

Smt.R.M.Prajapati Arts College, Satlasana

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Executive Summary of Minor Research Project : Dr.Rakesh R. Joshi

Executive Summary

Girish Raghunath Karnad, an outstanding playwright, a noted stage actor, television artist, a creative figure and a recipient of Sahitya Academy, Padmshri, Padmabhusan and Jnanpith Award, is a multi dimensional writer. He is among the foremost media persons of our time. He has directed feature films, documentaries and television serials in Kannada, Hindi and English. He has represented our country in foreign lands as an emissary of Indian art and culture whose works reveal the dramatic skills of a matured artist. He uses freely the tradition of folk-theatre, myths, symbols, and historical figures for highlighting the basic human instincts and the emotional stimuli response and making the drama lively, thought provoking and gripping.

Girish Karnad remains the most important dramatist of the contemporary Kannada stage who has devoted him self in the service of drama and has given it a new orientation and meaning. It is he who has popularized the Indian art and culture in the West and hence become a brand ambassador of Indian drama in English. He has shown the Indian stage as to what depths the mythical themes could be taken to in order to recreate a contemporary consciousness. His expert knowledge of contemporary European theatre, his exposure to the Western dramatic literature and more importantly his theatrical sensibility – all these certainly sharpened by his thorough knowledge of the stage. He has shown to the Indian theatre community and to the world theatre community how our past and present can coalesce to give to our present day existence meaning and to theatre

activity a direction. Karnad has succeeded in presenting a comprehensive picture of the human living. Indeed, Karnad's work has the tone and expression of great drama.

Tughlaq is based on that historic character of the 14th century whose name has become proverbial for quixotic and crazy ways of administration. *Tughlaq Durbar* has thus become a part of our vocabulary. However, what has appealed to Girish Karnad is that this crazy King was, infact, one of the most imaginative and poetic and more importantly, secular rulers of India. And this is what tickles the readers' fancy. In spite of all his good qualities, Karnad shows, he fails - fails utterly- becoming the victim of his own ways and also, ironically, his own idealism. The play is also a metaphor of our own age, particularly the first 20 years of post- Independence India.

A close study of the play *Hayavadana* reveals that the theme of *Hayavadana* is the problem of alienation - i.e. the difference between the mind and the body where there is a split between them, the experience of the body do not reach the mind and the feelings of the mind do not reach, influence or affect the body. That which causes the alienation is called the apollonian ego.

The play also throws some light on the theme of Karma which states that *as you sow so you reap*. *Hayavadana* is questioned by the Bhagavata as to what he did in his previous birth or in the present that he got the present punishment.

Women's close - knit relationship with the other members of family and their lack of freedom to explore the world on their own is one of the reasons why identity for them is usually a matter of relationships.

A close reading of the play *Naga-Mandala*, a researcher has firmly believed that there is a poetic justice in this play. At the end of the play, Rani gets an honorable place in the society due to her lover Naga. She has also got her husband, a son and a servant for a whole life. Naga is duly rewarded for the noble service, he has rendered to Rani. The playwright has given the message that a loving Naga is better than a tyrant man. Girish Karnad, an existential playwright, has succeeded

in depicting true picture of Indian society in which a husband can be as cruel as he wishes, but an Indian wife cannot think of doing any harm to her husband. Indian wives are generally masochistic.

Karnad has also mentioned the solid and substantial contribution of various social as well as religious reformers like saint Kabir, saint Mira, Narsinh Mehta and Mahatma Gandhi who have tried their best to remove caste system and class barriers. *Naga-Mandala* is a play where people talk of removing caste barriers and become one. It is through this play, the playwright has given us one more opportunity to think about the age - old problem and to think for proper solution of this problem.