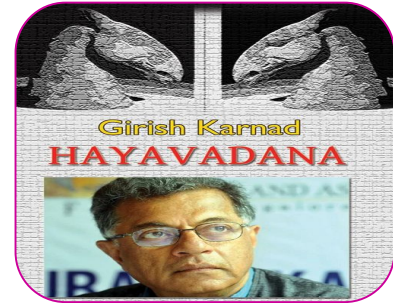




GIRISH KARNAD'S PLAY HAYAVADANA: ANALYSIS OF THE HUMANISM AND THE POSSIBILITY OF CULMINATION

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ABSTRACT

The present paper bargains the Girish Karnad's Play Hayavadana: examination of the Humanism and the possibility of fulfillment. Girish Karnad is viewed as one of the luminiferous stars known to mankind of Indian theater. His plays are famous for its inventive tone and stylish intrigue. Hayavadana, his third play, turns around the topic of character and journey for flawlessness. Two plots show up entwined in Hayavadana-one is the triangle relationship of Padmini, Kapila and Devadatta and the other is a sub plot which manages the narrative of Hayavadana. The account of Padmini's endless want for an ideal spouse apropos fits into a play which manages the subject of human culmination. Hayavadana seems, by all accounts, to be foregrounding worries of fulfillment and submission under Spencer's and Neitzsche's standards of 'hero' or 'superman'. In the human universe of Devadatta and Kapila, transposition offers an emblematic however impermanent goals to the issue of brain/body dualism: for a concise timeframe, Devadatta-Kapila has the perfect personality just as the perfect body, while the other half and half being, Kapila-Devadatta, is insufficient in the two regards. The three characters are finished in each detect and make an impression on everybody that God views the individuals who are just patient, equitable and guiltless of sins. Padmini is the main character in the play who is forgotten about without an appropriate approval. Padmini is the main character who is left fragmented in the play.

KEYWORDS: Humanism , Devadatta-Kapila , appropriate approval.

.INTRODUCTION:

Hayavadana advances this thought of inadequacy and furthermore recommends the following voyage of individuals for flawlessness. The play starts with a conjuring to ruler Ganesha. Master Ganesha has an elephant head with a human body however is neither considered as a creature nor as a human yet as God. The conjuring closes by the lines: "O single-tusked destroyer of deficiency,/we give proper respect to you and start our play" [1].

An incitement in deduction happens when it is seen that scholars, for example, Seneca, or Sartre happened to be the noticeable dramatists of their time. These rationalists have raised philosophical concerns, similar to the real world, truth, mankind, life and so on in their plays. At the end of the day, they have enunciated theory in the clothing of characters. Tom Stern sees that "a significant number of the conventional worries of reasoning truth, reality and portrayal, activity and its outcomes, carrying on with the correct sort of life-are investigated in an assortment of showy setting" (158). Nonetheless, the plays of rationalists, similar to Voltaire appear to sensationalize philosophical issues, springing from the encounters of individuals, with respect to their reality. In this manner the writers have would in general spotlight on investigation of human involvement with their plays. The focal point of the present paper is that Girish

Karnad has performed the possibility of culmination in the play, Hayavadana. Humanism is one of the parts of theory, which purposeful on such issues.

ASSOCIATIONS AMONG DRAMA AND HUMANISM

Hayavadana (1975) is the third play composed by Girish Karnad. The play depends on Kathasarithsagra and Thomas Mann's Transposed Heads. It mixes fantasies, legends and people systems to make an elixir tinged with humor, mockery and social analysis. As per M.K. Naik, "Hayavadana presents the average existential anguish, yet doesn't stop at the existential sadness. Going past it, the play proposes a system for the accomplishment of combination in a world definitely reviled with ludicrousness and madness" [2]. Human life is basically not great. Every individual encounters imperfections of some sort. They are not a definitive creatures or the focal point of all exercises as the anthrocentric talks recommend. Predominance of people and their alleged presence similar to the sun in the close planetary system is fundamentally a fantasy. Hayavadana advances this idea of inadequacy and furthermore recommends the resulting voyage of people for flawlessness. The play starts with a conjuring to master Ganesha. Master Ganesha has an elephant head with a human body yet is neither considered as a creature nor as a human however as God. The summon finishes by the lines: "O single- tusked destroyer of inadequacy,/we give proper respect to you also, start our play" [1]. Bhagavatha, who takes up the Tiresian job of a storyteller, raises the Catch 22 of how Lord Ganesha, who has "an elephant head on a human body, a messed up tusk and a broke midsection" and is loved as an image of flawlessness, shows up as an "epitome of blemish, of inadequacy" [1]. Such an image of Ganesha can be taken as a recommendation that the idea of flawlessness is characteristically defective. Despite the fact that numerous pundits see that Karnad in Hayavadana passes on the worthlessness of human's journey for culmination, the topic of human upgrade or mission for development poses a potential threat in the play, in this way enlightening its relationship with transhumanism.

KARNAD'S THOUGHTS ON HAYAVADANA

The principle plot rotates around three characters-Padmini, Kapila and Devadatta. Devadatta and Kapila in the beginning of the play are chest companions. While Devadatta is prestigious

for his praiseworthy grant and Kapila is gave with a powerful body. Them two along these lines remains as an exemplification of two characteristics and consequently helps to remember the paired connection among body and brain. The plot takes a significant wind with the section of Padmini. Devadatta gets captivated by Padmini's excellence and succumbs to her. Their wedding happens. Padmini appreciates the sharp insight of Devadatta yet feels sad as he needed great physical make-up. People who have an ideal amalgamation of both a hearty body and a sharp acumen are considered as uncommon. One who has astuteness may come up short on a decent physical make-up and the other way around. Such imperfections are generally considered as intrinsic. However, Padmini was driven. She couldn't bargain her wants. She was charmed by the powerful collection of Kapila, which Devadatta amazingly finds. Padmini's longing for an ideal spouse can be perused in the light of transhumanism. Transhumanism is typically characterized as a lot of ways of thinking or as a socio-social procedure that depends on the suspicion that people can be improved radically by the application of advanced innovation. "Transhumanists advance the view that human improvement innovations ought to be made broadly accessible... " [3]. Transhumanism is an expansion of humanism and looks forward in improving the capacities of people. "Transhumanism don't talk in one voice, and the development communicates an assortment of driving forces (...) Several subjects are regular to transhumanist talk: the perspective on advancing human instinct, the emphasis on biotechnological improvement that will surpass common human physical and psychological attributes, a profound worry for life span... " [4]. Padmini's journey is likewise synonymous with such transhuman points of view. Human body and mind shapes the focal point of Padmini's contemplations.

KARNAD'S APPROACH TO HAYAVADANA

The play can be perused as a cross examination into the essential thought of human itself. Hayavadana who is conceived because of the fellowship between a human princess and a heavenly individual or gandharva (as steed) breaks the premises of hetero regulating human networks where a human male is accepted as the inside. Additionally, Hayavadana toward the finish of the play changes into a total steed. The child of Padmini could set up fellowship just with Hayavadana. This may show that the creature universe of Hayavadana is far superior to the human world which is loaded with trustworthy motivation and frailties.

Padmini's mission for flawlessness doesn't end with experimentation on Devadatta's and Kapila's bodies. Before grasping demise after Devadatta and Kapila died, Padmini trains Bhagavatha on the best way to raise her child. She educates that her child must be given over to Kapila's kin in the woodland and following five years to Devadatta's dad as his grandkid. First he ought to be educated by Kapila's kin, so he can increase a heavy and solid body. At that point, he ought to be made the pupil of Devadatta's dad so he will be offered with a sharp insight. Padmini is here playing with the parentage of her child. She paints a vagueness in regards to her child's dad. With the transposition of heads, Devdatta's body was fitted to Kapila's head. This makes a disarray in regards to the genuine dad of Padmini's child. It inspires the subject of to whom does the kid have a place with; to Devdatta's face or to his body (which are not joined any longer!)? Karnad here inquires the vagueness which wraps the thought of human itself. Is it the head or the body which recognizes a being as human? Or on the other hand whether it is the association of the two? Padmini is attempting to change over her child from being a normal person; she needs him to be impeccable with a sharp astuteness and great body. Padmini's strategizing can be because of doubt about person's inalienable nature of flaw. Padmini may have expected that an exchange of qualities from his folks won't concede an effective life to her child. Qualities can be dubious. It's not possible for anyone to make certain about the attributes which course through the hereditary rivulets over ages. Having an 'alluring' parentage which joins every one of the characteristics in this way doesn't have to give the kid with each one of those ideal characteristics. Additionally, from her past experience she comprehended that conditions and condition can likewise influence the resources. Counterfeit changes taught on the body at a later stage on life may not stay perpetual. Along these lines, she needed to prepare her child from his outset itself. Such ideas about teaching new resources deliver the idea of human upgrade. "Because of hereditary building, people are currently capable not exclusively to structure themselves, apparently to dispose of different constraints, yet in addition update people in the future consequently influencing the transformative procedure itself" [4].

CONCLUSION

In a transhumanistic world, the qualities, mental and physical characteristics and even wants can be introduced even previously birth. Luckily, when such a world turns into a reality, it will likewise furnish them with a lot more open doors for additional improvements and alterations. No one must be disappointed with their defects, if such administrations and procedures are appropriated in a libertarian way. Transhumanism imagines an 'immaculate', world therefore testing even the premises of human advancement. However, and, after its all said and done, there is foreboding shadow that weavers the head of people, the looming cautioning that an abuse or maltreatment of science and innovation may demonstrate to be bane and will bring about disaster. New disclosures eradicate the old ones by anticipating its imperfections and such an innovation when experienced with a slight distortion will prompt lamentable results. There are likewise sure conditions and feelings in human life which science couldn't interpret. With the exception of from hypothetical points of view, a transhumanist world still exists as a delusion, as no such improved networks are produced till now. Thus, like the peculiarities that continue in the idea of transhumanism, the play additionally shows peculiarities with respect to the thought of flawlessness.

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