



A STANCE OF MYTH IN GIRISH KARNAD'S HAYAVADANA

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ABSTRACT

In the utilization of myth and history, Girish Karnad is recognized as the foremost dramatist, and his plays effectively illustrate this approach. All of Karnad's plays, whether they are mythical, historical, or legendary, take a contemporary tack. He highlights the main challenge of living in a world of complicated connections in his play Hayavadana. In Hayavadana, he deftly employs the tenets and themes of Indian folklore, mythology, and theatre—masks, curtains, dolls, and the story-within-a-story—to create a bizarre world of incomplete people, uncaring gods, dolls that talk, and children who are unable to communicate—a world that seems unconcerned with the hopes and disappointments, joys and sorrows of people made the claims that one man cannot have all the virtues and that there are many imperfect people in the world. This essay attempts to examine how effectively Karnad has employed myth and individuality to express his theme.

Key Words: Myth, history

Introduction

One of the foremost Indian playwrights is Girish Karnad. His contribution to contemporary Indian play earned him the highest literary honour. The classic theme-plays enthralled Karnad. Therefore, mythical, historical, or legendary themes are present in all of his plays. Nevertheless, he read some western playwrights when he was in college. Karnad projects an universe of intensities, uncertainties, and surprising denouncements using Indian customs and traditional art, such as masks and curtains. The third play of Girish Karnad is Hayavadana. He received the Kamaladevi Award in 1972 for Hayavadhana. The plot is based on Thomas Mann's retelling of Transposed Heads, which was first published in the Kathasaritsagara, an anthology of ancient Sanskrit tales from the 11th century.

The myth is typically a story or narrative with a symbolic meaning. Myths have figures that are human, nonhuman, and superhuman. And the existence of these extraterrestrial entities gives myth a numinous quality. The transcendent nature of these individuals also causes us to feel "awe and terror." Myths are thought to be prehistoric and have no author since they are supposed to be so. They are socially

or collectively created. The most striking aspect of myth is how normative it is. It lays down regulations that apply just to the moral sphere. The play's defining characteristics include an archetypal theme, underlying mythical patterns, recognizable character types, folk theatre conventions like the use of masks, curtains, and dolls, a story within a story, the use of images of Kali, Ganesh, Rudra, etc., and the play's allegorical significance.

The storyline of Hayavadana was inspired by Somdeva's Brihadkatha Saritsagar, a classic collection of Sanskrit tales. The primary scene of the play, the tale of Devadatta and Kapila, is based on a story from Vetala Panchavimshika, although Karnad taken from Thomas Mann's novel Transposed Heads, a mock-heroic transcription of the original Sanskrit tales. However, Karnad is the one who came up with the subplot—the horse- man's quest for completion. A play on the incompleteness and identity-seeking in a world of entwined relationships, Hayavadana explores these themes. Kapila, a man of the body, and Devadatta, an intellectual, are close friends who stand for opposite of ideas The Apollonian, after the Greek god Apollo, represents a calm, reasoned, and structured form of art while the other is Dionysian, after Dionysus, is a deeply emotional and ecstatic one.

Devadatta shows his seriousness towards his love, Kapila also becomes serious. Devadatta gives clues about the residence of the girl and Kapila sets out for her search. He succeeds in finding her (Padmini) at last and talks to her about Devadatta. Through the efforts of Kapila, Devadatta and Padmini get married. However, in a course of time, Padmini gets attracted towards the Kapila because of his strong body and Devadatta becomes aware of it. One day the three decide to visit some fair in Ujjain. On the way, Devadatta asks Kapila and Padmini to visit some temple. They resist but Devadatta does not listen to them and both go away ultimately. Devadatta then goes to Mother *Kali's* temple and beheads himself as he cannot live without his wife as well as his friend. Kapila and Padmini return and find Devadatta missing. Kapila sets out in his search and found him lying dead, he also beheads himself. Padmini after waiting for long also starts searching for them and finding them dead, she also decides to end her life, but she is stopped by Goddess *Kali* who in a mocking way insults both Devadatta and Kapila for killing themselves not in her name but for selfishness reasons (Devadatta kills himself in the name of Padmini and Kapila kills himself for his friend). Goddess *Kali* gives Padmini an opportunity to bring both of them back to life. In haste, Padmini mixes up the heads of both. As a result, Devadatta's head is fitted on the body of Kapila and vice-versa. Goddess *Kali* knows the intentions of Padmini and says that humans can never give up selfishness. Because of this, there is identity confusion, which highlights the complexity of human personality. It becomes more difficult. They duel each other before committing suicide once more. It is performed by Padmini. Karnad dives deeply into the mythology of old to describe the suffering and conundrums that modern man creates in his imagination.

In a typical Karnad fashion, the drama starts where the "Vetal" story finishes. If it actually occurred, how would the woman react, and would it finally resolve her issue?.. In Hayavadana, Karnad intends to imply Karnad imbues the play with a significance that highlights the emptiness of the "incomplete" human

person through its highly stylized action and mimicry, particularly the scene at the Kali temple and the sword fight between Devadatta and Kapila in the second act. Karnad suggests that each person separates from others and has his or her own virtues and faults in response to the conflicts of the everyday world. Although individuality and individualism are frequently thought to develop with time and experience, an adult human is defined by their physical and mental well-being. The earth is unconcerned with human desires, frustrations, joys, and tragedies. Finding harmony in the chaos that time has forced man to deal with is his only option. Because God hasn't given him contentment, the real world is full of sorrow and animosity toward one another and can't satiate impulses. Art, or separation of sensibility, is a cultural phenomenon that depicts the depressed person's thinking. Karnad transforms discarded myths and traditions from the Indian culture into a platform for a fresh perspective. He illustrates the folly of life, with all of its demonically passionate conflicts, and the never-ending quest for perfection, by employing these myths.

Karnad's characters share one trait in common: intelligence. There aren't many people who aren't intelligent. His ability to characterize people well is another strong point. Nothing really distinguishes them from one another beyond their distinctive appearances such figures appear in his historical play Tughlaq as Aziz and Tughlaq. Devadatta and Kapila both exhibit a defect related to a lack of personality. They lack the distinctiveness needed for their characters to maintain audience interest on stage.

The dilemma of a contemporary, free-spirited lady divided between polarities—a woman who loves her husband and another person for two very different facets of their personalities—is beautifully portrayed through Padmini. Following the head-to-head exchange, Padmini gets to know both Kapila and Devadatta's to their fullest, but she gradually realises the truth. After the two friends' suicides, Padmini performs Sati. The swap of Kapila and Devadatta's bodies is the most noticeable shape-shifting. However, such exchanges are not conceivable in reality. Karnad captivates and relaxes the reader by his artistic talent. Hayavadana's characters are illuminated via shape-shifting. Padmini expresses dissent rather than agreement. Thus, the question of whether a woman does not aspire to have more than one husband arises. The answer to the query is yes, according to the play. Karnad acknowledges that a woman has her own desires but that she cannot live in the same way as Draupadi from the Mahabharata in the modern world. The issue in current is getting worse, and harmful in the context of the independence of contemporary women.

Conclusion

According to Karnad, there are many imperfect people in the world and because of this and his need for endless happiness, man yearns to be entire. Hayavadana's implausible plot has a woman following a man for sexual pleasure without transgressing social norms. However, motivated by regret over how they treat one another; the two friends sacrifice themselves at Kali's temple. Such totality is extremely desirable but rarely attainable for humans. Although Padmini is intended to be Devadatta's wife, she strives to alter her fate due to her discontent with her sexual life. The myth of Ganesha, is revered as the destroyer of incompleteness despite being a personification of imperfection and incompleteness, is strongly shown in Karnad's Hayavadana. It is the horse-man's story that "raises the identity question more dramatically and

more authentically than anybody else in the play,” and the subplot allows Karnad to look at the problem both at “the metaphysical level and at the socio-cultural level... [He] handles the moral problem in the main plot and the philosophical problem in the subplot.” Hayavadana has consulted saints and magicians and *fakirs*, threw him into patriotism, and lived a blameless life, but none of that could help him find completeness.

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