Theatre Without Walls: Indian English Drama in a Post-Proscenium World

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ABSTRACT:
The decline of theatre is a general perspective through which the contemporary Indian English drama is seen, especially in contrast with the increasingly popular film and online series. This paper re-investigates that belief and suggests a different interpretation of the current events. The research insists that cinema and internet platforms are more like the expanded performative venues of dramatic forms in different composition rather than being considered as the competitors of drama. The study shows that with the advent of liberalisation, dialogue-based stories, ongoing moral dilemmas, and fine character development, all of which are part of dramatic writing, have steadily spread throughout the media. The research focuses on urban anxiety, identity negotiation, power dynamics, and daily forms of alienation as thematic concerns across theatre, cinema, and web series using a comparative approach. In the context of modern storytelling practices, this study also investigates how cultural hybridity, language and performance assist in understanding and interpreting the idea of Indianness. In comparison to global performance trends, Indian English drama does not hold a peripheral position. In fact, it is actively involved in wider transitional cultures. The amplification of drama beyond theatres is an indication of the growth of the drama. This study negotiates the position of drama as a dynamic genre. It is an essential component of the cultural fabric to understand how modern Indian stories are produced, performed, and circulated, by appreciating films and web series as valid dramatic spaces.

Keywords: Indian English Drama; Performance Studies; Film and Theatre Interface; Web Series Narratives; Global Performance Culture; Contemporary Indian Literature

Introduction

Indian English drama always had a vulnerable place within the larger context of Indian literature. Drama has often emerged secondary in terms of performance exposure and intellectual engagement, while poetry and fiction in English have amassed steady critical consideration and reached global circulation. This exclusion is looked upon as the symbol of creative exhaustion. Moreover, this is also like neglecting the distinct revisions taking place in the modern Indian cultural tradition. Instead of waning, dramatic imagination has substantially changed the elements in which it performs.

The dialogue, moral tension, and performative accessibility that are peculiar to theatrical conflict are no longer limited to the proscenium stage in the 21st century. These elements are becoming more common in movies, and more lately, online serial stories or web series. Drama cannot be limited to its actual place, as Patrice Pavis (2013) reminds us, theatricality continually suffers even when theatre becomes less visible to the common man. This outcome becomes especially helpful when thinking about Indian English drama in the present day, when dramatic motifs thrive in films and web series, but lesser original English plays may be widely presented.

This change has been aggravated by the rapid growth of OTT platforms, which have developed narrative settings that give priority to character-centered storytelling, extended conversation, and episodic suspense, which have always been a part of the theatrical writing and not new to the digital media. Though the place of their diffusion has changed. Hence, in the modern era, a re-examination of Indian English play, one which goes farther away from the stage-centric suppositions, is necessary. As Erin Mee (2011) reasons, Indian theatre must be looked at in the light of the transforming cultural economy that leads the performance. When this perception is used for Indian English play, its strength is not just evident in theatres, but on other platforms as well.

A strikingly enlightening comparison can be found in Indian movies. Theatrical impact has sustained from dialogue-driven traditions of parallel cinema to modern independent films. In the Indian context, Baz Kershaw's remark from 2007 that performance often receives revived political and emotional impact when it journeys across media is highly pertinent. Indian English theatre gains a fresh life when adapted for cinema, predominantly portraying urban experience, postcolonial dilemma, and linguistic hybridity. This phenomenon has increased the involvement of the audience as well as its thematic reach without any creative compromises.

The spirit of the storytelling is revisited in a beautiful manner through web series. As compared to films, web series allow the dramatic pressure to take its sweet little time to develop. Complex characters, slow burning conflicts, and elements of moral dilemma, important components of classical and contemporary theatrical traditions, get shaped in this long-form narrative. Jason Mittell clarifies this idea of narrative complexity, specifically with respect to the episodic format showing the dramaturgical logic of acts and scenes.

Indian English play is not an archaic genre anymore as it is the fundamental narrative grammar that gives form to modern visual culture. Erstwhile popular themes including gendered power, alienation, class struggle, diasporic identity, and ethical dilemma are an integral part of many critically acclaimed and appreciated films and web series; distinctly suggesting that drama's style of expression is inclusive and not redundant.

This view is further confirmed by the global trends. The crossing of theatre, film, and streaming services is booming on a global scale, with playwrights shifting to screenwriting and screen storylines assimilating theatrical elements. A helpful framework for comparison is given by Hans-Thies Lehmann's idea of post-dramatic theatre (2006), which says that text is no longer dominant but remains commanding through various performance levels. This post-dramatic state, in which textuality, performance, and the visuality inhabit rather than contest, is something that Indian English play immerses in.

In light of this, the present study directs a critical and comparative analysis of modern Indian English play in the light of cinema, web series popularity, and global performance patterns. The idea presented here is that digital media and films are an extension of theatrical practices and not enemies. The current paper shows how Indian English play is a persistent influence and is influenced by international narrative forms by studying the narrative structure, thematic endurance, language and performance perspective.

Such an approach pushes for a more panoramic, multidisciplinary knowledge of performance in modern Indian and challenges limited ideas of drama. Indian English theatre is given new critical consideration and its incessant importance in the 21st century is refined by placing it within intermedial and global cultural activities.

Evolution of Indian English Drama in the Post-1990s Cultural Context

The era after the 1990s is known as the period of decline for Indian English drama as fewer English plays started to appear on the formal stage. Theatre venues shrank, and institutional backing depleted as cinema became the dominant story form. These shifts first appeared to reinforce the marginalization theory. However, these results are based on a limited reasoning of drama as a genre that only survives through theatrical production. Instead, a process of re-orientation becomes obvious. Indian English drama changed its realm and concentration rather than withdrawing from cultural life. When India witnessed rapid urbanization and social division due to liberalization, dramatic literature changed its focus from public spectacle to internal conflict. Concepts like unresolved interpersonal discord, commonplace discussions, and household places started to gain more narrative prominence. The drama becomes more low-key yet absorbed.

Rustom Bharucha's claim the English-language theatre is becoming more popular in well-to-do metropolitan settings, though needs to be reconsidered, is still relevant. Such distribution restricted the reach of the general public, but it also surprisingly increased awareness of the complications of psychology and ethics. Playwrights questioned the ways in which identity, exclusion, and power function in close relationships and families, instead of placing overt political rallies. Drama became consciously political in this way rather than apolitical. A leading example of this change is the work of Mahesh Dattani. His plays rarely use action or clear ideology to overcome conflict. Rather, with help of conversation that brings forth conflict rather than resolution, his plays permit tension to live. In hindsight, it is noteworthy that this dramaturgical technique foreshadows modern film stories to a great extent. Similar logic is currently used in a lot of films and online series. This gives importance to skepticism and dialogue.

Theoretical perspectives support the framing of this change, even though they might not completely explain it. The absence of linear narrative control in late-modern performance is explained by Hans-Thies Lehmann's concept of post-dramatic theatre. However, speech and plot are not totally forsaken in Indian English play. Rather, it uses discontinuity, silence, and fragmentation as dramatic tools to split power within speech itself. The ease with which Indian drama may be modified to film and digital storytelling is established by this difference.

The audience's response further clarified the shift. According to Susan Bennett, the milieu in which spectators witness a performance decides its intention. Urban audiences were using screens more regularly than stages to watch stories by the end of the late 1990s. Drama understood and responded by changing how it was distributed rather than by compromising with its ethical issues. What had vanished from the theatre made a comeback into cultural life with the help of long-form digital media, serial narratives, and screenplays. Another important factor in its growth is language. Post-1990s Indian English play views English as a lived, flexible medium formed by gaps and code-switching, instead of highlighting grammatical polish. Here, Braj Kachru's concept of nativized English is voiced well. Further, this linguistic realism plays a crucial role in modern movies and online shows for authenticity.

Historically speaking, this phase is more of a recurrence and not disappearance and stated by Marvin Carlson. Dramatic forms do not become obsolete so easily; they reappear as per the requirement of cultural outcomes. Indian English play manifests itself through dialogues, introspection, and ethical tension and this

translates well into a more modern medium meant for the contemporary audience.

The late 1990s is considered a turning point in the history of drama and performing arts, as it led to the arrival of magnified dramatic intelligence. And this rehabilitation guaranteed that Indian English drama would play an important role in patterning the Indian storytelling even after having left the stage.

The Crisis of the Stage or the Expansion of Drama? A Re-reading of Contemporary Performance

The prevailing thesis that Indian English play is experiencing a crisis is mostly the result of a limited proposition of the context in which drama is supposed to occur. Dramatic decline is generally ascribed to receding attendance in English-language theatre, reduced institutional support, and the increasing hegemony of screen media. This argument seems convincing at first glance. However, it is based on the idea that drama only survives on the actual stage. The concept of crisis starts to become less specific if this premise is challenged. Drama has never been eternally limited to any one place as a cultural genre. Instead of setting, drama is defined by how conflict, dialogue and ethical tension are organised. Raymond Williams' 1977 reminder that historical circumstances constantly change and modify cultural practices is an advantageous point to begin with. As per this perspective, the descent in stage performance visibility does not signify that drama is losing energy, but rather its energies are being redirected to places where modern day audiences are more concerned.

The concept of decline is overcomplicated by performance theory. According to Richard Schechner's concept of performance as "restored behaviour," (2013) forms survive not because of their originality or purity but rather because they are reiterated and re-contextualized and it is best displayed by Indian English play. Its core issues, interpersonal conflict, moral ambiguity, and societal contradiction have not become extinct; rather, they are revived to cultural life with the help of digital narrative and film, where performance takes place under different experiences and circumstances.

It's also important to admit that, even before the transition to digital media, Indian dramaturgy had started to reduce its dependency on conventional stage spectacle. After the 1990s dramatic literature preferred dialogue over incident and interiority above action, the qualities which are highly compatible with screen-based stories, reinforcing closeness and consistency in the interaction of characters. So, this is not a retirement of drama but a reincarnation in a more suitable form.

Hans-Thies Lehmann's idea of post dramatic theatre (2006) is often used to describe such changes, especially the waning of linear narrative authority. However, this principle is not entirely in congruence with Indian English plays. Communication is an important tool here to portray ethical discussion even as it works with fragmentation and silence. The flawless adaptation of Indian play to cinema and online series without giving away its narrative seriousness might be explained by this partial dissimilarity.

This change is further explained by the audience's response. The way audiences experience a performance shape its meaning, according to Susan Bennett (1997). Drama's life depends on its capacity to truly occupy these places, since modern audiences are increasingly interacting with tales through screens and the entry of Indian English drama into film and online media represents adaptability rather than concession.

This inclination confirms with worldwide performance cultures when viewed from a larger framework. As noted by Marvin Carlson (2014) performance histories are portrayed by duplication rather than absence; wherever cultural circumstances allow it to work well, drama emerges. Accompanying this worldwide process, Indian English play maintains its ethical base while shifting its form. A more fitting and accurate assessment of contemporary Indian English drama will be reformulating the present moment as an expansion rather than crisis. Dramatic expression is no more a monopoly of

the stage, but drama itself remains highly significant. Critical discourse can move beyond nostalgia and come to grips with the realities of performance in a digitally mediated age by appreciating cinema and web series as justifiable dramatic spaces.

Film as a lateral Dramatic Space: Dialogue, Conflict, and Character Reimagined

In urban cultural life of India, film is mentioned as having taken the place of theatre as the main storytelling medium. Film is a force that threatens the theatre. This assumption looks harmless initially. But it soon loses its ground when one considers the actual number of Indian films that have genuinely created meaning through human interaction, dialogue, and conflict and not just entertainment.

Drama is essentially driven by technique and not the locale. It gives life to experience with the help of conflict, moral dilemmas, and extended engagement. These are majorly the most fundamental aspects of Indian film barring some essentially entertainment-led styles. Powerful stretches of intense silence, long dialogue sequences, and unresolved moral dilemmas are common, suggesting the rearrangement of drama.

This can be elaborated by the dramaturgical logic which has attained perfection in the Indian English play. The goal of English-language playwrights is to enable words to disclose disagreement and not resolve the conversational deadlock. Mahesh Dattani's art is useful in this as his plays foreshadow modern films as conversational expose. Dialogues act as source of conflict instead of progress in action.

A similar observation is furnished by film theory. André Bazin's idea that the interest in moral presence in place of mere depiction in theatre is taken into films is still relevant. In movies with theatrical sensitivity, the presence of character is often preferred over narrative drive. Spectators are urged to be with the events. Meaning is brought about with the help of awareness in theatrical spectatorship, analogous to this method of interaction. Character development plays an important role in the dramatic goal of a film. Characters in a drama are not plot-development devices. They are morally complex individuals. Theatre prefers values over causality and this is equally true for films that depict hesitance, ambivalence, and moral dilemma. Such characters preserve dramatic intensity while defying narrative efficiency.

The use of space in contemporary Indian cinema reflects its theatrical legacy. Defined and limited spaces like offices, houses, and courts become locations of frequent interactions, just like stage setups, restricting mobility and intensifying communication. According to Patrice Pavis, performance becomes dramatic when space is used to work on presence and not movement. Cinema reimagines the theatrical ambience further reinforced by the style of performance. Theatre-trained actors bring discipline, vocal modulation, and awareness to pause. As per the theory of Phillip Auslander, theatrical discipline translates well into cinema acting as weighted performances create closeness with the help of proximity and not bodily co-presence. And so the focus of drama on interiority lives even in a modified form.

This is not rivalry but an extension. Drama has not lost its place due to films. Rather it has been made more accessible. As Baz Kershaw has rightly suggested that when a performance travels across media, it gains new political and emotional impact. Without losing the complexity of issues like moral dilemma, identity struggle, and class tension reach a larger audience with the help of cinema.

When observed from this perspective, Indian film works like a lateral dramatic horizon. Drama continues to dominate the way Indian films are written and produced. And by appreciating this connection, Indian English play can be reinstated as the basic story-telling logic within the modern visual culture.

The Web Series and the Reviving of Dramatic Form

The sudden emergence of web series owes its success to technology, market feasibility, and changing watching priorities. Though being

instrumental in the emergence of the webseries, these are not the sole reasons why web-based stories have proven to be efficient in dramatic storytelling. Webseries are successful due to the reason that they revisit the narrative conditions that are conventionally linked to patience, drama time, and ongoing tension.

Web series have time to allow the story to grow slowly as they do not have restricted time and commercial commitments. Conflicts need not be resolved right away, as the characters have the time and space to remain ambiguous, compromised, or underdeveloped. The episodic pattern is similar to the logic of acts and scenes, where meaning develops through repetition and delay. Basically, whatever appears to be new in this digital format is essentially a theatrical practice.

This kind of mettle was anticipated by Indian English plays way ahead of the streaming services. For instance, dramatic literature from the 1990s depended heavily on sustained conflict, leaving ethical tension unsettled, teaching its viewers to face suffering, in place of a rewarding experience at every step. Web series build on the same patience with complete faith that the viewers will interact with the unresolved situations.

An important part of this reimagination is dialogue. In web series, dialogues often reach beyond the practical requirements, creating room for pause, quiet, and linguistic standstill. This kind of rhetoric strengthens active interpretation as explained by Sarah Kozloff. The way charcters communicate lends meaning to the story. Dramatic writing, here, is the source of this conversational emphasis.

This is further enhanced by characterisation in web series. Characters take their time to grow and often show conflict as against development. Their role is not to induce pity or narrative effectiveness. Digital stories that are formed by theatrical sensitivity require the viewers to examine the ethical discourse and internal conflict. Continuity is also shown by the themes. Issues of urban alienation, identity crisis, power disparity, and moral ambiguity are often discussed in the Indian web series. These issues have been favourites with the Indian English play for a long time, specifically more so after liberalism.

The impact of drama is further shown through the use of language. In place of a language showing hierarchy, code-switched language is used to mirror everyday speech. Indian English play normalised this hybridisation of language to make it an experience rather than an embellishment. Just like dramas, the purity of language is challenged in web series to make it more authentic, further enriched by audience participation. Web series brought the culture of sustained engagement through binge-watching, conversation, and introspection. As stated by Susan Bennett, the meaning of a performance develops with the help of the reception circumstances. Thus, online shows are not a departure from theatre. In fact, they are a resurgence of drama in a different medium. So, the Indian English theatre has a bigger platform where its core ideas of discourse, perseverance, and moral conflict reach a new height.

Thematic Confluence: Urban Anxiety, Identity, Power, and Alienation

Indian English drama, film, and web series show the strongest constancy from subject point of view. These forms, in spite of their format, scope, and audience, consistently go back to a shared set of concerns, which are the result of the Indian society after liberalisation. Intimate types of alienation, nuanced power dynamics, urban uneasiness, and fragile identities are repeated as experience rather than abstract ideas. A conceptual prism is offered by drama to express these topics in many mediums.

Urban space becomes a condition and does not remain a mere background. For instance, the portrayal of cities as places of dreams and loneliness in the Indian English play. Societal paradoxes are subtly manifested through personal spaces like homes, workplaces, and leased rooms. Dramatic literature makes this space concrete by showing the harmony between detachment and economic flexibility, and this is

distinctly brought into modern movies and web shows, yet their thematic impact is dramatic.

Identity in such is rarely static. It is mostly depicted as something that is deferred and not as something definite. Characters are motivated by relational tension, social intention, and linguistic choice. As Stuart Hall states, identity is a posture rather than as essence, and this finds a concrete expression here.

Alienation, a major contemporary theme in plays, takes a very intimate articulation in the Indian contexts. It is depicted through friendships, families, and workplaces. And the strength of drama lies in its ability to disclose this separation through hesitation, silence, and unsuccessful communication. Bert O. States' observation that plays uses speech and pause to convey inner consciousness still holds true. Films and web series affected by dramatic sensibilities depict this effect by allowing the dialogues to linger rather than conclude.

Indian English drama often exposes authority through common interactions; presentation of power dynamics subtly presented through thematic fabric; a method clearly discussed by Michel Foucault - dissemination of power through routine activities. This micro-politics of power is still visible in contemporary screen narratives.

These conflicts are intensified by gender. Gendered power is sustained through expectation and repetition as often shown in dramatic narratives. According to Judith Butler, in drama, when speech becomes a place of control, gender is composed with the help of performance getting narrative importance. Likewise, films and web series that work in the same vein show the commonplace implications of gendered power.

Dramatic story telling allows unresolved paradoxes and does not hurry conclusions, leading to the uncertainty gaining thematic prominence. The long history of Indian English drama and its endurance is the reason why the themes transfer so well into films and digital media. This also leads to universal applicability. Even though the urban alienation and identity crisis are not exclusive to Indian society, the Indian narratives base them in certain social textures; a concept of ontological uneasiness as framed by Anthony Giddens. This is the reason why Indian stories maintain their cultural uniqueness when they are showcased abroad.

Indian English play, thus, is a conceptual reservoir, influencing Indian storytelling even now in the contemporary media because of its thematic brilliance. With a consistent spotlight on relationship conflict, ethical tension, and lived reality; drama holds a solid place in the inception and execution of modern Indian tales.

Language, Performance, and the Reshaping of "Indianness"

In terms of language, Indian English has a role to play on a large scale, that is, different regions have altogether different languages, which has always been a delicate and contentious topic. In India, the use of English is always seen with colonial influence and an alien element among the People. The recent development of web series, drama, and cinema indicate this discussion has many dimensions, which are liable to be considered. In performance, the language-English serves more as a popular resource influenced by Indian social reality than as an enforced medium. The plays performed in English demonstrate this change on a large scale. Dramatists adapted English to local speech patterns, intensity of feelings, and social scenarios rather than striving for grammatical purity or linguistic accuracy. It can be observed that dialogues in these plays are inspired by the interrupted, jumbled, and situational speech patterns of real people. Now, this can be viewed as the most concrete manifestation of Braj Kachru's concept of nativized English, not in terms of syntax but in performance. Instead of mastering the art of linguistics, the language becomes something that is lived in common among the common people in their lives.

The performance on and off the screen has accelerated this Change. Speech in play is linked to all the paralinguistic features of body language. In addition to what is said, how and when it is said also contribute to meaning. The point made by Bert O. States that theatrical language is an

action rather than an abstract system is still valid today. Through cinematic technique, emotional control of a character, and stillness, embodied character of language persists when transformation of drama happens into cinema and web series. The performative logic is the same regardless of the media. This on-going trend is further seen in recent Indian movies and online shows through frequent use of code-switching. Characters keep on moving swiftly between English and regional languages without any visible struggle, which indicates linguistic negotiation more than ideological stance. Long before this blend of language - *Hinglish* got widespread on digital platforms, this hybridity was actually normalised in Indian English drama much earlier. Drama's subtle influence on popular storytelling practice is suggested by the way what erstwhile considered unusual now appears as real.

This change in language has made us think about what it means to be "Indian". Static notions of identity are often used in discussions regarding cultural authenticity. However, identity is something which can be created via performance rather than inherited. This receives corroboration, in the theory explained by the great thinker Homi Bhabha that cultural meaning emerges in transitional zones. These venues are where Indianness is created by way of performance, an act of moving ideas between different languages and finding balance between modernity and tradition rather than through a set tradition in Indian English play, film, and web series.

This restructuring is reinforced by specific performance techniques. In India, current Indian cinema prioritizes subtle emotions, psychological depth, and the act of conveying deep emotions through minimum use of dialogues. Actors having theatrical background add attention to voice, pause, and unuttered words that immediately adjusts to situations mediated by cameras. The reason why theatre techniques work effectively in screen performance is Phillip Ausländer's realisation that intimacy is created via closeness rather than physical presence in performance through technological intervention. Focusing on the internal world of a character, which is a main point of drama, remains important, even after adopting a different medium.

The global circulation of Indian stories has made this change more impactful. Nowadays, streaming services have made Indian stories popular among diasporic and foreign audiences. This situation substantiates the point of Stuart Hall's that our identity is shaped by our journeys and experiences, not just by our roots - history. By the use of English, Indian writers can share their stories with the world without the concern of losing the specific local details that make them unique. Overall, these trends suggest that the use of English in Indian English play has not at all lower cultural identity. Rather, it has created many more ways to show Indianness and its meaning. Drama has evidently reshaped modern Indian storytelling. By making language feel alive and active, and by considering performance as an interactive experience, it has altered how stories express meaning. Its impact persists across various forms of media because it allows traditions to unfold instead of remaining fixed and unchanged.

International Trends, Global Performance Cultures and the Indian Realignment

Indian English theatre frequently changes its ways that match global shifts in how stories are told. Erstwhile, visiting a traditional drama house was the main way to have an experience of drama. In the contemporary world, though live theatre might not be the most popular form of entertainment any more, the ideas and styles used in plays are still very much vibrant. Instead of losing its popularity, the drama has simply evolved into new places like movies, streaming services, and social media. This change shows that people are still interested in dramatic storytelling; however, they have found new ways to keep their interest alive in this form of art. As an example, various techniques used in Indian plays are now used to make digital content quite entertaining. It means that the theatre is being restructured instead of dying out. The focus has shifted from the podium to digital screens,

allowing dramatic stories to reach out to a much larger and more varied audience than ever before.

In-depth narrative of a story, character-centric stories are becoming popular across the world. It signifies that people are again interested in deep emotions and current moral struggles. Compared to traditional movies, over the top services allow stories to develop more like stage dramas. It can be seen that many popular shows and movies now have long conversations, unclear moral choices, and confusions, dilemmas and conflicts that continue over episodes—features that were frequently found in theatre. Even though Indian storytelling technique follows its own age-old cultural traditions, it synchronises well with this global time and ongoing trend. Now, the act of giving significant importance to dialogue and tension within relationships, makes the Indian context different. Indian stories very often place great value on prolonged, sustained conversations and on characters negotiating moral choices with one another over time, whereas many foreign stories demonstrate complexity by folding multiple plots and storylines. The focus on conversation and ethical discussion has not emerged out of new digital technology but instead it is the outcome of long-lasting influence of theatre traditions. Due to this dramatic foundation, Indian stories are able to establish strong connections with international storytelling trends in an original way, connecting to them logically rather than simply copying their style. It is important to see how dramatic forms switch on and off between various mediums of media as a shared exchange, not as a system which can be termed as hierarchical. In the present scenario, the Digital platforms, theatre, and cinema are not separate but all these forms constantly influence one another. Dramatic writing encompasses these spaces easily, keeping its main ideas unchanged while adjusting as to how audiences experience them. Indian English actively contributes in this exchange, adding up depth, dialogue, and universal themes to storytelling cultures across the globe. Due to globalization, it can be said that stories know no geographical boundaries. Though the global horizon does not always put an end to cultural distinctiveness, digital platforms enable Indian storytelling to reach people around the world. On the other hand, the stories showcasing local social issues move more swiftly when they stick to their own unique style. Such well-founded narrative is made possible by Indian English drama's importance on moral struggle and personal experience.

Now, this perspective clears that Indian English drama is no longer acting as a secondary force in global performance cultures. Instead, it plays a role as a participant in a collective reshaping of various dramatic forms, wherein the intellectual depth is maintained during performance while adjusting to new media. There is no wrong in saying that the Drama is still a vital force of modern narrative, as seen by the distribution of Indian films on large scale and web series that are influenced by dramatic sensibilities.

The core idea of the paper—that drama has not dwindled despite the increase of global media—is strengthened through this relative analysis. On a global storytelling platform, it has moved, carried out significant changes in itself, and discovered new substance. By way of discussion, perseverance, and moral consideration, Indian English play successfully interacts with the trends at global level on its own terms rather than ignoring them.

Conclusion:

The motive behind this study is to re-examine the place of modern Indian English play at a time when its projection on the conventional stage seems to have decreased but its narrative influence in films and online series has significantly increased. The analysis reveals that Indian drama has undergone a process of relocation rather than adopting the well-known narrative of decline. The importance of drama has not changed however, its forms have certainly embraced new platforms. The study has shown that drama serves as a flexible narrative rationale rather than a set literary form by identifying coherence across theatre, film, and storytelling on the web. The peculiar elements of dramatic writing—such as conflict evolved through dialogue, the exploration of moral

conflicts, and extensive character interaction—remain foremost in numerous contemporary Indian films and web series. These characteristics, evolved within Indian English Drama—especially since the post-liberalization era began—arise from more than just the influence of new technological advancement. This thesis is further supported by the persistent idea of intimate alienation, control dynamics ingrained in daily interactions, urban restlessness, and struggles with identity. Instead of delivering clear solutions, drama in particular is impactful at showcasing problem-issues that remain unresolved, which is why these concerns frequently appear across various forms of media. As movies and web series have longer narrative time spans and wider scope, these tensions are able to open out gradually in a way that closely reflects dramatic structure. This shift has been ascribed essentially to the facets relating to language and performance. The way that Indianness is showcased in modern narration has switched as a result of Indian English drama's presentation of English as a lived, hybrid medium. Drama has put a strong impact on the expressive grammar of film narratives without eradicating cultural diversity through controlled acting, code-switching, and symbolised speech. In this way, drama has played an important role in the ongoing process of negotiation of cultural identity rather than weakening it. It is clearly visible that Indian English Drama is more inclusive than marginal when compared to international performance trends. Nowadays, Indian drama is gaining popularity worldwide because global audiences now prefer deep characters, long narration, and plots that switch across different media platforms. People around the world watch Indian movies and web series and this international success shows that the moral themes and storytelling methods of the drama still matter a lot to the people outside India. In the end, the shift of Indian English drama away from traditional theaters should be seen as a healthy transformative evolution, not a loss. Drama today thrives across various platforms, adapting to changing ways audiences experience it while maintaining its fundamental principles, yet theatre remains to be important as a space for experimentation. Viewing films and web series as legitimate dramatic structures provides a more in-depth idea of contemporary Indian performance, highlighting its current survival, flexibility, and lasting impact.

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