

THEMES AND THE HUMAN RELATIONSHIP IN THE SELECT PLAYS OF GIRISH KARNAD

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Abstract:

Girish Karnad has obtained the plot for his plays from the texts that have already been composed. For *Yayati*, Karnad, G. R. (1998) *The Fire and the Rain* and also *Bali: The Sacrifice* he has depended upon the misconceptions in the impressive. For *Hayavadana* and *Naga-mandala*, he has actually fallen back on the folk-tales. For *Tuqlaq*, *Tale-Danda* and also *The Imagine Tipu Sultan*, he has depended on Indian background. Karnad has actually offered the sight of modern life through reconstructing the old messages. Consequently the value system which has advocated the old texts has actually been evaluated and also recontextualized in Karnad's themes. This propensity is characteristic of both modernism and also postmodernism as both of them oppose the fact created by the customs. In this phase an essential structure to support the research of themes as well as methods in the plays of Karnad is provided.

Keywords: *Themes, Human Relationships, Plays of Girish Karnad, Girish Karnad Selected Plays*

I - Introduction:

Mahadevan, A. (2002) Karnad's *Hayavadana* and also *Nagamandala* are adjustments of folktales. The original tale of *Hayavadana* is taped in the *Sea of Stories* which was extracted from *Vetala Panchvimisiti*. Thomas Mann has embraced it for his novella called *The Shifted Heads* in which he has occupied the conflict between body and mind. Karnad, who read this job, has used it for his *Hayavadana*, Karnad has actually included one more story to the original story and has actually provided from the perspective of a woman. In the initial, the tale finishes with the response of King *Vikram* to *Vetala* which insists on the head as the identifying variable of people. Karnad welcomes to probe the predicament of a female who has to live with a guy that

has actually got her hubby's head and also his buddy's body. Nagamandala is based upon 2 folk tales of A.K.Ramanujan. Karnad has actually mixed these 2 stories as well as included his very own innovation to produce Nagamandala. Nagamandala elevates and also recontextualised several cultural questions related to man-woman connections in our culture.

II - Human Relationships:

Murthy, U. A., et al(1995) According to Karnad, great concepts do not check out an author regularly, so one cannot simply take a seat as well as compose a script instantly. Far more enters into the procedure, as well as at the end, the play might turn out to be fairly various from what was expected. There might be numerous analyses or angles that the writer might not have actually even thought about before. In a meeting with Indian, Express Karnad states: "Creating a play resembles having a kid. You desire them to be loyal, however, that does not constantly happen. Instead, there are lots of shocks." By the time he remained in his early teens Natak Business, which he had matured seeing, had stopped operating and also Yakshagana appeared ridiculous to him. He saw theater once again only when he most likely to Bombay for his post-graduation. The extremely initially play he saw was Strindberg \s Miss Julie directed by Ebrahim Alkazi. Though the play was not a success it impressed him because of the means the internal working of the human psyche was displayed in public and also by the use lights that faded in as well as out of the phase. This method was definitely brand-new and also ingenious for him. It all appeared wonderful to him, and without his being aware of it, that night decided his fate - to be a Playwright. Ever since the theater has actually been his puppy love and also still remains his enthusiasm. He believes that the feature of the musician is to develop the world for a tale to happen, and then, when possible, to interpret it. All his plays present an unusual fascination with background, myths, tales, and folk-tales. The reason behind such fixation is his direct exposure to 2 sorts of theater - one the standard Yakshagana, and the other the modern Natak Business plays. The two forms became so familiar to him that they tackled a strange kind by intermingling with each other. He is just one of those writers that had encountered the traditions of myth, background, legends, and also folktales from very early youth, and taken them in so much that they formed his grown-up life. He specifies in an issue of truth method: "I can't cook up plots. And also I'm not interested. To be trite, truth is stranger than fiction. History, myth as well as legend interest and thrill me, and I like to share that exhilaration with others."

Folk-tales attract him one of the most as any rigidities or measurements do not bind them. They can be transformed according to contemporary demands and also times. According to A. K. Ramanujan: "A folktale is a poetic text that carries a few of its social contexts within it; it is additionally a taking a trip metaphor that discovers a brand-new meaning with each brand-new telling". Karnad was much affected by Ramanujan and a lot of his plays are based upon folktales spoken with him. They are stereotypical and it ends up being easy for Karnad to try out them for his creative ideas. They likewise allow him to subvert standard or classical ideas since folktales can make fun of any kind of strata of society.

Thus, whatever is taken in good humor. Karnad concurs with Ramanujan's sight that:

Folklore pervades childhoods, families, and communities as the symbolic language... of people and culture. Even in a large, modern city like Madras, Bombay, or Calcutta, even in Western-style nuclear families with their well-planned 2.2 children, folk-lore... is only a suburb away, a cousin or a grand-mother away,

The folk theatre can examine any kind of sort of value. It is multi-dimensional as it includes a range of strategies as well as the atricalism. Karnad clarifies this:

The energy of folk theatre comes from the fact that although it seems to uphold traditional values, it also has the means of questioning these values, of making them literally stand on their heads. The various conventions - the chorus, the masks, the seemingly unrelated comic episodes, the mixing of human and non-human worlds - permit the simultaneous presentation of alternative points of view, of alternative attitudes to the central problem. (Three Plays 14)

III - The Themes of Karnad's Plays:

Shrotri, S. B., & Mulla, M. M. (1975) and Sujatha, M. B., & Chandran, M. R. (2016) the themes of Karnad's plays, being a majority of a legendary theater, are offered wider measurements, where there is the simple ease of access of the audience to the personalities. They bring different analyses, so a lot more one reads his plays, the even more layers of significances obtain unraveled. His styles carry a universal technique related to all sorts of human behavior as well as feelings, demands as well as wishes, good and also wicked, just like the plays of Shakespeare. Every one of them evokes some kind of feeling in the visitors or target market, and also they begin connecting to the personalities in those circumstances. This may work as catharsis', which Aristotle recommended as a vital part of any kind of tragedy. These styles are relevant even in

contemporary, contemporary times. Thus, Karnad successfully proves to be an outstanding interpreter of 'modern man's perceptiveness' in many means. Besides making use of traditional themes, an additional element that shows him to be a 'strong Indian playwright' is the truth that initially all the plays are created in Kannada, his mother tongue. Kannada is the language of his childhood and also of the formative period when he was growing up. Ever since it has actually ended up being a source of imagination for him and he makes it clear that he can think of a primary identification for himself just in Kannada, and also denies his capacity to think as well as create in any kind of another language. Karnad was originally shocked when he discovered that he was creating in a language spoken by just a couple of million individuals in South India. He tells Dharwadker:

... a language is something you need to develop over a whole lifetime. After having written in Kannada for about 25-30 years, I feel I know how to write in Kannada now.... I don't have time to go into a new adventure, looking at and mastering an entire new subject because to be able to speak is not enough. You have to go into the language, you have to go into its possibilities. (Theatre India 85-86)

Manisha, S. G. (2019) His initial Kannada plays usage language as an important tool with various registers, dialects as well as linguistic distinctions in the plays. As Dharwadker explains: "They are used to create differences of course in Tughlaq, of self and also gender status in Hayavadana and Naga-Mandala and of caste in Tale-Dande" (Theater India 86). Yet, aside from English, his plays have actually been equated right into other languages additionally. A lot of his plays are translated (into English) by him. This assists in very easy accessibility to non-Kannada readers. Karnad is the only contemporary playwright who has himself converted his plays in English. This practice of his is fairly exemplary, not as a result of the number of plays equated, yet because of the importance of translation to theater activity. His translations have actually aided in the performance of his dip into the global degrees. Karnad has actually also equated Badal Sircar's Evam Indrajit. Hence, of his use of conventional subjects and also Kannada language, there is no question, as he informs The Sunday Onlooker: "I'm trying to produce a practice of my own." It is a practice, which would certainly last for a very long time in the background of Indo-English Drama.

Karnad's third play Hayavadana (1970) was published six years after Tughlaq's publication. Though he is a respected author, he does not try anything till a suggestion has actually correctly materialized in his mind. The idea for Hayavadana started creating in his mind in the center of a debate with B.V. Karanth about the meaning of mask in Indian theatre and the theatre's relationship with songs. The play borrows its tale from Thomas Mann's play *The Transposed Heads*, which subsequently borrows its suggestion from *Vetal Panchavishati* and *Kathasaritsagar*. The play takes care of the style of 'efficiency', an eternal quest of human beings, and questions the very subtle issue of human existence regarding which transcends - the head or the body. Ray, Mohit K explained about in *Kathasaritsagar*, the answer is the head as it represents the person; the one of Mann's is various. Mann suggests that the human body is an in-shape tool to carry out human desires. It assists the human being to advance on the planet, as well as therefore the physique must adapt to the head. He mocks the ideology of the head is superior due to the fact that the body helps to satisfy human destiny. But Karnad relocates far from both these ideas. His play starts where the above 2 end as well as positions a question about, as in words of Kurtkoti: "human identification in a globe of tangled relationships" *Three Plays* . His initiative is to put forth a consistency between the head as well as the body. He also elevates the query of 'completeness' in human life. The story also gave Karnad an extent for making use of mask and also music. The conventional Indian theater sees mask only as the face 'writ large'. It likewise offered him an opportunity to revitalize the folk theatre that had mostly got limited to the backwoods. He found that the concepts that regulate the (dramatic) visual appeals of timeless and also folk dramatization are the same. The Bhagavata of the individual play is much like the Sutraddhar of the classic play, as Karnad informs Kurtkoti in a meeting: "Now I am encouraged that there is no distinction in between the theater conventions of classical dramatization and those of individual dramatization" (*Contemporary Indian Theatre* 82). The play begins with Nandi, the benedictory verse, and finishes with Bharatvakya, as specified in Sanskrit theories of dramatization as well as Bharatnatyashastra. It admires Lord Ganesh, the remover of all barriers. The Bhagavata, like the Sutraddhar, sings the prayer and also introduces the personalities and action of the play. Dhanavel, P. (2000) One could also question the component of Hayavadana, which not only appears fictional, however also wonderful and also mythological. An Indian mind might not associate with a horse-headed man talking and reasoning, other than in folklore; the same holds true for the Western mind, despite the fact that there have actually been mythical

Centaur in their literature. Hayavadana is the creation of Karnad (the resource behind the conception of Hayavadana is unknown in Indian mythology and also is not exposed in the play), striking a similarity to the Houyhnhnms of Swift's Gulliver's Travels. Karnad has developed and established this whole 'suggestion' in a distinctly excellent fashion, hence proving his genius.

IV – Human Relationship and Next Generation

The other individuals present there are likewise females, for this reason making a parallel system of communication amongst the ladies in the family members. This play is a people who have fun with many devices of theatricality interwoven within the theme. Karnad shares standard as well as modern aspects of life in this play. Though the play has actually been developed on conventional lines, it additionally has importance to modern-day life. In spite of the play being short, it appears to have a large panorama including bigger dimensions of personalities as well as methods. There are components that are not found in reality or regular drama, however only in a legendary. In this sense, Naga- Mandala too, is a legendary somehow. It deals with styles that are socio-political as well as have gender-bias that strike us quickly. The play also gives a photo of a female's placement in joint family members and also culture. It informs of how politics is leading and works also in these institutions. The play likewise handles human relationships in this entangled globe. Karnad has also tried to link one more problem in this play-- the demand to pass on oral stories (particularly folk stories) to the next generation.

V- Conclusion

Though his plays have myths, individual stories and also legends at the center, the subject matter, and also its treatment are very contemporary. Karnad's characters force one to assume as well as discover a solution to these concerns. He ever before gives a last service but leaves it to his readers or audience to think of it. Karnad's plays can be called feminists to a specific level as they manage many ladies's problems. Karnad's female lead characters are strong-minded individuals as well as, as pointed out by J.D. Soni, make a 'journey from identity to acknowledgment'. They are the female voices that speak of self-identification in every means. These women request for their legal rights even relating to physical needs as well as do rule out it immoral to require fulfillment of fundamental human needs. The playwright really rightly mentions the position given to a female. He likewise highlights her mind and shows that as a

specific, a woman is similarly wanting to of having physical demands or intellectual greatness. All of Karnad's female protagonists come from various strata of culture, representing the various classes that women belong to. However they all have a typical woman perceptiveness and desire. Karnad explains "... When you isolate the problem of incest from its various other connections it becomes a source of social shame" (Contemporary Indian Theater 82). The theme of this play can be pertinent in present-day circumstances where the joint-family system is going away quickly.

VI – References

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