

GRISH KARNAD'S WRITING PERSPECTIVE

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Abstract

The research examines several aspects of Karnad's characteristics that contributed to his reputation as a versatile writer in south Architecture. His writing enables the individual to consider the significance of human life from a different angle. Girish Karnad is a renowned author from modern India. He is a great actor, a successful director and filmmaker, and a man of many interests. In English, Hindi, and Kannada, he has directed independent films, documentaries, and television programs. Karnad is a multi-talented actor-director, art critic, and cinema star. Our country has deployed him to other countries to spread the word about Indian art and culture. *Yayati* (1961), *Tughlaq* (1964), *Hayavadana* (1971), *Hittina Hunja* (Bali - the Sacrifice) (1980), *Naga-Mandala* (1988), *Tale-Danda* (1990), *The Fire and the Rain* (1995), and *The Dreams of Tipu Sultan* (1995) are some of the selected Karnad plays (1997). These plays have also been translated into a slew of other Indian and other tongues. Karnad's Kannada drama *Yayati* was recently translated into English and released by Oxford University Press in 2008. He attentively analyses contemporary life situations and tries to connect the past and present. World literary circles have recognised Karnad's brilliance as a playwright. His unique artistic abilities have earned him countless awards. Dramatic influences on Karnad's life and work include Shakespeare and other Bards, Shaw and Ibsen, Anton Chekhov and Brecht, and Sartre, O'Neill, Harold Pinter and Samuel Beckett.

Keywords: Karnad, creative, talent, writer, filmmaker actor-director.

INTRODUCTION

A prominent and diverse writer in contemporary India, Girish Karnad is widely regarded as one of the country's most talented and prolific authors. In addition, he is a playwright who has received international renown. Also, a highly skilled actor, a successful director, and a filmmaker, he has a lot to offer. And a man with a wide range of interests. The director, Jaydipsinh Dodiya, focuses on the many facets of Karnad's personality, which he explores in depth. In his own words, "He has directed feature films, documentaries, and television shows in Kannada, Hindi, and English." Karnad is a multi-talented individual who has worked as an actor, director, art critic, and film star. Our "(Indian art and culture)" has been well portrayed by him.

This research examines the numerous aspects of Karnad's personality that contribute to his being a complex writer in modern India. A probe of his thoughts and ideas, which have helped him become a more diverse writer, is also carried out. His work invites the reader to look at human existence differently than they could otherwise.

Karnad owes a lot to his parents' example and guidance in life. For many years, his father was an avid reader. Settle in for some tense on-stage action. His mother loved *Balgandharva*. So did they both like seeing it on stage. Since he was a youngster, the *Puranas* and fairy tales were constant companions for Karnad. He enjoyed seeing the *Yakshagana* at *Sirsi* and the *Company Natak* as a child. This work has a lot to do with his fervour's genesis. He was inspired by a strong passion for composing plays from an early age. Writers' childhood experiences have an enormous impact on their personalities. To

put it another way, he had an affiliation with the Natak. Early exposure to companies had a lasting effect on his thinking.

Much of his time is dedicated to this work. He examined contemporary concerns and attempted to draw connections between the past and the present. Dramatic influences on Karnad's life and work include Shakespeare and other Bards, Shaw and Ibsen, Anton Chekhov and Brecht, and Sartre, O'Neill, Harold Pinter and Samuel Beckett. *Yayati* (1961), *Tughlaq* (1964), *Hayavadana* (1971), *Hittina* (1974), *Hunja* (Bali-the Sacrifice) (1980), *Naga-Mandala* (1988), *Tale Danda* (1990), *The Fire & the Rain* (1995), and *the Dreams of Tipu Sultan* (1996) are some of the plays picked from Karnad (1997) In addition to their original Indian and other languages, these plays have been translated into dozens of additional languages. Also, his Kannada drama *Yayati*, which he translated and released in 2008, was just translated into English by Oxford University Press.

Karnad's genius as a dramatist has been widely acknowledged throughout the literary world. Numerous honours and accolades have been bestowed upon him to recognise his diverse creative skills. To name a few, here are a: Karnad He won the Mysore State Award in 1962, the Government of Mysore Rajyotsva Award in 1970, and the Sangeet Natak Akademy Award in 1971 with his debut play, *Yayati* The Sangeet Natak Akademy Award was given to his second play, *Tughlaq*. As soon as *Tughlaq* was published and successfully staged, he became a well-known dramatist. The Bharatiya Natya Sangh's Kamala Devi Chattopadhyaya Award for Best Actor was given to him for his performance in the play *Hayavadana*, which received the award. The Best Indian Play of 1972 Karnataka Sahitya Academy Award for best play went to *Naga-Mandala* in 1989. *Tale-Danda* won him the Karnataka Natak Akademy Award for Best Play of the Year 1990–91 in 1990–91 and 1994 the Karnataka Sahitya Academy Award.

Aside from writing plays and producing films, he has demonstrated his multi-faceted genius through close ties with television and the movie industry. He has appeared in several Hindi and Kannada films, all of which have gotten positive reviews. *Samskara*, *Vansh-Vriksha*, *Kaadu*, *Ondanandu Kaaladalli*, and *Cheluvu* are just a

few popular Kannada films for he wrote the screenplays. His work on TV shows and dialogues is very notable. He has narrated numerous stories in the popular audiobook series for children, "*Karadi Tales*." When APJ Abdul Kalam's autobiography *The Wings of Fire* was made into an audiobook, he was the voice of the former Indian President.

Outstanding contributions to the realm of the film have earned him great acclaim. In recognition of his work on *Samskara*, which he directed and starred in, he was awarded the President's Gold Medal (Kannada). In 1970, he was awarded the Best Indian Film Award for his work in the film. With B.V. Karanth, he shared the National Award for Excellence in Direction, Scriptwriting and Performance for *Vansh-Vriksha* (Kannada). In 1974, his Kannada film *Kaadu* won the President's Silver Medal as India's second-best film. In 1975, it had a booth at the New Delhi International Film Festival. In 1978, he won the Film Fare Award for best story and directing for his Hindi film *Godhuli*. *Kaadu* (1973) and *Ondanandu Kaaladalli* (1978) in Kannada and *Utsava* (1984) in Hindi have been well acclaimed. Indian art films like *Mahatma* (1976) and *Swami* (1978) are also highly regarded for their notable performances in Hindi cinema. *Oedipus Rex* and *Jokumaraswamy*, two of his most famous works, were directed by B.V. Karanth at the Bangalore Open Air Festival in 1972. His filmography also includes parts in films like *Mrinal Sen*, *Satyajit Ray*, *Shyam Benegal* (to name just a few), and several television movies and serials. A juror at the International Film Festival in New Delhi and the Festival of India in London. He was the Indian representative at the Montreal Film Festival.

Girish Karnad's tremendous and varied career as a playwright, director, actor and filmmaker culminated in 1999 when he was awarded the Jnanpith Award, the highest honour in the field. He has made a significant contribution to the Indian cultural landscape via his work in art, writing, theatre, and film. During an interview with Aparna Dharwadker, he confessed that he is more interested in playwriting in all the fields mentioned above. He says, "I consider myself fortunate to have had such a varied professional path. I have worked as an actor, a writer, and a director, as you may be aware. Despite this, I never felt more at home in any of these than in playwriting." (2003) 362. He has given the

Indian English theatrical style an actual dramatic mood. His theatrical style is a fusion of indigenous folklore and contemporary western theatre skills. He is a forerunner in modern theatre, and every one of his pieces is worth staging.

Despite the challenges, hurdles, and setbacks that a play's production entails, Karnad is confident in his abilities. Because of this, he gives artists, directors, and others in the theatre a free hand. He has not acted in or directed any of his plays, to our surprise. Furthermore, he believes that playwriting is done for him once done. Because of this, he grants the director full creative license over the play's editing, so long as the director does not alter any of the play's core ideas. According to him, every performance is an interpretation and delivery of a re-creation, with each performer having the right to do it in their unique way. Without such a free hand, actors are more prone to take on the role of playwrights' mouthpieces. In this context, Karnad expressly states, "...I carry much goodwill with theatrical organizations and actors. My plays are read aloud, and I make minor adjustments based on my feedback. When the writing is done, I don't return. I'll let the Director's imagination run wild on this one. I'm not going to get in the way." (2007) Directorsfact, directors like APadamseePadmsee, Ebrahim Alkazi, Satydeo Dubey, Vijaya Mehta, and B.V. Karanth all have unique styles for presenting Karnad's plays.

It is essential to keep his audience in mind while creating a play. It is as though he is watching them in a theatre. He observes their emotions and takes note of what they are saying. A crucial aspect of every performance is the audience's reaction to it. For everyone in the audience to be satisfied, there must be something meaningful in the performance. If the audience reacts positively and appreciates the performance, the performance will be considered a success. He constantly rewrites his plays till they are flawless. The screenplay is read aloud to him in the presence of his friends, after which he edits and trims it, alters the language and episodes, and sometimes even creates entirely new characters and episodes. He spent over thirty-seven years creating a stage drama (1995).

A writer's inner personality is shaped by his or her formative experiences and early perceptions. The fundamental question is the first thing that

comes to mind when we read Karnad's plays or witness them performed on stage. Is it because he has resorted to composing plays based on myths, tales, and historical events rather than producing plays with unique stories based on modern reality? His situation appears to be similar. He grew up in a cultural background influenced by the Mahabharat, Ramayan, and Puranas

. Karnad attempts to demonstrate how mythology, history, and folklore are relevant to current times by portraying a modern man's issue via myths, history, and folklore. Myths and history are inexhaustible sources of inspiration and motivation for creative authors, and they should be used as such. As a result, "Karnad has discovered that myths are a great vehicle for conveying the complicated concepts of the contemporary day." "Through the use of myths, he can establish a link between the continuity of emotions from the birth of civilization to the present." (Verma and Swarnakar.) Every creative writer has a natural affinity for the myths and stories of his or her own culture. They appeal to his ability to think creatively. They assume a logical structure and sequence when he attempts to unfold them.

First, he highlights the challenges that a modern Indian woman suffers in a patriarchal society. For example, Chitrlekha in *Yayati*, Padmini in *Hayavadana*, Rani in *Naga-Mandala*, and Vishaka and Nitilai in *The Fire and the Rain* are all female heroines who reflect modern women in Indian literature. The author uses the materials to communicate with his audience about essential topics about women. He raises concerns about the moral code's discriminatory treatment of women. He highlights the desire for affection and respect that modern women have." (Kharat)

Consequently, Karnad illustrates how a woman's life is pushed to the margins of a male-dominated societal structure. Second, throughout his plays, he explores existentialist topics such as identity, split personalities, ideological division, and the gap between the real and the ideal example, his debut play, *Yayati*, is somehow concerned with the idea of duty. *Hayavadana* illustrates the struggle with one's identity and the pursuit for fulfilment in one's life. *Naga-Mandala* is a painting that depicts the sorrow and helplessness of a lady living in an Indian household. Tughlaq, a

historical piece, focuses on the dreamlike qualities and despotic nature of Tughlaq by exposing the audience to both sides of his split personality. *The Fire and the Rain* paints a stark contrast between two civilizations and two ways of life, the brahminical and the tribal, in a novel called *The Fire and the Rain*. Consequently, Karnad's plays use myths, historical events, and tales to raise awareness of a wide range of contemporary situations.

Karnad uses the contemporary environment to reinterpret previous occurrences in his plays. He sees how a gifted and imaginative artist can educate society on today's complicated concerns. When questioned about contemporaneity, he constantly references Tughlaq and Tendulkar's *Ghashiram Kotwal*. *Andha Yug* (1954) by Dharmavir Bharati is considered the first truly major Indian play. Tendulkar wrote *Ghashiram Kotwal* in 1974, and *Indira Gandhi and Bindranwala* in 1983. It is safe to say that the drama foretells what will happen in Punjab. According to Karnad, in this context, Tendulkar employs the *Dashavatara*, a semi-classical form, to study the formation of "demons" inside public discourse in his *Ghashiram Kotwal*. It is a recurring motif in Indian mythology: the gods grant invincibility to a demon, who eventually turns on the gods. First created by political leaders to play power games, they eventually devolve into monsters that threaten to kill their creators.

In the tradition of Bertolt Brecht, he encourages the audience to respond to the events of the play logically rather than emotionally. He does not provide lengthy stage directions in his plays, which is vital for his writing style. This provides complete flexibility for the performers and filmmakers to express themselves and use their imaginations. Karnad is a playwright with a prestigious education. His education outside of the country has given him an excellent grasp of the English language. He is a poet, and as such, his language has a lyrical element that readily bleeds into his work. Shakespeare, T.S. Eliot, Tagore, Dharmaveer Bharati, Nissim Ezekiel, V.V. Shirwadkar, and many others have appreciated his work as a poet-playwright. He writes precise, sharp, exact, and straightforward dialogue. Many of his plays are devoid of excessively long and monotonous speeches. Full awareness of the human mind and an excellent ability to represent the internal conflicts of his

characters distinguish him from other actors in the industry. In both man-man and man-woman partnerships, he displays a complex and delicate emotional bond between a man and a woman.

With the exception of *Tale-Danda*, Karnad's plays are brief, generally consisting of two acts. Brechtian influence may be seen in the composition of scene-based plays such as *Tughlaq* and *Tale-Danda*, which he acknowledges. Each of his plays contains only a limited number of characters; for example, there are only three essential characters in *Hayaradana* and *Naga-Mandala*. Even though *Tughlaq* and *Tale-Danda* have many characters, the stories focus solely on the main characters. *Basavanna* and *King Bijjala* are among the characters he highlights in *Tale-Danda*. The main characters from *The Fire and the Rain*, such as *Yavakri-Vishakha-Paravasu* and *Arvasu-Nittilai*, among others.

Similarly, *Bali: the Sacrifice*, which has four main characters that hold our interest from beginning to end for the whole film, is a compelling watch. It is precisely amid his plays that our curiosity is peaked. One such case is described in Scene VI of *Tughlaq*, which depicts an interesting conspiracy against the Sultan. Similarly, alterations occur towards the conclusion of Act I in *Hayavadana*. *Naga-Mandala*, *Naga* concludes by introducing a new love interest into *Rani's* life at the end of Act I. In Act I, right in the middle of the tale, a complicated inter-caste marriage takes place. Considering the story and the structure from his point of view, they evolve in tandem. If he writes a play, it will rarely be more than 90 pages, if at all. Three Acts, a Prologue, and an Epilogue make up the seventy-four pages necessary to finish *The Fire And The Rain*.

To conclude, Girish Karnad is a complex individual who is also one of the most acclaimed writers of contemporary Indian theatre, having achieved both national and international acclaim. As a result of his technological efforts, he has gained widespread recognition for his ability to portray various themes and subjects. The Indian theatre heritage has been revitalized by him and other contemporary writers like *Vijay Tendulkar*, *Badal Sircar*, and *Rakesh Mohan*.

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