

Theme of Universal Significance in Girish Karnad Plays**Pagadala Sivakumar**Research Scholar,
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Dramatic forms flourished in India in the two decades after independence, leading to the emergence of unique approaches to theatre and dramatic practices. Tughlaq was a rationalist and forward-thinking ruler who instituted reforms to increase social fairness, but failed to win the approval of his people. His reign is viewed as a spectacular failure in India's history. The play "Yayati" and "Hayavadana" both address the issues that contemporary society faces. In Yayati, Puru is expected to sacrifice for his father, and today's youth are bearing the costs of yesterday's indulgences. In Hayavadana, Rani of Nagamandala and Padmini are roommates who endure hardship due to the inherent sexism of males and the rigidity of societal structures. King Karnad's interest for tradition is demonstrated in the prologue, which introduces several of the important characters. He is comparable to current playwrights like Bernard Shaw due to his use of prologues and epilogues in his works. His plays focus on the struggle between idealism and realism, between spiritual longing and cunning strategy, and between justice, equality, advancement, and tranquility.

Keywords: Drama, Yayati, Hayavadana, Nagamandala, Tughlaq**1. Introduction:**

Dramatic forms flourished throughout India in the two decades after independence. A major historical event occurred at this time with the rise of Indian theatre. Authors who achieved prominence during either of the world wars.

In the decades after India gained its freedom, the dramatic usage of many different techniques developed. There are a number of commonalities in the plays that these authors have created. Most people there believed that conventional forms of theater—forms made feasible by colonial modernity and shaped by a mostly urban culture—were now irrelevant and outdated. It was easier to see how they were different from well-established theatre styles like the Parsi stage and the Indian People's Theatre Association (IPTA), both of which thrived in the early 20th century. The concerns, frameworks, forms, and delivery all underwent radical transformations as a result of these dissimilarities. These developments were followed by the emergence of unique approaches to theatre and dramatic practises in India. These playwrights paved the way for the revival of classical ideals and the exploration of new forms of artistic expression. The writers' self-awareness as architects of a "post-colonial" Indian theatre brought a new dimension of complexity to the cultural phenomena. All of the writers who were just getting their careers began at this time felt a need to break away from traditional modes of dramatic expression. Modern India has produced a number of renowned playwrights, including Girish Karnad, Dharamvir Bharati, Mohan Rakesh, Vijay Tendulkar, Badal Sircar, Utpal Dutt, Habib Tanvir, G.P. Deshpande, and many more. They were certain that playwriting should be pursued since it was its own distinct literary field.

Matheran, then a part of the Bombay Presidency, is where the future Oscar-winning screenwriter, actor, and director Girish Karnad was born on May 19, 1938. Girish is another name for him. Several of his Kannada-language films and plays provide a unique perspective on the present by looking backwards. His early education and schooling were conducted entirely in Marathi. When living in the city of Sirsi in the Indian state of Karnataka, he was first exposed to the performances of Natak Mandalis, or itinerant theatre companies, thanks to his parents' avid interest in the art. Karnad, as a kid, was totally into Yakshagana and the local theatre. In 1958, he earned a BA in Mathematics and Statistics from Karnatak Arts College in Dharwad. This institution is located in Karnataka, India (Karnataka University). Karnad attended the University of Oxford on a Rhodes Scholarship from 1960 through 1963. At that period, he studied philosophy, politics, and economics at Oxford's Lincoln and Magdalen colleges. A master's degree holder in philosophy, politics, and economics, he attended that institution.

Most of his plays have been translated from their original Kannada into other Indian languages including English. Neither in his native Konkani nor in English, the language in which he had hoped in vain to achieve worldwide literary fame as a writer, did Karnad pen his plays. These are written in Kannada, his native language, rather than English. When he first started learning Kannada, he had such a poor grasp of the language that he often confused short vowels for long ones (laghu and deergha).

In 1974, he received one of India's highest civilian honours, the Padma Shri, for his contributions to the performing arts.

2. Tuglaq- Religious Tolerance

The Sultan is a fascinating figure, which helps explain his complex and conflicting personality. He has been described as having seemingly opposing qualities, such as being idealistic and realistic, lovely and ruthless, religious and violent. Tughlaq and his opponents seem idealistic at first glance; nevertheless, as U.R. Anantha Murty points out, in their pursuit of the ideal, they commit the reverse of what the ideal involves. The drama centres on the struggle between these two extremes, which may be read in many different ways: as a comparison between idealism and realism, between spiritual longing and cunning strategy. Tughlaq's design is so visually arresting because of these contrasts. Tughlaq guarantees his followers "justice, equality, advancement and tranquilly — not only peace, but a more meaningful existence" regardless of their wealth, religion, or political power. Yet no one was surprised when he failed to win over the masses. He seeks to provide his "loving people" safety, liberty, justice, and development prospects. He boasts that under my authority, his people will witness how justice is provided equally to everyone, regardless of their wealth, power, or faith. Yet, as the king of Delhi, he has transformed into "at once a dreamer and a man of action, empathetic and brutal, devout and godless." The [Citation required] Two of Sultan's closest confidants are the scholar Barani and the politician Najib. Time server Aziz seems to stand in for everyone who has ever taken advantage of Sultan's creativity and led him astray. Tughlaq may have started off as an idealist, but he quickly evolved into a cunning politician, ruthless killer, and instigator. He used religion for political gain, and the nation fell apart as a consequence. The drama "explores the

contradiction of faux-idealistic Sultan Muhammad Tughlaq, whose reign is viewed as a spectacular failure in India's history," as the synopsis puts it. Tughlaq was a rationalist and forward-thinking ruler who had great hopes for his kingdom and instituted reforms to increase social fairness. Nonetheless, he reasoned that there was no way to manage the situation because of the religious tensions between Hindus and Muslims. Historically, tensions were high between Hindus and Muslims. Tughlaq, concerned for the welfare of his people, worked on establishing harmony between the two groups and establishing fair treatment for all citizens. May this moment burn bright and light up our road towards more justice, equality, development, and peace - not only peace, but a more meaningful life, he said during his speech. Tughlaq desperately tried to win the approval of his people so that he might fulfil his dream of being an educated and liberal king, but he was met with hostility and orthodoxy. Tughlaq failed in his efforts to become an enlightened and tolerant monarch. Many misinterpret his desire for reform and his intended outcomes, leading them to label him an enemy of Islam. Sadly for him, his people are unable to grasp the idealistic and reasonable thoughts he has since he is a devout Muslim who puts his whole confidence in the Holy Quran. Young people like the Sultan's modern and rational perspective, which he uses to justify liberal and secular policies. He was assured that the nation was in "absolutely safe hands," which were much better to anything he had ever seen. Tughlaq was the first Sultan to allow his subjects to come within a mile of his palace, which had previously been off-limits. He mandated that Muslims worship five times a day. Now the young guy is encouraging him to pray five times a day because "that's the law," and "if you ignore it, you'll have the cops on your neck." It would be extremely useful if you could name another Sultan's reign during which the Quran was often read in public.

3. Other Plays and their Sociality with Universal Significance

There are a wide variety of issues that contemporary society faces, and each play addresses a different one. In *Yayati*, Puru is like any other son, and his father has certain expectations of him. Sacrifice for him, and today's youth are bearing the costs of yesterday's indulgences. Rani of Nagamandala and Padmini of Hayavadana are our roommates. They endure hardship due to the inherent sexism of males and the rigidity of societal structures like marriage. Unfortunately for these contemporary Indian women, they have become victims even though they have broken no

norms. The victims are the same whether they follow the norms or break them. Allusions to the contemporary rulers of India, who use religion for political ends, may be seen in both "Tughlaq" and "Jale Danda," both of which include Muhammad Tughlaq. They are not religious in any other sense. Power, rather than any other belief system, is all that matters to them. They wear a mask constantly; the kind of mask varies with the circumstances. This social and political anxiety is expressed in "The Fire and the Rain" as a "socio-religious one." Political hypocrisy is replaced by religious double standards. The contemporary man's "psychological dilemma" is Karnad's primary focus. Since human interactions are so intricate, his protagonists are constantly put through difficult situations.

The socio-religious institutions add still another layer of intricacy to the situation. Karnad's characters experience alienation because they are trapped in these complicated connections; they are alienated from both themselves and the world around them. The folks that were around them. They are always working on ending their inner isolations, but the vast majority of the time, they are unsuccessful in doing so. Love and lust have a relatively little role in their partnerships with one another. These fundamental drives are unaffected by any and all kinds of obstacles and roadblocks, including those that take the shape of religious beliefs, societal traditions, and emotional roadblocks.

The essence of the problem is more psychological than it is physical. The struggle in Tughlaq is between the ideal and the actual world, in contrast to Yayati, where the fight is between illusion and reality.

The battle in Hayavadana is between the complete and the incomplete, hence the story follows a different kind of pattern than other stories. The play Nagamandala features a conflict between patriarchal and matriarchal viewpoints, which serves as a resolution for the characters in the play.

The ironic devices and supernatural components are shown in the very first chapter, which is the prologue. It introduces several of the important characters, such as Parvasu, Arvasu, and Nittilai; King Karnad's interest for tradition is not limited to the topics presented in this story. His bond with tradition is preserved not just in his method but also in his approach. On the surface of the legendary painting, he sketches the outline of our day reality. As a contemporary writer, he is compelled to negotiate a dramatic form characterisation, grouping of episodes, and their dramatic depiction in order to satisfy the pressing need to exploit the incommensurable and the inexplicable. In order to create the shape that was planned, he investigates the mechanisms of his own nation as well as those found in the west. He takes risks by experimenting with both traditional and classical instruments. the usage of sutradhara or bhagavata, which are both supernatural components, as well as play-within-the-play, masks, mime, songs, and half-curtains, combine with contemporary methods such as music and light. Due of his experimentation with conventional techniques, he is sometimes similar to the traditional Karnataka theatre, and other times, he is similar to Brecht in that he breaks the illusion of theatre by appealing more to reason than to passion in his performances. Karnad is quite comparable to current playwrights like Bernard Shaw due to his use of prologues and epilogues in his works. The prologue of Nagamandala introduces a man who is seen yawning "involuntarily" while sitting alone in a temple. This guy is the protagonist of the story. The first thing he says to the crowd after taking the platform is, "I may be dead within the next few hours." He then turns to face the audience. Then, after an extended pause, he finally says, "Really dead." It's possible that you'll see me pass away in front of you. When he has been in the gloomy atmosphere for some time, flames that had been wandering throughout the hamlet come and join him in the temple. They share tales of their separate houses with one another, tales of man that ultimately serve as a foreshadowing to the estrangement that is to come. The flames are first seen in the play's prologue, but they end up playing an important part later on. ***The fire and the rain's prologue not only sets the stage for the play's major action, but it also gives some necessary context. The rhetorical strategies of irony and superlative.

In the prologue itself, natural components are presented to the reader. At the beginning, it introduces some of the important characters, such as Paravasu, Arvasu, and Nittilai, who is the king, the actor, and his brother, respectively. In the play, one of the most fundamental questions, "fair sacrifice versus theatre," is addressed directly in the play's prologue. If we combine the prologue and the epilogue, we have a self-contained storyline that, by virtue of its connection to the remainder of the play, takes on additional significance. If Hayavadana was an innovative effort in melding together traditional and contemporary theatrical devices, then *The Fire and the Rain* was the ideal union of music, light, and the usage of masks. Hayavadana was an experiment in mixing together traditional and modern theatrical devices. Arvasu is seen wearing a mask in the prologue, which occurs after Paravasu has granted permission for the theatre group to put on a performance. The actor-manager and his brother, who has a limp, are joined by a pair of ladies who are going to provide the music for the event. As soon as the actormanager begins singing the benedictory stanza, the lights on stage begin to dim, and Arvasu is the only one who remains in the "pool of light." After the conclusion of the interaction between Arvasu, Nittilai, and Andhika, the lighting on stage is changed to a darker tone to create a contrast. The light now shines on a different section of the stage, which is supposed to depict the hermitage of Raibya. One may watch Vishakha replenishing the water supply. The light is also used during the extended scenario that takes place between Vishakha and Yavakri, in which he woos her while standing in her path. Nevertheless, the lights begin to dim as Brahaman-Rakshasa, which had been called by Raibya, makes his way in the direction of Yavakri. At the moment when the Brahaman-Rakshasa murders Yavakri and Andhika sobs over her lifeless corpse, the theatre is completely shrouded in darkness. The sound of drums can be heard in the background when Arvasu puts on the mask at the beginning of the epilogue. In a similar vein, light and music are often used together. When Indra walks out onto the stage, there is some beautiful music playing and what can only be described as "soft and lovely light."

The stage is given a unique impression as a result of this strategic employment of dark and bright areas. The importance of contemporary technologies like music and sound and light shows cannot be overstated. Playwrights are given several tools to use in their productions.

The performance of Yayati begins with a gradual illumination of the stage. The darkness is beginning to lift, and in the distance there is music that is playing at a slow tempo and is gradually becoming louder. Before Sutradhara emerges, the music continues for an additional minute and a half. The music starts to fade away as he raises his hands to introduce himself and the audience to the goings-on of the narrative, and it eventually stops altogether as he finishes his introduction. In a similar manner, after his speech is over and he is about to exit the stage, the stage gradually becomes darker. Once again, the darkness is gradually overcome by light, and we find Devyani reclining on a bed with Swarnalata standing at her bedpost. In this way, the usage of light improves the overall effect, in addition to indicating a change of setting. The use of light, mime, the suspension of disbelief, and the rapid cutting between scenes are all signature aspects of Nagamandala. At the beginning of the play, it is night, and moonlight seeps into the room from various breaches in the ceiling as well as the walls. On the stage lit up by the moon, we can see the guy conversing with the flames. There is lighting on the stage. Up to indicate that the daylight has arrived. Yet as Appanna steps away and leaves Rani to converse with herself, the clarity of her words "as the lights fade" once again emerges, despite the fact that the stage is now completely black. Rani is discovered to be dreaming about her parents as the day turns to night in this scenario. As she stands up, the phrase "it becomes light" appears. She acts out the motion of sprinkling water over her eyes. Appanna is also there, and he pretends to take a bath while he is in the bathroom. Miming is usually used to represent the act of taking a bath. The utilisation of stunning effects has been and will continue to be a hallmark of Karnad's work. The term "spectacle" refers to all of the visually created parts of an event, including the movement of the action, costumes, lighting, and make-up. If the father's youth and the son's old age act as a major spectacle in Yayati, then Appanna's double role in Nagamandala and the mutual killing by Devadatta and Kapila and then their coming back to life again in Hayavadana, the death scene of Bijjala in Tale-Danda, and the play-within-the-play in the fire and the rain are all elements that create a spectacle. The persona of Muhammad in striking costumes, the announcement of the shifting of capital, the call for banning prayer and the revival of it, the march of amirs towards Delhi, and especially the sudden shift in scenes create a spectacular effect in Tughlaq, which is a

typical example of the device of spectacular (26 paise). Ironic circumstances give rise to the key events that form the basis for the whole action of Karnad's first play, which is titled Yayati. The monarch has no problem engaging in sexual activity with his attendants, but he is emphatic that he would not take Chitrlekha's hand in marriage. Even though it puts his life in danger, he sleeps next to her in the bed, but he won't take Chitrlekha as his wife, even though it wouldn't put him in any danger physically. In addition to this, he demonstrates a greater regard for his people; nevertheless, when his actual daughter-in-law urges him to have compassion on her youth, he retreats and displays no sympathy for her at all. It is ironic that Yayati and Sharmishtha came face to face with each other: Sharmishtha first serves as Yayati's attendant; nevertheless, she ultimately becomes his Queen. She begins by pleading with Yayati for assistance in order to put an end to her anguish. The state of yayati begins to overtake her as her ordeal draws to a close. Shortly after that, he recognises her as his queen, and shortly after that, he ages, demonstrating that the alleviation of an attendant's suffering ultimately leads to that of her master. It is really odd that Sharmishtha went from being Devyani's friend to being her attendant, and then from being Devyani's attendant to becoming her competitor in love. On the other hand, Yayati's downfall from being the saviour of Devyani to becoming Sharmishtha's seducer and his desire to maintain his youthful appearance are both examples of profound irony. As the play begins in Nagamandala, the man who is the writer and whose job it is to keep the audience awake is the one who is struggling to keep his eyes open so that he doesn't fall asleep. The juxtaposition of sitting in a crumbling temple and making a solemn oath to a "absent deity" paints an ironic image of life. In this Drama, Naga also has a function that is ironic, similar to that of the goddess Kali in Hayavadana. If Kali causes troubles for Padmini, then Naga, the deity of fertility, would trick Rani by pretending to be her husband in order to trick her. As the audience finds out that the guy that Rani spends the evenings with is not truly her husband, the tone of the play immediately shifts to one of tragic irony. Paradoxically, the god of fertility is the one who ends up seducing an innocent welder by dressing up as her husband when they are together at night. Not only does it cause her to get pregnant, but it also teaches her how to successfully complete the parity test with the superhuman Naga. As a result, the adulterous Rani is transformed into a goddess.

The absurdity of the scenario is brought out by Rani's decision to put herself through the test of being bitten by a snake in order to demonstrate that she is not unfit for marriage. Her mentor is none other than Naga, Rani's former lover and the one responsible for her being labelled "adulterous." Appanna's love for Rani begins to sense her as well; from here on out, do what you are instructed. Do not leave this room, do not look out the window for any reason, and do not inquire as to why you are forbidden to do these things when I arrive and depart throughout the night. In the end, the Adulterous Rani transforms into the "divine entity" with the assistance of his "kind." Since she is carrying an illegitimate child, she is elevated to the status of goddess, while Appanna is reduced to a pitiful figure in the court. The ironic story does not have a concluding chapter for her. Similar to the goddess Kali, Naga experiences feelings of envy and rage. Suddenly he discovers Appanna and Rani sleeping together, and he begins to curse himself for the fact that he cannot take use of the opportunities presented by Appanna's status as a human being. The final conceivable attempt he made to be an essential part of a human person was to enter Rani's hair and get entangled in it. The twist of destiny that made Rani's desire come true, as well as Padmini's, was a cruel joke on both of them. Padmini makes an inadvertent mistake and chooses the body of Kapila despite the fact that she should have gone with the other head. In a same manner, rani puts the root concoction onto the anthill, and she subsequently obtains the nights that she so much needs via Naga.

Both the goddess Kali in Hayavadana and the blind Kurudavva in Nagamandala play an important role in rewriting the course of events that would ultimately befall the two ladies. The central theme of the play is that human beings and animals act in ways that are eerily similar to one another. In addition to this, Rani is kept like a slave while the blind people serve as guides. In the story, the concept of danda emerges through the process of comparing and contrasting two characters. These characters, Jagadeva and Sovideva, both belong to the new generation and create an ironic contrast to one another. Both must engage in conflict and battle, but in order to accomplish quite different things. Since Jagadeva is committed to fighting for a social cause, he has no choice but to abandon his home. He rebels against his parents' traditionalist beliefs, which

include the caste system. On the other hand, Sovideva is just interested in advancing his own interests. He has a deep-seated desire to become Bijjala's natural heir. The beliefs and preferences of the two characters couldn't be more different from one another. It is because of his dedication to the cause of sharanas that Jagadeva is unable to attend to his sick father at this time. About the respect he has for his parents, we cannot cast any doubt on it. On the other hand, Sovideva is a proud son. The acquisition of power is his one and only objective in life. He attempts, with great desperation, to turn his mother against Bijjala. As Sovideva, joined by the priest, encircles the king within the monarch's own palace, Damodar's remarks shed light on the true evil that resides inside him. The fact that the wording used for Bankamma indicates that the letter is a sycophant of the monarch is evidence that the caste emotion has caused the man in him to become extinct. Bankamma, who is always dressed to the nines, travels with the monarch each morning as he makes his way out to the fields. Transports the water that will be used to clean his Majesty's posterior area. The king suffers from constipation, which causes his bowels to contract; despite this, he is agreeable to every proposal that is made. So, this snapper has almost completely dominated the king. When Kallapa is slain, the person who kills him gives the cause for his death as being that he could not be corrupted. This excuses Kallapa's death. On the side of Sovideva, he persuades the king to crown his son with his own hands while simultaneously denying any intention of committing treason against the king. The monarch is quite certain about the regulation. The priest has taken up the instrument. He makes his argument very obvious; I will accept that you have the upper hand in this game. So, his personality is diametrically opposed to that of Basavanna, whose actions are open to public scrutiny and are founded on the truth.

Conclusions

In the 20 years after India got its independence, the country's dramatic arts scene grew, leading to new and different ways of doing theatre and drama. Tughlaq was a smart and fair leader who tried to make society more fair through reforms, but the people didn't like him in the end. Most people think that India's time under his rule was a terrible disaster. Both "Yayati" and

"Hayavadana" are plays that deal with problems in modern society. Puru is expected to make sacrifices for his father in Yayati, a place where the young pay for what the old people did wrong. Rani of Nagamandala and her friend Padmini, who are the main characters of Hayavadana, are treated badly by men and live in a hostile society. The fact that the prologue introduces many important people shows how much King Karnad cares about history. He could be compared to modern playwrights like Bernard Shaw because he uses prologues and epilogues. The themes of his plays include the conflict between idealism and reality, spiritual longing and clever tactics, and fairness, equality, progress, and peace.

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