COMPARING MYTH AND FOLKLORE IN WOLE SOYINKA AND GIRISH KARNAD

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ABSTRACT

Myth and ritual have been practised in the vast majority of the world's cultures. The beginnings of mythology and the reasons why they were created are an inescapable aspect of the annals of human history. This comparative study of myth and rituals in select plays by Wole Soyinka and Girish Karnad will bring up the themes of sacrifice, rejuvenation, and fidelity through the lens of myth and rituals in those select plays. The title of this paper is "Comparative study of myth and rituals in the select plays of Wole Soyinka and Girish Karnad." The plays by Wole Soyinka and Girish Karnad that will be examined are "The Strong Breed" and "Naga-Mandala,"

respectively. The research would offer insight on the extent to which these two authors' mythological awareness becomes a powerful weapon to remark upon the modern world. The mythopoeic visions of these postcolonial writers represent the ethos of their different cultures via the development of theatrical forms, so recalling both the legendary powers and real performances of their original culture. In addition to this, the paper would shed light on the role that myths and rituals play in bringing both the individual and the entire society together. In the article, sociological theory would be utilised in an effort to demonstrate how myths and rituals have an effect, not only on the human mind,

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but also on the society to which that
individual belongs.

INTRODUCTION

In the play "The Strong Breed," Wole Soyinka exemplifies a number of African social rituals, such as the New Year festival, initiation rites, worship of ancestors marked by mask dance, and the understanding of the past through magic. Specifically, the play focuses on the understanding of the past through magic. On the other side, the Indian author Girish Karnad uses his play Naga-Mandala to shine light on the Naga festival, which is mostly celebrated in the southernmost portion of India, in order to bring forward the concept of faithfulness. Wole Soyinka is a very special African author because of the way he approaches the topic of self-sacrifice. He portrays the requirement for sacrifice as the only guaranteed way to make up for the faults committed by society and as retribution even to one's own self. The drama "The Strong Breed" by Soyinka presents a challenge to the conception of barbarism held in the West. He contends that a community bond between the individual and the society may be established via the practise of sacrificing human beings. (Booth 1993) The salvation of mankind from greater evil frequently requires the shedding of the blood of those who are innocent and righteous in order to succeed. In the Yoruba culture, the practise of ritual sacrifice was practised in order to maintain the cycle of regeneration and to restore the authentic relationship that existed between man and the cosmos. Soyinka portrays the sacrificial death of the protagonist as the symbolic appeasement for the pervasive moral deprivation and corruption in current Nigerian society. This interpretation is supported by the author's use of the word "sacrifice."

Myth and ritual not only regulate and form an individual's mind but also the entirety of a people's cultural identity. In point of fact, myth binds together the individuals who make up a community or nation with a collection of symbols. As a result, myths have not only become components of culture, but also projections of repressed urges and archetypes. A myth is something that man recognises as being but that he does not fully comprehend, even if he is aware of its existence. Myths have been utilised by authors from both the past and the present to describe public follies, troubles, and mysteries of life and death; they are also employed to chronicle modern occurrences. Roland Barthes makes the observation in his book Mythologies that the purpose of myth is to provide natural justification for historical intention and to provide the appearance that contingency is everlasting. (1972) Myths are an example of how prehistoric man tried to explain the world in which he existed, the incredible powers of nature that dominated his existence, and his quest to find a reason for the good and evil that were part of

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his experience. Myths were man's attempt to explain away these mysteries and provide answers to the issues they raised. Myths are told with the intention of providing a sense of cosmic orientation and assisting man in determining his ontological place in the cosmos. Personification of the natural and ethical forces, as well as a development of trust in ritual and religion, are among the first attempts to seek solutions to the eternal issues. "A galaxy of gods, demons, heroes, and monsters developed as diverse as the civilizations from which they came and the appeal of their acts," says one author. "As varied as the cultures from which they sprang and the attraction of their actions." (Parrinder 1967)

LITERATURE OF REVIEW

Amara Khan(2015). Both the Indian dramatist, actor, and film director Girish Karnad and the Nigerian playwright, poet, and novelist Wole Soyinka have created artistic works that remark on human existence, gender roles, sociopolitical challenges, and cultural concerns. The significance of masks in Karnad'sYayati, Naga-Mandala, and Hayavadana as well as Soyinka's A Dance of the Forests, Madmen and Specialists, and Death and the King's Horseman is investigated in this research. In order to establish the background of their dramaturgy and their thematic concerns through the different masking tactics, this research utilised the textual and visual recordings of their plays, as well as articles and scholarly evaluations about their theatre.

Subinita Dutta (2019). This study examines the text Nagamandala written by the renowned playwright, actor, and director of the twentieth century Girish Karnad, as well as the movie Videsh-Heaven on Earth directed by Deepa Mehta, through a variety of different aspects such as the cultural transformation of how it occurs both in the play and in the movie. the conflict that arises for the protagonist in both works between the worlds of myth and reality and the dream world. The in-depth analysis of both of the female characters provides valuable insight into the ways in which the girls were taken advantage of in their day-to-day lives. The psychological transformations that the female characters had to go through were captured in striking detail during the course of the research. Through this experiment, we were able to discover the freedom that is afforded to a movie when it is adapted from a play. An investigation will be conducted on the exploitation of women in various Indian contexts. The current research aims to investigate the psychological changes in characters that come about as a result of the cultural and social changes in their environments.

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Talwar, Urmil, Chakrabarty, Bandana. (2005). The article "Contemporary Indian Drama astride two tradition" investigated the manner in which Nagamandala, a play inside a play, imaginatively incorporates the Indic oral tradition into its dramatic framework. Myths, epics, and other folk forms have been utilised throughout history to both perpetuate and eradicate cultural ills such as gender roles, caste systems, and religious fundamentalism. Karnard strives to establish a link between the past and the present, whether it be stories from the epics, folk tales, or historical events. His goals are to alleviate social and cultural suffering and to call into question some of the ideals that are held by the society.

Tandon, Neeru. (2006). Karnard's play explores the energy of folk tales, which, according to him, springs from the fact that although it seems to uphold traditional values, it is a powerful tool for questioning the people in the society. This idea was explored in "Perspectives and Challenges in Indian-English Drama," which explored that the Nagamandala is a classic in all respects. Karnard's play also explores the energy of folk tales. However, despite appearances, she did not belong to either this world, the house she shared with her parents, nor that world, the home she shared with her husband. It is often claimed that a woman's house is a reflection of her independence and that it serves as her domain.

Paul G.S. (2016).Appanna is a metaphor for a man, his chauvinistic stance and towering dominance to the extent of suppressing a woman's individuality by seeking refuge in dreams, fairy tales, and fantasies to escape the sordid or prince coming on horseback, Rani's flight to the imagination transports her to the seventh heaven, where her parents wait for her. In "Marrying myth and mystery," it is explored that Appanna is a metaphor for a man, his ch What a complete contradiction to what she claimed to believe about marriage as a social institution! Those who disagree with her portray her body as a location of "confinement, aggression, control, and communication of the wounded gender-self," and they do so by pointing the finger at her. In Indian mythology, a woman's purity must be shown via a miracle, but the word of a man alone is sufficient to demonstrate the reality of a situation. This is true whether the lady in question is Sita, Shakuntala, or Rani.

MASKED IDENTITIES, GENDER ROLES, AND INDIAN CULTURE

In this part, I have concentrated on three of Girish Karnad's most important plays: Yayati (1961), Naga-Mandala (1988), and Hayavadana (1971). My goal is to demonstrate how Karnad used masks in order to investigate one of his primary concerns, namely the subjugation of

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women in Indian culture. These plays were first written in Kannada, and the author himself has now translated them into English from their original language. Karnad presents his concept of the Indian-language playwright in the following manner, with the goal of highlighting the significance of the'mother tongue' or, more precisely, the language in which the initial draught was written:

I am only able to compose plays in Kannada; I cannot write them in any other language. I am able to write articles, letters, and screenplays in English, but I am unable to create plays because I do not know the appropriate gestures to go along with each line. Changing the words will result in a different gesture being performed. At first, I wasn't even willing to translate my own plays into other languages... The Madras Players expressed interest in performing Hayavadana, so I volunteered to translate it. On the other hand, if I had located a capable translator who could have rewritten my plays in English, I would not have wasted my time doing that. 1

Karnad is well aware that language is more than a collection of words and guidelines for proper grammar; rather, it is a medium through which culture may be conveyed. Therefore, any material that has been translated into another language can only be understood in connection to its original cultural context. In this part, I have provided a critical analysis of these plays, concentrating on Karnad's approach to the problem of subaltern women characters and how she handles them in her plays.

3.1 GIRISH KARNAD'S HAYAVADANA: A STUDY IN FEMALE SEXUALITY THROUGH MASKS

In this section, I will examine the many sorts of masks that Karnad has used in Hayavadana to highlight the status of modern women in Indian patriarchal culture. These masks were used to highlight the status of modern women in Hayavadana. Padmini is the female protagonist of the story, and she is shown as a wife, a lover, a mother, and also as an intelligent and attractive lady who is motivated to achieve her own fulfilment to the best of her ability. Through the use of literal and figurative masks, her performance in the play is dissected and analysed. There is currently no research that has been conducted that looks at the usage of masks in Karnad's plays in order to explore gender problems.

Karnad was intrigued by the Sanskrit collection called Kathasaritsagara, which was written in the eleventh century and had a narrative about people who exchanged heads. Karnad was attracted in the story because it presented opportunities for the employment of masks on stage.

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Karnad, however, gives his own unique perspective on gender by refracting Thomas Mann's philosophical masterpiece The Transposed Heads (1940). The Yakshagana traditional performance forms serve as the basis for the framework of Hayavadana. Within these forms, we see a variety of physical masks in addition to the usage of dolls. The dolls serve as a metaphorical disguise for the traditional and self-centered women that live in Indian societies that are dominated by patriarchy. Karnad has used dolls as one of the significant themes of folk-theatre in order to enable a blend of the human and the non-human in the process of producing a magical world. Hayavadana is a land filled with unfinished entities, such as the flawed deity Ganesha and vocal dolls who show a world that is indifferent to the aspirations, disappointments, joys, and sufferings of human beings.

3.2 PADMINI'SFAMILYBACKGROUND

It is essential to have an understanding of Padmini's family history in order to get to the bottom of her complex personality. The most successful trader in Dharmapura is her father, and she is his daughter. She appears to have been loved to the point of complete fulfilment throughout her whole life, and it appears that her parents have satisfied each and every one of her desires since the day she was born and raised in a wealthy home. This is seen in the self-assured and humorous responses that she gives to Kapila when Kapila arrives as the messenger for Devadatta with a marriage proposal. Her audacity is seen when she outwits Kapila in the following ways:

PADMINI. Do you wish to speak with my father, or do you wish to speak with the head of this household?

KAPILA. Aren't both of them the same thing?

PADMINI.... Listen, my grandfather has the qualifications to work as a servant in this home. Alternately, the person who owns this house may be a servant of my paternal grandfather. My father may be the master's father, brother, son-in-law, cousin, grandpa, or uncle. He may also be the master's grandfather or uncle. Do you agree? 2

3.3 THETHEMEOFINCOMPLETENESS

A traditional or folk performance of Indian theatre always opens with a prayer to the deity Ganesha, who is considered to be the remover of obstacles. The worship of Lord Ganesha, who is revered in Hinduism as the deity who sweeps away difficulties, is regarded to be required before to the beginning of any performance. The beginning of the Hayavadana ritual occurs

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when a mask of Ganesha is carried onto the stage. Karnad's use of Ganesha in the play diverges from the Indian Hindu theatrical tradition in that, in the conventional usage, the players worship a statue or model of Ganesha. Karnad, on the other hand, does not include this element in the play. However, Karnad has chosen to disguise himself as the divinity by donning a mask. Additionally, it is the only play of his that makes reference to Ganesha. There is a symbolic explanation of Ganesha that exists in addition to the traditional one. According to this view, Ganesha is a symbol of incompleteness, and he represents man's aspiration to achieve wholeness or perfection in his life. The spectator sees on stage a deity who is twisted and imperfect, but this deity is being worshipped by humans who otherwise appear to be whole. Karnad is sending a message to the audience that the perfection of man has nothing to do with how he appears on the outside by beginning the performance with the mask of Lord Ganesha. It is interesting to note that the other character, Hayavadana, who appears to be lacking in completion, ultimately achieves fullness. He matures into a fully-formed horse, in contrast to Devadatta and Kapila, who both perish as unfinished people.

Veena Noble examines Girish Karnad's plays in her piece titled "A Re-reading of Girish Karnad's Plays with Reference to Myth and Folktale." According to Dass, Hayavadana is founded on many Indian myths. A narrative that is enriched with the harsh facts of reality and the incongruities of our existence are encapsulated in imagination and told via the medium of the theatre. It is a narrative, a societal satire, and a psychological analysis of a lady all at the same time. It is a critique of unquestioning faith that is uninformed by logic.

ROLE OF GENDER,CULTURE,ANDCLASS

Both gender and culture are significant social factors that influence how an individual is positioned within the society in which they were raised. In this part, I will be concentrating on how the female gender is portrayed in connection to other cultures. The attitude toward one's social class is a significant aspect in Hayavadana, acting in conjunction with gender and cultural discourses. The concept of gender is a social construction that, according to one's biological make-up, dictates specific expectations for men and women to adhere to. These expectations are generally shaped by patriarchal biases. It seems that class is a mix of gender and cultural conceptions that a patriarchal society utilises to control and regulate the position and status of women. This is done through the employment of class.

It is expected of the members of a society that they would adhere to its framework of particular rules in order for it to function well. In the setting of India, it is a given that a woman would

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maintain all of her love and loyalty for her husband and will steadfastly refuse to be swayed by any other outside desire. On the other hand, Hayavadana takes a conventional idea and completely flips it on its head. In the tale, the lady is given the information that there is only one viable head and body combination for her husband. As a result, she does not explore any further, and the myth comes to a conclusion. However, this particular approach does not function in the play. Before the moment where they travel in the cart together, Padmini makes her feelings towards Kapila quite clear to the viewer. During the journey, this fascination develops into something substantial and palpable, which also moves the action of the play forward.

PADMINI AS SATI

Devadatta and Kapila discuss Padmini in the beginning of Hayavadana, and Padmini is ultimately responsible for their deaths. Padmini sacrifices herself on the men's funeral pyre to attain sati. Her passing can be interpreted as a resigning to orthodox expectations that forbade an atypical lady from existing in a patriarchal culture. The female chorus mocks Padmini's choice to die in a fire while also praising her ambition.

Unlike the dolls, Karnad's Female Chorus does not represent conventional wisdom. Instead, it represents Padmini's intense emotions, becoming one with the main character and playing a significant role in who she is. Padmini instructs Bhagavata to raise her child as a Brahmin and a wrestler before she passes away. This is a sociological critique of India's aspirations for various groups; undoubtedly, we should all strive for intellectual and physical excellence. The Greeks conceived of the "universal man" in this way.

HAYAVADANA'SMOTHER:ANOTHERBOLDWOMAN

The main plot of Hayavadana provides women the upper hand in psychosexual marriage interactions through the character of Padmini. It allows amoral feminine desires to be expressed and even realised within the constraints of male control. The fabled tale of Hayavadana's mother, another fearless woman, is also included in Karnad. She shared Padmini's ambition to fulfil her aspirations. She was a stunning Karnataka princess who insisted on marrying an Arab horse of celestial descent and who refused to stay married to him after he assumed his proper celestial/human shape. She works to secure her right to select her desired sexual partner in a society that is dominated by men, hinting once more that lust triumphs over reason. Her father tried to persuade her that she was making the wrong decision, but she was certain about it. No

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one could convince her, as Hayavadana puts it. Therefore, she was eventually wed off to the white stallion. She spent fifteen years with him.

It is significant to highlight that Hayavadana's mother dismantles the constraints of a culture that is ruled by men. She becomes dejected nevertheless when she observes her white steed change into gandharva. When her spouse invites her to accompany him to the heavenly abode, she politely declines. Her husband turns into a patriarchal figure who curses her for refusing to join him. As explained by Hayavadana: HAYAVADANA. He requested my mother to go with him to his Heavenly Abode after being freed from his curse. But she refused. Only if he turned back into a horse, she promised, would she travel. So he swore at her. He swore she would turn into a horse.

SUBALTERNITY AND THE INTERWEAVING OF DISGUISE AND DUALPERSONALITYASAMASKINGSTRATEGYINGIRISHKARNAD'SNAGA-MANDALA

Here, I go through how Karnad's Naga-Mandala depicts Indian patriarchy and the domination of women. In order to achieve this, I have examined Rani's personality, her exploitation by her husband, Appanna, and finally her transformation from a woman in need of emancipation. It is challenging to describe oppression without examining the role of an oppressor, so I studied her character by analysing the character of Appanna. Similar to Hayavadana, Naga-Mandala focuses on gender narratives and how they are presented from various cultural perspectives.

A sociological viewpoint that is particularly significant in social psychology is symbolic interactionism. It mostly draws inspiration from George Herbert Mead's work. Herbert Blumer, a Mead student and interpreter, presented an influential exposition of the viewpoint and coined the word "symbolic interactionism" as follows:

1. Humans react to things based on the meanings those objects have for them.

2. Social engagement with one's fellows serves as the source or catalyst for the meaning of such things.

3. The person handles and modifies these meanings through an interpretative process while interacting with the things he meets.

THESTATUSOFWOMENINPATRIARCHY

In a patriarchal society, males are regarded as superior, while women are expected to perform menial tasks while only becoming aware of their uniqueness through the male gaze of others

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around them. In such a society, women are raised in a way that prevents them from ever seeing themselves as independent, decent people.

In her essay A Vindication of the Rights of Women, written when Mary Wollstonecraft was just 17 years old, she claimed that because women were intellectually equal to men, it was inappropriate and illogical to repress them.

However, it is noted that men use a double standard in the patriarchal society of modern India. They enjoy benefits that they don't give to women.

Chris Weedon claims that when women's interests are put second to men's, society becomes patriarchal. Similar to this, women are seen by Michael Barret as the chaste mothers of men's offspring in a patriarchal society.

GAYATRICHAKRAVORTYSPIVAKONSUBALTERNWOMEN

A subaltern is a noun from the British language that combines the Latin words sub, which means "under," and alter, which means "other." Being a subaltern is more of a psychological than a bodily state. Subalterns suffer alone and are pushed from the centre out to the margins because they lack a voice to speak out against their exploitation.

The term "subaltern" was initially used by Antonio Gramsci to denote a position of inferiority in terms of class, gender, caste, race, and culture. The essay "Can the Subaltern Speak?" by Gayatri Chakravorty Spivak helped make it more well-known (1985). According to Spivak, subalterns are given no voice and endure their suffering in silence. The working class, black people, and women whose voices have been stifled are all examples of oppressed or colonised subjects that she has referred to as "subalterns" in her writing. Spivak has "placed attention on "gendered subaltern" - that is, women, who are doubly oppressed by colonialism and patriarchy in the Third World countries," according to B.K. Das in Twentieth Century Literary Criticism.

3.11 GIRISHKARNAD'SRESPONSETOGAYATRICHAKRAVORTYSPIVAK

Karnad, who provides voice to the voiceless or subaltern characters in his plays, challenges Spivak's notion of subalternity. In his plays, he presents individuals who are "subalterns as emancipated," refuting Spivak's assertion that "subalterns are mute." He reflects his civilization back on itself in this way. Karnad's subaltern characters suffer because of their social position, caste, gender, and age. The dramatist explores how women internalise this hegemonic structure

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in addition to exposing a society in which women are labelled the "second sex," "other," and "non-personas."

In her explanation of the psychology of women in patriarchal societies, Krishnamayi comes to the conclusion that gender equality is still a myth. Man, not woman, has prescribed how to talk about the relationship between men and women. She has been constrained by man, who is controlled by the mastery-motive. Due to biosocial considerations, she consents.

RANIASASUBALTERNWOMANINNAGA-MANDALA

The psychological issues, conundrums, and tensions that contemporary Indian men and women face in their marriages are a major focus of Naga-Mandala. Rani, whose name means "Queen," is the only child of her parents. Queen of the entire planet. Queen of her parents' home and of the long tresses. Rani marries Appanna, who is also known as "any man," and is then imprisoned. He only visits his house to have lunch and stays there for a while without speaking to his new wife. He doesn't engage her in conversation or let her ask him any questions. I don't like idle chitchat, he declares. Do as you are instructed, you get it? But he has the freedom to visit his concubine every day.

Rani is similar to any lady who visits her husband's home with romantic fantasies and aspirations of leading a happy married life. She must, however, accept a different truth. There are no social, ethical, or conventional restrictions for Appanna. He continues to be unhindered and unfettered. Karnad draws attention to the problem that traditional patriarchal culture and its social regulations need a wife's dedication and allegiance, even to a cunning and ruthless husband.

ISOLATIONANDNEGLECT

In the drama, Rani's imprisonment by Appanna represents the entire patriarchal discourse of chastity, which is employed to restrain and regulate women's urges. "The reduction of women's skills to housework and the exclusion of women from enlightenment and happiness" are what this isolation stands for, according to the author. Rani's circumstance might be considered as an example of what happens to a young woman who marries into a family and moves in with her husband's relatives rather than living alone with him. An Indian girl who lives with her husband's in-laws views him in two contradictory roles: as a stranger by day and as a lover/snake by night. If the men are kind to their spouses in public, it is criticised and seen as

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unmanly in a traditional Indian patriarchal society.

THEDISGUISE/DUALPERSONALITYOFAPPANNA

When Naga first appears in the Naga-Mandala, it serves as a reminder to the audience of Lord Shiva, who is revered by Hindus as both the creator and the destroyer. A snake that Lord Shiva carries around his neck is viewed as a symbol of the phallus and fertility. Karnad makes Naga appear as Appanna to talk about the deep reality of marital life. The Hindu religion supports women's desire for their husbands to satisfy their sexual urges, according to references to Lord Shiva. Karnad has so employed Naga as Appanna's cover to investigate Rani's sexual wants.

Naga assumes the persona or mask of Appanna and visits Rani at night through the drain in her bathroom. Since the character portraying Appanna now plays a dual role in the play—a husband by day and a lover by night—Karnad has employed disguise as a metaphorical mask for Appanna. Both the play's theatre presentations and its film versions have used this technique of disguising. Note that this mask or disguise is used to comprehend how Rani changes from a subordinate figure to an empowered lady.

RANIVSPADMINI

Naga-Mandala by Karnad addresses the concept of feminine sexual desire. Rani accomplishes what Padmini in Hayavadana desired. The harsh patriarchal oppression of Rani is depicted in Karnad. Then, though, he demonstrates how Rani subtly satisfies her sexual fantasies. However, only a small portion of Padmini's dreams in Hayavadana are realised when she spends time with Kapila at the play's conclusion. She had to decide between having a strong head or a strong body at that time. In the end, she favours Devadatta's thinking to Kapila's powerful physique. However, her wish to find a lover who possesses both of her strengths has not come true. Karnad carefully explores the gender and cultural ideologies that are pervasive in patriarchal Indian society through Padmini and Rani.

GIRISHKARNAD'SYAYATI:THEFEMALESTRUGGLEWITHSEXUALITY

Modern gender theory is an amalgamation of the sociological, psychological, philosophical, and cultural studies of gender. Based on the aforementioned factors and with reference to Girish Karnad'sYayati, this section's debate. My appraisal of Yayati is based on a discussion of Karnad's female protagonists as well as a critical assessment of their words and deeds in relation to the play's overall collective action. I'll discuss the effects of patriarchy, women's

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attempts to satisfy their sexual appetites, and the play's climactic catastrophe. In light of Mary Wollstonecraft's views on gender, I shall discuss these characters. Given the similarities in gender-related issues, references to Hayavadana and Naga-Mandala will also be made. Women are frequently classified as the marginal "other" due to two significant social constructs: gender and culture as class identities. Deconstructing class allows us to recognise and comprehend the ways that culture and gender oppress people, resulting in the creation of subclasses within the class system.

Here, I demonstrate how the characters in the Yayati myth are measured against the standards of Indian sensibility from the 20th century. The original Yayati myth exalts Pooru's selfless deed on behalf of his father. Karnad, however, disapproves of this degree of sacrifice. Karnad poses a relevant point that was left out of the original narrative: What would Pooru's wife think if she were expected to make a comparable sacrifice in the twenty-first century? Karnad explores women's position in the house, in the family, and in society through the myth of Yayati, and he honours the bravery of contemporary Indian women who are fighting patriarchy. The male actors in Yayati portray various stereotypes of Indian men by donning masks. Even after leaving the theatre, Karnad wants his audience to continue to reflect on the themes presented in the play. Because they are aware that the people wearing masks are merely acting as spokespeople, the masks encourage audience members to think about topics with greater objectivity. As a result, the audience is less likely to identify with the masculine characters than they otherwise might be.

SHARMISHTHA'S STRUGGLE TO ATTAIN RESPECTABILITY

Sharmishtha and Devayani both come from royal families. Sharmishtha is a "rakshasi"/Asura (demon) princess and the daughter of king Vishvaparva, the ruler of Asuras, while Devayani is a Brahmin and is referred to be a "Aryan" queen following her marriage to King Yayati. Due to the fact that Devayani is Shukracharya's daughter, she enjoys even more privileges than Sharmishtha. Shukracharya is the demons'/Asuras' teacher and guru, and he is skilled in the practise of Sanjeevani vidya, or raising the dead. He has the power to curse someone who is extremely old. Sharmishtha's father is a king of the demon clan, but he knows that Shukracharya is more powerful than himself.

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DEVAYANI'S DESIRE TO HAVE RESPECT IN HER MARRIAGE AND IN SOCIETY

Yayati's myth is intertwined with the myths of Devayani and Kacha. Sharmishtha's conversation with Yayati reveals to the viewers Devayani's unrequited love for Kacha. A Brahmin kid named Kacha visited Shukracharya to learn the "Sanjeevani vidya" art. He turned down Devayani's request to wed him by claiming to feel like her brother. Kacha's reluctance infuriated Devayani, who cursed him such that he would never again be able to employ his knowledge of the resurrection of the dead. In response, Kacha swore at Devayani that no Brahmin would ever ask for her hand in marriage.

Yayati assisted Devayani after Sharmishtha shoved her into the well. She knew the king would be a good husband for her, so she asked him to marry her right away. Devayani was afraid of being a widow. As a result, she violated social norms by getting married to Yayati, a Kshatriya king from a low caste. The marriage between Yayati and Devayani was formally arranged despite caste infractions and societal taboos. A young girl must get married, and in a patriarchal society, she must leave her house to live with her husband's family, according to Indian religious doctrine. Devayani is thus represented as a good and currency that is transferred from one family to another. Society expects her to conform to the values of her husband's family.

The interaction between Yayati and Sharmishtha demonstrates the lack of love in Devayani and Yayati's union. And Devayani would rob me of my choice if she takes you away, he says, pleading for Sharmishtha to stay in the palace with him so he can satisfy his sexual urge for this slave. I will therefore need to take action to stop that from happening. (Pause.) You are now my queen. However, in her adulterous relationship with Yayati, Sharmishtha cautions him about the fire of passion and says, "Better douse it before it explodes into an inferno." Sharmishtha succeeds in getting into Yayati's bed. Sharmishtha is pleased to know that she has exacted revenge on Devayani by snatching her husband because she is aware that Yayati cannot "marry every woman" he has "slept with." As a result, when he proposes to make her his wife, Sharmishtha accepts.

CONCLUSION

In order to wrap up the thesis, I'll go over some of the key conclusions that came from my examinations of the plays by Karnad and Soyinka. In my research, I've demonstrated how Karnad and Soyinka's dramatic works were influenced by their family backgrounds and early theatrical experiences. I have looked at how the plays' crucial cultural backgrounds are the Yakshagana and Yoruba theatrical traditions, respectively. In order to modernise Indian Hindu

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mythology and culture for future generations, Karnad analyses mythological and legendary tales from his culture in a contemporary context. In a similar vein, Soyinka concurs that African drama's foundation should be local myths depicted in modern reality. Both playwrights are of the opinion that they may contribute to securing the creative destiny of their own cultures by restoring and altering theatrical traditions and mythology for a contemporary audience.

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