



Epitome : International Journal of Multidisciplinary Research

ISSN : 2395-6968

ARCHETYPAL STUDY OF GIRISH KARNAD'S SELECTED DRAMAS



Miss Swati V. Mane

Assistant Professor, Dept. of English
D. D. Shinde Sarkar College,
Kolhapur-416012 MS INDIA
Email: sm89777@gmail.com

ABSTRACT

Literature is part of humanities and humanities include philosophy and history also. These two branches of knowledge provide a kind of pattern for understanding literature. Philosophy and history are two major tools of interpretation of literature and archetypal criticism is based on philosophy and history of a people. Archetypal criticism is synthesis of structural criticism and historical criticism. Archetypal approach is the interpretation of a text in the light of cultural patterns involved in it and these cultural patterns are based on myths and rituals of a race or nation or social group. The archetypal ideas have always been present and defused in human consciousness. Plato was the first philosopher to elaborate this concept as ideal forms. It was Jung who applied term archetypes what he called 'primordial

image'. Archetypal criticism is a synthesis of structural criticism and historical criticism. It dissects and analyses symbols, images and mythologies used by a writer in his works, and these symbols, myths and rituals have their origin in primitive myths, rituals, folk-lore and cultures. Such primitive factors according to Jung lie buried in the "collective unconscious" which may be called "racial memory" of the people. Archetypal study of dramas of Girish Karnad shows that he has re-created and reinterpreted ancient myths, folk-lore, legends and tradition. His dramas are replete with instances of Indian life in its truest essence. He has used tradition, myths, legends and folk-lore and history extensively.

KEYWORDS

Girish Karnad, archetype, literature, drama, Jung

RESEARCH PAPER

Introduction

Literature can be interpreted in different ways. There are different approaches to literature. One among them is the archetypal approach. The term archetype means an original idea or pattern of something of which copied are made. Myths and rituals are explored in a text for discovery of meaning and message. In recent times this type of critical approach to a text has gained popularity. James George Frazer and Carl Gustav Jung are two great authorities who have contributed to the development of archetypal approach. Arche means –original/primitive types-forms/patterns. Creative writers have used myths in their works and critics analyze texts for a discovery of “mythological patterns”. This kind of critical analysis of a text is called archetypal criticism. T. S. Eliot has used mythical patterns in his creative works ‘The Waste land’

Literary criticism today has become systematic in its analysis and therefore it could be considered as science. Based on this concept, a work of literature may be critically or scientifically evaluated, says Northrop Frye. Among tools of criticism he uses the two methods: structural criticism and historical criticism .structural criticism will help reader in understanding a text and in his analysis he proceeds towards inductive method of analysis. He draws general truth from particular truth. An author cannot intrude into his text and express his personal emotions and comments. He should be objective. Here critics study a work and finds out whether an author is free from textual interference. Here critic has to follow psychological approach which will help in understanding an author’s personal symbols, images and myths which he incorporates in his works. Historic critic interprets the birth of text and also discovers common symbols and images being used by different writers in their works. The sea is common symbol used by many writers over the years and therefore it is an archetypal symbol. Not only symbols, images and myths are archetypal even genres are archetypal.

Methodology :-

The present study adopts theoretical approach to do archetypal study of dramas. Archetypal criticism is synthesis of structural criticism and historical criticism. This approach or study will discover myths, symbols, rituals, used by writer in his works and these symbols, myths and rituals have their origin in primitive myths rituals, folk-lore and cultures. Structural criticism will be helpful in understanding the pattern of text

Archetypal Criticism

Archetypal criticism dissects and analyses symbols, images and mythologies used by a writer in his works, and these symbols, myths and rituals have their origin in primitive myths, rituals, folk-lore and cultures. Such primitive factors according to Jung lie buried in the “collective consciousness” which may be called “racial memory” of a people .archetypal criticism focuses on such things in a work. A particular symbol or myth leads to the establishment of a general truth.

Archetypal criticism is an all- inclusive term. It involves critical analysis of rhetorician, philologist, social historian. Even anthropologist also contributes in such analysis. In an archetypal study of Hamlet an anthropologist traces the sources of the drama to the hamlet legend described by Saxo, a thirteenth century Danish historian in his book entitled Danes, Gesta Danorum. He further traces the sources of the drama to nature myths, which were in vogue in the

Norman Conquest period. Thus an anthropologist makes a threadbare analysis of the origins of Hamlet under archetypal criticism

Girish Karnad is an eminent dramatist who writes in both Kannada and English. He employs the devices of myth, folklore and history in order to create a new consciousness about the absurdities of human life and conflicts. His plays are rooted in cultural and political situations of the present times. He uses myth folklore and history deftly to raise very contemporary questions.

Archetypal Element in Indian English Drama

Archetypal criticism is a synthesis of structural criticism and historical criticism. It dissects and analyses symbols, images and mythologies used by a writer in his works, and these symbols, myths and rituals have their origin in primitive myths, rituals, folk-lore and cultures. Such primitive factors according to Jung lie buried in the “collective unconscious” which may be called “racial memory” of the people

Drama in India is as old as its customs, starting right from the Vedic era. Indian drama came out of Indian traditions, rituals, customs and ethnicity from Bharat Muni's Natya Shastra which is also known as the fifth Veda. In the pre independence era playwrights like Rabindranath Tagore, Sri Aurobindo and Harindranath Chattopadhyaya contributed significantly to the growth of Indian English drama. Tagore's play 'Sanyasi' is about cultural idea of emancipation of human being. 'The Cycle of Spring' title itself is symbolic title which shows seasonal changes in nature as well as in human life. Sri Aurobindo's Vasavdatta is based on a story in Kathasaritsagar. H.N. Chattopadhyaya wrote The Saint: A Farce which is satire on religious hypocrisy. Vijay Tendulkar takes his theme from the society around him. His dramas have origin in contemporary social situation. He breaks stereotype image of weak woman and shows a powerful woman in silence The Court is In Session. In silence The court is in session and Sakharam Binder Tendulkar raises questions about love sex marriage and moral values prevalent in the society

Archetypes in Hayavadana

Girish Karnad's dramas deal with myths folk-tales religion, tradition, legends and call upon us to preserve precious ancient culture and tradition which gives valuable knowledge. His third play Hayavadana was published in 1971. It is based on Kathasaritsagara – an ancient collection of stories in Sanskrit. Its sub-plot is taken from a folk-tale. The original story is narrated by Vaital, a ghost to Vikram an adventurous Indian king. The play is richly symbolic and spectacular. Karnad uses Thomas Mann's The Transposed Head which ridicule the mechanical conception that holds the head superior to the body.

The play opens with Ganesh Puja- with offering of worship accompanied by singing to God Ganesh. The choice of elephant headed God is significant because Lord Ganesh with human body and elephant head aptly suggests the central theme of incompleteness of being. Hayavadana is a man with the head of horse: haya means horse and vadana means face. He is a product of an unequal marriage between celestial being and an earthly woman. He is the son of a Gandharva who was born as horse. His mother was princess of Karnataka, she chooses white horse as her husband. She lived with him for 15 years. One morning she woke up and there was celestial Gandharv in place of horse. Gandharv asked her to accompany him to heavenly abode. But she did not agree. So he cursed her to become horse. Hayavadana is her child. When the play opens, Devdatta and Kapila are the closest of friends- 'one mind one heart' as the Bhagvata describes them. Devdatta is 'man of intellect' and Kapil 'a man of the body'. Their relationships get complicated when Devdatta marries Padmini. Kapil falls in love with Padmini and she too

starts drifting towards him. The friends kill themselves and in a scene hilariously comic but at the same time full of profound dramatic complications, Padmini transposes their heads giving Devdatta Kapil's body and Kapil Devdatta's. The result is confusion of identities which reveals the ambiguous nature of human personality. Initially Devdatta—actually the head of Devdatta behaves differently from what he was before. But gradually he changes to his former self. Devdatta stops writing poetry while Kapil is haunted by the memories in Devdatta's body. Of the three only, Padmini can understand the situation but she cannot control. Her situation is beautifully summed up by the images of river and the scarecrow in the choric song.

Karnad uses the conventions and motifs of folk tales and folk theatre- mask, curtains, dolls, the story within story to create a bizarre world. It is a world of incomplete individuals, indifferent gods, dolls that speak and children who cannot, a world indifferent to desires and frustrations, joys and sorrows of human beings. Karnad tries to depict some mythological legend in a very interesting and humorous manner. What is more significant is to describe the feeling of Indians who try to believe that they can achieve anything if they visit sacred places like Banaras, Rameshwar, Haridwar, Gaya etc.

Archetypes in Naga -Mandala

'Naga –Mandala' (1989) use of animal in the human story is prevalent in Indian literature and it is primitive. Folk –lore contains various types of animals to give lesson to human being. In Naga –Mandala Naga the snake and mongoose has been used to play important role in life of characters .Naga-Mandala is based on folk tale from Karnataka. It is the tale of a cobra turning into a man at night and visiting a married woman. Main character is Rani, the queen of tresses, whose hair tied up in a knot looks as though a black king Cobra lies curled on the nape of her neck. Her husband proud and jealous ill-treats her, coming home only for lunch and staying away with a concubine at night. Kurudavva gives Rani a piece of root to give her husband to win his heart but Rani throws red paste it into ant-hill where cobra lives. Cobra falls in love of Rani. He becomes Appanna and makes love with Rani. She becomes pregnant from cobra Rani supposes him as her husband but real Appanna becomes angry. But she proves herself true in front of people.

The play presents the deplorable states of women in Indian society. In prologue writer says that man is bundle of weaknesses but he is either not aware of them or he cannot get rid of them. There are flames gather together in a temple and share their experience of their homes with other flames. One flame was from house of a miserly fellow who retires to bed to save spending on lamp oil. Another flame comes from a house in which the old mother has died neglected. Third flame has to witness lasciviousness of master.

Transformation is recurring feature in myths, legends and folk tales of most cultures. The Bible, the Epics and the puranas are replete with it. A man transforms into statue, a crane, a woman, a bird or a wolf. This metamorphosis can be caused by the object changed or by an external force it can take place for good or an evil cause for reasons simple or profound. It is not possible to assign shape shifting a universal meaning because of “the rich variety of contexts and levels of subtlety in which it is found”

In Naga –Mandala, the human and non- human world enter into one another's lives to reveal the playwright's vision of reality. It is important to note that the title of the play Naga-Mandala comes not from any human character, but from a snake-Naga. The story of the cobra suggests that the play not merely dramatizes the folk tales in modern interpretation. It also implies deeper meaning at various levels. In our Hindu mythology, the naga represents several

images. In south India, many houses have their own shrine which is often a grove reserved for snakes, consisting of trees, festooned with creepers, situated in corner of garden. Snakes are also symbol of human maleness and strength.

Conclusion

Archetypal study of dramas of Girish Karnad shows that he has re-created and reinterpreted ancient myths, folk-lore, legends and tradition. His dramas are replete with instances of Indian life in its truest essence. He has used tradition, myths, legends and folk-lore and history extensively. Culture defines society. The cultural ethos of every society is unique in its form and essence representing the character of its people, their experiences and beliefs. Myths, legends, and folklore and history are in fact the embodiments of these cultural ethos that represent the underlying values and principles of life, collective consciousness of race, the rules and codes of particular religion. The religious symbols prayer, sacrifice are archetypal symbols. Hindu mythology, scriptures are common source from which dramatist has derived his symbols images and myths.

BIBLIOGRAPHY PRIMARY SOURCE

Karnad, Girish, *Tale Danda*, New Delhi : Ravi Dayal Publisher, 1993

_____. Three plays: *Naga Mandala, Hayavadana, Tughlaq*,
Delhi: Oxford University Press 1994

_____. *Yayati, tran. Hindi by B.R. Narayan*, Delhi : Saraswati Vihar,
English Rendering Mine

_____. *The Dreams of Tipu Sultan and Bali: the Sacrifice*. New Delhi:
Oxford University Press 2009

Karnad, Girish, Two monologues: Flowers, Broken Images. Collected
Plays(Ed) with an Introduction by Dharwadkar, Aparna Bhargava. New Delhi
O.U.P.2005

SECONDARY SOURCES

Joshi , Rakesh, *Girish Karnad's Plays* Mark Publishers 2011

Kaushik, Abha shukla, *Indian Drama in English* Atlantic publishers, 2013

Pandey, Sudhakar. Barua, Freya Ed. *New Directions in Indian Drama* Prestige Books 1994

Deshpande, G. P, Ed *Modern Indian Drama An Anthology* Sahitya
Akademi 2009