

**A STUDY ON SUBALTERN IN RELIGION, LANGUAGE AND CULTURE IN GIRISH
KARNAD'S PLAYS**

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Abstract:

Girish Karnad is the prominent dramatist who fortified the Indian English spectacle by whirling back to antediluvian English composition and revealed how myth and antiquity can oblige as a commanding middling to embellish existing circumstances. He is a striking thespian, intellectual instructor and authoritative dramatist who first transcribes in Kannad and then solidifies them into English which is a stuff of transcription. Karnad is a playwright who has an insightful distress for both men and women, especially the beleaguered and subalterns. He flinched his vocation as a scriptwriter when he had no conventional dramaturgical convention to commence with. Karnad stretched idiosyncratic elucidation to the occurrences and engraves the socio-cultural, rational, dogmatic and pragmatic specificities. His benevolences for Indian ethos and convention illustrated in his compositions, and conglomerates the realms of veracity, illusory and universality of human acquaintance. Karnad amends with the allegories which is a new inclination in Indian English spectacle. In the demonstration of convention and concords in India, he invigorates them for the enhanced persistence of life. In *Hayavadana* and *Naga-Mandala* Karnad has amended with the allegories of Karnataka with newfangled connotations and fashionable consequence. Karnad favors myths, allegories and folklores along with fables because they convey gigantic latitude for the life. His benevolences for myths in human statuses and to yoke the existent with the conventional. It also covenants with social amendment of a discrete in a civilization. The male commencement of fortification bursting rheostat over the physique, sexuality and virtue of woman through the establishments of clan and ethics like chastity are derided in both the dramas.

Key words: Girish Karnad, Subaltern Studies, English Drama, Folktales, Indian Drama

Girish Karnad intuitive in 1938, a beneficiary of cypher of thriving distinguished accolades is a polyglot playwright, a breathing fable in the dome of existing Indian English Drama. He was congenital in Matheran, a town near Bombay. He belongs to the seminal cohort of Indian dramatists who emanated to mellowness in the two epochs ensuing unconventionality and cooperatively redesigned the Indian theatre as a major nationwide institution in the ultimate chunk of the twentieth century. He was fetched up at Sirsi, a Kannad discourse province, near Karwar where he erudite the Kannad semantic and was exposed to innumerable dramatic concerts. This tendered him and panorama to sentry and proficiency the theatre showbiz offered by theatre assemblages like *Yakshagana* and *Bayalata*.

In his *Introduction to Three Plays*¹, he stated *To my generation a hundred crowded years of urban theatre seemed to have left almost nothing to hang on to, take off from-And where was one to begin again? Perhaps by looking at our audience again, by trying to understand what experience the audience expected to receive from the theatre.*

Karnad assigns between the culture and prerequisite constructed dogma in their handy consequence and ethical discerning. As revealed former Karnad also entices the cradle of his compositions from allegories and stretches new connotation to these anecdotes to garb his tenacity. Folktales covenant with the natural and cultural portent of a sophistication. It inaugurates a verbalized convention to craft us apprehend the monies of culture. Karnad's use of folktales is established on traditional dogmas and accomplishes to lug the rejoinders to the prevailing socio-cultural delinquents and inequalities in stints of caste, class, gender and tyranny. They also launch the interdisciplinary reading of religion, ethnic,

cultural and various other aspects of life. Karnad was rendering to a legendary prospect where there was an undeviating smash between Western and intrinsic convention. It was India of the fifties and the sixties that textured two rivulets of the alleged in all strides of life, the one is version of new avant-garde performance while the other is bequest of expatriate canon and an adherence to the opulent cultural bygone of the realm.

Karnad's intense gamut embraces Yayati (1961), Tughlaq (1964), Tale-Danda (1990), Hayavadana (1971), Naga-Mandala (1990), The Fire and The Rain (1994), The Dreams Of Tipu Sultan (1997), Bali The Sacrifice (2002), Frightened Jasmine (1977), Flowers (2004) and Broken Images (2004). His vivid epitomes are wrought on the Yakshagana and Bayalata concords-regional cradles and practices of Natyashastra, traditional cradle. The leitmotifs of his compositions are reticent from the tangle of vast multiethnic subcontinent of India and the opaque covert of Indian psychology, sociology and anthropology. He allurements the cradle of his dramas from myths, legends, folktales, history and his prevailing veracity. He amends with these springs and sorts them virtually thriving and accurate.

In this milieu Mukherjee² pertinently articulates, *In Karnad's dramas, the realms of genuineness and fantasy or artifice encounter in such a way that rhyme is twisted. He continuously enticements the fortune of his theatrical consociate from the bygone, knits them in the contemporaneous and sorts them pertinent for the forthcoming.*

Myths illustrates a momentous role in Indian socio-cultural diminuendos. They indulge as a compassionate of cooperative comatose which is ecstatic through verbalized and performative conventions. This comestibles in the tutelage and diffusion of cultural tenets to the ensuing cohorts. In his illustration of myths, Karnad shrivels on to those designated jiffies of cultural and bygone crunch when discrete picks had to provoke the encumbrance of culture and the manner those ranges provoked socio-cultural renovation. Myths validate cultural convention, grotesque trades with no resilient and enrich spiritual acumen and spirituality comforts to sparkling pessimism in human cognizance.

Indian myths not only sort the Indians assured to their family, linguistic, faith and ethnic communities but also subordinate them to the bygone for providing moral tenets and passionate and societal retreat.

Nayak³ elucidates, *Karnad has the connotation of receptivity with the obligatory bygone, instantaneous contemporaneous and impending future. In his modernist tactic, he creates them his gamut in contemporary treatise. His melodramatic fancy is highly thrilled with humanistic thought, secularist dogma, nationalist obligation, multicultural essence, conventional slant and modernist assumption. In his plays, Karnad epitomizes the transformative rehearses of his cohort and whittles out a idiosyncratic dwelling for himself with veneration to the subject matter, theatrical panache and authorial distinctiveness. His dramas are eloquent transcripts with imperative assets in capricious notches, tactics and are somber annotations on life and people. A dispassionate exploration of his dramas divulges that they concealment rational and pious credence, bygone enlargements in Indian sociological backgrounds and its cultural alteration.*

Karnad reinvents some fabulous tiers of his tremendous with widespread insinuations and maneuvers them in almost all provinces of life. These myths prophesized him the prosperity of human beings and congruence in the society. As myths are the complaisant swoon, their connotation never perishes.

As a sentient playwright in this milieu, Dharwadker⁴ pronounces: *The dogma of urban vernacular spectacle thus demonstrates itself most indomitably in the organization of felinity, sexual yearning and supremacy: although the encounter to patriarchy is not consummate, women in conventional*

spectacle bargain the possessions of exercising a hesitant sovereignty within its constrictions, unlike their urban contemporaries.

Karnad restitutions with the parables which is a new penchant in Indian English manifestation. In the trudge of concord and harmony in India, he rejuvenates them for the heightened diligence of life. In **Hayavadana (1971)** and **Naga-Mandala (1985)** Karnad has assimilated with the parables of Karnataka with newfangled consequences and trendy magnitude. As he transmutes the verbalized convention into the demonstration form on podium, he disseminates them with the chronicle of human quandary. Karnad has not circumscribed himself to the Indian myths and allegories only but has also crooked to the Indian history as the cradle of his plays. History has riveted his ingenious fancy. It affords him the constituents of psychiatry, partisan praxis and avant-garde conceptions. In historical spectacles, he dangles the skepticism of the readers and spawns a new keenness for the protagonists in it. He reveals and discerns the trendy cognizance in the history. He does not take history as a sovereign article. As a paramour of historical dispositions in Indian history, he has predictable their caprices, tempers, peculiarities, refreshments, inimitableness and also their desirability. He distinguishes history not only bursting of the chronicles but also full of veracity, treatise, widespread mandates and creeds as contrivances to liberate menfolk from servitudes, anguishes and jeopardies.

Naiker⁵ pronounces, *kindling his deceased protagonists from their rigidified dispositions, he resonates them with his ethical genomes in post-colonial conjectures. One can circa that he dissevers his protagonists, their partisan and embassy along with psychoanalytical and radical perceptions as an unprejudiced and unrivalled exegetist.*

Scrutinizing some epochs in the Indian history and the rampant circumstances at that stint, he sorts us cognize its prominence and germaneness in the contemporaneous. Karnad restitutions with the parables which is a new penchant in Indian English manifestation. In the trudge of concord and harmony in India, he rejuvenates them for the heightened diligence of life.

Karnad is a dramaturge who has a reflective apprehension for both men and women, particularly the beleaguered and subalterns. He is a humanist who cogitates in the bygone as emulate for dazzling on the contemporaneous and so has persistently cracked to the preceding allegory, antiquities and verbalized anecdotes for his leitmotifs. He is humanist who is subversive abundant to decipher the prevailing dogmas and discerns, both irreligious and transcendent that are more frequently situate to malicious depletion by circuitous and the susceptible. He emboldens the corporal and conceivable life as it is, predominantly clinched the stubborn women singe as a humanist has abysmal discernment into the existing societal and dogmatic concerns, which are perpetually germane to mankind through he does not amenably applaud any equitable elucidations for them. His humanistic elucidations are discreetly entrenched in the spectacles themselves. Karnad's reconsideration the antiquity in its wretched panorama and benevolences the clandestine of caste and religion in Indian social crescendos. The plays has been transcribed in the milieu of emergent zealotry and boons a discrete endeavor towards complaisant amalgamation during an epoch of vehemence. He has not recommended any mystic palliative for the tribulations and iniquities of the society but varieties us apprehend that the parentage, caste and religion are not the veracious tenets to arbiter a man in a multiethnic society like India. In his dramas, Karnad encourages macro-historical patterns like the clout fondness, social kindred, political elucidations and conventional contemplations in its configuration. The plodding destruction of the virtuous levies that had funneled the crusade for Liberation and impending to rapports with skepticism

and real expedient. The fabrications also has the leitmotif of clout-legislation and syndicalism. It is the salvaging of the bygone with eminence on the dogmatic and communal prerequisites of the contemporaneous. Karnad is frankly embedded in Indian culture and convention. Through his imaginative elegant, he reconnoiters the stuck and stiff parquetreries of human consciousness. He cracks to rejuvenate the trendy life in his distinct of refrains, interspersing of trendy politics and history and antediluvian myths and existing veracity. He valorizes past in his enactments and sorts it a prevailing contrivance for the mien of his notions. The bygone recitals a substantial protagonist in his mishap and fortify our consociate about the cultural bygone of India. His discernment of bygone prerequisites and responsiveness as it has the maneuverable upshot in the milieu of heartrending the forthcoming. Girish Karnad's impact to Indian English Spectacle is farfetched. He articulates his notions from innumerable cradles and engraves plays with erudite epitomes and assertiveness. He scrutinizes the ceremonial of cognizance of his protagonists and assortments a cavernous amendment of anthropological demeanor, social cognizance and psychosomatic belongings. Girish Karnad is the harbinger dramaturge, who emphasize the Indian English spectacle. His dexterities for a candid spot of human generous by tawdrily embracing relic, folklores, legends, and saga in his plays. He effervescently renders the standoffish bygone and appropriative it to contemporaneous the prevailing apprehensions. He emasculates the elitist insolence by critiquing the legends in all his meta-reports and declarations the apprehensions of the curbed predominantly womenfolk and shoddier cast folks. Subalterns writhed since the antediluvian epoch by the patriarchy or hegemonic ascendancy of the humanity. They have no antiquity, no eccentricity.

Karnad has yawning embedded humanism, which clouts him to transcribe about subalterns. He revelations his trepidations about the womenfolk and the ostracized folks of the Indian mortality.

O.P. Budholia⁶ annotations, Karnad decolonizes the chronicle alignment in his calamities. His mundane autochthonous assets for the indispensable readiness of his dramas and he bests up Indian folklores, allegories and ciphers and consumptions them in such way as to deduce the trendy and garbed apprehensions strikingly.

Karnad has rapt his contemplation to the destitute, the ensnared, the incoherent, the handicapped, the beleaguered, the subjugated, the derelict, the browbeaten and he maltreated in the hierarchy of persistence and the contended melodramatically for a refurbished establishment though he is cognizant of the enduringly of the human delinquents. He has the abysmal apprehensions to subalterns. Hence he renders his charismas with the antique and social eminence.

The stint "Subaltern" was maiden used by Antonio Gramsci to apt the relegation ailment in rapports of upright, ethical, tenet and principles. Subaltern is warped from the two Latin stints 'sub' and 'alter', which malicious 'under' and 'other'. So subaltern entitles to the subjugated folks, fabricated on status, epoch, gender and culture. Subaltern are those, who are beleaguered, intimidated, relegated and snubbed. No one divulges consideration on them. They are indiscernible from the focal rivulet of the society. They have no antiquity. Even they cannot treatise about their treats.

In her essay "Can the Subaltern Speak?" Gayatri Chakravorty Spivak⁷ writes, "The subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow"

Spivak executes the stretch for the functioning tutorial, vanquished women, rustic peasantry and inferior class folks, who writhe inaudibly under the hegemonic ascendancy of elite class.

Dass Veena⁸ allusion the announcements of Spivak, "I like the banter Subaltern for one intent. It is situational. Subaltern propelled as a report of an assured luxuriant in the soldierly. The expression was under expurgation by Gramsci that manifestation, used under restraint, has been distorted into

the report of everything that doesn't tumble under stringent class scrutiny. I like that, because it has no conjectural consistency."

In Indian tenet, women are doggedly restrained in the protectorate of patriarchy. Since the primordialeon, women have no autonomy to surge their meticulousness and conquest their goalmouths. The patriarchy has scrupulous the women's persists on the underpinning of accordance, obsolete gender lumps and canons to demesne the male invincibility. Both *Hayavadana* and *Naga-Mandala* adroitly drudgery on the anticipation and conjectures about the conundrum and cussword respectively by replacing the absoluteness of meaning intrinsic in these two transcripts towards incongruity, which in turn sways the leitmotifs of both compositions. While *Hayavadana* is predominantly engrossed with distinctiveness and *Naga-Mandala* with verity both are also readily alleged as compositions with a feminist declaration. The riddle and the oath, made ambivalent in *Hayavadana* and *Naga-Mandala* respectively, subsidize elementarily to the plays' sabotage of patriarchal configurations. The female protagonists in both plays lucid sexual yearning illicit by social concord.

The intrigue of *Hayavadana* is from **Somdeva's Brihat Katha-Saritasagar**. Karnad has also lent from Thomas Mann's reiterating of the analogous tier in the *Swapped Heads* in mandate to ripen the sub-stratagem of the opus. It is the leitmotif of piecemeal and a discrete longing for comprehensiveness and flawlessness that suffuses the composition. It is this yen that crafts people twitchy in this conventional endurance and sorts them sway out for bizarre entities. In the focal intrigue, there is the tier of the swap of pates and in the sub-collusion is the story of *Hayavadana* here Haya means horse and Vadana means facade which retributions a man with the advent of a horse. *Hayavadana* stances a delinquent of human inimitability in a world of snarled connotations. The non-emblematic convention used by Karnad in this composition yields him adjacent to Brecht's Epic Theatre, as both make far-triumph consumption of refrains and harmony. In both these forms there is rectilinear and wobbly intrigue edifice dodging pinnacle and acquaintance. This composition can also be premeditated from post-imposing attitude of assessment. The quandary of Padmini, the female protagonist, can effortlessly be paralleled with the quandary of a contemporary woman. Karnad has pronounced innumerable delinquents facade by women and interrogations societal concords.

The preponderant terrazzo of *Hayavadana* swirls around Padmini, Devadatta, and Kapila. The legendary Brahmin Devadatta plummets in love with the striking Padmini and espouses her. Their connubial glee, however substantiates to be dumpy-breathed, when Padmini ascertains herself tangibly engrossed to Kapila, Devadatta's adjacent acquaintance from juvenile. Meanwhile all three go on an expedition to Ujjain, and on their tactic come upon a derelict Kali sanctuary. Devadatta propels his wife and Kapila port to an adjoining Rudra sanctuary and in their absenteeism, conciliations his dome to the deity Kali. When Kapila and Padmini vintage, Kapila spirits in pursuit of Devadatta and detections his beheaded physique in the shrine. Dithering by torment and apprehension, Kapila slashes his dome off as well, parting Padmini who emanates in pursuit of both men, with two headless casings. Terrified Padmini pleads to the deity Kali to refurbish the two kinsmen to life and Kali endowments it by querying Padmini to seam the two bonces to their corresponding frames. But in her haste mingled with muddle Padmini blends the domes and frames and fetches back to life two new men, one of whom has Devadatta's head with Kapila's body (which is also the amalgamation that she is substantially fascinated to) and the other, Kapila's head with Devadatta's frame.

Padmini and Kapila delineate subalternity in *Hayavadana*. She belongs to a clan of bulging commercial of Pavana Veethi of Dharampura. Though, in the drama she adores imperious station she is adjacent to the crux of capitulates to Dionysian propensity and coddles into cuckoldry. Her concealments love of Devadatta, his rhyme clasps new charisma and vivacity. She is so enthralling that Devadatta assets her

“Beyond my wildest dreams” (Hayavadana,14)

andblasphemes “if I ever get her as my wife, I will sacrifice my two arms to the goddess Kali, I’ll sacrifice my head to Lord Rudra...”(Hayavadana,14).

Even Kapila finds***“Yakshini, Shakuntala, Urvashi, Indumati—all rolled into one” (Hayavadana,16)***
AndcautionsDevadatta, ***“She is not for the likes of you. What she needs is a man of steel” (Hayavadana,19).***

While talking to Padmini Kapila rightly says: ***“I know what you want, Padmini. Devadatta’s clever head and Kapil’s strong body” (Hayavadana,38).***

The fact is quicklyperceptible her enticement to Kapila’sburly body; she is tangible Padmini of Vatasayana. Devadattasanities her sloping towards Kapila but he constanciesdestitute. Devadatta and Kapilaepitomize Apollonian and Dionysian propensitiescorrespondingly hence Padmini’sstarvation for Kapilais preciseupshot of her weird nature. But in the temple of Kali, after Devadatta and Kapila’sdetriment, she is so much discomfited to see the embellished scene and panicky to sagacity the derision of people, antedatingfolks would denunciation her for both bereavements. She instantaneouslyplumps to eradicate herself. Swap, no qualm, was a very terrifyingconsociate to her, yet she fondledher had the unsurpassed of both the man. Consequently, Padminisnips herself nowhere. She agonizes from unfriendliness and mystifyingsituation explodes. She is buttressed to perform *satī*for the sake of the grandeur of her son or she couldn’t sentientdeprived of Devadatta and Kapila:

“Kali, Mother of all Nature, you must have your joke even now. Other women can die praying that they should get the same husband in all lives to come. You haven’t left me even that little consolation” (Hayavadana,63).

Karnad attempts to stretch due intergalactic to women in human civilization where she is disregarded since time immemorial.Herdramascontemporaneousfruition of women and pursuit for enhanced position in the realm.Kapila, the descendant of the iron-smith Lohita, is

“dark and plain to look at, yet in deeds which require drive and daring, in dancing, in strength and in physical skills he has no equals” (Hayavadana,92).

His corporealedifices and mannerisms of the dispositionsmeat-rancid his social singularity and mediocrelocus in the society juxtaposed with Devadatta’s

“Comely appearance, fair colour, unrivalled in intelligence.... Only son of the Revered Brahmin Vidhysagara...felled the mightiest pundits of the kingdom in debates on logic and love, having blinded the greatest poets of the world with his poetry and wit...apple of every eye in Dharampura” (Hayavadana,2).

Devadatta and Kapilaepitomize two conflictingimmoderations one ambiance another body. Their rapport is outstanding,

“One mind, one heart” (Hayavadana,2).

Despite his chumminess with Devadatta, there is always anabysmal-imbedded feeling in Kapila’scognizance that he belongs to lower toppled. He doesn’t niggling to sit on oversee with Devadattaslightly sits down on the ground happily. Even Devadatta satires his profession:

“What do you know of poetry and literature? Go back to your smithy—that’s where you belong,” (Hayavadana,13)

It stimulusessubalternity of Kapila. He is atranquil target of Padmini’syearning. His Barney in clemency of body, subsequentlybanter of domes are deterioratedinstantaneously in **Vrihad-kathasarita-sagara**. Kapila’swiles too diminishabode in the play. Here, the dramaturge has budged subalterns to the cruciallocus. The fleetingillusion of Hayavadana’s mother and Hayavadana’sapprehensionamplifies the subaltern realm.

Naga-Mandala is also one of the paramount dramas of Girish Karnad. This composition illustrates the man-woman rapport in their connubial life. Karnad emanated to discern about the two moorings while lucrative clinched of **A. K. Ramanujan's** slogs on allegories. The earliest one is the customary anecdote of a cobra whirling into a chap in nocturnal and hang around a nuptial woman and the subsequent is accredited on the widespread credence that a nocturnal elongated vigil in a temple can ward off bereavement. Naga-Mandala is a prevailing depiction of the anguish and torment encountered by both kinsmen and womenfolk in their amplification into mature protagonists. It also covenants with social amendment of a discrete in a civilization where he is quantified diminutive intergalactic for self-expansion and unconventionality as a survival. Rani, the girlish protagonist in the Naga-Mandala, can be perceived as an allegory for the state of a fledgling girl in the bosom of a cooperative clan where she comprehends her spouse in two diverse protagonists-as an alien during the diurnal and as a concubine at the dark. In this drama, Girish Karnad slashes below the apparent to divulge the fiery staple of perceptual or transcendent genuineness. Karnad was well conversant with feminist dogmas and the devastation twisted by patriarchal creeds in Indian society. *Naga-Mandala* seems to be a frontline where conceptual skirmishes, clout kindred and the scuffle for distinctiveness have been embellished meritoriously. The focal apprehension of the dramaturge here becomes aligned on human beings in amalgamation, intermingling, acknowledged into one another's subsists and fetching chunk of others. Rani writhes this brutality for an undetermined epoch of time, until one day Kurudavva, the visionless acquaintance of her late mother-in-law, springs Rani two root-smithereens which, when obliged to her spouse, would certify his perpetual commitment to her. Rani first bashes the slighter quantity, but when it has no magnitude on her truculent husband, she chefs the grander slice; however it cracks a blood-red tint and she is terrified into chucking it out of the house. The gooey cascades on an anthill in which resides a king cobra. Naga tumbles in love with Rani and after her husband verves away to his concubine, he undertakes the form of Appanna and stopovers her at night. Startled at first, Rani steadily commences to assent her husband's schizophrenic performance.

"I was a stupid, ignorant girl when you brought me here. But now I am a woman, a wife, and I am going to be a mother. I am not a parrot."(Naga-Mandala,28)

In the spectacle Rani and Kurudavva, the other feminine eccentric are subaltern representative. They are nonspecific, epitomize the thrilling physical torment and mental ordeal and melee for their distinctiveness as a woman. Rani is canned in a mindless mode, constricted like a confined fowl neither she is endorsed to discourse to recluse nor anchorite is tolerable to do the equivalent. Despite her chastity and faithfulness she is obligatory to facade the Naga infirmity. How the woman is canned in a patriarchy culture is utmost establish in the composition Naga Mandala. Girish Karnad has accessible the women appeals of his compositions in such a way which springtides us a bursting-stance of the women and their quandary. The women are always considering as 'other' in the so called Patriarchal society. They are abridged from benevolence to a conjoint intuitive being who must not have any countenance of their particular. But some of the women must breakdown the social obstruction for their own sake. Karnad imparts delineation to the concavity of male-dogmatism. Patriarchal ascendancy has forbidden women from apprehending their fecund and innovative leeway. The drama also commends beneficial transactions and whacks the conformist society by an act of appeasement between Rani and Naga.

Karnad contemporaneous India's steady expatriate insubordinate and calamity in unrestricted due to its interior insurgences and manifestation of potent strange opponent. Apart from myths, folktales and history Karnad has also strenuous his melodramatic resourcefulness on contemporary man's Postcolonial circumstances and existential fretfulness. He ventures life and society in the fashionable

domain, which writhe from core void and peripheral conceits. The former is a theatrical soliloquy and the latter is a one-act performance. In his dramas, Karnad encourages macro-historical patterns like the clout fondness, social kindred, political elucidations and conventional contemplations in its configuration. The plodding destruction of the virtuous levies that had funneled the crusade for Liberation and impending to rapports with skepticism and real expedient. The fabrications also has the leitmotif of clout-legislation and syndicalism. It is the salvaging of the bygone with eminence on the dogmatic and communal prerequisites of the contemporaneous. Karnad appears to be grout concerning an analogous socio-psychological cessation despondent in humanoid announcement and inspirations in the facade of prodigious yearning and ravenousness. Girish Konrad's sway to Indian English Drama is implausible. He articulates his conceits from various cradles and engraves alignments with erudite epitomes and brashness. He scrutinizes the ceremonial of cognizance of his protagonists and sorts a cavernous study of anthropological demeanor, social cognizance and psychosomatic belongings. Karnad is a humanist who considers in the bygone as emulate for shimmering on the contemporaneous and so has persistently crooked to the bygone myths, antiquities and verbalized anecdotes for his refrains. He is humanist who is radical bounteous to elucidate the prevailing dogmas and practices both Irreligious and transcendent that are more frequently put to malevolent expenditure by circuitous and the unenthusiastic. He avows the physical and conceivable life as it is essentially through the Stubborn women scorch as a humanist has subterranean acumen into the prevailing social and partisan concerns which are perpetually pertinent to mankind through he does not uncluttered Acclaim any coherent elucidations for them. His humanistic elucidations are tacitly entrenched in the plays themselves.

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