

Compare And Contrast Of Padmini And Rani From Hayavadana And Nagamandala By Girish Karnad

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Abstract:

India, a country known for its rich culture and heritage and this lies in the subsequence of women. Women have become a major part in this glorious convention apart from their ill treatment. Surely it's a male dominated society. Hence they hold every opportunity to prove themselves as sensible and influential. Girish Karnad is one of the best playwrights of contemporary Indian English drama well known for feministic exploration in his plays. He portrays women as idealistic, innocent, ignorant, dominating and even revolting sometimes. Girish Karnad presents his female protagonists relevance to modern context to show weakness of male-dominated Indian social system. In this respect, observations on women characters Padmini from Hayavadana and Rani from Nagamandala are discussed in detail.

Key Words: *playwrights, portray, Girish Karnad, male dominated.*

1. INTRODUCCION

Drama is the replica of human actions. Indian English Drama was started with Krishna Mohan Benarji's "*The Persecuted*" in 1837 but the real journey started with Michael Madhusudan Dutt's "*Is this called Civilization?*" Later it is flourished with the emerge of some other contemporary writers like Vijay Tendulkar, Mahesh Dattani, Mohan Rakesh, Badal Sarcar and Girish Karnad.

Girish Karnad is one of the prominent playwrights of Indian English who is a versatile personality and an adept practitioner of performing the arts. His plays are primarily written in Kannada and later translated into English by himself. The myth, history and folk lore influenced legend Girish Karnad has written plays in such a way that they earned him lot of name and fame

Globally along with many awards and rewards. He is widely praised for his plot construction, characterization, usage of mythology besides folktales, reinterpretation of history and excellent usage of dramatic devices. Women are the protagonists in the most of his plays. He decisively projects all his women characters, giving much scope for their self-expression. They step beyond the social norms to fulfill their desires. Usually his female protagonist undergoes some turmoil but finally finds solace.

Here the paper focuses on two different characters: Padmini from Hayavadana and Rani from Nagamandala, created by Girish Karnad who are two polarities with different behavior. Padmini dominates or regulates the entire play including her husband breaking the shackles

of tradition and customs where as Rani sustains with the same suppression and doesn't step forward at least to liberate herself from her unkind husband.

GirishKarnad's third play 'Hayavadana' is based on the human imperfection. The play is published in 1972 and inspired by the work of Thomas Mann's "The Transposed Heads" whose source is from Sanskrit collection of stories 'Kathasaritasagara' in which he had used mock-heroic tone to tell the story, but Karnad has concentrated on incompleteness, woman emancipation, and twisting relations. The play deals with the search for completeness in both the main plot and the sub plots. Main plot deals with the story of hayavadana a human body with a horse head who wants to become complete. In the subplot the quest for completeness is projected in each and every character like Devadatta, Kapila and Padmini. Everyone suffers with partial elements and wants to attain fulfillment.

Padmini , no doubt she is the protagonist of the play keeping both the male characters away irrespective of extreme qualities in the both. Padmini is a stunning beauty who can mesmerize anyone with her charms. She not only attracts Devadatta, her husband but also Kapila her husband's friend who goes to her as a mediator for his friend's love as they both are bosom friends. . Kapila in the beginning itself fell in love with Padmini, who is unaware of the fact that he has come to mediate for Devadatta's sake. He was simply astonished by the beauty of Padmni. In his words:

Kapila : I hadn't thought anyone could be more beautiful than the Wench Ragini who acts Rambha in our village troupe. But this one you are right she is Yakshini, Shakuntala, Urvasi, Indumati all rolled into one.

Rani is the protagonist of the play 'Nagamandala' which is based on two oral tales from Karnataka, which Karnad heard from Professor A.K. Ramanujan several years ago. The source of Nagamandala is inspired by the snake myths prevalent in South India. The story 'Nagamandala' is narrated by a story to a man and falames who gathered in a ruined temple. It is the story of Rani an innocent girl and got married with Appanna who never treats her as his wife though she is beautiful. She is always locked in her house.

Rani is as beautiful as Padmini but she doesn't use her charms to catch the attention of the men. She is unable to attract at least her husband.

"Queen – Queen of the world. Queen of the long tresses. For when her hair was tied up in a knot, it was as though a black king Cobra, lay curled on the nape of her neck, coil upon glistening coil, when it hung loose, the tresses followed a torrent of black along her young limbs, and got entangled in her silver anklets".

Padmini got married with Devadatta the noblest clad, an intellectual and wise personality with all her consent but starts craving for the muscular strength of Kapila. She loses control over herself by the vigorous and well built body of Kapila, who makes her run after him without his knowledge. She never bothers for her husband or the traditional customs of the society as a married woman but wants to get in her own way. Even in the company of Devadatta she thinks of Kapila and wants him. Here Karnad has projected her with modernistic thoughts as against to an idealistic Indian wife who are adored by the entire world for their chastity.

Rani wants to be in the company of her husband who doesn't have any connection with the world but longs for her husband's association who is deprived from familial enjoyment. She can't even express the same to him. She is denied...

Appanna : Well, then, I'll be back tomorrow at noon, Keep my lunch ready. I shall eat and go.

Rani looks at him nonpulsed. He pays no attention to her, goes out shuts the door, locks it from outside and goes away. She runs to the door, pushes it, finds it locked, peers out of the barred window. He is gone.

It's Padmini who is satisfied with the association of her husband but she wants more in the form of Kapila. Even when De

Padmini : Where is Kapila?

Devadatta : and drool over Kapila all day.

Padmini : What do you mean?

Devadatta : What else should I say? The other day I wanted to read out a play of Bhasa's to you and sure enough Kapila drops in.

Padmini's passion for Kapila goes beyond that she doesn't want any one blame him especially Devadatta. He is of noble soul couldn't bear the situation of Padmini's companionship with Kapila but can't say anything against her wishes. He wants to spend more time with his wife all alone reading the poetry. He is such a simple and normal human being that he wants to be with his newly wedded wife and have 'self'. But Padmini is not of such sort. She craves for the companionship of Kapila, whose physic attracts her. She woos him. She drops from the idea of going to a trip to Ujjain fair on her husband's request that she can't travel in her condition. But once Kapila comes, she is ready for the trip and it makes Devadatta feel mental agony. Even she requests Devadatta to agree for the trip for the sake of the Kapila.

Padmini : Please don't get angry. Poor boy, he looked so lost and disappointed, I couldn't bear to see it, he has been running around for us this whole week.

Rani doesn't want to have at least a talk to others. Even though Kurudavva comes to her window she doesn't want to communicate with her. Although she got a chance to turn Appanna to her effect her husband. She has extreme love for him.

Rani : Oh my god! What horrible mess is this? Blood perhaps poison. Shall I serve him this? That woman is blind, but he isn't. How could he possibly not see this boiling blood, this poisonous red? And then – even if he doesn't see it. How do I know it is not dangerous? Suppose something happens to my husband? What will my fate be? That little piece made him ill. Who knows?

If we focus on Padmini, when both the men beheaded themselves, Padmini doesn't cry for them but she asks Mother Kali that she would have spared at least one, which means that she even wants to be with Kapila never bothering for the society.

Padmini: If you'd saved either of them, I would have been spared all this terror, this agony. Why did you wait so long?

Once the heads are transposed, Padmini felt extreme happy on getting Kapila's body with Devadatta's head as her husband for which she is longing. She enjoys blissfully never feels any shy that she is living with Kapila's body.

Padmini: My Devadatta comes like a bridegroom with the jewellery of a new body....

Fabulous body- Fabulous brain- Fabulous Devadatta

When Rani starts enjoying the familial need with Naga who comes in the form of Appanna in the night time, she doesn't crave for that but runs for the affectionate treatment of Naga. She even gets ready to take the snake ordeal when she is objected by Appanna for getting pregnancy without his consent. She adores her husband. She acts according to him and obeys him. Finally she is successful in getting everything in her life, a loving and caring husband, lovely child and Appanna's concubine as servant. Apart from all the above she is adored as

goddess in the village. Finally Rani is successful in knitting her family happily with her chastity.

But in case of Padmini, she ends her life by performing sati after the death of both the men in a battale as she sent Devadatta to Ujjain fair to fetch dolls for their son and came to Kapila, who is in the forest after the transposition of heads. She committed adultery with him and finally killed herself for the things that she has performed. She then realizes that her life is incompletes as she belongs to both Devadatta and Kapila. She gets her funeral pyre in between both the men's pyre and finally she is confused with her state.

Padmini: Kali, Mother of all nature, you must have your joke even now. Other women can die praying that they should get the same husband in all the lives to come. You haven't left me even that little consolation.

Thus Karnad is successful in projecting both the women characters in opposite directions and both possessed their own image and are responsible for their fate. It is true that women are ill-treated in Indian society but Karnad gives voice to his female characters.

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