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## The Crisis Of Identity And Imperfection In Girish Karnard's Hayavadana

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### **ABSTRACT:**

Girish Karnard's Hayavadana is a well known and excellent literary piece of work that reflects the crisis of identity and imperfection. The human beings strive to obtain perfection in all the aspects throughout their life. But they forget the fact that perfection is something that is unachievable. The present chapter is focusing on the acute crisis of identity and imperfection. It also reflects the strength of psychology over the physical one. Karnard portrays a genuine picture of his characters, fighting to their inner self to manage an identity and to reach to the zenith of perfection that is next to impossible.

**Key Words:** Excellent, Crisis, Identity, Imperfection, Psychology, Constantly, Strength

### **Introduction**

Karnard has taken the elements of Hayavadana from Vetala Panchavimsati, an element exists in the Katha Sarit Sagara' of Soma Deva, a famous and renowned author Thomas Mann has also handled a tale for his short novel from the same source. The initial one is denoting the main reason of idealism while the other one is imparting effective resolution to commercialization. Both are dealing with the usage of modernism. Karnard has used traditions, conventions, folk tale; folk art to focus the psychological power over the physical one while on the contrary, Mann uses the short story for the sarcastic encounter of ambivalence in the cycle of life.

Girish Karnad was additionally affected by these advanced rationalists or philosophers like, Ravindranath Tagore, Sri Aurbindo and Bharathi Sarabhi who had given advanced play in all the Indian dialects practically. Actually, it is a play that has been influenced by the predominating movements like Marxism, Psychoanalysis, Symbolism to stay up with the patterns of verse and fiction. Karnad had analyzed the substance of legends,

history and fables in his plays and turned into a multi-dimensional craftsman. Hayavadana is the third play of Girish Karnad.

Karnad utilizes the Indian plays and folk-art, similar to cover and draperies to extend a universe of powers, vulnerabilities and unusual reprimands. Towards the struggles of typical world, Karnad hints that every distinctive individual isolates from others having his own traits and faults. Despite the fact that uniqueness, independence and perfection are generally considered to develop with age and experience, a grown-up human is being considered by the condition of wellbeing and psyche. The world is unconcerned with wants and dissatisfactions, delights and distresses of people. The main opportunities for man are to discover agreement in disharmony that man needs to think twice about the time. This present reality is brimming with sufferings and disdain for each other on the grounds that God has not gifted him happiness; it is not capable to impart content to the impulses. The art of detachment of sensibility demonstrates towards the cultural phenomenon and also mirrors the psychology of the dejected and discouraged person. Karnad takes decline in the Indian fantasies and legends and utilizes them as a vehicle for another vision. He explicitly depicts the ludicrousness of existence with all its lunacy interests, clashes and man's everlasting battle to achieve completeness and flawlessness by utilizing these legends.

Karnad utilized the folk-art of Yakshagana to analyze the advanced and modern difficulty of human beings. In the play, Padmini is in the quest for a perfect man who is equipped with psychological strength and robust body, is disappointed regardless of her earnest attempts and Padmini understands that it is the psyche that is prominent and excellent that determines that what a man is and will turn into. Notwithstanding, the fanciful models are quickly attracting good consideration loaded with fascination. For instance, Centaur is of half man and half horse, Minotaur is of half man and half bull, as well as Sphinx is of a large portion of lion's body and a lady's head. Such a grand combination coordinates to put a reminder of the three witches in Shakespeare's Macbeth. Similarly, Hayavadana in Karnad's Hayavadana is a great artistic and supreme instance of literary pattern.

Not at all like, Badal Sircar and Vijay Tendulkar who have conveyed the issues of the working class individuals, Girish Karnad has attempted to show the craziness and incongruity of existence with all legendary and incredible basic enthusiasm and clashes and man's everlasting battle to acquire liberty, identity and perfection. Karnad returned to fantasies and legends and made them a source of his new energy.

Therefore, it can be stated that Karnad additionally, extends humanitarianism with the psycho-social methods of life cycle. Its elements like human identity, recognition, and rejected youngsters and the oppressive regular codes are likewise examined profoundly. Mann expects to join the soul and the tissue in human existence. In general it is an imaginary story.

### **Background of the play:**

Initially, in the very starting, Lord Ganesha addresses the three unique stages, the heavenly, the prosperous human and the animal. He is likewise the epitome of flawlessness, blemish, culmination and deficiency. The petition of Bhagavata is extremely interesting. The predicament of Hayavadana with the head of the horse, disturbs him initially, later on, enhances compassion and pity after listening his despicable story. He is coordinated to go to the mount Chitrakot to venerate Goddess Kali to satisfy his craving for fulfillment and change in his life. He is lashed with all the grand traits of humankind apart from horse's head. On account of horse's head and the human body, Hayavadana could neither be with people nor with the animal. He observes the complete state of a horse with the endowments of the goddess. His human voice gets off when he plays with the offspring of Padmini.

His neigh becomes human chuckling. Hayavadana's change takes place completely into an animal. This novel endeavors to feature the identity and perfection crisis of Hayavadana and furthermore analyzes the fundamental characters of Devadatta and Kapila. Both are exceptionally dear companions. Devadatta is known for his delicate stature of body however an intelligent person while on the other hand Kapila is strong and bold but devoid of intelligence.

Devadatta starts loving the nearby vendor's girl. In the event that if he wins her hand, he is prepared to forfeit his arms to the God. Kapila comes between the two. The previous weds her cheerfully and the later proceeds with his fervent kinship. As they go on an excursion to Chitrakot, Devadatta cuts off his head as a penance to goddess Kali. Kapila, who goes looking for him likewise, follows him by disposing of his head. Padmini goes in search of them; she is totally befuddled in obscurity, cries over the occasion. Goddess Kali provides orders to fix the heads on the dead bodies and spot the sword on the necks to recuperate their lives. Both returns to their life yet their heads are rendered which create the turmoil confusing in their identity.

There are two men so Padmini begins to live with one while the other one goes to the woods. Again in Act II they commit suicide in the fight. Padmini couldn't recover their lives yet climbs the burial service fire and performs 'Sati' leaving her child brought into the world to Devadatta to be taken to the trackers first and close to her dad. In this manner the play causes a few problems. The people change because of the exchange of the heads. They experience the ill effects of the brought together working of the consolidate body. Both became deteriorated bodies. Padmini is after the head of Devadatta and the body of Kapila. Kapila is under the impression of disturbance with the body of Devadatta, goes to the wood to recapture the natural shape and size of the body. The child of Devadatta doesn't know to snicker, talk or to marvel at the objects.

The audience gets the confounded human identity of a condition that is unsystematic. From the mouth of Bhagavata, Devadatta is attractive apparently reasonable in shading and unmatched in knowledge, Devadatta is the main child of the Revered Brahmin, Vidyasagara. Having felled the mightiest savants of the realm in banter on rationale and love, having dazed the best writers of the world with his verse and mind, Devadatta is figuratively speaking the apple of each eye in Dharmapura". His nearby and cozy companion is called Kapila, the child of ironsmith, Lohita. His skin tone is dull, yet he is challenging in actual strength. Their fellowship is really that solid of the fraternity of Lava and Kusha. They have one psyche and one heart only their bodies are different.

The sub-plot overseeing Hayavadana, the man with the horse's head, necessities to recover his human head. The play shows that his mother is the princess of Karnataka. There were several ruler came to sue her hand on the very day of wedding. She swooned to see the horse of the Araby ruler. On the exposure, she wedded to the white horse and lived with him for fifteen years. In a pleasant morning, she perceived a captivating heavenly Gandharva, who revealed that he suffered an acute curse by the god, Kuvera. As of now he returned to his interesting self and mentioned that his soul mate go with. She bluntly dismissed the proposal. So the life partner curse her to be a horse and left for his destination.

That horse was the mother of Hayavadana, the father had left for his grand and heavenly inhabitant and the mother bran away cheerfully. Hayavadana needed to change his horse's head and to regain the man's voice and body. But as the play progresses towards the end he turns into a completely evolved horse. The incomparability of the head over the body is found on account of Hayavadana. His mother's relationship with the horse for fifteen years causes her to turn into a horse alongside the scourge of her better half. She is extremely glad.

At the point when he was profoundly infatuated, Devadatta swears that he would forfeit his arms to goddess Kali and his head to Lord Rudra. Actually, the house of Padmini was cleared by the goddess of wealth. So likewise goddess of learning was in Devadatta's home as a house cleaner. Reasonably, they got wedded and the companionship of Devadatta and Kapila flourished.

### **The beginning of identity crisis:**

Kapila connects with a hermit, Vysa and furthermore helps him to remind about the temple of Rudra on their path, close to the river Bhargavi. This is the serious turning moment in the play. On enlightening the two he starts for the temple and vows to the goddess to pardon him for he had failed to remember the pledge. Then, at that point, he takes the sword and cuts off his head. Going to a similar spot, Kapila also cuts his head subsequent after discovering his companion dead. Subsequently, he joins Devadatta. Padmini is likewise stunned and stressed over the two dead individuals. She cries so anyone might hear. Her moans are heard by Mother Kali. She gives her guidance to bring them back to their life. The heads are joined to

the separate bodies and took back to the life by putting the sword. The heads are placed differently on each body consequently, it creates turmoil.

Hence, from there the genuine identity crisis starts. The doubt and confusion also goes hand in hand that who is the correct claimer to possess Padmini. The contentions and arguments go about in the shastras like the head is very significant and seed of the body in her belly is very significant. Padmini thinks that she ought to go with the man with the head of Devadatta and the solid physic of Kapila. Mean while a great hermit imparts the resolution. "As it is well known that the glorious Kalpa Vrishka is supreme and pious tree among all, therefore the head among human organs. So the man with Devadatta's head is for sure Devadatta and he is the legitimate spouse of Padmini".

Devadatta with the body of Kapila gets back to Dharmapura. He lives with Padmini. He likewise faces a grappler. He keeps perusing, composing, and contemplating. On the other hand Kapila, who went to the woodland, puts himself in to the meticulous practices of exercise and develops his genuine unique fortitude of body. Devadatta became slim losing his strength of body due to constant studies. After a long time, Padmini comes across to Kapila in the woods and discloses to him the mole identity on the shoulder of her son and Kapila. She additionally shouts;" ... Kapila! Devadatta! Kapila with Devadatta's body!

### **End of life of both Kapila and Devadatta out of jealousy:**

Kapila encourages her to return to Devadatta. He additionally keeps on discussing the crisis of identity. Padmini puts her head on his chest, five days pass away. Devadatta finds them in the woods. The crisis of identity arrives at its pinnacle. On consenting to the affection and profound love for Padmini, they begin to live as the Pandavas and Draupadi. Be that as it may, it isn't proceeded for long. It winds up in a duel when they kill each other. Presently it is now Padmini's chance to confront the basic crossroads. She advises Bhagavata to hand over the child to the trackers in the woods. She finds a resolution to tackle the situation that the child should be reared in the woods as Kapila's child for upcoming five years. After that, he should be taken to Dharmapura and given to respected and intellectual Brahmin Vidyasagara like Devadatta's child.

### **Preparation of Sati:**

In the same moment, Padmini gets ready for sati practice and that is another tragic part of the play, putting herself in the fire is the solution of all the problems. Hayavadana encounters Bhagavata again. He portrays his story that from half animal and half human, he turned into a complete animal, a horse. Later on, he comes across to his child and demands the kid to giggle and the child is devoid of his neigh. The kid chuckles like a human being. Hayavadana gets the neigh and jumps to run in incredible satisfaction as the horse. At the end of the play, the child of Padmini gets back in progress, riding on a white horse. Satirically, the play

likewise finishes with a supplication of achievement to the rulers in their undertakings with sensibility.

There is very prominent element in all the characters of Karnad and that is that all the characters are smart and talented. There is not really a single one who is not exactly smart. There is likewise a decent quality of his craft of portrayal. There isn't anything that truly makes them what they independently appear Aziz and Tughlaq are such characters in his chronicled play Tughlaq. Imperfection of missing distinction is seen in Devadatta and Kapila moreover. They need independence that is dramatically vital for their characters holding supported interest. It is considered to be the chess pieces that are moved to positive purposes by the writer. Padmini is effectively portrayed as the scrape of an advanced, free, courageous and strong lady who has divided between clashes or polarities, a lady who cherishes love for her better half as well as for other person also for two unique traits of their personalities.

Padmini encounters the best of the two men just after alteration of their heads, however, she comes into the light of truth gradually. The two companions end their life by committing suicide and Padmini performs Sati eventually. The conspicuous shape moving is the exchange of the assemblages of Kapila and Devadatta. Through in all actuality, it is incomprehensible for such alterations to take place. Karnad by his creative expertise shows his creative and excellent skill that puts the reader at the state of comfort and captivates them. The pattern advances and enlightens the characters in Hayavadana.

### **Padmini's chase after perfection:**

The prominent plot of the play is also connected to the theme of imperfection. Here Karnad is profoundly affected by the work of Thomas Mann, "The Transposed Heads". The entire story revolves round the two young men, who belong to Dharmapura, they are named as Devadatta and Kapila whom Bhagavata has defined like "one mind, one heart" and a pretty young woman lady, Padmini. Notwithstanding, Hayavadana recounts the account of fragmented love among Padmini and Devadatta and that of Padmini and Kapila. She requires a spectacular body just as an impressive psyche. The play proposes that psyche is brilliant which is better than body. The journey of culmination is an intriguing piece of the play. Karnad gives his fullest articulation to a lady's deepest sentiments in Hayavadana through Padmini. A man can keep however several spouses or courtesan as he loves on the other hand, a lady is denied to such advantages. Kapila proposed his plan to Padmini and Devadatta which is significant; "Devadatta, would we be able to each of the three like together-like the Pandavas and Draupadi" Padmini doesn't show her understanding however shows her conflict. The inquiry emerges, thus, regardless of whether a lady doesn't want to have more spouse than one.

The play responds to the inquiry certifiably. Karnad acknowledges that a lady has her longing yet can't live like a Draupadi of the Mahabharata in the contemporary society. With regards to opportunity of current ladies this issue is contemporary and turning out to be more genuine and risky. They discover their perfect partners outside marriage and family. Tired with a day to day existence in such severe male centric culture when Padmini hurries to the woodland Devadatta follows her with a sword close by. Bad conduct mastery of male sexual orientation over female sex is displayed in Karnad's other play like, Fire and The Rain which is likewise distinguishable in the personality of Nittilai and Vishakha. Nittilai is likewise killed by her husband when she leaves him.

The idea of Pativarta is appropriate to the lady like Padmini who forfeited her life for two spouses. Subsequently Karnad's plays are pertinent to the contemporary society. Hayavadana takes three universes of involvement: the human, the animal and the Devine. Inside the human, the play incorporates the encounters of men, ladies and kids just as of the city and the wild. Second, the play presents the model mother earth, overflowing with longings forever and blooming the lotus love for flawlessness and fulfillment. Third, Karnad's arrangement of the kid in the advanced world is admirable. Plainly the contemporary Indian dramatization is overwhelmed by a large group of incredible writers like, Badal Sircar, Mohan Rakesh, Vijay Tendulkar and Girish Karnad. Every one of them are territorial playwrights as they compose their plays in the provincial dialects like, Bengali, Hindi, Marathi and Kannada separately. They together have delivered. "The best plays on the last thousand Years." as Karnad himself has expressed. They resemble the Irish Playwright Samuel Beckett who composed his undying plays like, Waiting For Godot and Endgame. To put it plainly, Hayavadana incorporates the very birth, development and demise of creative mind to Indian show, particularly for the improvement of Indian dramatization what James Joyce's Ulysses is the primary best novel of twentieth – century toward the western world, so is Hayavadana the principal best show of this century to India.

Girish Karnad utilizes sensational methods non-sane occasions, social doublespeak, constant self-misdirection, inventive cold-bloodedness and danger in Hayavadana. They pave the way to a successful subverting of all sane designs of human intercourse. Devadatta and Kapila, the two close companions, face an existential crisis when Padmini becomes hopelessly enamored with Kapila. Devadatta feels distanced and irritated both from Kapila and Padmini. At the point when they go to the temple of Rudra, Devadatta in an attack of sheer dissatisfaction and pain goes to the temple of Kali and cuts off his head. Kapila also comes there looking through Devadatta and decapitates himself. Padmini ends up badly by her wrong decision of activity and an existential concern just for herself. She is lost in extraordinary torment:

"They'll say the two fought and died for this whore. They're bound to say it. Then what will happen to me?"

### **Identity Crisis:**

She venerates goddess Kali who imparts her boon adjust their heads on their bodies and they would regain their existence. But she transposes their heads in absolute disarray, in this way; she makes an altogether absurdist circumstance for Devadatta, Kapila and for herself. This tumultuous state makes the issue of identity and her genuine thoughts. In this way, it is concluded that 'the head is the indication of a man'.

Along these lines the man with Devadatta's head is for sure Devadatta and only he is the legitimate spouse of Padmini." Devadatta and Padmini return to Darpura and Kapila goes to the woodland. Fantasies and legends fill in as a substitute for Karnad's play. One reason for the creation of stories and fantasy is that they go about as these types of elements to eradicate monotony and dullness. They are looked for by individuals everywhere, all occasions in current western culture as well. Legends are mysterious stories, established in crude convictions that have been conventional. Girish Karnad had given this customary story another importance and importance profoundly applicable with regards to life today. The emblematic subject of Yayati's connection to life and its pleasure and furthermore his last renunciation are sane. In Mahabharata, Yayati perceives the idea of want itself and understands that satisfaction doesn't reduce or extinguish the sexual longings.

In Hayavadana, Karnad joins the western procedures with Indian people mind, socio cultural and political factuality. The whole play is projected as customary Indian society dramatization, consolidates a few provisions of old Sanskrit play. Karnad sends out a critical vibe by investigating the sensational capability of the old Indian fantasies, legends and society customs. One of the striking elements of Hayavadana is the presentation of the gadget of making lifeless things energize. In this manner the dramatist takes freedom with the first legends and creates some relationship to make it turn it to be acceptable and agreeable to the advanced sensibilities.

### **Conclusion:**

In the very end of the play, Hayavadana turns into a horse like his mother. He is completely changed. Padmini's child gets the voice of human. Both Devadatta and Kapila interchange their knowledge and actual strength of the body. However, they foster the first sense and components of their start in process of everything working out, they are not content in sharing the relationship of Padmini. In the initial segment, they penance oneself, one for the goddess and the other for kinship. In the second stage it closes in a duel, killing each other. The outcome is an intelligent judgment that birth is a characteristic factor and the other unnatural duel comes to an end in struggle and disarray. Passing away through the sacrifice doesn't bring about great and significant resolution. However, demise by normal killing outcomes in the best possible resolution. However Padmini experiences the split-mind personality, she forfeits herself in the fire 'sati'. The child is reestablished to the people;



Devadatta, Kapila and Padmini are taken to the next world. Hayavadana runs joyfully to join the animals of its sort. Subsequently, the play provides a profound resolution to the identity crisis in the current hour.

Karnad proposes that the world is loaded with deficient people and man wants for completeness through disappointment and yearning for boundless fulfillment. The unreasonable plot of Hayavadana is that a lady follows a person for delight without disregarding conventional assents. In any case, incited by regret in their managing one another, the two companions commit suicide in Kali's temple. However hugely alluring, such completeness is very rare for people. Padmini's disappointment of sexual life is planned as Devadatta's better half, however, she attempts to change her fate. Karnad fundamentally extends the fantasy of Ganesha, who, disregarding himself being an embodiment of imperfection or blemish, is adored as the destroyer of imperfection and incompleteness.

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