

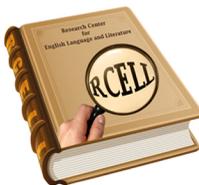
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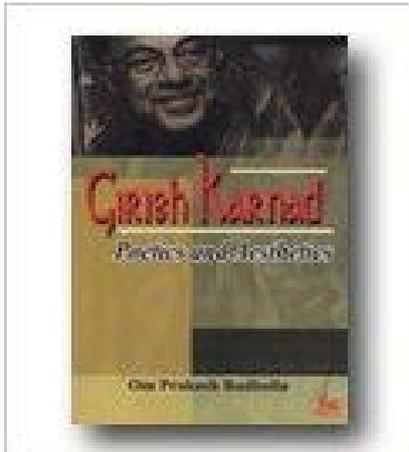
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Book Review

Girish Karnad: Poetics and Aesthetics

By- O.P. Budholia (1953-)

The Title of the Book: *Girish Karnad: Poetics and Aesthetics*



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● **Introduction :**

This book apart from the inclusion of *Preface* and *Introduction*, consists of four chapters and total nine subtitles out of the four core chapters. It consists 206 pages. Preface covers page vii and viii which gives the glimpses about the playwright, his life, his works, peculiarities of his works, how does it related with the Indian tradition. Myth, Social issues, Folklores, Cultural configuration. The such plays as *Yayati*, *Naga-Mandala*, *The Fire and The Rain* and *Bali: The Sacrifice* have been analysed for exhibiting the theories of poetics and aesthetics.

- **About the Author :**

Girish Karnad has written his plays originally in the Kannad language. His plays are always related with the Indian Myth. Girish Karnad manages the conditioning of human behaviour and the claims of the conflicting identities in the structural plan of *Yayati*. Karnad has skilfully woven the disconcerting abilities and contradictory theories in the text of *Yayati*.

- **Interpretation of the Book Chapters:**

In **the first chapter** of *Yayati* and in its sub chapter there is love triangle makes the triologue that is of *Yayati*, *sharmishtha*, and *Devyani* which arose certain manifold issues like differentiation between Brahminical and non- Brahminical, Devas and Asuras, and Aryans and non-Aryans set up of society. In this book Karnad follows the tradition Anti-Vedic stance of Sanskrit dramas for the structural plan of *Yayati*. There is a showing of cultural psychological conflict between *Yayati* and *Devyani* and on the other hand *Yayati* and *Chitrlekha*. *Yayati* has endless carnal desire which has gone beyond the boundry and turns in to 'Krodha'.

- **In the second Achapter** Karnad presents the term of Motifs of Guilt and Self-Punishment ,particularly in the human relationship through this play of *Yayati*. The sense of guilt and punishment arises due to the breaking of social codes and conducts and the moral rules of the society. The sense of guilt arises the anxiety inn human being and man can hardly rejects that. Here the writer analyses that the intensity to fulfil the interior of desire (*Karma*) becomes the seeds and the roots of the guilt consciousness. This chapter shows that the guilt-ridden man undergoes the emotional turmoil which produces in him metamorphoses and self approach. *Sharmistha's* approach of being or feeling of slavery symbolises the dipression of her inner world. So she expresses her idea by saying to *Yayati* that - “ you own hundreds of slaves. But have you ever wondered what it does a person to be made a slave?”
- **In the third chapter** represents the power of serpent has become in Naga-Mandala as the metonymic metaphor. Here the serpent is associated with the man's “Id forces”. Snake is the symbol of sexual desire and its expression. Appanna is the symbol of “rotten husband”. Rani represents “*Rati*”. Cobra presents the “carnal desire”. The whole play is the metaphor of the folktale. Theoretically cobra is the metaphor of the procreation. Moreover the play arises the question of woman's identity. The play presents the theoretic essential such as a ‘oppression’, ‘repression’, and ‘expression’ are made applicable to the text. The forth sub chapter presents the

idea of folkloristic which has been heard by the women and the children in the village with great interest. These tales are psychological in forming the “signs” of culture and the interiority of varied relationship in the family. The flames with the process of “giggling, talking to each other in the female voice” (idem) exhibit the folklores memories and tradition of literature. The three aspects of the play such as the locked front door of house, and the enormous Ant-hills, and the inner parts of the house like kitchen, bathroom, bedroom becomes suggestive of the theatrics and the essence of folklorism.

- **In the forth chapter** The Fire and The Rain reveals the concept of our great Epic *Mahabharata* in revivifies the Yavakreeta, the Brahma Rakshasha, Nittilai a hunter girl etc. The play *The Fire And the Rain*, fire in this play symbolises the human passion and jealousy the ‘rain’ as sacrifice & love. Vishakha a young girl, wife suffered a lot without her husband. Her long isolation in the hermitage bites her and she becomes psycho-patient who desires the immediate fulfilment of her desire without any delay. A girl of the hunting-clan as dalit, Nittilai attracts Arvashu more than the snobbery, hypocrisy, saving jealousy, corroding ambitions and egoism of high-caste society (4:2). ‘Yajna’ symbolises the ancient myth of ‘Agni’. The rituals of sacrifice (*Yajna*) according to the Vedas is meant for motion and dynamic of cosmic plan. ‘Yajna’ is ritual to call for rain.
- **In the fifth chapter** ‘Bali’ is related to religious ritual to slaughter the animal for the sake of making god glad for the particular demand. Its a kind of offering *Bali: The Sacrifice* is the original myth of the *cock of dough* which exhibits the binary of human motives: violence and non violence. Bali : The Sacrifice enforce the behaviour to women for their respective cognizance and perceptiveness (the queen and the mother) and the interrelatedness of the King and Mahaout. The myth in *Bali: The Sacrifice* analysis the anthropological aspects of human behaviour and cultural properties. *Bali: The Sacrifice* enlarging stressing the strong folk tradition. This is so operated in the text as it reveals the dialectics of socioentric referents and the deethnocenter alized values of two religion: the tantric principles of Hinduism and the non-violence of Jainism.

- **Conclusion :**

This book is one of the best reading in the field of criticism. The each work has its own different interpretation and the beauty of aestheticism. Such a beautiful human world has gathered in one book and discloses the deep interwoven world of the human mind, inner nature along with the cultural concept, having dipped in to the colours of the religious tradition, belief, custom, the life span and cultural phenomenal aspect of the human from different conceptualisation. This book helps reader a lot to the world of Indian ethics too.