

## GIRISH KARNAD'S STYLE OF WRITING IN HAYAVADANA

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### Abstract

Girish Karnad's role as a great playwright is indisputable. Hayavadana stands testimony to his skills as a writer and theatre-artist. The writer presents the techniques of Indian drama so well that they reflect the cultural and national life of India. Also, Karnad gives a deep-rooted message to the readers that every quality has its own importance and do not undervalue any characteristic. He has achieved it by his characterization.

**Key words:** Mythology, Physical faculties, Mental faculties, trio, beheaded, ambiguity, superiority

Girish Karnad is one of the best contemporary writers. He is associated with Vijay Tendulkar, Mohan Rakesh in modern Indian play writing. Karnad often uses history and mythology to solve contemporary issues through his plays. His plays are written in Kannada, but translated into English. His characters deal with psychological and philosophical conflicts. He raises many issues in his works related to India and her traditional culture and customs.

"Hayavadana" best represents his work-style. "Hayavadana's" theme is derived from Thoma's Mann's "The Transposed Heads". Hayavadana is one of Karnad's most extraordinary works. The plot of Hayavadana arises from Kathasaritasagara, an ancient collection of stories in Sanskrit. Indian drama offers a different approach to that of western theatre. In Indian traditions, there are eight types of rasas that include both emotions, such as rage and terror, comic and erotic among others. This play is based on folk theme. In this play, Karnad uses the folk theatre devices such as entry curtains, songs, puppets, masks story within a story, plot lines and a story-teller character, the Bhagavatha.

The play Hayavadana begins with worship of Lord Ganesha as every Indian work starts with Ganesha Pooja so that there are no impediments in the works taken up. Bhagavatha becomes pious and worships Lord Ganesha. In Sanskrit plays, Bhagavati is an incarnation of the Sutradhara. Hayavadana engages the symbols skillfully by choosing god Ganesha, a god with his human body and animal head. Besides, it generates the conflict about the superiority between physical faculties and mental faculties.

Devadatta and Kapila are two young men who live in the city of Dharmapura reigned by the King Daramsheela. Devadatta and Kapila are bosom friends. Both fall in love with Padmini but Devadatta catches the hand of Padmini through traditional marriage system. After betrothal, the trio become more closer. The trio make a journey in a bullock cart. Padmini insists to visit the temple of Rudra and Devadatta declines and bids Kapila to take her saying "Good bye

Padmini . May Lord Rudra bless you. You are two pieces of my heart- live happily together “. After their departure , Devadatta enters the temple of Kali , gets exhausted and kneels before the goddess .In order to fulfill his oath, he takes a sword and cuts off his head. Kapila discovers his friend’s demise, Kapila also kills himself .Finding the two dead bodies, Padmini advances to end her life.

According to Indian Myths, Ganesha was beheaded by Lord Shiva, his father who had failed to recognize his own son. Lord Shiva substituted an elephant’s head. In Hayavadana, Goddess Kali asks Padmini to attach the heads properly to their bodies. In excitement, Padmini puts Devadatta’s body. It comprises the philosophic crisis of estrangement between mind and body. Hayavadana is a riddling philosophical thriller. It tickles the audience and brings some folk tales before the audience.

Devadatta and Kapila realize that this is a case of mixed-up heads. Devadatta declares that all these years, they were only friends. But from this moment, they are blood relations and body relations . Devadatta takes oath to keep their secrets inside themselves. Devadatta and Padmini return to Dharmapura and plunge into the ecstasy of married life. In the end of the play, a combat takes place between Kapila and Devadatta. Kapila wounds Devadatta. Devadatta retaliates the same to Kapila. Both fall and die. Padmini sits between the bodies and wails, “They burn, lived , fought, embraced and died”.

Girish Karnad treated “Hayavadana” as the theme of ambiguity of human condition. Hayavadana presents a typical situation of existential anguish of human beings. It also shows women in different angles- a new woman who breaks the norms of the society and who does not stick on to maternal chores. Padmini stands out as the typical modern woman in discharging many of her works.

Hayavadana is cast in the form of traditional Indian folk drama. “As a youngster, Karnad was an ardent admirer of Yakshagana and the theatre in his village”.Hayavadana’s particular form is derived from Yaksha gana of Karnataka. In 1971 “Hayavadana” play got the “annual Sangeeth Natak Akademi Award” and “ Bharatiya Natya Sangh Award”.

The playwright weaves the plot with minimal setting masks, curtains, dolls .The curtain serves as a funeral pyre in which Padmini commits sati.

The Conversation between Bhagavatha and Padmini reveals these details

BHAGAVATHA: What is this? It’s a sight to freeze the blood in one’s veins. What happened Child? Can we help you?

PADMINI: Yes please . My son is sleeping in the hut. Take him under your care. Give him to the hunters who live in this forest and tell them it’s Kapila’s son. They loved Kapila and will bring the child up. Let the child grow up in the forest with the rivers and the trees. When he’s five take him to the revered Brahmin Vidyasagara of Dharmapura. Tell him it’s Devadatta’s son.

BHAGAVATHA: And you?

PADMINI: Make me a large funeral pyre. We are three.

BHAGAVATHA: You mean you are performing sati? But why child?

PADMINI : Gives these dolls to my son.

This play is an amalgamation of present and past. It provides the relation between body and soul. It poses a different problem identity in a world of tangled relationships. Ultimately as a dramatist, Karnad’s contribution to the contemporary Indian theatre is remarkable.

**Work Cited**

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