

## A STUDY OF MYTH AND LEGENDS IN THE PLAYS OF GIRISH KARNAD

**Anandi Lal Sharma**

Research scholar

Bhagwant university Ajmer

**Dr. Suresh Kumar**

Associate professor

Bhagwant university Ajmer

### ABSTRACT

The play Hayavadana is considered as an impression of blend of the western enabling frameworks and Indian themes. It mirrors the cerebrum of an Indian. Karnad's play in a brand name way starts where in vital story closes. "Home would the ladies take it assuming that it truly wound up working and would it at long last tackle the issue for her" are the entrancing issues the expert in him faces. Karnad takes this sort of skip from the major story and makes it further.

The theme of the play has two viewpoints, a socio cultural perspective and a metaphysical one. At the two levels it shows the conversation between two polarities (unequivocally Apollonian and Dionysian) as the basic reality of human experience. As in Hayavadana, Karnad readies his social event to enter a monster district of make conviction even in Naga - Mandala with the introduction of impacts and a story, who take human plans have a tremendous impact for the portrayal. By holding the play with any insightful back from getting realness, Karnad brings the social event absolutely into a metaphysical kind of validness. Karnad unites the get perpetually out into a metaphysical world.

Girish Karnad remembers an essential spot for the universe of Indian English dramaturgy and old style and society shows in his plays. He conveys a substitute view; regardless, giving that what is stunning and disturbing concerning India is its done absence of plays in spite of the principal rehearses. There is no setting in India and no tremendous custom.

Girish Karnad has been making a rich and dynamic show in custom and yes fit to modern stage. He is overall influenced by people creative enunciations of India. The improvement of Indian execution place has a conflicting history. Modern Indian scene arose under British impact in three metropolitan area that were spread out by the British and had no past Indian history.

### KEYWORDS:

*Hayawardana Haya, Thematic, Metaphysic world, Apollonian and Dionysian*

**INTRODUCTION**

Girish Raghunath Karnad (envisioned 19 May 1938) is an Indian entertainer, film chief, Kannada playwright who generally works in South Indian Film. He has done to Kannada literature what Vijay Tendulkar to Marathi, Badal Sarkar to Bengali and Mohan Rakesh to Hindi literature.

Girish Karnad has made a huge number out of plays organizing different bits of modern Indian society and Indian culture. He has involved old Indian dreams and old stories in by far the vast majority of his plays. His plays join 'Nagamandala', 'Tughlaq', 'Hayavadana', 'Yayati, and so forth

In his plays, he manages the contemporary socio-political and cultural issues through the introduction of dreams, legends and old stories. Karnad thusly takes issues of rank, heredity, religion and sexual course and winds around them in the external layer of his plays. In his play 'Hayavadana', Karnad directs unpredictable themes.

Girish Karnad's play Hayavadana was gushed in 1971. In this play, Karnad has introduced the theme of need and excursion for character amidst tangled relationships, making an aggravation of characters which reveals the faint idea of human individual. In his 'Introduction' to Hayavadana, Kirtinath Kurkoti states: "The plot of Hayvadana comes from Kathasaritsagara, an old gathering of stories in Sanskrit.

Before long, Karnad has acquired it through Thomas Mann's retelling of the story in The Transposed Heads... ". In this play, there are two individual associates, Devadatta, the man of cerebrum and Kapila, the man of constitution. Devadatta weds Padmini, yet Kapila goes absolutely off the deep end for Padmini. In that limit, the two extras end everything. In a redirecting scene, Padmini unravels their heads, giving Devdutta Kapila's body and Kapila Devdutta's. Hence the outcome is an issue of characters. Karnad can change what's going on in the splendid experience.

The focal theme of the play combines the issue of Padmini's Consistent excursion for fulfillment : her central goal for the ideal blend of the body and the soul appeared in Kapila and Devadatta uninhibitedly.

Devadatta is particularly careful, captivating and a very much educated power and talented worker. Kapila is repulsive, serious and the portrayal of coarseness and masculinity. While Devadatta watches out for the insightful and strong, Kapila looks out for the physical and the material. In M. K. Naik's words "Padmini's situation recommends lady's vain endeavor to join man as insightfulness and as tissue to additional her

inventive clarification. Anyway, these two bits of the Manly individual are essentially at battle with one another and in this way the endeavor closes unbelievably in obliteration for both lady and man".

Thusly the play investigates the complex psychosocial part of the issue of human see emergency, as not conclusively undefined from the ethical piece of the Indian story and the philosophical show of Mann's story in both tangled and relaxed relationships. The play uncovers the focal irregularity of human individual, which is clearly shaped or broken by human climate.

From an overall perspective lacking and imperfect, individuals search and have a go at accomplishing the impossible ideal of finish and faultlessness. They reliably manual for look for the help of a few really typical creatures or the other to win in their undertaking. In any case, outside relationship, in their work to help, appear to cause and tangle. The different emergency of the searchers further, driving the last decision to horrendous and, or comic terminations. Padmini, for example, ruins herself and each and every piece of her relations. Sign of truth, even the young adult that she passes on under the Bhagavata's thinking isn't standard as her own extraordinary result essential main thrusts.

#### **MYTH AND LEGENDS IN THE PLAYS OF GIRISH KARNAD**

Hayavadhana, doesn't give decimation to himself as Padmini doesn't perseveres through the remarkable inevitable results of his central target for summit by going down the stepping stool of the presence from man to horse. The most proper reaction for the issue of character emergency then, at that point, as shown by Girish Karnad, is found some middle ground with one's own self and the climate.

The subplot of Hayavadana fosters the significance of the standard theme of need by treating it in a substitute plane. The meaning of his advancement is obvious from the way that the play gets its title from it - Haya proposes horse and Vadana grasps face or mouth.

Hayavadma story runs hence, Hayavadhan's mom was a wonderful princess of Karnataka. Right when she grew up her dad thought about that she ought to pick her ideal accomplice. So heads of different spaces on the planet were welcomed and they all came from China, Persia, Africa in any occasion should avoid any of them.

The last extra one to come was the Sovereign of Araby. Hayavadan's mom took one glance at the attracting ruler sitting on a stunning white pony and dropped. Her dad immediately accumulated that this

was the man and all structures for the wedding were made. Right when Hayavdhana's mom mixed she said that she wouldn't wed the ruler yet wed the pony. Nobody could demolish her.

At long last, she was hitched of to the white pony. She stayed with it for a crucial time frame range one morning she mixed and there was no pony, in its place stood an unprecedented obvious Ghandharva. Clearly, this impressive being had been charged by Kubera to be brought into the world as a pony for some display of starting. Once more following fifteen years of human love he had changed into his striking self. Set freed from his chasten, Gandharva referred to that Haryavadana's mom go with him to the "Heavently House" (9). Notwithstanding, she conflicted. So he censured her to change into a pony herself. Hayavadana's mom changed into a pony and moved away happily and his dad returned to his "Notable Home" (9).

Fundamentally the substitutions of their marriage was abandoned and that was Hayavadana himself. Hayavadana wishes to dispose of his pony head. As necessary the subplot all through stays mindful of the focal plot.

As shown by the direction of the Bhagavata, Hayavadhana goes to the kali place of refuge, a theme which develops a firm association between the norm and the subplot, and takes the necessary steps to eliminate his head. Spot of reality as in the key plot, the goddess' questionable partner makes another issue while looking out for one.

Because of Hayavadana's prayer "make me complete" (68) the goddess makes him a full scale horse, not an inflexible man and regardless this Hayavadhana truly hold his human voice. His chance is done when the five-year old replacements of the lady in the transposed heads story, requests that he giggle and the snickering in a little while changes into a fitting neigh, Hayavadana himself, thusly, achieves a truly huge improvement in the young person, who is regularly amazing for he has failed to survey how to laugh.

Hayavadana's chuckling gets the grin the juvenile's face. As such the pony - man's excursion for fulfillment closes divertingly, with changing into an unbending pony. For the accessories and Padmini, fulfillment lay in death, for Hayavardana, accomplishment of perfection is in one more sort of death - the annihilation of his human limbs of body and voice. The two strings of activity woven together in Hayavadana, unitedly present a theme which might be summarized as proportion of being to be accomplished through the coordination of oneself and the pinnacle of character. In like manner the joining

can't be accomplished by endeavoring to oblige the hopeless, yet by navigating euphorically the fundamental disharmony in human existence.

Hayavadana manages the theme of impeccability and by opening the play with Master Ganesha, Karnad shows that the perfection of man doesn't have anything to do with his genuine look which maybe the swarm of this show can't see totally. In this play the lacking Hayavadana appears, obviously, to be ideal over the steadfast human individual like Devadatta, Kapila, and Padmini.

As I should naturally suspect, the perusers of the message handle it better as they see a bended and secluded god clearly in the farewell of the play who is cherished coincidentally and enormous full scale looking people.

The front of Ganesha, an ordinary need of a Yakshagana play, is utilized by Karnad in the message to introduce that Hayavadana is strikingly like the Ruler who has 'An elephant's head on a human body, a destroyed tusk and broke stomach' (Karnad, Three Plays 73).

Hayavadana's hindrance is actually that reprimanding of the presence of Ganesha in the text. For example, Hayavadana is upset to have put on a cover by the Bhagavata, who in a short period of time comprehends that 'this isn't a cover! It's his affirmed head!' (Karnad, Three Plays 78).

The cover is reality considering both Hayavadana and Ganesha. The perusers of the text handle that individuals display no such association between's affirmed appearance and reality.

The front of Ganesha is utilized to scold serious convictions and practices of Indian Hindu men. In any case, the lacking and damaged Master Ganesha is revealed and some time later Hayavadana depicts his avowed encounters of inefficient outings that he had embraced to the amount of the truly disposed toward spots, sacred individuals, divine animals, and goddesses.

In the display, Hayavadana shares his encounters of going to divine creatures and leaned toward puts yet as the social gathering has no confidence in Ganesha to be a segregated god before a multitude of individuals, they don't have even the remotest hint why the sublime animals and goddesses are reprimanded for not being basic.

Hayavadana has a shocking status in Karnad's vision as it wraps three universes of obligation: the staggering, the human, and the creature particularly like the front of Ganesha presents these three

universes to the perusers of the play. Strikingly, Hayavadana is by all accounts Master Ganesha who has 'An elephant's head on a human body, a squashed tusk and broke stomach' (Karnad, Three Plays 73).

Where Ganesha is brought to the stage as the unmatched God, satisfying the Yakshagana standard need, Hayavadana is viewed as a bothersome interloper into the basic play. Ganesha, subsequently, changes into a foil for Hayavadana.

The play is an assessment on the theme of zenith and complete selves. What, maybe, the show pardons by next to Ganesha is the fundamental rule to display the gigantic themes of total and flawlessness and how amazingly Karnad utilizes Yakshagana custom to manage the modern real factors.

The Female Chorus is presented in the message of Hayavadana yet isn't utilized there of psyche to home show under study. This Female Chorus suggests that Padmini who is introduced as abused and denied and who becomes distanced near the satisfaction of the play is an expert of a colonized country that is endeavoring to either accomplish or recover its character. Karnad's utilization of the Female Chorus as Padmini's cover is a sharp part in the covering custom of India.

Right when Padmini is given the choice of returning the heads, she utilizes the entrance and trades the heads to make a hard and fast person with Devadatta's head and Kapila's body. Getting through it is standard that Padmini controls what's going on during head trading, the Female Chorus acceptably uncovers the legitimization for this conveying as Padmini's longing. To see the value in her inside frontal cortex, the tune of the Female Chorus is sung both near the start and around the perfection of the play as follows:

For what reason should esteem adhere to the sap of a solitary body? When the stem is squashed with the thick longing of the many-petalled, many created lantana, for what reason could it anytime be judicious for it to be gotten to the relationship of a particular develop? (Karnad, Three Plays 82)

## **DISCUSSION**

Karnad has presented the two talking dolls in the message of Hayavadana to remark upon the headways that show up in Devadatta and Padmini later the trading of heads among Devadatta and Kapila. Both were captivated with Padmini and she moreover cherishes the two of them. She is introduced as a phenomenal lady in postcolonial conveying and her provocativeness is paid special attention to through the talking

dolls. She regards Devadatta for his cerebrum and is drawn in towards Kapila by significance of his authentic virility.

Padmini trades the heads of the two and passes on her longing of a mate with the new mix of critical strong regions for a with a solid body. In any case, the head rules over the body and later some time the body of her new friend loses its power.

The headways that are found in the body are as featured in scenes; thusly, Karnad has presented the two dolls in the ensuing show. Manikins are uncommon as a standard utilization of concealing in India, notwithstanding, Karnad has made this technique modern by presenting entertainers who are covered as Dolls rather than utilizing manikins on the stage. These dolls, which have an astonishing comprehension, become mental cover for Padmini particularly like the Female Chorus.

Where the Female Chorus stays mindful of the longings of Padmini, these talking Dolls fault her inside wants. The game plan of dolls helps with initiating the plot with progressing. Padmini is the central person in the play who doesn't wear a genuine cover. Karnad has, as required, involved two various types of covers for Padmini to introduce two gathered perspectives in a contemporary yet ordinary Indian society.

Strikingly, the Yakshagana strategies have perfectly mixed in with the themes of Hayavadana. For instance, the love for Ruler Ganesha, the lacking and broken god, a crucial express need of Yakshagana, turns out to be remarkably beast unequivocally.

Basically, the Bhagavata, the standard stage boss and storyteller of Yakshagana plays different positions, including that of a multitude of individuals to Hayavadana, who ruins in the standard play. Obviously, the Bhagavata plays out his standard bits of presenting the characters, filling the openings by his portrayal, singing tunes at fitting circumstances nearby the Female Chorus, and supporting the characters when urgent.

In this show, anyway, tunes of Bhagavata and the Female Chorus are kept away from which give confined data to the get-together. Bhagavata is other than an immense redesign of the play as he remarks within evaluations of the legends. In the text, the Female Chorus shares his control of singing, which is Karnad's amazing advancement in Indian show. Female Chorus amusingly sees Padmini's longing and her enduring through pulverization by fire. Karnad's Female Chorus, rather than the dolls, isn't the voice of standard appreciation.



**CONCLUSION**

One standard appraisal of Karnad's plays is that in any occasion has been phenomenal accomplishment on the stage. They don't give animating investigating in no way, shape or form like the plays of experts like Bernad shaw.

Karnad is an Indian essayist in English and he has obtained with favor to making a fitting Indian climate. He has presented various words from the Indian language into his English. He has fittingly Indianized his English, In Tughlaq he uninhibitedly incorporates Arabic and Indian words for making the environment of fourteenth century India when Tughlaq overwhelmed.

For Instance 'Sulthan' Jiziya., Kazi - Mumalik' dhobi' 'dar-ul'islam and the Muezhin's call for prayer has been twice given in Arabic. Karnad has truly redone some common Indian verbalization into decent English. In Hayavadana he utilizes Gandharva, Ganesha, Kali the names of Indian noticeable animals and goddesses, Yakshagana and Kathalali - the Indian dance styles, Rishi Kalpavraksha, pativrata, sati, etc.

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