

Myth and Mythology in Girish Karnad Contemporary plays

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ABSTRACT

Girish Raghunath Karnad is a contemporary writer, playwright, screenwriter, on-screen character and film executive in Kannada language. His ascent as a writer in 1960s denoted the transitioning of Modern Indian playwriting in Kannada. He is a beneficiary of the 1998, Jnanpith Award the most elevated abstract respect presented in India. For four decades Karnad has been creating plays, regularly utilizing history and folklore to handle contemporary issues. He has made an interpretation of his plays into English, and has gotten recognition. His plays have been converted into some Indian dialects. He is likewise dynamic in the realm of Indian film functioning as an entertainer, chief, and screenwriter, both in Hindi and Kannada flicks, procuring grants en route. He was given Padma Shri and Padma Bhushan by the Government of India and furthermore won four Film passage Awards where three are Film toll Award for Best Director - Kannada and one Film charge Best Screenplay Award. He in one of his meeting to press talks that he is a play essayist first and an on-screen character by karma. His Plays are Yayati, Tuglaq, Hayavdhana, and Naga Mandal. Naga Mandala was composed by Karnad however blend of two Kannada stories among which one was told by Prof.A.K.Ramanujam.

Key words: Myth, Mythology, Indian Scenario

INTRODUCTION

Current' Indian execution place is organized by western comparatively as indigenous pompous shows. This scene as we likely am careful it is besides urban, having advanced from its hidden pictures in nineteenth century Bombay and Kolkata, to the multifaceted, national and postcolonial build that it is today. Current insights of the 'front line' and 'headway' become logically unordinary and toss astoundingly testing keeps an eye on when taken a gander at through the pearl of Indian theater and theater assessment. It is hard to depict 'present day' Indian setting as a solicitation with unequivocal inbuilt contemplations of movement that renders it all things considered not identical to its past stages. In spite of the astounding impacts of Western progress, present day Indian theater (in English and in other Indian vernaculars), has uninhibitedly – if to some degree hesitantly – drawn on dream, history, legend and old stories. Indigenous shows of music, move and show have trained introductions and considerations got from old style treatises, for example, the Rasa hypothesis, have been handily acclimatized into this bleeding edge theater, making show one of the most significant sorts through which a particular "Indian progression" might be contemplated. Until beginning late, there was close to no discussion on the complexities and ambiguities of this front line Indian theater, even as Indian progression ended up being through the mid-1850s to the present, over the marker of 1947.

The general thought of improvement concerning Indian theater/execution is problematic. Indian theater historiography will when in doubt center around 'national', progressive assembly hall records to build up the 'ancientness'; 'solidarity' or congruity, while others rotate around unequivocal vernaculars or districts. A particular progress in post-1947 theater assessment bears an unequivocally 'decolonizing' tint that charges imports of western customs of portrayal in urban

Proscenium Theater as hazardous explorer heritages that must be balanced by recovery of indigenous and pre-edges shows of execution. Inside these parameters, ramifications of ostentatious improvement stay undefined: they display practices and impacts that must stay under crossing out, in light of their relationship with imperialism. The plays of Habib Tanvir, Mohan Rakesh, Chandrasekhar Kambar, K. N. Panikkar, Girish Karnad, Vijay Tendulkar, Ratan Thiyam, Kanhaiyalal, Arun Sarma, Badal Sircar, Safdar Hashmi, Mahashweta Devi, Usha Ganguly, Mahesh Dattani, Poile Sengupta, Mahesh Elkunchwar, Dina Mehta and Manjula Padmanabhan to give a couple of models, are as differentiated as they are basically indistinguishable – checking out an arrangement of materials, conviction systems, accounts, structures and sensibilities and rendering them objective to swarms at home and over the world.

Theatre historiography andtheory

- Theorizing the modern in the context of theatre inIndia
- Modernity, postcolonial and Indiantheatre
- The Natyashastra, Rasa theory and modernity

- Natya, Nritya, Abhinaya: theatre and other performance arts
- The Regional focus and modern theatre
- Feminist, post feminist, and queer theatres in India
- Myth, memory, folklore, history and the modern theatre
- Western realism and contemporary Indian theatre
- Activism and modern theatre
- Nationalism, modernity and theatre

Present day Indian execution community had essentially been dispatched to a plant of blocked improvement until 10 years after the nation lost its common weight. It is a lamentable truth that the bleeding edge Indian ability to entertain was, all things considered, a reasonable issue regardless of the rising above proximity of such a rich flashy show and stalwarts like Tagore and Aurobindo. This hapless condition of the Indian passionate endeavor exchanged things around with the impact of a social affair of competent, young, unique screenwriters on the Indian stage. This welcome whiff of progress was presented by any similarity to Girish Karnad, Vijay Tendulkar, Badal Sircar, and Mohan Rakesh.

Girish Karnad was indeed the most perceptible of the new gather of promising writers and is today one of the superior makers on the contemporary world stage. The marvelous history of the awesome unforeseen development and exceptional improvement of the propelled Indian stage is indistinctly associated with the splendid hair-raising livelihood of Girish Karnad.

Unlike his recognized partners like Sircar and Tendulkar who attempted to delve into the entrapment of issues of professional class lives, Karnad was substance to come back to the rich store of his domain's old stories and history; the subjects of his plays reflect the bewildering issues and endeavoring challenges that contemporary life includes and attempt to mold a significant association between the past and the present. All things considered, as an innovative individual, Karnad obviously observes the subjects of his plays from his own excellent perspective, makes them in the cauldron of his own inventive psyche and individual experiences and cunningly uses them as a medium to pass on his own extraordinarily self-sufficient and one of a kind feelings, examinations and understandings.

Karnad was imagined in Matheran in 1938 and had his preparation at Karnataka University, Dharwad and at Oxford where he was a prestigious Rhodes Scholar. He recalls: "I've been an on-screen character, a distributor, a film maker. However, in none of these, I felt as much agreeable as in playwriting."

Karnad spent his open youth in Sirsi, where he had his basic firsthand experience of indigenous individuals theater. He was agreeably introduced to two kinds of theater: plays sorted out by troupes of master on-screen characters called Natak associations and the more standard group show of Yakshagana presentations carried on in the outside. Over the range of his assessments, Karnad ran over the plays of western journalists like Brecht, Anouilh, Sartre and Beckett. This partner with western thought and theater has applied a perpetual effect on his passionate workmanship in that capacity. The ensuing voice is the simple blend of the enormity of Sanskrit appear, the noteworthiness of the Greek theater, and the multifaceted nature of the western model of dramaturgy. In such way, Karnad's setting had been hailed as an assembly hall of in between's."

In Karnad's theater, show depends less upon plot and more on the total ostentatious experience. Towards this end, he secures seriously from the western theater and blends them deftly with the indigenous individuals articulations. For instance in Hayavadana, the Brechtian principles of alienation are sublimely suffused with different society topics. He acknowledges that the visual piece of the sensational presentation is significantly more essential than some other perspective and draws on the shows of folktales to make his own one of a kind universe. To be sure, Karnad owes a lot to the stately presentation focal point of Indian individuals workmanship, where the edges metatheatre is found to have a lot of.

Karnad has more than twelve critical plays incredibly. Countless them have been changed over into English and organized effectively all through the world. The significant overview joins Yayati (1961), Tughlaq (1964), Hittina Hunja (1970), Hayavadana

(1971) and Nagamandala (1988). Other famous responsibilities consolidate Anjumallige (1985), story Danda (1990), Agni Muttu male (1995), Tippuvina Kanasugalu (2000) and Bali, the repentance (2002).

Patching up of incredible legends or genuine events has reliably been the most cherished technique for Karnad. His exciting oeuvre signifies an adjusting of either amazing plots or society legends or history, which are starting at now entirely unmistakable to his group. In any case, this inability to structure a remarkable plot has provoked the inflexible examination that Karnad, as an author, needs inventiveness. Karnad himself thinks about this drawback and he restricts: "above all I don't pick a plot since it has any essentialness to anything, I pick it rather considering the way that it hits me and I get stimulated over what is apparently a magnificent story. I wonder why it is stimulating for me. The route toward making a play is an undertaking at getting that vitality again, getting it, and by one way or another or another passing on it.

The specific clarification behind the intrigue that Karnad connects with for legends is that Indian dreams offer a solid reason of an ordinary establishment that soaks the total familiarity with the entire nation. As opposed to some other nation, the Indian people are significantly mindful of their rich culture and worth their past. As this old stories is a resolute mindful of their rich culture and values their past. As this legends is an unbreakable bit of the entire nation's inheritance, the deft work of these legends become an easy inventive response for overcome the obstacle of the heterogeneity of the Indian group.

It was while busy with the arrangement of his first play, *Yayati* that Karnad found the torpid ability of dreams to address current circumstances and shocking worries as he ended up calm etching his own mistake with the overall population into the pliant readymade structure of the amazing model. He had won the regarded Rhodes award to pack in England. Regardless, his family and his colleagues requiring him to stay with them in this way mentioning the supreme repentance of his future prospects appeared to invertebrate the arrogant thought of the incredible ruler, *Yayati* who had exchanged his full grown age for his kid's (*PURU'S*) youth. In this play, Karnad speaks to the existential issues of character and commitment. An intellectual notes: "while Karnad used the *Mahabharata* legend with all its characteristic advantages and conflicts, he made it the vehicle of another vision-the dispute among confidence and unselfishness of youth and fear of death frequenting the old.

Karnad's prominent second play, *Tughlaq* is a chronicled one roughly reliant on the life of ruler Muhammed-canister *Tughlaq* of fourteen century India who is wretchedly named the troubled master. Here Karnad offers a philosophical friendly exchange in regards to how an influenced sentimental with absolute power over his subjects can be negative to the fate of the whole nation. The general treatment of plot and character in the play takes after Camus' treatment of old roman legend in his *Caligula*.

Karnad's next undertaking, *Hittina Hunja* patches up a profound established Kannada dream. The play deals with a Jain master who comes to comprehend the dazzling treachery which his loved one submitted in her mind. The response for this questionable issue is the compensation of a chicken to the heavenly creatures to compensate for the fault. In any case, as a certifiable Jain, the ruler can't attempt it. Along these lines, he makes a cockerel out of blend, and comparably as he begins the retribution, it extraordinarily begins to crow. The spellbinding play suggests that a wide scope of viciousness are also threatening and thusly condemnable.

Hayavadana and *Nagamandala* have every now and again thought to be twin plays as they share different features in like way. Both disentangle out of date stories from a refreshingly new contemporary edge. In *Hayavadana*, Karnad sensationalizes an original question of character presented by the account of the transposed heads in the Sanskrit work, *Vetala Panchavimsati* which shapes a piece of Kshemendra's *Brihatkathamanjari* and *Somadevas Kathasaritsagara*. In this play, Karnad works inside a mind boggling outline work of fantasies and legends, influencing an ideal combination of eastern and western methods of dramaturgy. Karnad contributes the fantasy with new implications, making it the vehicle of profoundly combative contemporary issues like the issue of being, the quest for character (particularly female), the quest for fulfillment and the existential desolations of man. At another level, the play presents the contention between the apollonian and Dionysian parts of human instinct.

In *Hayavadana*, Karnad suffuses Brechtian strategies of estrangement with various people themes. In this play, estrangement is both the subject and the methods of distance with various people themes. In this play, distance is both the subject and the procedure. Karnad presents us with various estranged characters like *Hayavadana*, goddess *kali*, *Padmini*, *Devadatta* and *Kapila*. He additionally utilizes various estrangement gadgets like tunes, veils, the ensemble, dolls and etcetera. Of these, the stage chief, the utilization of covers to metaphorically speak to characters, the gadgets of passage window ornaments and etcetera are legitimately obtained from the Kannada people theater, *Yakshagana Bayalata*. The utilization of fantasy as the essential wellspring of the play additionally fills a need: it estranges the crowd.

Nagamandala manages a lady's journey for a perfect spouse. It is a play dependent on a Kannada society story identified with Karnad by the prominent litterateur A.K. Ranmanujan. Karnad claims it to be basically a romantic tale. "The work shows various equal legendary plots and like Hayavadana it tends to a few earth shattering contemporary concerns. Karnad handles the sources in Nagamandala to underscore a cutting edge lady's hankering for adoration and acknowledgment. This play gave him the Karnataka Sahithya institute grant for the most inventive work of 1989. This play conveys a searing investigate of the man centric talk and flattens numerous a manly develop, for example, Pativrata.

Agni Muttu male treats the fascinating issue of irreverence in contemporary life. It is a suggestive reinstatement of an amazing fratricide legend from the Mahabharata of India's decimation of his own sibling out of unadulterated negligible enviously. Arvasi's cry, " why sibling? Why?" echoes through the play, communicating the befuddled resentment and soul breaking desolation of double-crossing. The consummation of the fire and the downpour anyway appears to reverberate the waste land regarding the translation of "Da"

The plays driven day off Bali: the penance are extraordinary and riveting and uncover numerous measurements. These plays forefront the mind boggling issue of social clash, subconscious weight and viciousness which incite less physical but rather more passionate and mental repercussions. About Bali, the penance, Lynn Gardner remarks: the experience is more noteworthy than the total of its parts and it is as agreeable as it is intriguing."

The play Tale-Danda manages the ascent of Verashivism, an extreme dissent and change development in twentieth century. This play manages the impact of the bigger social and scholarly milieu on singular activity. A pile of broken pictures is the most recent play of Girish Karnad. This play has won basic awards for its splendid utilization of innovation just as sensational end result.

In this manner Girish Karnad essentially reclassifies contemporary experience by utilizing the mind boggling punctuation of abstract paradigms, accomplishing importance through fantasies, legends and old stories. His plays are prominent for their exceptional sensational style and procedures. He frets about the issues of presence, scan for character and the issues of detachment and disappointment. For Karnad, dramatization isn't just abstract presence, however an immediate posterity of the living stage.

In Hayavadana, Karnad performs a model puzzle of personality presented by the tale of the transposed heads in the Sanskrit work, Vetalapanchavimsati which shapes a piece of Kshemendra's Brihatkathamanjari and Somadevas Kathasaritsagara. In this play, Karnad works inside an unpredictable casing work of fantasies and legends, influencing an ideal blend of eastern and western methods of dramaturgy. Karnad contributes the legend with new implications, making it the vehicle of profoundly argumentative contemporary issues like the issue of being, the quest for character (particularly female), the quest for fulfillment and the existential miseries of man. At another level, the play presents the contention between the apollonian and Dionysian parts of human instinct.

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