

Myth and Symbols in Girish Karnad's Plays

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Abstract

This paper deals with the importance and significance of using the myth and symbols in Girish Karnad's plays. Girish Karnad tells the myth and symbols in his plays. Girish Karnad tried to pick a subject which looked totally strange to appearance of local soil. In his plays Yayati, Nagamandala, Hayavadana talks about mythical structure. In Tughlaq he talks about historical figures. Girish Karnad's plays are worried about the life of presentday man which is mind boggling and not finish in it.

Introduction

Girish Raghunath Karnad popularly famous and a modern author, dramatist, scriptwriter, artist and give directions to the films for making films in Kannada language. Karnad's ascent as a dramatist in 1960s, denoted the transitioning of Modern Indian playwriting in Kannada, similarly as Badal Sarkar did in Bengali, Vijay Tendulkar in Marathi, and Mohan Rakesh in Hindi. In 1988 Krnad was awarded by Jnanpith Award, the most elevated abstract respect presented in India. "To handle contemporaneous issues, Karnad frequently tried his hand in utilizing history and folklore from the last four decades for creating plays." "He has made an interpretation of his plays into English and has gotten approval." "His plays have been converted into some Indian dialects and coordinated by executives like Ebrahim Alkazi, B. V. Karanth, Alyque Padamsee, Prasanna, Arvind Gaur, Satyadev Dubey, Vijaya Mehta, Shyamanand Jalan and Amal Allana." "He is dynamic in the realm of Indian film functioning as an on-screen character, chief, and screenwriter, in Hindi and Kannada flicks, acquiring grants en route." He was given Padma Shri and Padma Bhushan by the Government of India and won four Filmfare Awards where three are Filmfare Award for Best Director - Kannada and one Film fare Best Screenplay Award. "Early life and training Girish Karnad was conceived in Matheran, Maharashtra." "Schooling during their initial years of life has his tutoring in

Marathi." In Sirsi, Karnataka, Karnad presented to voyaging theater gatherings, Natak Mandalis as his folks were profoundly keen on their plays. "Being youth, Karnad was a vigorous admirer of Yakshagana & the venue in his town. In 1958 Karnad from Karnatak Arts College, Dharwad (Karnataka University) attained Bachelors of Arts degree in Mathematics and Statistics." "Upon graduation Karnad expeditiously went to England and contemplated Philosophy, Politics and Economics at Lincoln and Magdalen universities in Oxford as a Rhodes Scholar (1960-63), gaining his Master of Arts degree in reasoning, political theory and financial aspects." "Karnad is hitched to Dr. Saraswathy Ganapathy and they have two youngsters. Karnad staying in Bangalore.

In the wake of working with the Oxford University Press, Chennai for a long time (1963-70), he surrendered to take to composing full-time." "While in Chennai he engaged with neighborhood novice theater gathering, The Madras Players. During 1987-88, he was at the University of Chicago as Visiting Professor and Fulbright Playwright-in-Residence, during his residency at Chicago Nagamandala had its reality debut at the Guthrie Theater in Minneapolis dependent on Karnad's English interpretation of the Kannada unique." "He filled in as executive of the Nehru Center and as Minister of Culture, in the Indian High Commission, London (2000-2003)." "He filled in as executive of the Film and Television Institute of India (1974-1975) and director of the Sangeet Natak

Akademi, the National Academy of the Performing Arts (1988–93).”

Karnad is known popularly as scriptwriter and wrote many plays in Kannada language, which were further converted into English and some Indian dialects.”“Karnad's plays are composed neither in English, in which he vainly longed for acquiring worldwide abstract distinction as a writer, nor in his native language Konkani.”“Rather they are made in his embraced language Kannada.”“Authors tried to pick a subject which looked totally strange to appearance of local soil. In 1951, The Mahabharat's named version of C. Rajagopalachari, left a profound effect on him and soon, at some point in the mid-1950s, once Karnad encountered a surge of discourses spoken by characters from the Mahabharata in his embraced language Kannada.” In the end Yayati was distributed in 1961, when he was 23 years of age. It depends on the tale of King Yayati, one of the precursors of the Pandavas, who was reviled into untimely maturity by his preceptor, “Shukracharya, who was exasperated at Yayati's unfaithfulness. Yayati, thus requests that his children penance their childhood for him.”“It scorns the incongruities of life through characters in Mahabharata.”“It turned into a moment achievement, promptly interpreted and arranged in a few other Indian dialects.”“In a circumstance like that Karnad found another methodology like drawing authentic and legendary sources to handle contemporary subjects, and existentialist emergency of current man, through his characters secured mental and philosophical clashes.”“His next was Tughlaq (1964), about an impulsively visionary fourteenth century Sultan of Delhi, Muhammad receptacle Tughlaq, and purposeful anecdote on the Nehruvian time which began with yearning vision and wound up in bafflement.”“This set up Karnad, presently 26-years of age, as a promising dramatist in the nation. It was organized by the National School of Drama Repertory under the course of Ebrahim Alkazi, with the entertainer Manohar Singh, playing the visionary ruler who later ends up baffled and turns harsh, in the midst of the noteworthy Purana Qila in Delhi.”“It was later arranged in London by the National School of Drama for the Festival of India in 1982.”“Hayavadana (1971) depended on a subject drawn from The Transposed Heads, a 1940 novella

by Thomas Mann, which is initially found in Kathasaritsagara.”“Thus he utilized the society theater type of Yakshagana.”“A German form of the play was coordinated by Vijaya Mehta as a component of the collection of the Deutsches National Theater, Weimar. Naga-Mandala Play with Cobra (1988) depended upon the story of the society which is identified by him with A. K. Ramanujam, made him Awarded with the Karnataka Sahitya Academy Award for the Most Creative Work of 1989.”“It was coordinated by J. Laurel Wright, as a feature of the festivals of the 30th commemoration of Guthrie Theater, Minneapolis.”“The theatre subsequently charged him to compose the play, Agni Mattu Male (The Fire and the Rain).”“In spite of the fact that before it came Taledanda (Death by Beheading, 1990) which utilized the scenery, the ascent of Veerashaivism, an extreme challenge and change development in twelfth century Karnataka to bring out current issues. Karnad made his going about just as screenwriting debut in a Kannada film Samskara (1970) with Motion pictures, in view of a novel by U.R. Ananthamurthy and coordinated by Pattabhirama Reddy.”“That motion picture won the primary President's Golden Lotus Award for Kannada film.”“Throughout the years, he had acted in various Hindi and Kannada highlight films and worked with famous personalities like Satyajit Ray, Mrinal Sen and Shyam Benegal.”In TV, he assumed the job of Swami's dad in the TV arrangement Malgudi Days (1986–1987), in light of R. K. Narayan's books. He made his directorial debut with Vamsha Vriksha (1971), in light of a Kannada epic by S.L. Bhairappa.”It won him National Film Award for Best Direction alongside B. V. Karanth, who co-coordinated the film.”Later on, he gave direction to so many films in Hindi and Kannada, which includes Godhuli (1977) and Utsav (1984).”“He prepared different factual programmes or factual films, like one on the Kannada poet D. R. Bendre (1972), Kanaka-Purandara (English, 1988) on two medieval Bhakti poets of Karnataka, Kanaka Dasa and Purandara Dasa, and The Lamp in the Niche (English, 1989) on Sufism and the Bhakti movement.”“Many of his films and documentaries have won several national and international awards. Some of his famous Kannada movies include Tabbaliyu Neenade Magane, Ondanondu Kaladalli,

Cheluvi and Kaadu and most recent film Kanooru Heggaditi (1999), based on a novel by Kannada writer Kuvempu." "His Hindi movies include Nishaant (1975), Manthan (1976), Swami (1977) and Pukar (2000)." "He has acted in a number of Nagesh Kukunoor films, starting with Iqbal (2005), where Karnad's role of the ruthless cricket coach got him critical acclaim." This was followed by Dor (2006), 8 x 10 Tasveer (2009), with lead actor John Abraham and Aashayein (2010)." "He came back to Hindi movies after three years." He played a key role in Yash Raj Film's movie Ek Tha Tiger. Karnad has acted in the Kannada gangster movie Aa Dinagalu. He has been the voice of APJ Abdul Kalam, former President of India, in the audio book of Kalam's autobiography by Charkha Audiobooks Wings of Fire."

The present paper will outline the myths and symbols in the selected four plays of Girish Karnad i.e. "Yayati" (1961), "Tughlaq" (1964), "Hayavadana" (1972) and "Nagamandala" (1988)."

Yatri was the first play written by Karnad at the age of twenty two years "Yayati has been converted into numerous Indian dialects and kept on being played at national level."

In Yayati, the family idea is utilized in an expansive manner." In the legend the rulers were permitted to have numerous spouses and in Yayati, Yayati weds numerous ladies." He has numerous children however it is Pooru who enthusiastically acknowledges the seniority of his dad and energetically offers his childhood as dutiful obligation and dedication." Father-child relationship in the play is strikingly focused." As a dad, Yayati has fizzled and as a child Pooru has passed."

In Yayati, sexual relations are likewise critical on the grounds that Shukracharya curses Yayati because of his unlawful association with Sharmishtha." "Yayati has numerous rulers and the multifaceted nature in the connections is because of these sexual relations." "Devayani was enamored with Kacha." Be that as it may, as Yayati spares her life, she needs to wed him.

Story-line of the play revolves around the character of Swarnalata." Her significant other imagines that before marriage Swarnalata was infatuated with her educator." So as to deliver retribution on her he entertains himself with

numerous ladies and beverages." The battle in the middle of Devayani and Sharmishtha is likewise for power." "Devayani does not need that Sharmishtha ought to enter and infringe on her association with Yayati. "Devayani tells Sharmishtha," "I won't almost certainly get any rest while his hands touch your body." (Karnad 33)

Tughlaq is a play which carried name and notoriety to Karnad." "In 1964, the Play was written in Kannand language and has been deciphered by Karnad in 1970. Tughlaq is a romantic and he needs Hindu-Muslim solidarity. In his reign everyone ought to be dealt with similarly according to law and to demonstrate this, he has taken different choices."

The play Tughlaq is an authentic play." An authentic play is by all accounts a logical inconsistency in wording." History is subject to truth and the occasions of the past are introduced in it. "While keep up by and large truth to history the dramatist needs to stray from the realities of history." He needs to present new characters in light of a legitimate concern for emotional viability." "

Karnad has utilized oral and composed folktales in his plays Hayavadana and Nagamandala. In his note to Hayavadana he states," "The focal scene in the play – the account of Devadatta and Kapila – depends on a story from The Vetlapanchavimshika." "Hayavadana depends on a story taken from Kathasaritsagar, an old accumulation of stories." "As enthusiasm for past stays an indispensable piece of the living society of India, Karnad is associated with the past.

Hayavadana = Haya means 'Horse' and Vadana means the 'Head'. It is the tale of an individual who is having human body and pony's head" "while composing the play, Karnad has watched the structure Yakshagana and he exhibits the play in semi-old style way." "The play moves around three characters – Devadatta, Padmini and Kapila." "Two stories are mixed together by Karnad in his play Hayavadana."

Karnad's play Hayavadana is mostly worried about the treatment of topic in it. So he has not offered need to portrayal yet the characters of Hayavadana are no uncertainty intriguing and reasonable." "

Girish Karnad's Nag - Mandala is distributed in 1990 and successfully raises the issue of the

misuse of ladies. Bother - Mandala depends on two oral people stories from Karnataka.

In this play, Karnad uncovered the male bullheadedness just as persecution and treachery done to ladies under the male centric structure. Male centric structure has developed and acknowledged 'celibacy' as a worth. Numerous gadgets utilized in people story or mythic examples are incorporated into the play for example otherworldly components, superhuman characteristics, enchantment components for example glue of root, unprecedented trials and so forth." Every one of these components help in expanding the peruser's advantages, just as they are the need of society stories.

Conclusion

Girish Karnad's plays are worried about the life of present day man which is mind boggling and not finish in it. "He utilizes the old stories to concentrate on the silliness of current existence with all its natural interests and clashes." In the hands of Girish Karnad, the folktales become vehicles for present day living. "Being affected by Marxism and Existentialism there is an essential change in his standpoint. Girish Karnad is a writer who gives weight on existentialism.

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