

Girish Karnad's *Hayavadana*: Placing the Importance of Mythical Background

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Abstract

As a reader of Karnad's plays, one needs to focus on their sources. Every literary expression has a source and in that the plot is gotten from someplace. The normal wellsprings of his plays incorporate fantasy, cultural story, myths, Puranas, recorded accounts, legends and so forth. He appears to have propelled by Shakespeare who follows similar propensity of adjusting perceived plots. Present-day writers will in general utilize unique plots, or any notable recorded or political occasion, or adjust a famous Greek fantasy. There is not anything amiss with the act of adjusting any known or obscure content since it might give you new knowledge into the source text. A few pundits even say that each literary work depends on other writing as it conveys the echoes of its procreator. The activity of discovering how the first messages are adjusted and the new importance produced in the process merits endeavoring; it offers us another viewpoint regarding the matter, occasion, plot and so on.

Keywords- Myth, Legend, Legacy, History, Contemporary issues, Morality, Dilemma

India has a rich legacy in culture, expressions, writing and history. Since the antiquated period, the show is one of the significant legacies of Indian culture. The strict show, fanciful dramatization and its portrayal are a portion of the remarkable highlights of Indian dramatization from the old-time to date. Indeed, even the utilization of legend, we found in the contemporary Indian English dramatization. Girish Karnad is one of the known contemporary Indian English playwrights who utilized fantasy and myth in his dramas. His play *Hayavadana* is its best illustration. In this show, he used to trust in God, folklore, love and sex. Yet, the significant subject he addressed in this show is the contention among head and body in his play. The play was first published in 1971 and the setting of the play is situated in Dharampura.

The plot of the dramatization moves around the contention of head and body. There are three fundamental characters who are the casualty of the contention among head and body in the play for example Hayavadana, Devdatta and Kapila. Hayavadana is a man with a pony head to whom everybody snickers so he needs to have the entire body of the pony since he

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has the top of a pony. The heads of Kapila and Devdatta are changed by Padmini unintentionally. The entire clash is made for the legitimate spouse of Padmini - the one who has the top of her better half or the one who has the body of her significant other. *Hayavadana* recounts the narrative of two companions. It very well may be known as a triangle romantic tale since two companions begin to look all starry eyed at one lady. This lady unintentionally trades heads. The play initially is by all accounts a parody play however it closes with the awfulness of the passing of these two companions and their sweetheart. The account additionally recounts the tale of a man with a pony's head who looks to get human. In this way, the need and want of a lady with a scholarly psyche and a solid body is another topic of *Hayavadana*.

At the point when the play opens, we meet with Bhagwata revering Lord Ganesha. Bhagwata is the storyteller of the play who loves Lord Ganesh for the gift of the achievement of his play. At the point when Bhagwata is praying Lord Ganesh, *Hayavadana* showed up there feeling tragic as a result of the awful mix of his head and body. He has the top of a man and the body of a pony. From the start, Bhagwata believes that it has the cover on the substance of the pony so he attempts to eliminate the veil. In any case, after bunches of endeavors, he understands that the facts confirm that the animal before him is a man horse-headed and his name is Hayavadana. The account of Hayavadana is pitiful as a result of his introduction to the world in a brilliant manner due to his mom's adoration for a pony. His mom was a princess and there were numerous sovereigns who came to wed her however the princess fell head over heels in love for a pony of an Arabian Prince. Due to her frantic to wed that horse, her folks permitted her to do as such. The pony changed into a divine being, following 15 years of their marriage and the princess dismissed him as her better half. As the pony to whom she wedded was heavenly, he reviled her to be a horse since she dismissed him as her better half after the change of a pony into a man. The revile is given to his mom yet the contention turns into a piece of Hayavadana's body and now needs to dispose of his reviled life. Bhagwata proposed him to go to Chitrakut and there is the sanctuary of Goddess Kali and on the off chance that she favors him, he will dispose of his revile and he can live joyfully.

We met Hayavadana toward the finish of the dramatization again when the child of Padmini is giggling and the Actor reveals to Bhagwata that he has seen the pony coming towards the sanctuary and he was singing the public song of devotion. The child of Padmini was quiet in the entire dramatization, even he didn't communicate any feelings of joy, outrage, distress in recent years and here he giggles so Bhagwata feels cheerful and he additionally needs to see this pony. The pony showed up before them and recounts his story to Bhagwata.

As proposed by Bhagwata, Hayavadana went to Chitrkut. The goddess Kali showed up when he was attempting to guillotine himself in the sanctuary. She got some information

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about his craving and he advised her to take care of his concern of contention of body. The goddess Kali favoured him to satisfy his craving without tuning in to him completely. Rather than turning into a total man, Hayavadana turns into a total Horse. In any case, he has no griped about it on the grounds that in any event it assisted him with settling his contention of body and he turned out to be liberated from snickering of others looking towards him a pony headed man. However, he is fulfilled. He actually can talk like a man. In any case, the lone thing that stays as his contention of personality is his voice. He accepts that individuals, who sing the public song of devotion, lose their voice early so he is singing the public hymn. While he was telling this, he began crying. At the point when the kid of Padmini saw him crying, he begins sings a lamentable tune which was recited by his mom, Padmini. This time Hayavadana attempts to snicker and his voice totally changes into a pony' and Hayavadana is changed into a total pony. In this manner, the pony headed clash of a man is changed over into a total pony and Karnad gave equity and tackled the contention of body and head of Hyavadana.

The other clash of body and head is chosen by Girish Karnad in his play *Hyavadana* is of Kapila and Devdatta-two closest companions. Devdutta and Kapila are two companions. They please the stage after the leaving of Bhagwata and Hayavadana. Devdutta converses with Kapil about his desire to wed Padmini and that he vows to forfeit his head to Goddess Kali and arms to Rudra. So for his companion Devdatta, Kapila guarantees him that he will go with his proposition to wed Padmini at her home. Be that as it may, when he sees her excellence, he, at the end of the day, goes gaga for her and forgets for some time why he came there. At that point he recollects his obligation to propose Padmini for the sake of Devadatta.

Time goes on, and Padmini and Kapila draw in towards one another and Devdatta comes to think about it. At the point when he comes to think about it, Padmini is pregnant. Purposefully, Devdutta put off the program to visit Ujjain by telling the justification of Padmini's wellbeing. In any case, Padmini gives her reaction to going to Ujjain and three leave for Ujjain. During the excursion, Padmini committed the error to rehash her assertion on Kapila's actual strength before Devdatta. This causes Devdatta to feel envious yet he doesn't fault Padmini.

We found the contention of the head among Kapila and Devdatta's body here after the visit of Padmini and Kapila to the sanctuary of Rudra. Devdatta as opposed to going with them go to Goddess Kali sanctuary. Here in the sanctuary of Goddess Kali, he recollects his vow to forfeit his head to the Goddess Kali and even he believes that it will be useful for the wellbeing of Kapila and Padmini as the lady needs a solid body to satisfy her craving so he guillotines himself with a sword and bites the dust.

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On the opposite side in the wake of coming out from the sanctuary of Rudra, Kapila and Padmini discovered Devdatta no place and they get stressed for him so Kapila lets Padmini be there and starts his looking for his companion Devdatta. He arrives at the sanctuary of Goddess Kali and he stunned to see his companion dead by cutting his head. Someplace, he feels it occurred because of him so he has likewise no rights to carry on with life. He takes the swords and executes himself.

After quite a while, none of them returns, so Padmini begins to look for them and arrives at the sanctuary of Goddess Kali and there she finds both dead. She doesn't think about the promise of Devdatta and the explanation for the passing of both. She views herself as liable for the passing of these two companions so she likewise attempts to off herself and simultaneously the Goddess Kali shows up and she asks Padmini that it very well may be conceivable that both can be alive yet she needs to put their head on their body soon. Padmini was given less an ideal opportunity to do it by the Goddess Kali, so in a rush, she committed an error, she put the head of Kapila on Devdatta's body and Devdatta's head on Kapila's body. Both become alive and Goddess vanishes.

Padmini offers her thanks towards the Goddess Kali however abruptly, she understands her mix-up. She has erroneously positioned the heads with independent bodies. Presently the contention of body and head is the matter of battling between these two companions about the character of Padmini's significant other. The man with the head of Kapila and the assemblage of Devdatta can be called her better half or the man with Devdatta's head and Kapila's body can be called her significant other? This inquiry made disarray and battle between two closest companions and the longing of the scholarly psyche and actual strength in one man, Padmini finds and she chose her significant other to a man with Devdatta's head and Kapila's body with giving an explanation as the head is the top of the entire body.

Here, Karnad again offers a section to the storyteller on the stage where every one of the characters become a sculpture briefly and the storyteller requests them to think from an answer for this issue to the crowd. Padmini goes with a man with Devdatta's head and Kapila's body and later she brings forth a youngster. Slowly, this man lost his actual strength and Kapila and the assemblage of Devdatta accomplish his past strength of the body. Padmini meets Kapila in the woods and illuminates him about his child's introduction to the world which he dismisses as his child yet acknowledges her proposition to satisfy the longing of both. Devdatta gets back and finds that Padmini isn't there so goes to the timberland looking for her and there he discovers her with Kapila. The two companions battle with one another and murder one another. Padmini acknowledges going for Sati at the burial service of these two and in view of these all appalling occasions from youth. The kid of Padmini didn't communicate any sentiments, neither distress nor happiness and toward the end, he chuckles when he tunes in to the pony singing a public song of praise.

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Thus it can be said that the play, *Hayavadana* has mythical elements. Themes, characters, sensibility, dramatization, and all other aspects have tinges of mythical background. Girish Karnad has myth and contemporary elements simultaneously to find the similarity between past and present situations.

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