

# REFLECTION OF INDIAN CULTURE IN GIRISH KARNAD'S HAYAVADANA.

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**Abstract:** Girish Karnad, is one of the most respected name in the world of Indian drama and theatre, having a humble nature, he is considered as a man of genius. It is so because he is a versatile man. Being an actor, a film producer, a famous play Wright, he is also the recipient of Jhanpith award. He is a trailblazer to the Indian dramatists. Travelling abroad had also influenced his writing a lot an given his writing a great diversity. And all this diverse influences have formed Karnad's mind as he came across literacy scenes where there was a direct clash between western and Indian tradition. He has written many plays, which can be categorised in to three forms, mythical, historical and autobiographical. His mythical plays with a cobra (1990), The Fire and the Rain (1998), Bali: The sacrifice (2004) and Flowers (2005).

**Index Terms-** Girish Karnad, Indian dramatists, film producer.

His historical plays are – Tughlaq (1972), Tale – Danda (1993), The Dreams of Tipu Sultan (2004) and Broken verses (2005) is his only autobiographical play. All his plays have Indian back ground. Besides creative writing he was a translated a well known play Evoon Indrajit by badal sircar. Karnad wrote Hayavadana in 1970 and later translated in to English in 1975. The play is a bold experiment of folk theme which comes from Kathasarita, and ancient collection of sanskrit stories. But Karnad has based his work on Thomas Maan's work, transposed heads, a mock – heroic transcription of the original tales. Karnad is very much inspired by the folk – tales of Indian and this can be seen in his work, where he was successfully used the convention and motifs of folk – theatre and folk – tales. It is one of Karnad most performed place. Hayavadana proves that modern Indian drama is attached with the tradition of the country.

Girish Karnad's taking to myth and legend in his plays was more an act of impulse rather than intension. The three kinds of theatre between which he moved, swivelled and wrote plays, where the Natak, Yakshagana and the western theatre and he must have been influenced by them, whatever the reason, weather it is the influence of traditional theatre up on him or it is his incapacity to invent new stories as he confesses, he had rightly chosen to use myth and legend for his plays, and he used the same myth to project the theme of fundamental ambiguity of human life. He makes the play an interesting study of man's quest for a complete and wholesome experience of life. For, this he combines the transposed heads plot of Mann with Hayavadana, story which is entirely Karnad's own invention. This is how Karnad makes use of myth.

Drama in Indian has had a rich and glorious tradition. The contemporary dramatist Girish Karnad has said in The Fire and the Rain "Brahma the Lord of all creations extracted the requisite element from the four vedas". He called out the text from Rig veda, songs from Sama veda, the art of acting from the Yajur veda and Rasa from the Atharna veda and combined them into fifth veda "Natya veda" and thus gave birth to the art of drama.

An in-depth study of the play wrights who contributed to Indian dramatic scenario, namely Sri Aurobindo and Ravindranath Tagore, reveals the fact that they had influenced Karnad to a great extent. Karnad like his predecessors, makes use of myths, legends, folk-tales and histories not only for literary purpose the contemporary situations. In the Indian theatre tradition there has been a strong impact of mythology and history through it has not produced anything of permanent worth. Any traditional tale is likely to present a combination of reality and fantasy. Drama, one among the literary genres, pleases all men with an infinite variety of taste. The Karnad drama focuses on the complexity of human relationship and contains an indirect critique of modern Indian society. In each of his play, we notice subtle and constant Juxtaposition of the past and present which has been a common feature of karnad's dramatic art. He has used various forms of folk tradition in his plays like Hayavadana and Nagamandala to reinforce the central problem of human existence.

Hayavadana belongs to the category of Modern Indian drama. Girish Karnad, the master of history and mythology in drama penned brilliantly the indianess of india. Hayavadana proved that modern Indian drama is attached with tradition of the country. The story comprises of two friends, Devdatta and Kapila and former wife padmini. There is a love triangle showed in drama where kapila falls in love with padmini.

The play begins with the work ship of Lord Ganeshaby Bhagavata and others. He and the musician's sing the flow verse in praise of Lord Ganasha:

O Elephant-headed Herambha your flag is the sumbol of  
Victory and you shine like a thousand suns. O husband of  
Riddhi and Siddhi, you are seated on a mouse and adorned

With a snake, you are single-tusked and destroyer of

Incompleteness. We offer our prayer to you and start our

Play with your blessings for the success of our venture.

In Hindu tradition, any good work begins with the name of

Lord Ganesha and this play also opens with the invocation of

Lord Ganesha who is the Lord "Riddhi and Siddhi" and "Destroyer of incompleteness". Not only in the beginning there is a prayer of Lord Ganesha but at the closing also there is an invocation of Lord Ganesha, who is the most widely worshipped deity in Maharashtra, the home state of dramatist. Hayavadana is the victim of the fate because he has inherited the character of the progenitor that is the head of a horse and the body of a man. Because his mother a princess marries a white stallion so he comes to have a monstrous figure. Being unable to fit himself in the society, he wishes to become complete. Therefore he was advised to go on a pilgrimage so that his desire to become complete can be fulfilled. He made his efforts to go to all the pilgrimage places irrespective of caste and religion and tried to perform all the religious activities, but in vain and his desire was not fulfilled. This shows that Karnad has depicted the multi-culturalism existing in the Indian society. He also tried to highlight the composite culture of the Indian society, which is, rarely found anywhere else.

The story is about the friends, Devadatta and Kapila, who are living in Dharampura, which is ruled by King Dharamsheela. Padmini is also one of the main characters of the end determines the behaviour of the two other main characters, who are supposed to be her lover. Devadatta, being the son of Reverend Brahmin Vidya Sagar. He has conquered the mightiest pundits in the kingdom in debates on logic and love and greater of the poets of the world with his poetry and wit. On the other hand, Kapila, who is a son of an iron-smith, is dark and plain in looks, yet nobody is equal to his deeds requiring drive and daring in dancing, in strength and in physical skills. So, he represents masculinity. Devadatta and Kapila are very good friends.

Devadatta fell in love with a girl at first sight and was very distraught because of it, Kapila is such a good friend that he goes in search of that girl, but when he saw Padmini he was dazzled by her beauty. But being a loyal friend he tried hard and succeeded in marrying Padmini to Devadatta. Padmini is the daughter of the leading merchant in Dharampura. So, it is a marriage of learning and wealth. This marriage brought them three of them together and for the people of Dharampura, they were like Rama-Sita-Lakshmana.

Now the twist in the play is that both Devadatta and Kapila love Padmini and Padmini loves both of them. She loves Devadatta for his handsome face and outstanding learning, and she loves Kapila for his physical prowess. The loving trio goes on a trip to Ujjain against the wishes of Devadatta. He was against the trip because of two reasons, first because Padmini was pregnant and the second thing was, he does not want interference of his friend Kapila in his married life. He argues with Padmini:

The cart will probably shake like an earth quake, it is  
 Dangerous in your condition.....Kapila isn't merely  
 a friend – he's like my brother. One has to collect merits  
 in seven lives to get a friend like him. But is it wrong for me  
 to want ride you alone... or to spend a couple of days with  
 you without anyone else around.

This shows Devadatta's insecurity and jealousy of his wife and friend, this is the feeling of any average Indian towards his wife.

On the way, Padmini is more fascinated by Kapila's skills of driving cart, his masculinity, his sense of humour and jovial nature, and this inclination and fascination of Padmini towards Kapila is very well observed by Devadatta. But he blames himself for not being so strong like his friend and feels agonized. She compares and humiliates Devadatta but also hearted him very badly. He felt disgusted that didn't accompany her to the Temple of Kali and also Kapila to escort her and he wished them good bye.

But as Padmini and Kapila set out for the temple, he goes to the temple of Kali to fulfil his promise to the goddess that he would come to bow before her if he succeeded in getting Padmini. Going towards the temple he finds an abandoned sword. He cuts off his head to offer it to Goddess Kali. Kapila goes in search of Devadatta but he finds his truncated body. Kapila also cuts off his head in remorse and repentance. Padmini is aghast to see the dead bodies of two friends. She also proposes to go their way but Goddess Kali forbids her to do so, and asks her:

Put these heads back properly. Attach them  
 To their bodies and then press that sword  
 On their necks. They will come up alive.  
 Is that enough.

So as for the commands of goddess kali, padmini puts the heads on the two bodies, but in her excitement she puts Devadattas head on kapilas body and vice versa. Then press the sword on their necks exactly according to the instruction of the goddess. Now as they come alive, they find themselves in a difficult situation. As their heads have been exchanged to each other so now, kapila wants padmini to go with her since she was married to Devadattas body which she possesses now. But Devadatta disagrees and believes that the head is the sign of man. But kapila opines that the hand which has accepted her in the wedding has the claim. The two friends claims and counter chains to the hands of padmini and finally, Devadatta take her away. But kapila is very furious and says, “Go, but do you think i will stay put while you runaway with my wife? Where will you go? Only in the city, after all, i will follow you there. I will kick up a row in the street”. The writer says that such a question was posed by vaithal to vikram manditya, but the rational answer given in the “Sacred text” will not be acceptance to the characters and audience.

So, to settle the dispute all the three unfortunate friend went to a Rishi, who know that text, he gave his verdict:

As the heavenly Kalpa Vriksha is supreme among trees,

so is the head among humans limbs.

Therefore the man with Devadattas and

he is the right full husband of padmini.

Hence padmini was asked to go with the man having Devadattas head. Padmini is overwhelmed as her desire is fulfilled to have a man with completeness – head of Devadatta and body of kapila means “fabulous mind and fabulous body”. Later Devadatta and kapila, who were very good friends, became enemy and finally killed each other. Seeing this padmini performs sati, leaving his child under the care of Bhagvatta.

So, Hayavadana being with a simple love – triangle but ends in a complicated twist of fate and destiny. So in the story of padmini – Devadatta – Kapila, there is a tragedy at the end.

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