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REVIEW ARTICLE

A EMPIRICAL RESEARCH ABOUT NATIVE INDIAN MISCONCEPTION THROUGHOUT HAYAVADANA DRAMA

A Empirical Research About Native Indian Misconception Throughout Hayavadana Drama

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ON DEFINING MYTH

Ordinarily, a myth is a tale or a story with a symbolic importance. Human, non – human and super-human characters show up in myths. Furthermore the vicinity of these super-common bureaus supplies myth with a numinous character. Similarly, as these characters are transcendent, they bring „awe and fear“ up in us (Barthes 1957).

Myths are acknowledged to be ancient, and, subsequently, they have a place with no particular creator. They have a social or aggregate origin. The most exceptional normal for myth is its standardizing nature. It sets down standards which explicitly have an association with the ethical domain (Chakravartee 1991).

MYTHS AND MORAL PROBLEMS IN KARNAD'S PLAYS

Karnad's plays consume the ethical issues that are left indecisive in myths, legends and folktales. In Karnad's slant, myths and legends have a continuing importance, for they thematize crucial human fixations. Their legitimate decisions are regularly open-finished, leaving monstrous scope for revising the entire story and contending out an ethical, philosophical or mental focus.

It must be underlined that Karnad has examined our rich legacy for his source materials. He accepts that there are plots in our mythology and legends that are in themselves exceptionally tragic and which give themselves to accommodation on the stage. What he does in his plays is to look at old myths in the light of contemporary substances so they are made considerable and pertinent.

HAYAVADANA – RESHAPING A MYTH

In Hayavadana, Karnad re-shapes an antiquated Indian myth from the veralapanchavimsati to focus to man's endless journey for fulfillment, or self-acknowledgement. With its exceptionally adapted activity and mimicry, particularly the scene at the temple of Kali and the sword battle between Devadatta

and Kapila in the second demonstration, Karnad contributes the play with a criticalness, which carries out the void of the "deficient" mere mortal.

PADMINI – AN ARCHETYPAL FIGURE

In this play, the midway figure is a lady, Padmini. Self-centeredness and arousing quality find representation in her unquenchable yearning for both mind and strength, which are symbolized by Devadatta and Kapila individually. Wedded to Devadatta, Padmini pines for the „muscle“ and „body“ of Kapila.

In the myth, and in the play also, the needing is not express, it runs as an undercurrent in Padmini's sub-cognizant. She craves profoundly for both the figure and the judgment, however sub-deliberately. It is troublesome to prediction whether she might have acted specially had there been a fitting mathematical statement of physical quality and intellectualism in either Devadatta or Kapila. The happenings in the Kali temple, where she transposes the heads of Devadatta and Kapila, uncover her sub-cognizant longing. Padmini's act, however unintentional, is characteristic of the „incomplete“ human beings' quiet weep for „wholeness.“

REMAKING FRACTURED SELF INTO A COMPOSITE WHOLE

In different expressions, the re-order of the old myth in Hayavadana points at the change of the cracked self into a composite entire. It must be underlined that the transposition of heads, neglects to tackle Padmini's issue of personality, which is at base a widespread human issue of Who am I ? What am I ?

Padmini's longings are not stated expressly even after the transposition of heads. The tension between ethical right and wrong swarms her entire being. Quickly in the wake of discovering what she had finished quickly and unintentionally, granted that she really covets for Kapila's figure, she is in utter perplexity: "What have I done? What have I done? What would it be a good idea for me to do? Mother-mother!"

The myth in the expressions of the Bhagavata offers the result for Padmini's bind: "As the Heavenly Kalpa vriksha is matchless around trees, so is the head around human appendages. Along these lines the man with Devadatta's head is in reality Devadatta and he is the legitimate spouse of Padmini's". Consequently the tale of the Vetlapanchavimsati enactments as an illustration for Karnad's portrayal of the mental bind of the cutting edge man bound by social and ethical standards and restraints.

KARNAD'S CREATIVE INTERVENTION INTO MYTHS

Karnad does not take myths in their sum. He takes them just in parts that are advantageous to him and the rest he supplements with his creative ability. He joins the story of the transposed heads brought from Thomas Mann with the story of Hayavadana which is, to a limited extent, Karnad's own creative ability and contrivance.

While making utilization of an antiquated myth, Karnad makes certain progressions in the first ever myth. Case in point, he has modified the names of characters. He commented that he had modified the names deliberately, for he needed the names to be „generic“ terms having an association with all people, in light of the fact that the characters are different types. "In Sanskrit, any individual whose name you don't know is tended to as „devadatta“. Kapila implies dim and in this manner hearty and Padmini is the name of one class of ladies in Vatsayana's Kamasutra" (Bennett 1982).

KARNAD'S PREFERENCE FOR THE NON-RELIGIOUS DIMENSION OF MYTHS

Granted that, in Indian setting, generally myths are identified with religion, Karnad is fascinated by the non-religious extent of myths. Generally myths have an in number zealous noteworthiness and the gatherings of people have set reactions towards them. Karnad re-translates these myths from a non-religious size and abuses their innate potential to move and maintain human feelings (Revathi Rangan, 1997).

COMPLEX-SEEING AS THE GOAL

Acquiring an expression from Bertolt Brecht, Karnad composes that the utilization of myths and people systems takes into account "complex-seeing." Although the myths have universal and religious approval, they have the method of addressing these values. Karnad accepts that the different society assemblies like the tune, the music, the blending of human and non-human planets grant a synchronous presentation of exchange outlooks.

Consequently, an old myth secures new extents in the innovative hands of Karnad, and the play hurls up various implications. As M. K. Naik composes, "Hayavadana presents the commonplace existential

anguish, however does not stop at the existential misery" (Naik 1968).

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