



The theme of patriarchal ideology in Girish Karnads - a study

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Abstract

This paper is a scholarly estimate of the internationally famed Indian Playwright GirishKarnad. Karnad's dramatic world is full of myths and folklore. He brings out the enchanting aspect of Indian life in almost every play that he wrote. This article evaluates the enchanting elements in his plays. This plays discussed in this are Tughlaq, Yayati, Hayavadana, Naga-Mandala, Tale-danda, The fire and the Rain, The Dreams of Tipu Sultan, Bali the sacrifice, Flowers.

Keywords

Tipu Sultan, Bali, Sacrifice, Flowers.

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1. Introduction

Indian drama written in English by Indian playwrights makes extensive use of tradition, myths, legends and folklore to entertain their readers. Karnad's plays vividly exemplify this trend. GirishKarnad is a major dramatist who has significantly gone back to the roots of Indianmyth,tradition and culture and its people. In all his plays he genuinely portrays the Indian life with all its positive and negative aspects, its tradition and their relative contemporary importance and relation.

Karnad takes his inspiration from the rich of India's past and weaves it through the web of his imagination into tales of his own. Karnad's first playYayati is a story taken from the Mahabharatha. The mythical story is a tale of responsibilities, sacrifice and self-realization. The play The Fire and the Rain is also taken from Mahabharatha. It is based on the myth of yavakiri and includes also the conflict between Indra, Vishwarupa and Vritra. Folk imagination is at once mythopeic and magicalo. In the folk mind,one subsumes the other. Folk belief,besides being naïve, has a touch of poetry about in which works towards a psychic adjustment.

2. Discussion

All folklore is religious,often based on animism because the primitive imagination extends its vision from the natural in which it is steeped and with which it is saturated to the supernatural which to the folkmind is only an extension of the former. Karnad'sHayavadana and Nagamandala source their origin from the folklore tradition of India. Hayavadana is based on Thomas Mann's translation of the Sanskrit 'VetalPanchavimashati'. Naga-Mandala is inspired by the snake myths prevalent in south india.It is dramatization of two folktales of Karnataka. Infact, Naga Cult is widely practiced in many parts of India. India is a nation richly imbued with religious sentiment and belief. In Indian society one's faith is often more than just a personal inclination. Every aspect of life in India is associated with religion. Interwined with religion are numerous rituals and superstitions. Forming a part of the cultural identity of India religion shapes and constructs the distinct identity of the individual.

In Hayavadana, the presence of goddess Kali reveals the religious sentiment prevalent in Indian society, culture and psychology.Devadutta prays to the goddess to win the hand of Padmini in marriage. Later he beheads himself as an offering to the goddess. Divine intervention unfolds the central theme of the play incompleteness and quest for completion. The theme also reveals the upanishadic principle that visualises the human body as a symbol of the organic relationship of the parts to the whole.

Religion and ritual not only forms a part of the narrative of Karnad's plays but is also integral to the dramatic represen-

tation of the plays, a take-off of the folk theatrical tradition of the country. Hayavadana begins with an invocation of Lord Ganesha, the remover of all obstacles who is to be worshipped first among the gods. If Tughlaq shows the hypocrisy and misuse of religion then evolution and transformation of religion forms a part of the play Tale-Danda. Superstition an innate characteristic of traditional and orthodox religion finds a reflection in Nagamandala wherein Kurudava gives the aphrodisiac root to Rani giving a new twist to the tale.

The reference to a Yaksha women enticing Kappanna the son of Kurudava also reveals predominance of superstitious belief and belief in the supernatural elements. As per the traditional scales of social roles and culture, the individual holds a subordinate position to society, community or family. In Naga-mandala Rani and Appanna confirm to their social roles and obligation as husband and wife even though both are aware of the truth of their relation. Yayati is examined as a play using the Hindu myth that glorifies the philosophical of individuals performance of duty and acceptance of responsibilities, reinterpreting the ancient myth from the Mahabharatha to suit the modern context.

India's hoary tradition and rich culture serves as the basis for folk tales. Karnad draws from such rich sources abundantly available in some of our regional and Sanskrit classics and moulds them into the plays Hayavadana and Naga-Mandala. He succeeds in making silken purses of sow's ears. History is contextualised in Tughlaq that brings to mind the socio and political compulsions during the era. In these plays Karnad employs the indigenous dramatic form and Indian myths eschewing the western concept of the theater and European lifestyle.

For sure with the arrival of Karnad English drama in India acquired a typical identity with the rejuvenation of Indian myths. Apart from the Indian setting, culture, philosophical and religious beliefs, historical incidents, sociological and anthropological survey with the enunciation of contemporary realism, Karnad's plays appear to be monumental creations with rich and vibrant multi-layered suggestive and ambivalent meanings. The ever expanding study of myth, orality and folklore encodes deeper understandings of the world order, including people's relationships with in the social set up with nature with metaphysical entities and of the cosmic order.

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