conclusion:

In Kaalakootam greed compels Raghava to go against his noble father when he rejects him to enter politics. He also molests the chastity of Maria who works as typist at his father and threatens her. For the votes of Christians, he marries her. When he feels that he doesn’t become successful in politics if his opponent Kodanda Ramaih is alive, he in anguish murders Kodandaramaih brutally. Towards the end of the
play, Raghava becomes insane. Vizia bhaskar concludes the play with a message that good should be rewarded and bad should be punished. Raghava, cannot enjoy the fruits of his deeds because of his bad intention. The play shows the difference between dharma and adharma through the characters of father and son.

References

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Mani N Bacchu is a Research scholar at Acharya nagarjuna university, Nagarjuna nagar, Guntur.She attended many National and International conferences and presented papers. Some of her papers got published in Seminar proceedings and books. She is interested in continuous learning.
Vizai Bhaskar emphasised socio-political themes in his plays and used metaphors from the Vedas, Upanishads, and Puranas. Kinchit Bhogam, Gandhi Jayanti, Jeewannatakam, Rtvik, Kurchi, and Bommalu Cheppina Bhajagovindam are some of his popular plays. These have been translated to English, Hindi, Kannada, and Malayalam. Socio-Political Concerns in Vizai Bhaskar’s Kalakootam by Mani N. Bacchu. Sootha Theatre, A Critical Analysis. by Ch. Anantha Sai Lakshmi. Politics and Democracy in The Return of Gandhi by Dr. G. Srilatha. This conference aims to rethink the socio-political meaning of migration in, from, and to China through the idiom of suspension. Suspension firstly indicates a working life strategy. Migrants intentionally suspend, or put on hold, some aspects of their lives in order to maximise others. For instance, they may work long hours away from home, foregoing the joys and duties associated with being family members, friends, and neighbours. They may suspend needs related to social reproduction in order to speed up wealth accumulation. Although such suspension can be self-inflicted, it is not entirely...