



HINDU MYTHOLOGY IN GIRISH KARNAD'S *HAYAVADANA*

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ABSTRACT

Drama is one of the most important ancient genre in literature. It has written for various purpose; reading and enacting on the stage. There are many playwright in India who have contributed to the genre, drama. Girish Karnad is a famous Indian playwright. He has the talent of changing a mythological tale into a fine drama. In Hayavadana, he has used mythology for a better flow of his theme just as water flows in the river. This article leisurely depicts how Girish Karnad has used mythological figures in his play, Hayavadana.

Key Words: Mythology, leisurely, depicts

Hindu Mythology in Hayavadana

India is famous for mythology especially Hindu mythology. The belief of myth is associated with Hindu culture and tradition. Since ancient period, that myth acts as shaper of human mind among the people. Mythological tales are narrated to children to give up their wicked thoughts, to become a moral person. The mythological epic includes Ramayana and Mahabaratha as well as some puranas, are used in literary works. The writers of India have used myth and folklore to convey their names clearly. Girish Karnad is an Indian dramatist who has adopted mythology in his plays; Yayati, *Hayavadana* and Naga-Mandala. He has borrowed source from 'Thomas Mann's The Transposed Head' for this play, *Hayavadana*. But its original story is written in Sanskrit named, Kathasaritsagara.

A statue of Lord Ganesha is brought on the stage before the beginning of the play. Lord Ganesha, an elephant headed god, is an important figure in Hindu tradition. He is considered as the God of success and the destroyer of evils and the obstacles of the people. Before going to do anything, people have worshipped Lord Ganesha. In the very beginning of the play, Bhagavata and other musicians have worshipped Lord Ganesha who is incomplete in himself, to destroy the obstacles and evils for the success and complete of their performance. The hymn of Bhagavata to Lord Ganesha is:

“An elephant’s head on a human body, a broken tusk and a cracked belly- whichever way you look at him he seems the embodiment of imperfection, of incompleteness. How indeed can one fathom the mystery that this Vakratunda-Mahakaya, with his crooked face and distorted body, is the Lord and Master of Success and Perfection?” (Act I)

Bhagavata has started to narrate the story of two friends, Devadatta and Kapila, “Two friends there were / one mind, one heart.” Devadatta is a son of a Brahmin Vidhyasagara. He is a witty person but he is slender and delicate in appearance. Kapila is a son of Lohita. He is well-built, dark and strong but he is intellectually not strong. Their friendship is compared with mythological twins, Lava and Kusha, the children of Rama and Sita and with mythological brothers Rama and Lakshmana or Krishna and Balrama.

While Bhagavata is narrating the story, a creature is appeared, coming to the stage. He is in an appearance of man with horse head. He has spoken human language. He has revealed his name as *Hayavadana*. He is ashamed of his appearance. He wanted to get a complete form. He has begun tell the reason for his incompleteness in order to get the solution for his problem. He said that he is a son of princess of Karnataka. On the day of Suyamvara, she wanted to get married with a white horse of Arabia’s prince. As she wished, she married the white stallion. After fifteen years of her life with white horse, she has come to know that the horse is Gandharva. Lord Kuvera, the lord of wealth and the king of semi-divine Yakshas in Hindu mythology, has cursed Gandharva to become a horse. When he came to his original form, he asked the princess to accompany him to heaven. But she did not agree to go along with him. He cursed her to become a horse. So she joined the family of horse. *Hayavadana* is the union of that.

Everyone has believed that if one has a problem, he is told to go to temple and worshipped god. God then, has given a solution to their problems. Bhagavata has suggested him the most visited Hindu temples such as Benaras and Rameshwar to get rid of his problem. It is visited by the most old aged people to get Moksha. They even like to die there. *Hayavadana* has told that he has visited Benaras, Rameshwar, Gokarn, Haridwar, Gaya and Kedarnath. But he did not like to go to Tripathi because he did not want to miss his mane.

“Come to think of it, Hayavadana, why don’t you try to Kali of Mount Chitrakoot?” (Act –I)

Bhagavata has told him to visit the temple of Goddess Kali to get his complete identity wish is in Mount Chitrakoot.

After that, Bhagavata started narrating the marriage of Devadatta and Padmini. One day, Devadatta has expressed his desire on a girl whom he has seen in Pavana Veethi. Kapila has

gone to meet the girl in Pavana Veethi. When he has seen her face, he is attracted by the beauty of Padmini, a daughter of the merchant. Here, Girish Karnad has not only given the name of Padmini but all celestial beautiful girl's name. Kapila has seen Yakshini, Shakuntala, Urvashi and Indumati in one as Padmini:

"She is Yakshini, Shakuntala, Urvashi, Indhumati-all rolled into one."

Devadatta has promised that he would sacrificed his head to Lord Rudra and his arm to Goddess Kali if he did not get the girl, Padmini.

"I swear, If I ever get her as my wife, I'll sacrifice my two arms to the goddess Kali, I'll sacrifice my head to Lord Rudra." (Act – II)

They got married with the help of Kapila. They are looked as Rama, Lakshmana and Sita. One day, Kapila, Devadatta and Padmini move to Ujjain fair. On their way, she is attracted by the landscapes so she got down from the cart and stayed there. Kapila told them about the River Bhairavi, Vyasa's hermitage, Rudra temple and Kali temple. Devadatta immediately reminded the sacrifice of his arm and head. So he has proceeded to Kali temple to sacrifice his life. While seeing the dead body of Devadatta, Kapila has sacrificed his life too. Padmini came there and witnessed the dead body of Devadatta and Kapila. She has resolved to break down her life. Goddess Kali has appeared before her with supernatural effects. She has given her boon. She offered life to Devadatta and Kapila. But she unintentionally transposed the heads if two; Kapila's head with Devadatta; Devadatta's head with Kapila's body. The three have met a sage to decide, who should be the husband of Padmini. So the sage has told about Kalpa Vriksha. It is a wish-fulfilling tree in Hindu mythology. Kalpa Vriskha is originated during the churning of ocean along with Kamadhenu. It is believed that Kalpa Vrishka is superior among trees so the trunk with Devadatta' head is the husband of Padmini. Padmini lived with the trunk having Devadatta's head.

Likewise, the wish given by Goddess Kali to Padmini, she has given a boon to *Hayavadana*. He has got his complete self as horse. At the end of the play, Bhagavatta thanked Lord Ganesha for the successful completion of their performance. From the beginning to an end, Girish Karnad has used Hindu mythology in this play, *Hayavadana*.

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