

Paper IV

Indian Writing in English (ENGBA 604)

Unit : II

Chapter : 1 Tughlaq by Girish Karnad

About Author :

Girish Karnad

Girish Karnad (19 May 1938 – 10 June 2019) was an Indian actor, film director,

Kannada writer, playwright and a Rhodes Scholar, who predominantly worked in South Indian cinema and Bollywood. His rise as a playwright in the 1960s, marked the coming of age of modern Indian playwriting in Kannada, just as Badal Sarkar did in Bengali, Vijay Tendulkar in Marathi, and Mohan Rakesh in Hindi. He was a recipient of the 1998 Jnanpith Award, the highest literary honour conferred in India.

Born	<p>Girish Raghunath Karnad</p> <p>19 May 1938</p> <p>Matheran, Bombay</p> <p>Presidency, British India</p> <p>(now in Maharashtra, India)</p>
Died	<p>10 June 2019(aged 81)</p> <p>Bengaluru, Karnataka, India</p>
Occupation	<p>Playwright</p> <p>director</p> <p>actor</p>
Alma mater	<p>Karnataka University</p> <p>Magdalen College, Oxford</p>
Period	<p>1961–2019</p>
Genre	<p>Fiction</p>

Literary [Navya movement](#)

Notable works

Tughala k 1964

[Taledan da](#)

Spouse

Dr Saraswathy Ganapathy

Children

[Raghu Karnad](#), Shalmali Radha

For four decades Karnad composed plays, often using history and mythology to tackle contemporary issues. He translated his plays into English and received acclaim. His plays have been translated into some Indian languages and directed by directors like Ebrahim Alkazi, B. V. Karanth, Alyque Padamsee, Prasanna, Arvind Gaur, Satyadev Dubey, Vijaya Mehta, Shyamanand Jalan, Amal Allana and Zafer Mohiuddin. He was active in the world of Indian cinema working as an actor, director and screenwriter, in Hindi and Kannada cinema, and has earned awards. He was conferred Padma Shri and Padma Bhushan by the Government of India and won four Filmfare Awards, of which three are Filmfare Award for Best Director – Kannada and the fourth a Filmfare Best Screenplay Award. He was a presenter for a weekly science magazine programme called "Turning Point" that aired on Doordarshan in 1991.

For literature

- Sangeet Natak Akademi award and Varthur navya Award – 1972
- Padma Shri – 1974
- Padma Bhushan – 1992
- Kannada Sahitya Parishat Award – 1992
- Sahitya Academy award – 1994
- Jnanapith Award – 1998
- Kalidas Samman – 1998
- Rajyotsava Award
- Honorary degree by University of Southern California, Los Angeles – 2011

For Cinema

National Film Awards

- 1971: Best Direction: *Vamsha Vriksha* (with B. V. Karanth)
- 1971: Best Feature Film in Kannada: *Vamsha Vriksha*
- 1973: Second Best Feature Film: *Kaadu*
- 1977: Best Feature Film in Kannada: *Tabbaliyu Neenade Magane*[17]
- 1978: Best Screenplay: *Bhumika* (with Shyam Benegal and Satyadev Dubey)
- 1978: Best Feature Film in Kannada: *Ondanondu Kaladalli*
- 1989: Best Non-Feature Film: *Kanaka Purandara*
- 1990: Best Non-feature Film on Social Issues: *The Lamp in the Niche*
- 1992: Best Film on Environment Conservation: *Cheluvi*
- 1999: Best Feature Film in Kannada: *Kaanuru Heggadathi*

Filmfare Awards South

- 1972: Filmfare Award for Best Director - Kannada – *Vamsha Vriksha*
- 1974: Filmfare Award for Best Director - Kannada – *Kaadu*
- 1978: Filmfare Award for Best Director - Kannada – *Ondanondu Kaladalli*
- 1983: Filmfare Award for Best Actor - Kannada - *Ananda Bhairavi*

Filmfare Awards Hindi

- 1980: Filmfare Best Screenplay Award: *Godhuli* (with B. V. Karanth)
- 1980: Filmfare Best Supporting Actor Award: *Aasha: Nominated*
- 1982: Filmfare Best Supporting Actor Award: *Teri Kasam : Nominated*

Karnataka State Film Awards

- 1971-72 First Best Film – *Vamsha Vriksha*
- 1971-72 Best Dialogue Writer – *Vamsha Vriksha*
- 1973-74 Second Best Film – *Kaadu*
- 1989-90 Best Supporting Actor – *Santha Shishunala Sharifa*
- 1995-96 Best Supporting Actor – *Sangeetha Sagara Ganayogi Panchakshara Gavai*
- 1999-00 Second Best Film – *Kanooru Heggadithi*

Others

- Gubbi Veeranna Award for his services to theatre (as a playwright)
- Karnad served as the director of the Film and Television Institute of India from 1974 to 1975, the Indian co-chairman for the Joint Media Committee of the Indo-US Sub-Commission on Education and Culture from 1984 to 1993, chairman of the Sangeet Natak Academy from 1988 to 1993, and president of Karnataka Nataka Academy from 1976 to 1978.
- Honorary Doctorate from University of Southern California, Los Angeles – 2011 • 1996

Dr.T.M.A.Pai Konkani Distinguished Achievement Award for Performing Art. **Other works**

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- *Evam Indrajit (English) by Badal Sircar. Tr. by Girish Karnad. 1974. Works in translation*

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- *Yayati*. Oxford University Press.
 - *Yayati (Hindi)*. Tr. by B. R. Narayan. Rajkamal Prakashan Pvt Ltd, 2008. ISBN 81-7119-627-6.
 - *Tughlaq: A play in 13 scenes*, Oxford Univ. Press, 1972
 - *Tughlaq* (Assamese) Translation Utpal Datta Assam Publication Board 2005 • *Nagamandala* (Assamese) Translation Utpal Datta Assam Publication Board 2005
 - *Hayavadana*, Oxford University Press, 1975.
 - *Tughlaq (Marathi)*, Tras. Vijay Tendulkar. Popular Prakashan Pvt. Ltd. ISBN 81-7185-370-6.
 - *Three Plays: Naga-Mandala; Hayavadana; Tughlaq*. Oxford University Press, 1996. ISBN 019563765-8.
 - *Tughlaq (Hindi)*. Tr. by B. V. Karanth. Rajkamal Prakashan Pvt Ltd, 2005. ISBN 81-7119-790-6.
 - *Collected plays Vol 1: Tuglaq, Hayavadana, Bali: The Sacrifice, Naga-Mandala*. Oxford University Press. 2005. ISBN 0-19-567310-7.
 - *Collected Plays: Taledanda, the Fire and the Rain, the Dreams of Tipu Sultan, Flowers and Images: Two Dramatic Monologues: Flowers : Broken Images, Vol. 2*. Oxford University Press, USA. 2005. ISBN 0-19-567311-5.
 - *Three plays by Girish Karnad*. Oxford University Press. ISBN 0-19-563765-8.
 - *Cheluvi* (Assamese) Translation Utpal Datta

Tughlaq By Girish Karnad

Plot:

'Tughlaq' is Karnad's second play written in 1964; the play was originally written in Kannada and then translated in Kannada by Karnad himself. It is all about the life of Sultan Muhammad bin Tughlaq who has ruled in India in 14th century. There is a lot of controversy among the historians about the character of Tughlaq but Karnad has presented this man as a man of opposites. The central theme of the play is the complexity in the character of Sultan Tughlaq, who has both the elements good as well as evil. He is a visionary man as well as man of action. Other characters also present Tughlaq's

dual personality; his close associates Barani and the scholarly historian Najib are practical politician like him.

From the very first scene we come to know about the complex personality of Tughlaq, he can be considered as a learnt and an intelligent man. He has abilities to learn and curiosity to know and he is master in playing chess, he has the knowledge of 'Quran' more than any sheikh, and also a good reader who has read Greek, farcical and Arabic literature. Tughlaq wanted his life as a garden of roses, where even thrones also give delight; his imagination expresses his sense about literature.

The character of sultan Tughlaq can be compared with Christopher Marlow's "Dr. Faustus" who has same hunger of knowledge and he had a tragic end and same tragic end Tughlaq has also faced. He wanted to make a new India, and for him it was very difficult but he is ready to explain what people don't understand,

***“How he can explain tomorrow to those,
who have not even opened their eyes***

to the light of today.”

But then even i remember few things like Tughlaq changed capital from Delhi to Daultabad, and from there again to Delhi.

Tughlaq written by Girish Karnad in 1964, is his best loved play, about an idealist 14th-century Sultan of Delhi, Muhammad bin Tughluq, and allegory on the Nehruvian era which started with ambitious idealism and ended up in disillusionment.

Karnad shows the evolution of Tughlaq from an idealist to a tyrant lusty for power and fame, something anyone, any Indian for that matter can relate to easily especially people who are familiar with the Nehruvian Era of Indian politics.

Girish Karnad's play Tughlaq explores the character of one of the most fascinating kings to occupy the throne in Delhi, namely, Mohammed-bin-Tughlaq. He ruled for 26 years, a period of unparalleled cruelty and agonising existence for his subjects.

He's fascinating because though he was one of the most learned monarchs of Delhi, and had great ideas and a grand vision, his reign was also an abject failure. He started his rule with great ideals – of a unified India, of Hindus and Muslims being equal in the eyes of the state (he abolished the onerous tax Jaziya on the Hindus) and the Sultan being the first among equals.

He understood the value of money as not deriving from its intrinsic worth but from the promise behind it: and introduced copper coins. Yet in 20 years his reign had degenerated into an anarchy and his kingdom had become a "kitchen of death". Girish Karnad's play explores why this happened.

The play was immensely popular at the time it was produced (1964). India had, within the same span of nearly 20 years (a mere coincidence?), descended from a state of idealism to disillusionment and cynicism, and hence the

play found a chord that resonated in the minds of many people at that time. The issues posed by the play remain relevant even today, not only in a political sense, but also for organisations.

The play recaptures the significant events starting shortly after Tughlaq's ascension to the throne: his proclamations of idealism, his calling upon his people to be a part of the building of a new empire, of prosperity, peace and amity.

But he ascended the throne by dubious means, killing his father and brother during prayer time, though no one was sure. This led to a lack of credibility among his followers from the time he ascended the throne — no one believed what he professed. The play outlines his clever plots to eliminate his opponents and his surviving an assassination attempt by his own courtiers. This was a turning point in his life: he decided to shift his capital from Delhi to Daulatabad, ordered every single subject to move from Delhi, banned prayer altogether, and imposed unspeakable cruelties on his subjects. The miseries of the people during the journey, the corruption that was huge and endemic, and Tughlaq's progressive alienation and isolation from his people are dramatically portrayed. The play ends with scenes of utter chaos and misery in the kingdom, and Tughlaq being left alone, having been abandoned by those who survived him, that is.

Major Characters in the Play

- In the play, Tughlaq emerges as a headstrong

Tughlaq

istic ruler. He is vulnerable, and
y admits his mistakes and allows
o be punished publicly. He moves his
Daulatabad because it is a city d by
the Hindus. This move will further of
togetherness and communal unity. this
character, the idealism of the
n era is commented upon. Guilty of
, Tughlaq is often on the defensive when
tioned of his crime. His

uncompromising generosity and sense of social justice embraces all religions and treats them in an impartial fashion. This character is a device that represents a scathing critique of the nationalist notion of communal harmony and religious co-existence, the very ideals that were valorized before independence but later turned in to an anti-climax with the partition of India.

The opening scenes reflect the idiosyncrasies and eccentricities of this character. He contemplates to equate the value of copper coins with silver dinars. In order to establish himself as a worthy ruler, he exposes himself to public scorn and invites public condemnation. He hastens the process of his own nemesis through a series of badly contrived measures at projecting himself as a tolerant and efficient ruler. His irrational and erratic methods are severely criticized by his courtiers and citizens. He emerges as a shrewd contriver and a mercilessly ambitious ruler. He is responsible for the assassination of Sheikh Muhammad, his severest critic, who accuses him of parricide and of being un-Islamic. He stabs Shihabuddin when he tries to conspire against him. He is doomed because of his own follies and failures, and becomes an insensitive murderer. The height of his insanity is reflected in the later episodes of the play. He later becomes a divided self, and suffers from inner turmoil and contradictions. His ultimate isolation in a world turned alien gives a tragic dimension to the play.

Tughlaq might be perceived as an over-ambitious alien emperor, who aims to rebuild new cities and empires,

subjecting the culture of a people to colonial strain. Each scene represents the progressive degradation and dehumanization of Tughlaq, leading to his tragic downfall.

The step-mother of Tughlaq constantly

Step-mother-

earlier scenes of the play. She is conflicting emotions, her over-

for her son is in contradiction eness of the fact that he is guilty of

appears troubled, and confides in tier and politician. She is ojected as an embodiment of concern. She later murders...in er

death for the unwar

*son from
ultimate ruin.
s her to be stoned to ranted
act.*

*Muhammad is very manipulative,
witty, inative, secretive
and ruthless, Aziz*

Aziz-

des his ironic parallel .Like him, from the beginning Aziz is clear about what he is to do in the future (when he reaches his destination). In order to realize his dream to be rich by hook or by crook, he manipulates the decision of the government giving compensation to those whose property has been confiscated by the state. He is a minister but in order to get the compensation he poses himself as a minister. Thus he punctures the illusion of the king's reform policies .If Muhammad is confident that everything will be settled after he reaches Mecca, Aziz is also confident of his plans. He is a minister, – There

Br

is money here .We will make a pile by the time we reach Daultabad.If Muhammd has disguised his true self and poses to be a very religious and benevolent king, Azis is disguised as a Brahmin (though he is a Muslim washer man). Ironically, he appears as a Brahmin and ends up as a special messenger to the king. He becomes an instrument in exposing the cruelty and corruption prevalent in Muhammad's regime when he refuses to help a woman with a dying son in her lap and asking for help for his medical aid. Aziz expects money from her knowing full well that her husband is bed-ridden and she is helpless. Asked by Aaziz why he doesn't let her go to the doctor, very stoically he says,||It is a waste of money. I am doing her a favour. For Muhammad and Aziz politics holds a common interest. Aziz's comments about politics are ironically true:Politics ! It is a beautiful world-wealth, success, position, power-yet it is full of brainless people, people not with an idea in their head. When I think of all the tricks in our village to pinch a few torn clothes from people if one uses half that intelligence here, one can bet robes of power. It is a fantastic world. Like Muhammad he also makes use of religion and caste for his personal gains. He knows that even if the Hindu woman is not allowed to leave the camp, she can't complain against him as she takes him for a Brahmin. Complaining against a Brahmin to a Muslim, according to a Brahminical dogma, will send her to hell which she

never desires. Furthermore, he is cruel like Muhammad in taking life of someone. He kills Ghiyas-uddin and starts

dancing after that which shows that he has no regrets of any sort after killing someone. His singing and dancing over a dead body reminds us of the neurotic self of the emperor. After killing Ghiyas-ud-din and putting on his robes he asks the horrified Aazam, –How do I look, eh? The great grandson of the Khalif. Laugh, the fool you laugh. Celebrate! What are you crying for?. . Dance, dance. . (sings). When he is to present himself before the king, he aptly defines himself , I am your majesty's true disciple. Indeed, Aziz appears as his shadow' or the other Muhammad'. It is perhaps because of this parallelism between them that Muhammad pardons him even for his grave misdeeds.

Aazam- He is a close friend of Aziz and his partner in the play. Both of them are vagabonds, and live mostly by robbery and deception. Aziz is undeniably the more cunning of the two. Aazam's actions are staged on a smaller scale, and Aziz's actions have larger ramifications. They constantly comment upon and analyse the policies of the Sultan and provide a variety of perspectives on the political climate of the play.

Najib- He is a politician and a shrewd contriver, a Hindu, who later embraced Islam. In most of the scenes, he is seen advising the Sultan on matters of political action and diplomacy. He is an advocate of ruthless political expansion and domination, and presents a perfect contrast to Barani, the historian. In the words of the

Sultan – he wants pawns of flesh and blood. He doesn't have the patience to breathe life in to these bones...|| He represents the more rational aspects of Tughlaq's self and is a constant companion in terms of royal political affairs.

Sheikh-Imam-ud-Din- *He is a maulvi and probably the harshest critic of Tughlaq. He openly proclaims Tughlaq to be un-Islamic and invites his hostility. He gives public lectures and condemns Tughlaq as guilty of parricide. He tries to influence the general public through his inflammatory speeches deriding the actions of the Sultan. He is later murdered in a cleverly crafted plot of the Sultan*

Scene-wise Analysis of the Play

Scene-I

This scene opens in front of the Chief Court of Justice in Delhi, where a group of predominantly Muslim citizens share their views on the political climate of the region. The few Hindu citizens are also involved in this casual exchange of dialogues. They discuss in detail the policies of the Sultan and their several implications. Tughlaq's benevolence to Hindus is critiqued from various perspectives. Tughlaq announces the proposed shift of capital from Delhi to Daulatabad, since Daulatabad had a majority of Hindu population. He projects his magnanimity towards Hindus and appropriates this

quality as a political strategy. This decision of his is constantly viewed with disfavour by many of his Muslim subjects. His whimsicality and idealism are openly condemned.

Aziz, the foil to the character of Tughlaq, is also introduced in this scene. He appears in the guise of a Brahmin and he wins a case against the Sultan himself. This is a parody of the Sultan's declaration that he can also be acquitted in the court of justice. Aziz traps Sultan in his own noose. He wins the game that the Sultan had started in a fit of ambitiousness. Aziz and his close associate Aazam are then seen shifting their attention towards making money by deceiving people on their way to Daulatabad, the new capital.

Scene-II

The scene shifts from the public space of the court to Tughlaq's chamber in his palace, where he is seen playing chess. The game of chess is a powerful symbol in the play, which could be perceived as symptomatic of the Sultan's alienation from his surroundings. In most of the important scenes, he is found isolated from the rest of his kingdom and passionately involved in the game of chess. Tughlaq's step-mother reprimands him for his recklessness in matters of his own security. She rebukes him for not initiating action to counter Ain-ul-Mulk's anticipated attack on Tughlaq's kingdom.

Muhammad Najib the politician and Zia-ud-din Barani the historian, two important acquaintances of the Sultan,

are introduced in this scene. They offer different perspectives on a single issue and therefore represent conflicting points-of-view on political matters. While Najib is rational, pragmatic, and a shrewd contriver, Barani is full of human sympathy and concern for the Sultan and his kingdom. Najib is a man of action, where as Barani is a man of forethought and restraint in courtly matters. Najib is actively involved in plotting and contriving political strategies and plans for the Sultan. Tughlaq's crime of parricide is mentioned in this scene, and his insecurity and eccentricities are referred to. He murders his own father and brother for the cause of the realization of his political ambition. The step-mother's anxieties over the whimsical nature of Tughlaq are addressed to Barani, in who she confides. She advises Barani to keep Tughlaq away from some of his advisors, who might mislead him.

Scene-III

Sheikh Imam-ud-din meets Tughlaq in Delhi, and this meeting turns out to be a strategic point in the play. He is the harshest critic of the Sultan and his policies. He openly accuses Tughlaq of parricide and inflames the hatred of his opponents. He is considered to be the chief agent in stirring the fires of discontent in the kingdom. Both Sheikh and Tughlaq wait in front of a mosque for an anticipated audience. Tughlaq supposedly arranged this meeting so that Sheikh, his harshest critic, could meet his subjects and

address them in a gathering. The Sheikh is disappointed as not a single listener turns up at the proposed hour of the meeting.

He blames Tughlaq for having craftily managed to keep away his citizens from his address.

What appears to be Tughlaq's openness and magnanimity is in fact a cunningly contrived political move. Sheikh accuses him of being un-Islamic and of challenging the central tenets of the religion. Both of them engage in a witty repartee justifying their own positions. Towards the end of the scene Tughlaq convinces Sheikh, whose physical attributes resemble those of his, to go counter Ain-ul-Mulk's attack in the guise of the Sultan. He purportedly requests him to act as a messenger of peace. The rationale for his weird decision, in Tughlaq's opinion, was that Ainul-Mulk will never proceed when he sees the Sheikh, a holy man, conveying a message of political compromise.

Scene-IV

The Step-mother shares her anxieties about Tughlaq with Shihab-ud-din, another courtier. The sudden and unexpected death of Sheikh Imam-ud-din is announced in this scene. Imamud-din's death is testimony to the success of the Sultan's plans. The Sultan cunningly plots Sheikh's death in the battlefield in a bid to counter Ain-ul-Mulk, and is easily and effortlessly absolved of his guilt. This murder by Tughlaq acquaints the readers with the darker side of his character. His soaring ambition compels him to curb all dissension, and this is a step in that direction. The

actual reason for Sheikh's death in the battlefield and the Sultan's hand in the murder are explained in some detail by Ratansingh, who narrates the events to Shihab-uddin and says that it was a cleverly conceived murder.

Scene-V

The scene shifts to a house in Delhi, where Shihab-uddin and Ratansingh, the Amirs and the Sayyids are involved in a discussion that aims to curb the tyranny of the Sultan. The Amirs attempt to influence Shihab-uddin by talking about the adverse effects of the Sultan's policies on them. They project the Sultan as blasphemous, and implore Shihab-uddin to act on their behalf. They reveal the underbelly of the Sultan's seemingly tolerant nature. The Sultan had prevented the citizens from attending Sheikh's address even as he was waiting in front of the Great Mosque and getting disappointed as they did not turn up for the gathering.

Fires of discontent about the Sultan's tyrannical behaviour and despotic domination are seen to soar high in this scene.

The proposed shift of capital from Delhi to Daulatabad is vigorously debated. In the opinion of the Amirs, this shift is a trap to dis-empower them, since Daulatabad is a place with a majority of Hindu population.

The Amirs, along with Ratansingh successfully manage to persuade Shihab-uddin to engage in the plot of the murder of the Sultan. It is decided by common consensus that Tughlaq would be murdered on the day of his Durbari-khas, at the time of prayer. Although Shihad

strongly opposes such a move, he eventually condescends to the plan. The plan is presented as advancing the cause of Islam, and the murder of the Sultan is presented as an act of deliverance from tyranny and insecurity. Towards the end of the scene, Shihab is still in two minds about the appropriateness of the proposed act of murder.

Scene-VI

The Amirs meet the Sultan for the Durbar-i-khas, and various issues are taken up for discussion and negotiation. The sultan announces that copper currency would be introduced in his kingdom and that it will have the same value as silver dinars. This move further disappoints the Amirs. Shihab-ud-din advises the Sultan not to move to Daulatabad, as it might invite the hatred of many of his citizens. The Sultan remains adamant about the proposed shift and doesn't listen to the suggestion made by Shihab. The Amirs, along with Shihab initiate the plan for the murder by the time of the muezzin's call for prayer, but are immediately held captive by Sultan's Hindu soldiers. Shihab-ud-din is mercilessly stabbed by the Sultan himself in a fit of rage. Tughlaq emerges as a brute and a merciless murderer in this scene. Any amount of sympathy that the readers might have had for him in the earlier scenes is lost after this episode. He announces that the corpses of all the conspirators must be hanged publicly for people to learn a lesson. He also bans all prayer in his Kingdom, but Najib advises him to suspend all prayer till the anticipated arrival of Ghiyas-ud-din Abbasid, a descendent of the Khalifa.

Scene-VII

The setting for this scene is the route from Delhi to Daulatabad, where Aziz, still dressed as a Brahmin swindles innocent citizens on their way to the new capital and makes money out of it. Aziz is presented as a worldlywise and cunning person. He lives by cheating others of their money. He manipulates the orders and decisions of the Sultan and cons people in the name of law. When Aazam questions him, he answers: – You've been in Delhi for so many years and you're as stupid as ever. Look at me. Only a few months in Delhi and I have discovered a whole new world—politics! My dear fellow, that's where our future is— politics! It's a beautiful world—wealth, success, position, power—and yet it's full of brainless people, people with not an idea in their head. He sufficiently justifies his actions and invents new methods of cheating fellow citizens with every changing circumstance.

Scene-VIII

The scene quickly shifts to Daulatabad, the new capital. The two sentries guarding the fort comment on the progression of events on the way to Daulatabad. The family of the older official died on the way and he considers himself to be unfortunate enough to have

survived this calamity. They discuss the rather unhappy and sombre state of affairs in the fort. Tughlaq suddenly arrives on the spot and opens his heart out to the young sentry:

–Nineteen. Nice age! An age when you think you can clasp the whole world in your palm like a rare diamond. I was twenty-one when I came to Daulatabad first, and built this fort. I supervised the placing of every brick in it and I said to myself, one day I shall build my own history like this, brick by brick.‖

He reminisces the moment when he had arrived with his citizens to Daulatabad. He was overflowing with hope and enthusiasm, which eventually died out. His disturbed and perplexed state of mind is exposed in this scene. He suffers from qualms of conscience and inner agony. The news of armies marching towards his kingdom unnerves him. He confides in Barani, the historian, who provides timely advice to him by suggesting that it is high time he considered giving up the ruthless bloodshed and murder. The scene ends with the shocking news of the sudden murder of Najib, the courtier and a close associate of Tughlaq.

Scene-IX

Aziz and Aazam wait for –goods‖ which were supposed to arrive soon. They discuss various methods of making a living by cheating people and Aziz is exposed to be mischievously intelligent. Aziz orders Ghiyas-ud-din Abbasid, the person claiming to be the descendant of the

Khalifa to be kidnapped. A man arrives with the –goods||, i.e. Abbasid, and hands him over to Aziz. Aziz then murders him and dresses himself up as Ghiyas-ud-din

Abbasid. Disguise, which forms an integral part of the theatrical techniques used in the play, is once again used to magnify the theme of parallelism between Aziz and the Sultan. Aziz once again cleverly manages to manipulate the orders of the Sultan. He makes the best strategic use of the political climate of Daulatabad and steps in the disguise of a holy man who was invited by the Sultan. The observance of prayer would only be resumed after the arrival of this much-awaited guest.

Scene-X

The Step-mother questions Tughlaq and reprimands him for his erratic and illogical behaviour. The proposal of equating the value of copper coins and silver dinars had led to a huge problem. Around five hundred carts of counterfeit coins had to be exchanged for silver dinars, and the step-mother fears this might adversely affect the economy. Tughlaq is disturbed by the death of Najib, his adviser in political matters. He orders many of the Amirs and their families to be killed for not being able to reveal the name of the murderer. On hearing of these innumerable deaths, the step-mother reveals the fact that she had Najib poisoned to death as she apprehended further violence. Tughlaq is further agonized by this revelation. He is torn apart and becomes mentally unstable. He orders her to be stoned to death for her crime. Tughlaq is further isolated from his surroundings.

He goes to the extent of even murdering his step-mother, one of the very few people close to him. He appears to be helpless:

—God, God in Heaven, please help me. Please don't let go of my hand. My skin drips with blood and I don't know how much of it is mine and how much of others. I started in Your path, Lord, why am I wandering naked in this desert now? I started in search of you. Why have I become a pig rolling in this gory mud? Raise me. Clean me. Cover me with Your

Infinite Mercy. I can only clutch at the hem of Your cloak with my bloody fingers and plead. I can only beg—have pity on me. I have no one but You now. Only You. Only You...You...You...You...||

Barani announces that the descendant of the Khalif has arrived and it is a time for resuming prayer in the kingdom.

Scene-XI

The citizens do not rejoice on hearing the news of the arrival of the holy man. They are further perplexed because in their opinion, prayer is not a befitting solution for death and famine. People have been mercilessly murdered, many others have starved to death in the long run. Prayer can no more save their starving frames. Tughlaq welcomes Abbasid, who is Aziz in disguise. He uses high flown words and honorary titles for him, which,

seen in the context of the play, sound hilarious since the readers are aware of the fact that it is Aziz in disguise. A Hindu woman who lost her child on the way to Daulatabad recognizes Aziz, but is silenced. Riots follow this episode, since this is supposed to be yet another cleverly contrived measure at defeating the will of the citizens.

Scene-XII

Aazam makes plans for escape from the palace with Aziz. Aziz resists these attempts because he believes he is comfortably placed in the Sultan's custody. Moreover, Aazam's sudden disappearance may give rise to questions. Aazam voices his fear of being recognized, whereas Aziz is contented with his circumstances. Aazam realizes the seriousness of the situation and pleads with Aziz to escape, but Aziz is confident enough not to even conceive of anything like this.

Scene-XIII

The unexpected assassination of Aazam brings Aziz to the Sultan. His identity is questioned and Aziz seems to be caught. Aziz cleverly absolves himself of all crime by eloquently arguing that he has been the true disciple of the Sultan, since he has unflinchingly observed each and every order of his. He was a disciple who closely imitated the actions of the Sultan himself, obeyed every bid of his and stood by every law. He reveals the fact that when the

Sultan declared the oneness of all religions, he, a common dhobi, was the first to file a suit against the Sultan in the garb of a Brahmin. He then produced counterfeit currency and obeyed the new law. He plundered people of their wealth and belongings on the way to Daulatabad. Exhausted with all this, he killed Abbasid and appeared in the garb of a holy man. On being asked what punishment would be the most appropriate for him, he requests the

Sultan to promote him to the post of an officer. The Sultan, amazed at this genius and his deeds, appoints him the official of Deccan.

Even Barani, the only surviving companion of Tughlaq, leaves him. Tughlaq's isolation is complete and he is a different being altogether. As Tughlaq tries to get the forbidden sleep, the call for the prayer is heard and he falls asleep. After the prayer, Tughlaq gets up confused from his deep sleep.