

# THE USE OF RELIGIOUS MYTH AND LEGENDS IN THE GIRISH KARNAD PLAY “TALE – DANDA”

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*Abstract—This article looks at figurations of the “chronicle “ in play Tale-Danda composed and performed in India keeping in mind the end goal to investigate how and to what extent ‘tradition’, differently explained as a strategy, asset, and explanatory gadget, can serve the premiums of pluralism and non-sectarianism in a multi-religious and multicultural society. It takes as its perspective late hostile to innovator social scrutinizes of left-liberal scholastic talk on secularism in India that underscore the disappointment of such exchanges to draw in with the past the prohibitive dualistic ideal models of Enlightenment thought. These hostile to pioneer hypotheses keep up that the refusal of common talk to perceive the libratory capability of conventions results in its relinquishment of essential ground to fundamentalist powers. By difference, these evaluations require a comprehension of “custom” as a naturally liquid and heterodox reasonable and useful other option to both secularism and the solid imaginings of a selectiveness Hindu patriotism. Writer Girish Karnad complex discourse with the past focus on the convention of bhakti as exemplified in progressive twelfth-century social development credited to the lessons of the spiritualist holy person Basaveshwara, Karnad's attempt appears to soften these well-established generalizations up request to train, lift and free customary mankind. As a screenwriter he is well aware of the significance of dramatic gadgets in the plays and without a doubt his theatre has been wealthier than that of any of his counterparts; however, his fundamental concern is human soul. Indian show during that time has been one of the methods for discovering as how an individual can accomplish an ideal human existence– social, social, political, material and profound. The establishment of energetic plays in the cutting edge of Indian theatre.*

*Index Terms— Tradition, Indian myth, religious conviction, theatre, class*

## I. INTRODUCTION

Karnad's Tale-Danda is a show of thought and a play which is essentially in view of history. Its plot is focused on the considerable religious change and social change which occurred in Karnataka in the 12th century. Basaveshwara, famously known as Basavanna was the focal figure in the development. He supported and proliferated good, otherworldly and libertarian values for serene and deliberate life. He built up 'Anubhava Mantapa' a one of a kind foundation of socio-profound and religious experience. It depended on majority rule standards of general love and fraternity. Thinker, writer, and priest Basavanna changed and resuscitated Vira Saivism in Karnataka. Shaivism or Saivism is the name given to the organizations that view Lord Shiva as the most astounding Supreme Self or Brahman. It is thought to be one of the most established groups of Hinduism and its devotees are

prominently known as Saivites or Lingayats. Under the initiative of Basavanna they framed a reformist religion 'Sharana'. The fundamental idea of this faction was that everyone is the lover and extreme posterity of Lord Shiva, so all are equivalent with no station or class separation. Without precedent for the historical backdrop of Hinduism, Basavanna made mindfulness on prejudicial and exploitative nature of the overwhelming social practice called as position framework. The Shudras in the Hindu society were dealt with in a most barbaric manner. Through the Sharana development he battled against this universal routine of a rank framework. As an extraordinary philanthropic he is likewise called 'Vishwa-master' whose lessons are for the welfare of all humanity. His awesome experience was the premise of his social life that went for

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giving everybody an opportunity, paying little heed to sexual orientation, rank or societal position.

## **Basavanna era movement:**

Basava, focused on dissolving social refinements and incongruities, Shiva is kudalasangamadeva, the 'master of the meeting streams.' Commentary on Basava's life gets from an assortment of sources that traverse five centuries. These incorporate Harihara's Kannada lyric Basavaraja Devara Ragale formed in 1200, puranic writing created by both Virashaivas and Jains of which the Basava-purana by Telugu artist Palkuriki Somanatha from the thirteenth century is the best-known record Basava's own vachanas, engravings introduced in sanctuaries and religious communities, furthermore, society writing. Regardless of the far from being obviously true recorded exactness of the Ragale and puranic sources, attributable to their one-sided affinity to either celebrate or denounce their subject and his confidence, current researchers for the most part agree that Basava's life might be perused as far as four imperative phases of improvement. Keeping with this teleology, Karnad is worried about the period extending generally between Basava's acknowledgments of the post of illustrious treasurer in the court of the Chalukya King Bijjala around 1162 and his "passing" in 1168 after an upset defeat and a social insurgency that finished in fear and destruction. It is additionally worth emphasizing that the writers' engagement with the past works on two levels. From one perspective, the plays endeavor to translate the significance and relationship of Basava's sociopolitical and religious movement to the traditions it sought to critique and by which it was informed in its own time.

## **Myth of Basava**

Karnad's plot builds up Basava's character through three boss connections in the holy person's life: with God and his otherworldly ancestors as exemplified in his vachanas and discussions with his pupils; with King Bijjala; and with Jagadeva, a sharana whose elucidation of Basava's message has terrible outcomes for the city of Kalyana and the development. The writer's clarification of Basava's lessons and his broad citations from interpretations of the vachanas show his own obligation to A. K. Ramanujan, guide and companion, who passed on just months before the English interpretation of Taledanda were published. Affirming outright confidence in a "monistic" and "aniconic" God, Karnad's Basava recognizes the 'moving body', instead of "engravings" and 'panegyrics', as the essential locus of significance. Rather than winning thoughts of group way of life as acquired and settled, he maintains singular self-sufficiency, learning conceived of a stirred awareness, and intentional

relationship as constituting his new otherworldly fraternity. 'To advise any sharana what to do is affront him', Basava counsels, including that, 'for a sharana, physical parentage is no outcome.'

## **Portraying the Historical Traditions in Tale – Danda**

Tale- Danda 'a (truly, 'passing by decapitating') was composed in Kannada and distributed in 1990. Karnad's English interpretation initially showed up in 1993, the same year that he got the Karnataka Sahitya Akademi Award for brilliance in writing. In 1994 the play won the national Sahitya Akademi Award. Tale - Danda will be a verifiable play. It manages characters in history that get under way the entire Bhakti development 'In any case, he yields that 'a great deal has been included in light of the fact that what is generally unquestionable is almost no'. His capability is striking, for it infers that the play is not just a sensational version of the authentic truth. In suggesting the scarcity of self-evident proof, Karnad affirms his reliance on a scope of customary sources inserted in the aggregate, open memory in Karnataka that don't generally meet the criteria of an observational history. The affirmation, as we might find in the following area, bears the essayist the innovative permit to re-order the past with the unequivocal reason for diving into 'the disagreements that lie at the heart of the general public)

## **Caste and Ambassadorial , orthodox conflicts in Tale - Danda :**

In the play, Karnad has made the between standing marriage focal issue of sharana development. In the Vedic framework and Hindu religion between the rank marriages are not empowered. Nonetheless, if such relational unions here and there happen, they are if two sorts, in particular, anuloma and pratiloma. Anuloma, marriage between a higher position and lower standing lady, is passable; yet pratiloma, marriage between a lower rank man and a higher station lady, is not middle of the road at any cost. At the point when the position got to be reviled and a shrewd social component, numerous masterminds pushed the need of between the rank relational unions of different kinds. Advanced scholar, champion of Dalits' rights and a draftsman of Indian constitution Dr. B. R. Ambedkar included between position marriages in the Hindu Code Bill as Hindu relational unions as opposed to as common relational unions enrolled under the Special Marriages Act. He not just upheld the need of between standing marriage additionally places it into practice. Himself a Dalit he wedded a Brahmin woman. In the prime of dalit activation, Ambedkar composed that between marriages were the most vital method for destroying position, since only it recognized the relationship between the support of rank

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immaculateness and the control of women' sexuality. Girish Karnad noted there are numerous Castes which permit between feasting. In any case, it is a typical affair that between feasting has not prevailed with regards to murdering the soul of Caste and the cognizance of Caste. I am persuaded that the genuine cure is between marriages. The Combination of blood alone can make the sentiment being friends and relatives and unless this sentiment family relationship, of being related, gets to be distinctly central the separatist feeling& the sentiment being aliens& made by Caste won't vanish. Among the Hindus between marriage should essentially be a consider of more prominent constrain social life than it need be in the life of the non-Hindus. Where society is now well-sewing by different ties, marriage is a common episode of life. In any case, where society is cut in half, marriage as a coupling power turns into a matter of dire need. The genuine solution for breaking station is between marriages. Nothing else will serve as the dissolvable of Caste.

The writer has not just uncovered the exploitative, conciliatory and customary nature of Brahmins additionally dissected minutely the pride and grandiosity of Sharanas. Despite the fact that the dramatist has sensitivity for the standards of Sharanas, he doesn't neglect to perceive their cognizant and clandestine aims which turned out to be fundamental deterrents in their ways. At the possibility of a between standing marriage Sharanas got to be distinctly over excited and they fervently bolstered it to engender their standards and demonstrate their prevalence over Brahmins and non-sharanas. Their sole concern was the engendering of their philosophy; their oppressive energy denied them to give careful consideration to the unwillingness of lady of the hour and prep and their future life. Accordingly, it was not a marriage of people but rather of philosophies. Both gatekeepers Madhuvarsa, father of Kalavati and Kalyani, mother of Sheelavanta were prepared to give up the lives of their kids for an unreasonable longing of individual triumph and self-magnification. They were anxious to demonstrate their predominance, their dedication and truthfulness to the development so as to highlight their own particular identities. Basavanna and the untouchable holy person Kakkayya attempted to make them comprehend that their fundamental needs ought to be gone to first and it was too soon to make such intense strides. Be that as it may, Sharanas were wildly touched off with excited interests that should have been tempered with some discernment. Jagadeva, a youthful Brahmin changed over to Sharana, craves for authority and reputation. He experiences personality emergency and strings of desire for his

prestigious Guru Basavanna. At last he executed unarmed and vulnerable King Bijala just to get his name written in the pages of History. Sharana's devotee imaginings and their proliferation of false bits of gossip that Basavanna was performing wonders were strategies of guaranteeing their prevalence. Besides Sharanas were not content inside their own religion and their confidence in Lord Shiva; their assault on Jain sanctuary and adherents of Jain demonstrated their obstinacy. Undoubtedly Sharanas were endeavoring to destroy conventional set-up of social progression yet they were not framing a boorish society. Their religious inner self and unacknowledged pride isolated the city of Kalyan into unrivaled Sharanas and mediocre Non-Sharanas i.e. another progression. In the authority of Basavanna the standards of Vairasaiva Bhakti faction in Karnataka were likewise implied for uniformity of genders. Be that as it may, practically speaking, as Karnad shows it, the energetically devoted male Sharanas never minded to give their ladies parallel status in the public eye. The most dismissed and defrauded lady in the play is Jagadeva's significant other Savitri. In his eyes she doesn't have human stature; she is only an item which can be pressed off and sent to her folks at whatever time. Jagadeva is so controlled by the craving to set himself for instance in History that the sufferings of his forlorn spouse and debilitated mother don't request him by any stretch of the imagination. Madhuvarsa, a standout amongst the most committed and vociferous Sharanas, is keen on giving up the life of his girl Kalavati to forward the reason for Sharana development. He doesn't give careful consideration to the protests of his better half Lalita who is not for getting his little girl wedded to a shoemaker kid. Her complaints are handy and defended, however her resistance neglects to have any effect on her significant other, the character of Mahuvarsa reminds us Nath Devlalikar, a Brahmin of Vijay Tendulkar's play *Kanyadaan* (1983) who underpins and urges his little girl Jyoti to wed a socially sub-par and dalit kid Arun. As he would like to think this marriage will function as an examination in his long lasting effort to relieve the contrasts amongst high and lower rank individuals, contrasts amongst center and average workers individuals and the distinctions that different man from man. Be that as it may, as Madhuvarsa he likewise bombs in his attempt. Mirroring the contemporary setting the play certifies that Feminism in India is yet to take roots. One noteworthy hindrance in India is its position framework. Indian standing framework is again established in Hindu religion, which stifles ladies for the sake of supernaturally

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appointed sacred writings. Extraordinary identities have battled for the annulment of standing framework;

## II. CONCLUSION

By representing 'custom' as historically constituted by diverse influences, interpretations and ideologies, and therefore liable to contestation, Karnad makes visible the plural and heterodox character of the past which militates against its attempted homogenization and miniaturization by communalist formations. In Tale 'Danda' for example, Jagadeva's fatal construal of Allama's vision proceeds from his ambition to secure Virashaiva might as Basava's veritable heir. Paradoxically, in executing Basava's plea for interpretive autonomy in sharana practice, he breaches his guru's non-violent ethic and models himself on the fierce and fanatical tradition of Ramayya. By foregrounding caste and religious violence as endemic in medieval society, Karnad thus disrupts contemporary Hindu nationalist and anti-secularist claims that religious intolerance and extremism are the specific products of a 'secular and desalinated' modernity on the other hand, locates dramatic action among Basava's sharanas after their leader's unforeseen departure from Kalyana. This strategy enables a searching narrative examination of dissent and revision as fundamentally constitutive of tradition. Dialect of the play is established in socio-political settings of the time. Sharanas neglected to perceive the implied and intrinsic association amongst dialect and culture. It was impractical for them to lose their station without losing their dialect since position, occupation and dialect are interconnected. As Karnad writes in introduction to the play, "In Karnataka, as somewhere else in India, a man has just to open his mouth and his discourse will give away his position, his Kannada form of Tale-Danda

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