

An analysis of perception aspects in Girish Karnad's play "HAYAVADANA"

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Abstract

The current study aims to provide light on Karnad's usage of myth in several plays. Even in this modern day, the word myth may remain an obstacle for certain readers. Karnad breathes fresh life into the legendary beings through his modern takes on character development and storytelling, as well as his distinctive approach to bringing his plays' concepts to life. Despite drawing from mythology, personal narratives, and folklore, the themes and styles explored in his plays remain relevant and contemporary. Despite the fact that his plays contain stories about his life, this remains true. Karnad has created characters that make you think about your own life and how you might solve the challenges you are facing. The viewers or readers of his work will have to make a final call since he has never submitted a whole piece before.

Keywords

Myth, Culture, Tradition, Folklore, symbolic depictions

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1. Introduction

This includes mythology in its narrative form, which uses symbols to create relationships between them. A considerable amount of traditionalism characterises mythology, the great majority of which emanates from invisible origins. Mythology, as a storytelling art form, is defined by the recounting of legendary events and is often linked to the religious practices of a certain region. There is an obvious distinction between it and cultural and symbolic depictions, as well as particular locations or objects. People believe in myths because they tell stories of supernatural entities that were involved in strange occurrences or situations that happened in the past, but no one knows when or why.

Supernatural beings are the stuff of mythology. People tend to acknowledge the reality of myths. It is common practice to employ myth as a symbol to draw attention to a nation's traditions and culture. A lot of people do this. Legends are stories that have been passed down through generations through oral or written transmission. A myth can be told in every way imaginable. Myths include many different elements in their use, including but not limited to acts of historical achievement, adventures in war, existential emancipation, extraordinary bravery, the involvement of deities, signs, symbols, and even some new ideas. Metaphors represent the underlying ideas that support literature's structural principles. Myth, as an entity, is complex and multi-faceted. Many distinct understandings can be derived from any one myth. Myth means story or the fiction in Greek, from which myth is derived. It was in ancient Greece that the word myth originally appeared. Despite the fact that myths from many eras touch on supernatural events, it seems like none of these myths actually document or provide evidence of such occurrences.

Regardless, it claims to have existed from the start of time and has its own history that goes all the way back to when humans first appeared on Earth. For a long time, the idea that these legendary people stand for a tempting middle ground has been widely believed. Almost every civilization has its own set of myths. Discovering them is within reach. You may find this in many different types of mythology, including those from Greece, the Norse, India, and other cultures. Myths encompass all races and all parts of the universe, and their lives are intricately bound up with them. The cosmos is reflected in myths. It is a route that many people have taken throughout years and generations. The Hayavadana narrative first provided him with an opportunity to practise the use of masks and music. He benefited much from this. Western theatre has developed a contrast between the face and mask, which refers to the real inner person and the exterior that one presents to the world outside, or wishes to present to the world outside. The mask is just the face writ large, goes the conventional wisdom in Indian theatre. This is because a character isn't meant to symbolise a particular metaphysical being, but an ethical archetype; the mask merely serves to highlight the figure's fundamental moral character. Neither the names nor the meanings of any of the characters are particularly noteworthy or creative. Padmini, the protagonist, is named after one of the six types into which Vatsyayana classified all women. The protagonist's name is Padmini. The protagonist of the story is Padmini. His friend's name

is Kapila, which means the dark one. Her husband's name is Devadatta, which is a formal method of meeting a stranger. Given their shared names, it's safe to assume that they are acquainted. In some way, both of these names relate to India. Thirteenth Act, Scene 13: 'Music, which is typically percus-

sion, then further distances the action, placing it in the realm of the mythical and the elemental. The search for one's own identity amidst a tangled network of relationships is a central theme in Karnad's drama Hayavadana. By appealing to the ironic elements of hypocrisy, Karnad has sought to highlight the drama's principles of absolute cowardice. Hayavadana has made the tragic claim that he has been struggling with an identity dilemma since the day he was born. In the backdrop of the subplot, Karnad tells the legendary tale of a Gandharva who, due to a curse, becomes a stallion. He has done this in the manner of a folktale. One of the most lovely ways Karnad links the characters quest for fulfilment in the main plot with Hayavadana's anguished yearning for fulfilment is through interconnections. Karnad uses this as one of the examples to prove that the two are related. It should be remembered that the Hayavadana subplot is a totally original concept in relation to Karnad. Regarding the significance of its theme, Mohit Ray offers the following perceptive observation: 'The story of Hayavadana introduces a sub-plot, which is an original invention of Karnad, and it is thematically integrated to the main plot, so far as the theme of the identity is concerned. No one in the drama depicts the identity crisis more vividly and authentically than Hayavadana. Since Hayavadana is the one presenting the identity dilemma, the fact that the title is derived from his story or subplot highlights the play's thematic importance. Using the subplot, Karnad can examine the subject from two different angles. Philosophical and socio-cultural viewpoints are these. Put another way, Karnad faces the philosophical conundrum in the side plot and the ethical dilemma in the main story. You will encounter both of these challenges throughout the story. It is demonstrated in the play Hayavadana that a human being cannot possibly occupy an artificial mind and body, where he possesses the torso of one man and the skull of another. Because of this, a human person could never have such a physique and brain. One way this is communicated is through the use of myth, which shows how the three characters lives are riven by conflict and estrangement caused by the two men's incompleteness. The men's mortality is a by product of their internal conflict over who they are; Padmini's suicide is called her' sati. These three people aren't alone; the majority of people feel the same way about their life in relation to this existence. A connection to nature is necessary for an animal to be considered whole, according to Karnad's

third proposition. This brings us to Karnad's third proposition. Humans, on the other hand, will never truly be entire as long as they hold onto their natural tendencies towards enviousness, anger, and sensuous pleasures. Of all the characters in the story, only the Hayavadana has managed to solidify his own identity. A love triangle develops when anything out of the ordinary causes friction between the rational and intuitive parts of a person's being. Symbolically representing Padmini's experiences, these dolls show her sensual delights, her fantasies, and her struggle to accept that she must live with the formidable Kapila and the insightful Devadatta. An

internal struggle is unfolding between the reasoning mind and the sensual body, which are both overflowing with desire. In this setting, this dispute is unfolding. We learned from this painful experience to be wary of the frail human heart and its cravings for passion and pleasure. Death, being the one possible outcome, is what ultimately transpires. According to Hayavadana, the imperfections that appear as gifts from nature—Devadatta and Kapila—are really the result of the primal vision, and in order for these gifts to serve their purpose, they must be sacrificed. This is because there is a higher purpose for everything, and every person is given a unique mission to accomplish. Though Padmini, who is flawed, must sacrifice them to regenerate into a flawless being, the process by which they return to their original forms is in harmony with the laws of nature. It should be brought to your attention that not only did the Hayavadana wish its completeness, but Padmini feels incomplete without gaining a person who is excellent in both his intellectual and physical attributes. I feel compelled to bring this to your attention. Regardless, she hopes she could own up to the fact that she combined the bodies to achieve her goal. The woman must walk across the double-crossing firing if she wants to properly navigate it. This is her way of punishing herself.

2. Conclusion

In Karnad, we see people navigating their relationships with one another and coming to terms with who they are as individuals. Karnad has illuminated the complexity of man's self-understanding and the world's underlying realities through his existential interpretation of Padmini. This is the reason he has found places of tremendous importance. It must be remembered that the ethical implications of the Indian and untangled relationships do not correspond to the intricate psychological implications of the human identity crisis problem that is explored in Karnad's Hayavadana. Remembering this difference is critical. In

Hayavadana, the basic uncertainty of the human personality is revealed. Ambiguity is either fostered or eradicated by the human-inhabited world. Although humans are inherently imperfect, we yet strive relentlessly for the unreachable ideal of perfection and wholeness. This ideal is something they work hard to achieve. Most of the time, they tend to ask a wide range of supernatural beings for help. Throughout Hayavadana, the theme of people chasing after the impossible is extensively discussed. Karnad brings up the topic of human identity within the framework of a society where ties are intricately linked. Because the two heroes are also close friends, they behead each other and kill each other while doing it, which creates a complicated identification issue. The one who tries to do sati is Padmini, the disgruntled woman at the moment. Jesus addresses the social circumstances that are difficult for women in this passage, in addition to the irrational and superstitious faith that is obtuse and numbing. Additionally, he delves into the challenging situations that women face.

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