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Girish Karnad'S Nagamandala and Hayavadana: Romantic Problems and Emotional Facts

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Abstract

Girish Raghunath Karnad was an actor, film director, and Kannada writer from India. He is the recipient of the Jnanpith Award for Kannada, Nation's highest literary honour. Karnad has been writing plays for four decades, typically employing history and mythology to address modern challenges. He also worked in Indian cinema as an actor, director, and screenwriter, winning various accolades along the way. Karnad is most known for his work as a playwright. His Kannada-language plays have been widely translated into English and other major Indian languages. In light of their limited freedom and insular way of life, the female protagonists in Girish Karnad's Plays will be examined in this article. Pretending that Karnad's female characters are incapable of asserting their femininity and identity reduces them to silent victims in the face of an aggressive and hostile patriarchy. The goal of this essay is to look at Girish Karnad's female characters' love problems and psychological truths. Girish Karnad is one of the most important writers in contemporary Indian drama. In addition, the article will look at women's marginalisation and female sensibility in Indian society.

Key words: *Karnad, Playwright, patriarchy, conflicts, psychology, drama.*

Introduction:

Girish Karnad rose to prominence as a significant playwright in the 1960s, heralding the dawn of Modern Indian playwriting in Kannada, just as Badal Sarkar, Vijay Tendulkar, and Mohan Rakesh had done in Bengali, Marathi, and Hindi. In 1998, Girish Karnad was awarded the Jnanpith Award, India's highest literary distinction. Kannada is the recipient of India's highest literary honour. He was one of India's best playwrights because of his grasp of human nature. In his plays, Karnad excelled at handling the ancient theory and tradition of Indian theatre. Prior to Karnad, modern Indian dramatic writing in English was scarce and of poor quality. Indians rarely attempted and rarely presented English-language drama. Girish Karnad adds as much to this strain of 'Indian' theatre as he does to the Indian dramatic tradition's psychological intricacy and independence. Karnad has attempted to bring attention to the divergent and lopsided situation of women in our culture when compared to men. He has very emotively conveyed not only the common and cultural deceptions and prejudices, but also the influence that these forces have on the mind of an individual, by depicting a traditional rustic setting.

In light of their limited freedom and insular way of life, the female protagonists in Girish Karnad's Plays will be examined in this article. Karnad's female characters were predestined to be incapable of asserting their femininity and identity. In the face of an aggressive and hostile patriarchy, this turns them to mere quiet victims. The primary goal of this paper is to examine Girish Karnad's female characters' love problems and psychological reality. In addition, the paper will look into women's marginal positions and female sensibilities in Indian society.

Romantic Problems and Emotional Facts in Nagamandala

Rani, the principal character in the drama Nagamandala, is a heroine whose life is chronicled as she grows from an immature adolescent girl to a confident and mature woman. She is a metaphor for any woman who is unprepared to face life on her own once she leaves the protective embrace of her parents. The reality and severity of the world beyond astounds and perplexes her.

Rani is introduced as a young bride on the verge of starting a new life with her husband Appanna at the start of the play. She, like any other girl, enters her new life with a lot of hopes and fears, as well as needs and fantasies. However, honesty leaves her perplexed. Appanna leaves her alone in the house, only to return later in the day for his shower and lunch:

Appanna: Look, I don't like idle chatter, do not question me. Do as you are told and you won't be punished. (finishes his meals, gets up) I'll be back tomorrow for lunch. (7)

Rani's role in his life is limited to that of his maid and chef. He doesn't want her to have any social contacts or affiliations, so he first brings home a guard dog and then a mongoose to ensure her complete isolation. The chastity belt of the Middle Ages, the limitation of women's skills to housework, and the exclusion of women from knowledge and enjoyment are all represented by Rani's solitary captivity in the house by Appanna.

The myth of "Naga," a folk tale and local culture of Kerala that denotes success, happiness, and fruitfulness, explains the indication of love filling the emptiness of Rani's life with love and care. A male does not need to justify his sensuous pleasures, but a woman's natural urge is unseen, and her need is viewed as a violation of moral rules demanding metaphysical justification. Rani is presented with a choice by the Naga in the form of Appanna, a chance to live a richer and more satisfied life. It is both her expression of desire and the fulfilment of her want for love, as well as her desire to live life fully and happily. If Appanna is the devil, then Naga is Rani's prince. The Naga represents the happy aspect, the cultural leader, and the forerunner of a societal shift, causing a metamorphosis not just in Rani's character but also in society at large. Naga is the source, preservation, and regeneration of life, as well as a depiction of the true life energy.

Naga, when viewed from a realistic perspective, represents the modern, new woman's right to choose, the right to select a life that overcomes all hurdles to her happiness. It represents the breaking down of walls and the breaching of lines that are meant to confine a woman and separate her from her surroundings as well as her own "self." Naga is more of an initiator than a leader, and he is the one who leads Rani down the path of transformation. The relationship between Rani and Appanna exemplifies this inequity and imbalance. Rani has

no say in anything, and she is unable to even challenge her husband's actions. Rani accepts her repression in a submissive manner as a result of years of training that a girl undergoes from birth. When she tries to persuade Appanna, he responds with annoyance and dismissiveness. "Look, I don't like idle chatter. Do as you are told, you understand?" (254)

Romantic Problems and Emotional Facts in Hayavadana

The main premise of the drama Hayavadana opens with Kapila discovering his best friend Devadatta despondently dreaming about Padmini. Kapila is a wrestler who is a Kshatriya, but Devadatta is a well-read Brahmin and poet who is physically weak. Kapila travels to arrange Devadatta's marriage to her and discovers Padmini is as intelligent as she is gorgeous. Despite his feelings for her, Kapila arranges the marriage, and Devadatta and Padmini are wedded.

Padmini finds herself attracted to the strong-bodied Kapila following the wedding, and Devadatta is tormented with jealousy. The three travel to Ujjain a few months after their wedding. They stop at two temples along the road, one dedicated to Rudra (the Howler, a form of Shiva) and the other to Kali. Devadatta is adamant on offering himself to Kali, but Kapila is not forgotten. In the Kali temple, the two men behead themselves. Padmini, fearful of being held responsible for their deaths, chooses to commit suicide. Kali, on the other hand, interrupts her and offers to resurrect the guys. Padmini repositions the heads so that Devadatta's head is on Kapila's body and vice versa, and then requests the goddess to perform her magic.

Padmini is legally wed to Devadatta because of his fair looks and intelligence, yet she is smitten by Kapila because of his physical grace and manual proficiency. According to P. Dhanavel, Kapila and Padmini's blossoming friendship causes Padmini to have a severe identity crisis. Padmini confirms that the song "Is this one that / Or that one this?" is a reference to her autobiography. Padmini's modesty is shattered as she imagines Kapila arriving during their vacation to the wilderness. She loses her sense of proportion as a result of learning that Devadatta and Kapila have committed suicide. Her identity is deeply interwoven with either of the two for the sake of her existence. Surprisingly, she either loses both or develops an association with both, resulting in the onset of neurosis.

Karnad has shown a woman's sexuality in a very understated manner. Padmini is attracted to Kapila, despite the fact that she is married to Devadatta. Her continued existence is contingent on the existence of one of them. She wants both or either of them to be happy, so she turns to Goddess Kali for help. She eventually achieves strong elation when she merges Devadatta's head with Kapila's body, granting herself a high degree of sexual freedom. Padmini's End illustrates the oppression of women in our society, where they are required to justify their chastity on a regular basis.

There are numerous cases in literature of women who have been obliterated because they attempted to breach the threshold. Those who occurred to breach the threshold and gain voice were terrified of the broad, dark, animalistic devouring world outside and made an undignified retreat to get within. However, a substantial proportion of them stay devoted, submissive, servile, and silent, bearing and rearing children and satisfying their

husbands' sexual desires. Dissatisfaction, unfulfilled ambitions and aspirations, and disproportionate demands from the other are all stillborn and resurrected. Men and women both consume and maintain the exploitative and repressive culture. As a result, they are blind to reality.

A woman with no personal identity, a victim of "incompleteness," yearns for fullness in her relationships and in love, but rarely finds it. Though the man-woman connection is traditionally compared to two wheels on a cart, both equally necessary, in fact, the female is always the shattered, splintered wheel clutching to the other (male) for support and survival.

Conclusion:

Karnad does not want to reject such references to India's cultural, religious, and social background; rather, he wants readers and viewers to comprehend how, despite differing human beliefs and behaviours, we appear to follow well-established rules. He has incorporated subjects like as love, identity, and sexuality into his work, as well as folk culture and his imagination. Karnad gives us a glimpse into the past while also demonstrating its importance to comprehending the modern environment. As a result, *Hayavadana* and *Nagamandala* are filled with romantic problems and emotional facts, which the author uses to reveal the patriarchal society's reality.

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