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**REVIEW ARTICLE**

**A STUDY ON ARCHETYPES, MISCONCEPTION  
AS WELL AS APPEARANCES IN THE DRAMAS  
OF GIRISH KARNAD**

# A Study on Archetypes, Misconception As Well As Appearances in the Dramas of Girish Karnad

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## INTRODUCTION

Girish Karnad one of the famous bi-lingual screenwriter of post-freedom India, possessed an extremely noticeable place in Indian English Literature. Girish Karnad was conceived on May 19 1938 in Matheran close Bombay. He has the force of revising and sanctioning plays with a flavour of Indian Tradition. He holds the dialect exceptionally tight to his musing as the characters are sure to tie. As a bilingual playwright he has stamped a turning point in both the dialects (Kannada and English). As far as topic and fight of his plays Girish Karnad inserts his roots in the Indian soil and outlines his sensational creative ability. It is awful that the custom of Indo-english dramatization earned least basic consideration. The significance of Girish Karnad lays the victory on the stage and around the book fans. The utilization of society components is one of the purposes for Karnad's triumph as a dramatist.

The atmosphere of post-freedom India, English Literature is contemplated with the names of numerous authors of national and worldwide notorieties. The starting point, development and development of Indian English Drama are dependent upon the custom of Sanskrit dramatization in the prevedic time. Girish Karnad, a standout amongst the most heading Indian screenwriters in English, has accomplished a praiseworthy victory in the later times. Karnad's plays have a convention both in congruity and development.

Girish Karnad's plays rotate around the midway character with distinctive Archetypal pictures which is implanted in the human unconscious mind. The pictures and images in the human mind make the onlooker to spin around the part of myth. Myth is one of the essential roots for Drama. In the Indian setting Myth is a fundamental part of human ethos and awareness. Girish Karnad's plays are rich with Aesthetical approach (craftsmanship for craft purpose). The plays are shaped with symbolization and the stage making inclusion of the creator includes different strategies for aesthetical reason. My paper will concentrate on Archetypal pictures, Mythological variables and Aesthetical practices in the shows (Collected Plays Volume II) of Girish Karnad.

## ACTING PIECE AS AN ART

Scholarly gem is a reflection from social order and it is additionally a mirror image of life. Acting piece emulates life not simply in statements and yet in activity. It delineates the life of paragons of piety, missionaries and supernatural occurrences performed by Jesus Christ. Like the same Indian Drama additionally has its starting point from religion. Shows in India could be followed to the religious ceremonies of the Vedic Aryans. Show is an uncommon mode of fiction stood for in exhibition. The term hails from a Greek word importance activity which is inferred from "to do". Development of plot is one of the huge characteristics of Drama. The more amazing need for plot intimates a more terrific need of wiping out the insignificant. This is called the "law of tragic economy". Girish Karnad dependably draws the abundance of his tragic learning from the past, weaves them in the present, and makes them attractive for time to come. His tragic creative energy is profoundly accused of humanistic musings, secularist philosophy, patriot duty, cosmopolitan spirit, traditionalist approach and innovator speculation. "An accurate play is three dimensional ; it is expositive expression that strolls and talks soon after our eyes" (The Anatomy of Drama-3).

Girish Karnad is basically Indian in thought and creative energy yet essentially Western in modernization and introduction of his thoughts. His plays are the postulation play dependent upon the originals of myth, old stories and history. As an interpretation of his own plays and different's plays he has served his part as a facilitator of Indian convictions, convention and society. The setting of his plays with myths, legends, old stories, history, convictions, rank and neighborhood are the inner parts of Indian fundamental to his creative ability. Girish Karnad's image creative ability and significant musing raises his acting piece and he begins his plays from the focus it closes. For generally individuals to see a play is more animating and important than to read a novel.

## INDIAN THEATRE

The most punctual manifestation of the theatre of India was the Sanskrit theatre. The major wellspring of confirmation for Sanskrit theatre is A Treatise on Theatre (Natyashastra). Sanskrit theatre was performed on consecrated ground by clerics who had been prepared in the fundamental aptitudes (move, music and recitation) in an (innate process). Its point was both to instruct and to enliven. Show is viewed as the most noteworthy accomplishment of Sanskrit writing. Under British administration advanced Indian Theatre started when a theater as begun in Belgachia. Rabindranath Tagore a Nobel laureate for writing in 1913 is most likely India's best known. In inquiry of new theatre Girish Karnad advances the Indian Literature scene by his commitment to workmanship, society, theatre and acting piece. He takes after a resplendent mean of thought and movement when he starts another play. Girish Karnad essentialness as a screenwriter is stamped with his scholarly perfection and memorable accomplishments. As a multifaceted temperament Girish Karnad is distinguished as one of the efficacious playwright for the Indian stage.

His plays are perused as tragic literary works and performing workmanship. As a propagator of India's social custom, preceptor of philosophical and religious considering, proponder of political speculation and social emergency, Karnad pulls the accepted subjects from Myth, Folktales, history and present day urban family and sets to secure the character of India and Indian. The Fire and the Rain was initially put forth at the Chowdiah Memorial lobby, Bangalore in Nov 1999. The Dream of Tipu Sulthan was initially introduced by the Madras players of the Ymca Amphitheatre, Chennai on 17th February 2000. Softened Images was initially introduced up Kannada as Odakalu Bimbo by Theatre Ranga Shankara, Bangalore on Tuesday, 22 March 2005. Softened Images was initially displayed up English, as a pile of broken pictures by Theatre Ranga Sankara, Bangalore on Friday, 25 March 2005. "As a connoisseur of Indian theatre a symbol of Indian English Drama and a renovative of universal proscenium Girish Karnad had liked the Smell of the dirt" (Srinivasaraju-140).

Regarding Girish Karnad's showy topics his plays inserts his roots in the Indian soil and outlines his tragic creative energy causing diverse substances at an intersection focus where "Drama is at the same time actuality, where imperceptible agrees with the obvious, where the item is both itself and the disclosure of something not itself" (Coe 213-214). With the presentation of Indian Theater and society he records the socio-social logic, political and the universe of imagination and actuality.

## EXPOSITIVE EXPRESSION THAT WALKS

It is all the more energizing to see a play and it is a huge encounter, than to read a novel. An accurate play has sizes. "It is not planned that the eye might discern stamps on paper and the creative energy transform them into sights, sounds and movement's ; the content

of the play is intended to be made as sights, sounds and movements which happen actually and physically on a stage, (Anatomy of Drama-3). A play that keeps strictly to all the unities yet has no correct memorable qualities, that has no life such as characters, no overwhelming exchanges, no grippy movements may be a hopeless inadequacy. At the same time Girish Karnad's plays hold the gathering of people persistently.

## MODELS, MYTH AND AESTHETICS IN THE DRAMAS (COLLECTED PLAYS VOLUME II) OF GIRISH KARNAD

The term Archetypes describes account plans, pictures, marks and images which happen in abstract showstopper and it causes the authorities to translate a centerpiece. The term Archetypes was created by a Canadian expert Northrop Frye in a book titled, "Fearful Symmetry: A Study of William Blake" (1947) and later "Anatomy of Criticism" (1957). The notion has been managed briskly in his well known article "The Archetypes of Literature" (1951). In his exposition The Archetypes of Literature he says that one can't study written works by his own particular by he studies writing transitively and that is the sentiment of literary works. Myth to Frye is the midway educating power that gives "original criticalness to the custom and original account to the prophet" (Twentieth Century Literary Criticism -313).

Myths are stories of unascertainable cause and it serves to illustrate the religious convictions. Myth reaction tries to translate writing by identifying it to myth, mythic structures and topics. Myth sentiment turned to brain research and human sciences to advance myth reaction in the twentieth century. To a layman "Myth" is an account about heavenly creatures. Myth sentiment is nearly identified with model sentiment however these two methodologies are not completely indistinguishable. "While myth sentiment stresses the mythic structures and topics of an abstract function, model reaction tries to distinguish models, cross-society pictures and story designs in a work of written works" (Twentieth Century Literary Criticism – 89,90).

Aesthesis (stylish recognition) is regularly a mix of tasteful delight and gratefulness. It is outlined in three sorts i.e. aesthesis of creation, aesthesis of complimentarily and aesthesis of buildup, coming about because of the observation of tasteful qualities in a centerpiece. The stylish development or Art for symbolization's purpose, which began in France in the later part of 19th century and prospered in England throughout 1880's and 1890's. The joy for written works are typically different and its legitimate thankfulness accordingly restricted to tasteful. Authorities like Paul de Man and Terry Eagleton have contended that the stylish is principally a philosophy class reflecting and advertising average taste.

## CONCLUSION

In all of Girish Karnad's plays it begins with a clash. Models, Myth and Aesthetic components hold the play together and the scenes movement to cause a buzz towards the gathering of people. The plot conveys a substantial load moreover. The unity of activity is more paramount than assembly. Society craft began in the territories where a large portion of the individuals would be unable to read and compose. The genesis of this structure could be traced to the scholarly limits of the primitive crowd that discovered certain components such as powerful dream, myths and legends, the hyperbolic convictions connected with creatures, and nature to be additionally retaining. The rhyme utilized within people symbolization is basic, just about of the sort of nursery rhyme and the understanding of nature and climate likewise has a dissimilar consistency, ordinary of the locale that checks the development of the work of art. The exhibition of society crafts was mostly connected with celebrations and it is, notwithstanding, basic that the extent of celebration was not limited to the festival of gaiety yet even the demise rituals commit altogether to society craft. His memorable creative energy is exceedingly accused of humanistic considered, cosmopolitan spirit, cognitive studying conceivable outcomes, performative potential and boundless cognizance.

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