
MYTH RITUALS AND TECHNIQUES IN THE PLAYS OF GIRISH

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Abstract

Girish Karnad's performances flourish with the face day every day of delusion in this paper, the researcher tried to offer the coping with delusion, ritual, and strategies within the performances of Naga-Mandala, Hayavadana & The fire and the Rain of Girish Karnad. the principal problem is daily discovering how a long way the legendary, Ritualistic elements every day & the strategies were exploited through the dramatist's day-to-day painting of the socio-cultural problems and the response of the society. In all his performances—be mythical, historic, or legendary – Karnad's technique is present-day. In his play, Hayavadana, he reinforces the vital trouble of human life in a world of tangled relationships. In Hayavadana, he skillfully makes use of the concepts and topics of Indian mythology, folk memories every day, and folks theatre masks, curtains, dolls, the tale-inside-a-tale—every day create a weird global of incomplete individuals, in special gods, dolls that speak and youngsters who cannot – global which seems to be indifferent every day the desires and frustrations, joys and sorrows of humans. within the play fire and the Rain, the writer showcases the passionately opposing day-to-day; the rains of human love and sacrifices. It abounds in its hard-woven texture the riches of psychology, the hate and the jealousy of a guy towards a guy, father towards the son, wife towards the husband, and so forth. It miles concluded that although the finishing of the performances isn't always within the orthodoxy of Indian epic texts and Hindu philosophy, daily be seen inside the cultural context of Indian lady of today who seeks to satisfy her desires and aspirations. This Paper has made a day-to-day observe how successfully Karnad has used myth, folk day-to-day, and various other strategies to represent his subject matter in his plays. Creation In Indian literary every day his day every day, myth and folklore have constantly saved prominent positions. the two epics Ramayana and Mahabharata as well as the Purana had been an unending aid for literature as well as plays. but after the arrival of British rule, the themes of Indian Drama changed the daily multiplying understanding of the choice of use of issues apart from fantasy, and drama moved its attention to day-to-day social and political issues. Myths, legends, and folk paperwork function as a kind of cultural anesthesia, and they were used for introducing and doing away with cultural pathogens such as caste and gender distinctions and spiritual fanaticism. Girish Karnad makes use of myths and folk forms in his plays everyday exercise socio-cultural evils. He even goes into addition and deflates the concept of chastity. He appears every day that matriarchy, the misplaced paradise of

mankind, will come again. In all his performances- be mythical, ancient, or mythical – Karnad’s approach is current. In his play, Hayavadana reinforces the principle of the trouble of human life in a world of tangled relationships. myth & Rituals in Nagamandala . The play is set in Rani, representing a traditional Hindu spouse. Appanna, a rich younger guy in the village, marries her and brings her to every day his house when she reaches womanhood. After taking his bath tub and dining, he locks her in and is going day-to-day with his concubine. He does now not take care of her feelings and considers her a subhuman slave who every day serves him with utmost loyalty. He treats her with the contempt of an ordinary male chauvinist. She feels very lonely, nervous, and depressing. whilst she expresses her fear and loneliness, he ruthlessly disregards and dominates her feelings. She is imprisoned inside the residence and its miles nearly a solitary confinement for her husband Appanna orders, “She received talk every day all of us. And no one wishes to communicate every day with her.” She is disadvantaged in her affection for her fellow people and her knowledge of the outer world. So, her personality stays underdeveloped. She is only an infant mentally. She daydreams that she is taken via eagle day-to-day with her parents who caress her affectionately. She moans in her sleep for her mother and father. besides Rani, Appanna has a mistress whom he visits each night time and springs daily Rani only at noon. His remedy with Rani is monstrous and animalistic. He keeps her locked up in the residence so that she cannot specify her criticism every day all people. Her sexual dreams are left out. She is frequently overwhelmed. Her feelings are beaten mercilessly. And socially, she isn't allowed every day to speak with all people outdoor the residence. Rani’s dreams and goals are shattered. She turns voiceless and chooses less. She no longer finds emotional, social, or sexual pride in the group marriage. Appanna’s inhuman treatment is witnessed on a primary day in their marriage whilst instead of being with Rani, Appanna goes to meet his mistress and locks Rani up in the residence. He says, “... I'll be back the next day at midday. keep my lunch ready. I shall consume and pass”. He doesn't even inform her of the motive. Neither has he informed her in which he goes. daily the patriarchy conditioned thoughts, she even does now not collect the courage to question his night go to. Her upbringing in a patriarchal setup has made her timid, shy, and submissive. She has lost her potential to impeach. As a result, she fails every day to collect braveness and self-assurance to question the exploitative and oppressive machine. women do now not have the freedom to impeach. but, they may be wondered in case they deviate slightly from the prescribed path of the patriarchal device. For Appanna, there's no social, ethical, or mounted taboo. he's free from all obstacles and his actions aren't subjected to day-to-day questions. Karnad very ingeniously increases the issue that our conformist society and social legal guidelines insist on loyalty and willpower from a spouse even every day a disloyal and heartless husband. Rani is usually locked by means of Appana in the house. This lock and key is the symbolical representation. Girish karnad uses myths, rituals, and folklore as his supply for his plays, no longer for the glorification of the chosen myths however every day relates the myths daily to the existing and every day the component ideals

observed in those myths. Human values and behavior seem daily to comply with nicely set norms. Karnad presents us with a glimpse of the part beyond in addition to its relevance every day and knowledge of the modern-day world. myth and formality in Hayavadana In his play, Hayavadana, he emphasizes the imperative problem of human lifestyles in a world of tangled relationships. In Hayavadana, he skillfully uses the morality and subject of Indian mythology, folk day-to-day, and people theatre- masks, curtains, dolls, the story-inside-a-tale—every day to create a weird world of incomplete individuals, apathetic gods, dolls that talk, and kids who can't – global which seems to be indifferent every day the desires and disappointments, joys and sorrows of people. the primary plot of the play begins with Kapila, who reveals his first-rate friend Devadatta despondently dreaming approximately Padmini. Kapila, who is is a wrestler while Devadatta is a scholarly Brahmin and poet but is physically susceptible. Kapila is going every day to arrange Devadatta's marriage and realizes that Padmini is as smart as she is stunning. although Kapila is attracted to her, he arranges the healthy, and Devadatta and Padmini are married. After the marriage, Padmini reveals herself getting interested in the robust-bodied Kapila, and Devadatta is fed on via jealousy. He felt horrible about the act of his wife as he determined every day provide himself every day Kali, but Kapila daily isn't always left behind. the 2 men behead themselves within the Kali temple. The pregnant Padmini, afraid that she is probably blamed for his or her death, then comes to a decision every day to kill herself. but, Kali's everyday her and gives day-to-day carry the men back to everyday existence. Padmini rearranges the heads so that Devadatta's head is on Kapil as frame and vice versa and asks the goddess every day to do her magic. The presence of goddess Kali famous for the religious sentiment normal in Indian society, way of life, and psychology. Karnad shows that the character's identification depends on the materialism of the mind/body. In looking to become aware of completely with mind and frame, each of which can be physical, the characters grow day every day feeling careworn and afflicted. The play illustrates that at the same time as a mystery in phrases of theoretical understanding, of entirety may be recognized thru direct revel. Hayavadana maximum efficiently subverts the general belief of the superiority of the head over the body, mind over brawn, with unreasonable human hopes and aspirations. human beings have now not but reached the heights of the one where they could dispense with all kinds of symbols and rituals and 188 devote themselves daily to purely abstract concepts. Rituals supply a concrete shape to day-to-day abstract spiritual beliefs and upload shades and zest daily life. myth and ritual in the fireplace and the Rain The phrase Agni carries connotations of holiness. Male in Kannada way rain, natural and easy, while Mattu stands for the connective 'and'. hence, the literal means of the phrase 'Agni Mattu Male is fire and the Rain. The tale is very embedded in mythology, ritualistic environment and mental significance. Karnad's rebuilding of the past release the cutting-edge cognizance from the restraints of the existing. The play "The fireplace and the Rain" is idea scary and morality oriented. The hearth is used as a myth. Agni Ois worshiped as a god in Indian Mythology. God of Rain is also given importance "Indra", as all the characters in the play are

trying to please Indra day-to-day get rain for the arena. The mythical and symbolic plan of this play is designed in such a manner that it links with the unique myth of Mahabharata for showing subculture and absence of concern daily the relationship of the people. the main idea is that knowledge and talents daily be obtained by way of proper training from a guru. Exceptions to this can cause unnecessary troubles and effects. This concept is explained by way of the character of Arvasu as the god Indra is educating in this regard. The prologue begins with a ritual of a seven-yr long sacrifice performed by the king every day to satisfy(propitiate) Indra, The god of rain. Parvasu is appointed because the chief priest of fireplace sacrifice. The Yajna rite is the important putting for acting the Vedic rituals daily god Indra. The whole play revolves around the yajna as its miles are considered every day to be the holy tool for assembly Gods with men on earth. This allows mankind via performing may fulfill one's ambitions. Karnad makes use of Yajna every day to attain God Indra's advantages in the shape of rain the myth of yavakri" which Karnad makes use of within the play offers ample scope for the portrayal of the diagonally contrary components of human goals. Karnad has taken more liberties with the myth every day making it a play encompassing many components of the contemporary lifestyles. As Karnad says, A fable seems whole in itself and yet while examined in element, includes subconscious indicators which lead you on every day another delusion which in turn will act as a conduit daily the third one whilst illuminating the only you began with (The hearth and The Rain, 69). as a result the parable and formality, offers with a symbolical fireplace which burns ardour, lust, revenge, and betrayal transforms to provide a rain of love, compassion, and concord. Karnad uses a minor delusion taken from The Mahabharata every day to extract the idea of that means and importance. techniques within the performances of Girish Karnad Symbolism, Imagery, and Irony artwork must be hired as a complement to day-to-day nature for, in cooperation, the two bring about perfection. Wellek also, in his principle of Literature, says that imagery, symbols, and irony are viewed for the most element as embellishes or decorations. they're, therefore, studied as removable segments of the works in which they seem. The bridge or bind together vintage divine additives 'shape' and 'count number', Poetic language is permeated with imagery with the simplest figures and mythological ones. Imagery should every day no longer be pressured with real, sensuous, visual picture-making. Karnad being influenced by way of poetics of both the Japanese and Western traditions has used irony, imagery, and metaphors efficaciously in suitable locations as a consequence of reaching success in the degree. human beings born in this world are usually craving and need every day to attain fulfillment in their journey on this planet. The characters in Karnad's plays spotlight the implicit irony in human existence and embody the quest for identification in a world of tangled relationships in which bureaucracy is the basic topic of the plots. its miles Yayati who's on the lookout for his misplaced teenagers and Padmini is desirous of a perfect husband and Yavakri is in futile pursuit of true expertise day-to-day be attained within a short length of time – all his characters are visible in a useless pursuit in their adventure of existence. Yayati aspires to remain younger constantly. The young

people symbolize strength and strength with immortality. Desirous of sensuous pleasures he marries Devayani, the daughter of Sage Sukracharya, who could give him the boon of immortality. In Hayavadana, Devadatta is the symbol of man's intellect, whilst Kapila symbolizes the guy's bodily faculties. Devadatta is literally, 'God given' and Kapila is 'tawny, reddish' and is also the call of the famous sage who was the founder of the Samkhya school of Indian Philosophy. This has ironic importance when applied day-to-day to the humble ironsmith's son. Padmini, as the name indicates, is a special sort of feminine beauty, but mockingly she does now not carry prosperity every day with the 2 pals with whom her destiny is solid. Her name also makes her the everlasting female. The symbolic middle of Hayavadana incorporates the philosophic crisis of estrangement between mind and body. inside the context of the us-the land of diasporic immigrants disembarking, off ships and remote civilizations, and natives forcibly diasporized daily reservations and social margins-this daily the predicament of disjuncture at an extra social degree. The bodily presence of any given character in the united states may also indeed be tangibly placed somewhere in its bountiful daily pography, however, the soul can be browsing on tidal waves of murky memories breaking the shores of genetic inheritance and the collective unconscious Karnad uses the day-to-day of people theatre daily great gain, and combines the symbolic and the absurd pretty successfully within the limits of theatrical credibility. A function characteristic of the Indian ethos is the convenient bringing collectively on the equal aircraft of the human, the supernatural, and the inanimate worlds, the 'willing suspension of disbelief ', being secured via endowing supernatural beings and inanimate creatures with human follies and foibles. The dolls are jealous of the infant and watch the developing flabbiness of the post-transposition of Devadatta's and Padmini's sinful dreams of Kapila with ironic glee. in contrast to the western practical theatre, there is no day-to-day present the dramatic action as a slice of life; the truth of dramatic illusion is burdened as in Brecht's epic theatre. In Naga-Mandala, "Rani's quandary poignantly reflects the human need daily stay by means of fictions and half-truths. Her look for fact ultimately is going past a point and hence, tumbles down the entire edifice of 66b34c3da3a0593bd135e66036f9aef3 lifestyles", says Surendran in his Rani's quandary in Nagamandala.that is so due to the fact she has the daily do the role of safe guarding the small cobra and her circle of relatives. Karnad builds his plays around a picture/motif. as the play progresses, the photo/motif, through its waves of connotations grows right into a metaphor. sooner or later the complete play develops an extension of this metaphor; and the play, in turn, every day everyday a metaphor for something outdoor the play. The play, The Fire and the Rain, as analyzed by Karnad, is that 'Agni' the Sanskrit word for fireplace contains the connotations of holiness and the ritual status of the rite. 'Male' is a Kannadaa word which means rain, natural and simple. 'Mattu' manner and. as a result, the word 'Agni Mattu Male', in addition everyday counter pointing bodily elements everyday usually visible as antagonistic also sets up numerous oppositions: among Indo-Aryan (Sanskrit) and a Dravidian (Kannada) language, between the countrywide and local factors of view, among the classical

'marga' and the much less exalted 'desi' traditions, among the extended and the mundane, and even perhaps, the sacred and the secular (1998, 63). The name is sizeable as it suggests the numerous aspects of issues handled in the play. Sacrifices also shape part of such non secular practice as seen in the eradication of the self physically in Hayavadana, the snake ordeal that Rani undergoes in Nagamandala, the seven years fire Yagna in the hearth and the Rain Karnad's performs aren't simplest properly literature but additionally suitable theatre; the plays harmonize the intellectual, symbolic, allegoric ranges and external dramati motion with the proper balancing of theatrical and literary commitments. masks, Costumes, and Characterisation In Naga-Mandala, the Naga assumes the shape of Appanna and transforms Rani from a harmless, anxious, dreamy woman daily to a mature lady. the magical roots have been given through the blind lady, Kuruduva assists in transforming the Naga in daily Appanna. With the ingress of the snake in daily her life, her transformation begins. The Naga comes at night time to satisfy Rani when her husband locks her in. Rani is naïve, innocent, and inflexible and is told by the Naga not to invite questions about something that takes place. Rani is blind to the fact however her blindness appears, as quoted via Savita Goel, ". . . ambiguous. She is unable every day realize how the remote and brutal husband who visits her at midday transforms right into a sensuous lover at night" (1986, 113). Rani says, "You speak so well at night. however during the day I best day-to-day open my mouth and you hiss like a silly snake" (II, 22). She abides by way of the regulations imposed by the patriarchal society and best when she is pregnant does the actual problem sunrise upon her. Her husband accuses her of being disloyal as he could be very certain that she has determined a lover, "Aren't you ashamed to admit it, you harlot? I locked you in and but you controlled every day discover a lover!" (II, 33) Rani is amazed as she could not realize as day-to-day what had day-to-day. And, ultimately she had to receive the words of Naga, and she or he undertakes the snake ordeal daily to prove herself; she confesses, swearing via the King Cobra that she has not every dayuched anybody of the male sex, besides her husband and this snake. Karnad, in Hayavadana or some other play, no longer specifies the costume of his individual, due to the fact he leaves it every day suit the discovery days or its miles this marked appreciation for the directors or producers that makes his text the first-rate theatre. objects of apparel have precise connotations however these can be without problems changed, extended, or inverted with the exchange between the wearer and the state of affairs. Costumes act as a loaded signifier. in many historic settings, many types of clothing, head gears, fuel styles, or mask have been rendered for particular castes, ranks, ethnic corporations, and regeneration. The drama had geared up material daily to shape its motive. they may then be made daily mirror the essential that means of a character and its ethos. The identical goal changed fulfilled via the use of masks in Greek theatre. Transformation is every day the supernatural. The crossing of barriers is perilous, and a magical event. it'd result in demise or destruction or disappointment. all people who transgress every day pay the charge. Naga dies as soon as his transfiguration is revealed. He commits suicide and dies like a real lover

strangling himself by means of the tresses of Rani's hair. consequently, he is day-to-day a lover's martyr and asserts the sublimate, purity, and dignity of his love. Naga's death results in the revelation or enlightening of Rani every day an otherwise left out fact and it is this, that makes her decide that her son every day everyday cremate the Naga and each year the rituals should every day be accomplished. Many critics have analyzed Karnad's use of characters as symbols and types. Karnad himself says that the characters do now not represent the complex psychological entity but a moral archetype. Raykar believes that Karnad has made the characters established, i.e. consultant. Padma Malini and Subhash Chandran at the same time as studying the characters of Naga- Mandala has additionally agreed with Karnad and features defined further that archetypes are deeply buried inside the collective unconscious and that they specific themselves via symbols (July 1998, 34; July-Dec. 1997, ninety-four).

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