

Elements of Literature and Creative Communication
Prof. H S Komalesha
Department of Humanities and Social Sciences
Indian Institute of Technology, Kharagpur

Lecture - 58
Hayavadana

Hello, welcome to our final week of the course Elements of Literature and Creative Communication. Well, if we can quickly recall we began this week by discussing the origins of Indian drama. And we identified Bharata's *Natyashastra* as the first text that describes various features of Indian drama, including its origins. We identified Rasa theory and how Rasa theory contributes not just to the field of drama, but to various other fields of performative arts and things like that. And, we also said that we would be discussing an Indian play in English - Girish Karnad's *Hayavadana*. I am sure you must have read the play by now. If not, of course, it is never too late, right? Please read the play, but we would initiate the discussion of that. Girish Karnad's *Hayavadana* is a very very important play not just in the tradition of Kannada literature because first, *Hayavadana* was written in Kannada and later translated by the playwright himself into English, but how the very category of Indian drama in English is slightly problematic has also been discussed. And, in order to get a better picture of that, we mentioned Rakesh Mohan in Hindi, you have Badal Sircar in Bangla and you have Vijay Tendulkar in Marathi and of course, Girish Karnad in Kannada writing their plays in the regional languages and how they get translated into English and how together you get a composite field such as Indian English drama. So, this is again a play in translation. Let us go ahead and take a look at the play *Hayavadana* by Girish Karnad, yeah.

(Refer Slide Time: 02:05)

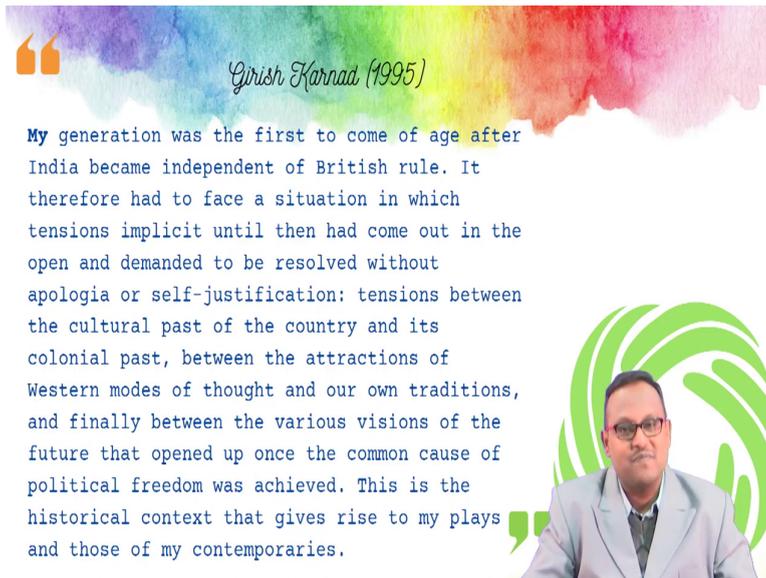
Girish Karnad (1938 - 2019)

- Girish Karnad was an Indian actor, film director, Kannada writer, dramatist, and Jnanpith awardee who worked primarily in South Indian cinema and Bollywood.
- He received the Jnanpith Award, India's highest literary honour in 1998.
- On the silver screen, his role in Doordarshan's *Malgudi Days* among others gleaned much praise.
- Kannada literature was heavily impacted by the Western renaissance when Karnad began producing plays. Karnad defied this trend.
- Some of his other well-known plays are: *Taledanda*, *Tughlaq*, *Odakalu Bimba*, *Yayati* etc.



Before that of course, a little background about Girish Karnad. Girish Karnad is one of the most remarkable Indian English playwrights and he is honoured with the Jnanpith award, of course, the highest literary honour in India and he has also been bestowed with the Sahitya Academy Award and all that. Girish Karnad is not an unfamiliar name to many of you or it is not an unfamiliar face because you will have seen him in many popular Bollywood movies including *Ek Tha Tiger*, he is a well-known actor and also a film director, playwright and a Kannada thinker. Some of his very well known plays include *Tughlaq*. In fact, *Tughlaq* happens to be one of the very well known plays to have been prescribed on the syllabus of Indian drama and theatre. His other major plays include *Odakalu Bimba*, *Yayati* and other works. So, let us quickly take a look at the play and all that. In fact, needless to say, he is one of the most remarkable playwrights that we have and therefore, his plays contribute in a significant way to furthering Indian English drama and its interests.

(Refer Slide Time: 03:32)



When somebody asked him what writing plays meant for Girish Karnad, especially in post-independence India, he said not just for him writing plays or engaging in any literary production in the post-independence India for his contemporaries meant something like this-

He said, ‘My generation was the first to come of age after India became independent of British rule. It, therefore, had to face a situation in which tensions implicit until then had come out in the open and demanded to be resolved without apology or self-justification. Tensions between the cultural past of the country and its colonial past, between the attractions of the Western modes of thought and of our own traditions, and finally, between the various visions of the future that opened up once the common cause of political freedom was achieved.’

So, this is in general the kind of historical sociopolitical background in which Girish Karnad’s plays unfold and also the writings of many of his contemporaries. This is a beautiful philosophical statement that can give us an insight into the literary production in India especially post-independence.

(Refer Slide Time: 04:56)

Hayavadana

KARNAD'S INTRICATE WEAVE WITH UNRAVELLED KNOTS

- Hayavadana ('horse-face') is a two-act play written and published in Kannada in 1971
- The play had its Kannada premiere in Bangalore in 1972, under the direction of B V Karanth
- The play draws its inspirations from Thomas Mann's Transposed Heads (1940) and Kathasaritsagara
- Now listen the story of the main plot in a nutshell

Sridaman, Nanda and Sita
Devadatta, Kapila and Padmini

Well, Hayavadana is a play that was originally written and published in Kannada in 1971 a very small play about a two-act play. And of course, it had its premiere in Bangalore in 1972 and this remarkable director B V Karanth of course directed it as the first production. And, the play itself draws upon several Indian tales and Western tales. To begin with, Girish Karnad said that one of the indelible influences on him was *Kathasaritsagara*, especially 'Bethala Panchavimshati Katha' one of the tales from there, you must have heard of the well known Vikram Bethal stories. So, one of the stories from there played an important role in shaping this particular play as such. More than that in fact, Thomas Mann's 'Transposed Heads', a short novel written in 1950 of course, itself based on Kathasaritsagara and this play is closer to the spirit of this particular novel than to a tale from Kathasaritsagara and therefore, Karnad acknowledges the primacy of Thomas Mann's TransposedHeads the primary influence of this particular novel on our play Hayavadana. Now, there are a lot of parallels between 'Transposed Heads', and of course, *Hayavadana* to begin with Transposed heads also talks of a kind of a love triangle, of course, that is a very dramatic term, but it is a little more than that wherein you have the two closed friends in this particular novel by Thomas Mann, you have a Sridaman and then Nanda who are very close friends. But, who belong to different backgrounds and you have Sita who is equally drawn to both of them in different ways. Though she gets married to Sridaman, later she develops some kind of attraction towards Nanda and what kind of complications it leads to and how towards the end of the novel they have to, of course, behead themselves.

So, similarly, you have in Hayavadana too we have two protagonists that are in the main plot, of course, Hayavadana is a rich layered play, please remember that one of the threads of the play is, of course, an adaptation from or influences from Transposed Heads, and Karnad extends this particular play by adding various subtexts and all that is something very remarkable. Even here you have Devadatta and Kapila and you have Padmini - who is initially drawn to both of them but marries Devadatta. But she is unable to overcome her attraction towards Kapila, and Kapila too in a certain way reciprocates there, but when Devadatta comes to know of it what does he do? He goes and offers his head to Kali, thinking that let his beloved Padmini and of course, his close friend let them live a happy life. And, when Kapila goes in search of Devadatta he finds Devadatta having sacrificed his life, of course, Kapila is a very close friend of Devadatta. He too almost kills himself before Kali offers his own head. Then when Padmini comes looking at their friendship and looking at her, not in a very enviable state or enviable condition, she too is about to kill herself that is when Kali appears and blesses them. But, the play does not end there. In fact, the play goes ahead and says that it is a remarkable tale, Kali gives Padmini an option and says 'do not worry I am pleased with your devotion. So, what I am going to do, I am going to give you a kind of a blessing. You please put the heads back to the bodies and I am going to grant them life.' Now, in that confusion in that eagerness in that anxiety or maybe we do not know what other subconscious forces are at play here. Well, Padmini misplaces the head of Kapila with the head of Devadatta and places Kapila's head on Devadatta's body and Devadatta's head to Kapila's body. Now, then what happens is now the crux of the play. This is in a nutshell the play we need to know so that we can carry out our critical discussion. Please remember this is just a surface we have just cracked the surface of the play. So, assuming the story if you stop reading well, it will definitely not do either of us any good. Please go back and read it I have just narrated that element of the story which is essential for our critical discussion, alright.

(Refer Slide Time: 10:07)

**Invocation to Ganesha:
God of Success and Perfection**

*O Elephant-headed Herambha
Whose flag is victory
And who shines like a thousand suns,
O husband of Riddhi and Siddhi,
Seated on a mouse and decorated with a snake,
O single-tusked destroyer of
incompleteness,
We pay homage to you and start our play.*

Bhagavata in Hayavadana

Let us go ahead and discuss the play in a little more detailed manner. Well, an active understanding of the play and a critical discussion of the play also helps us understand various features of Indian English drama and the continued legacy of Indian English drama or Indian drama especially classical Indian drama even in Indian English drama. Of course, one of the remarkable features of Indian drama is that we begin a dramatic production with a prayer to god. It is an invocation, right. Most of the time it plays a ritualistic purpose because we pray especially to Vigneshwara who is the god of success and perfection so that during the dramatic performance no obstacle comes and stops the play. Therefore, that is also a ritual. But, in this play, this also acts as a frame this also acts as a kind of a subplot that is very very interesting. How does it act, of course, we can discuss it later. Well, generally what happens here is you have Bhagavata or Sutradara which is a kind of a miniature version of the Greek component of the chorus. We also have a replica of the chorus in Indian drama, but not in that sense. So, a part of the functions of the chorus is performed here by Bhagavata. So, he comes and prays to Ganesha. Now, this is a remarkable prayer because it is not just a ritualistic prayer, but if you do not read this very carefully you miss how this particular prayer beautifully and very dynamically interacts with various layers of the text. Therefore, let us go ahead and also begin our discussion of the play with a prayer.

‘O Elephant-headed Herambha Whose flag is victory And who shines like a thousand suns, O husband of Riddhi and Siddhi, Seated on a mouse decorated with a snake, O single-tusked destroyer of incompleteness, We pay homage to you and start our play.’

This is how of course, a Bhagavata begins it. I have slightly highlighted it please take a look at this destroyer of incompleteness. The play is all about the concept of human incompleteness, along with identity, subjectivity and of course, our pursuit of perfection and our constant drive towards attaining completeness. In the face of incompleteness that defines our life, we are constantly yearning for some kind of completeness and maybe as a way to reach there we begin our journey with a prayer to God or something like that. And, this beautifully interacts with the characters, there are various characters who are absolutely cribbing about their own incompleteness and this particular prayer beautifully interacts with that.

(Refer Slide Time: 13:19)



Now, that is the question, Why do we invoke Ganesha in this particular play? Is it just ritualistic or does it serve any better purpose than that. That is a question, of course, you can later answer.

(Refer Slide Time: 13:31)

The Characters and Their Tales

Bhagavata, Hayavadana and the Nata

The play begins with **Bhagavata** offering prayers to Lord Ganesh as per the dramatic ritual; he is the *Sutradhara* who raises several existential questions related to the plot. Allusion to Lord Ganesh is also present here as a subtext. He gets interrupted several times as he is all set to tell the tale of Padmini, Devadatta and Kapila before an audience.

Who interrupts him? Well, a hysteric Nata (Actor 1) and Hayavadana: a horse-headed guy who is a reasonable trigger for the Nata's alleged histrionics

But we will come to them later, if Goddess Kali and Mahakaala are kind enough to us!

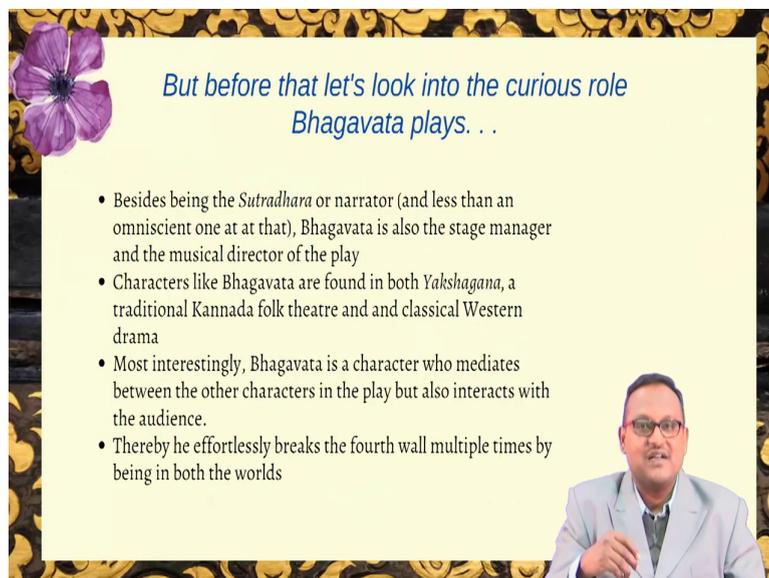
For now, let's please the Bhagavata by directly delving into the story of those three 'friends', namely, Devadatta, Kapila and Padmini.



Yeah, let us in fact, what we have done is unfold the narrative using various characters. There are various characters in the play and let us try to unravel the plot structure, the storyline and various other vagaries that come in the play through these characters. You have Bhagavata we have already discussed Bhagavata as a miniature version of a chorus. And he begins the play, Bhagavata here begins the play and he is about to narrate to us. In fact, the Bhagavata's narration acts as a kind of a frame within which the entire play unfolds here. So, he is about to narrate the main plot. Of course, there are two-three subplots here. We are going to discuss them, please bear with me. And, when whenever he is about to discuss that particular plot he is often interrupted by another actor because this actor is slightly scared. When Bhagavata asks him the reason behind his fear, well, he shows him or he indicates in a particular direction - there to everybody's surprise you find a character coming out from a half-drawn curtain and behind that, you can see a Hayavadana. It is again a character in the play, of course, it is also the name of the play. But, also the character a character called Hayavadana comes here. It is a human bodied guy with the face of a horse. Of course, remember Karnads Karnad makes rich use of Indian legends, the tales from the Puranas and things like that. The concept of Hayavadana is drawn heavily from Hayagreeva, you have the version of Vishnu as Hayagreeva where Vishnu comes in the form of the human body and the face of Haya which is a horse. So, there is a direct allusion to that particular symbol there. So, here too, in fact, Karnad makes use of that. Karnad also makes wonderful use of masks throughout. So, masks here, in fact, the actor comes wearing the mask of a horse indicating that he has the

face of the horse or something like that. So, well, his story is now stopped after this introduction. Bhagavatas story narration is interrupted. Now, Hayavadana says that he is again born to a prince who was once a horse and later turns himself into a human being and his mother is again a princess or a queen and now he is born to them, but he has been cursed by the father, therefore, he has now the body of a human being and the head of a horse and he wants it to be complete. Now, how does he want to achieve completion? Maybe by removing the head of the horse and having a whole human body, that is when Bhagavata directs him that please go there is a beautiful temple of Kali and any people say that actual Kali resides there. So, you please go there maybe your wish may be completed something like that.

(Refer Slide Time: 17:21)



But before that let's look into the curious role Bhagavata plays. . .

- Besides being the *Sutradhara* or narrator (and less than an omniscient one at that), Bhagavata is also the stage manager and the musical director of the play
- Characters like Bhagavata are found in both *Yakshagana*, a traditional Kannada folk theatre and and classical Western drama
- Most interestingly, Bhagavata is a character who mediates between the other characters in the play but also interacts with the audience.
- Thereby he effortlessly breaks the fourth wall multiple times by being in both the worlds

And, he goes and of course, now Bhagavata begins narrating to us the story of Devadatta, Kapila, Padmini and others. So, yeah as I said Bhagavata plays various roles one of them is a major character. In fact, Bhagavata is in two worlds – one is the world that unfolds on the stage, the world of the drama there. He also represents the audience because frequently you find Bhagavata interacting along with the audience. Therefore, he has the best of both worlds - the world of the audience, the world of the drama and the world of the actors. Therefore, he acts as a kind of a go-between, right and as I said various functions that are associated with the chorus can also act here. He acts as a music director, a kind of a stage manager and of course, he is the one who performs the pooja and he even offers counsel and advice to the characters. And, he even offers some interesting remarks to the audience - a beautiful dramatic technique that Girish Karnad makes use of in Bhagavata's character.

(Refer Slide Time: 18:22)



MEET
Devadatta

- **Devadatta** is one of the most learned pundits and a poet and philosopher of some repute. He is a "slender, delicate-looking person" given to exert his mental and emotional faculties.
- The young poet of twenty has been infatuated before, but this time he is fatally struck by the Cupid' Bow after seeing a lass of whom he doesn't even know the name!
- As he broods over this with a sulking face, for he believes the belle to be far out of his reach, his bosom friend Kapila takes the matter in his own hands to arrange their union.

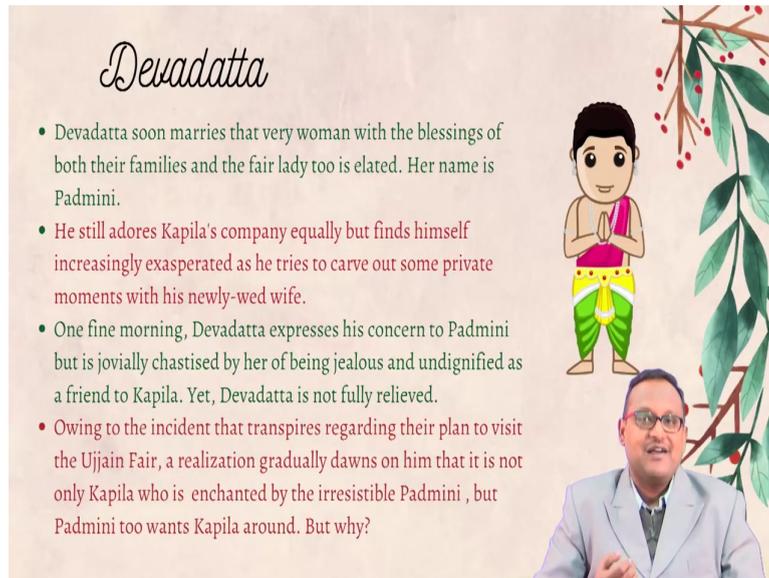
framing narrative 1

Now, let us go ahead and meet the first character of the play, Devadatta. You can say that Devadatta is a protagonist, Padmini is also a protagonist, and you have Kapila also as a protagonist. We do not know who is the main protagonist here all of them are main characters, but to a certain extent, the play is slightly tilted towards Padmini. Therefore, you can call her the chief protagonist, otherwise, all of them are protagonists here. In fact, this particular tale acts as one narrative, one plot, main plot and the plot there is another subplot here that is of Hayavadana right because he is also in search of some kind of completion and some kind of perfection and where these characters are also in some kind of search of perfection and completeness. Therefore, this is another plot. So, how these two plots intertwined towards the end is what makes this play remarkable. Therefore, we can call this particular plot the first framing narrative. Now, when the play begins we realize that Devadatta is a remarkable scholar. In fact, he has competed against many Pandits and of course, defeated them - a remarkable poet and philosopher. The entire play is set in a place called Dharmapura, which is the setting of the play. Not just in that particular place, but almost across the globe something like that. So, he is a very slender, delicate-looking person, but he is known for his mental prowess and emotional faculties because he is a poet. So, though his body is nothing to envy about he has an envious mind. We need to envy the mind because he is a remarkable poet and all that. Now, when the play begins he is slightly sulking because he has met a girl and he wants to marry her therefore, he does not know what to do, alright.

(Refer Slide Time: 20:31)

Devadatta

- Devadatta soon marries that very woman with the blessings of both their families and the fair lady too is elated. Her name is Padmini.
- He still adores Kapila's company equally but finds himself increasingly exasperated as he tries to carve out some private moments with his newly-wed wife.
- One fine morning, Devadatta expresses his concern to Padmini but is jovially chastised by her of being jealous and undignified as a friend to Kapila. Yet, Devadatta is not fully relieved.
- Owing to the incident that transpires regarding their plan to visit the Ujjain Fair, a realization gradually dawns on him that it is not only Kapila who is enchanted by the irresistible Padmini, but Padmini too wants Kapila around. But why?



So, that is when of course, he comes across his friend Kapila. What I am going to do, I am going to narrate the story through the perspective of Devadatta, Kapila and Padmini, so that you can see and connect the missing dots, alright. So, now he wants to marry her thanks to his friend who even can give up his life for the sake of Devadatta which is Kapila we are referring to here. Kapila tells him do not worry my dear, do not worry at all. I will go and find out the details because this guy does not even know the details. So, he goes finds out and then, of course, convinces that particular family and now Devadatta marries that woman and we find that her name is Padmini. Well, after marrying Padmini of course, remember until that point in time they were he and Kapila were very close friends. They would spend their day together the entire day together something like that, now after marrying obviously, he wants to maintain a friendship to a certain extent, but not to the extent that he used to maintain earlier because he has his love, but Kapila does not seem to understand it and he wants some and Devadatta wants some privacy with his newly married wife. And, in the process he discovers that Kapila has some kind of Kapila too is drawn to his wife. To much his discomfort, Devadatta discovers that Kapila is drawn toward his wife. It is not just that, and Devadatta I mean when he confronts Padmini about this, Padmini of course, she chastises him saying that he is just being jealous and all that. But, gradually Devadatta realizes that Padmini is also drawn to Kapila in a significantly physical way.

(Refer Slide Time: 22:30)



NOW MEET
Kapila

- The dark-skinned, "powerfully built" **Kapila** is the son of Dharmapura's leading ironsmith. He takes pleasure in wrestling and has beaten many champions in the ring.
- Despite their apparent contradictions in family, form or features, "[T]wo friends there were – one mind, one heart."
- So, when Kapila learns of Devadatta's yearning to have an exceptional woman he chanced upon as his constant muse, without a second thought he sets about to find her out.
- Kapila discovers the maiden's house and doesn't think his friend has exaggerated an iota when he sees her.

Therefore, what does he do? Now, he thinks a lot about them he realizes that probably this attraction is more solid and therefore, what does our friend Devadatta do when they are about to I mean once all the three of them undertake a journey and there he goes towards the temple of Kali which is of course, in the middle of a forest and, then he beholds himself thinking that let Kapila and Padmini live a happy life. He beholds himself, that is act 1. Now, let us see how the story progresses from Kapila's perspective. Now, what does Kapila do on the other hand? Now, for Kapila Devadatta is his life and that is why in the play you find Kapila expressing his open devotion to Devadatta. He says I will even lay at your feet my entire life something like that. Now, once when Kapila finds out that Devadatta is in love with Padmini, he goes to extreme efforts to convince Padmini because when he goes and he does not know the address, he puts in a lot of effort he finds out where this particular girl's house is, he goes and knocks on the door.

(Refer Slide Time: 23:41)



Kapila

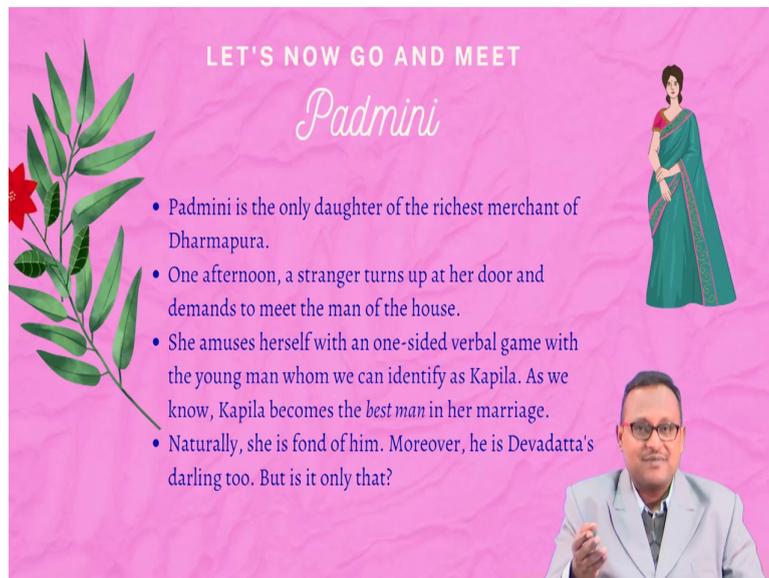
- Kapila makes an acquaintance with the beauty and also talks with her family on Devadatta's behalf.
- But even as Kapila does this, he has a foreboding that a gorgeously fiery woman such as Padmini might not be compatible for someone calm and genteel like Devadatta. However, his friend's will is his command. So, he doesn't voice his concern
- After the marriage too, Kapila visits Devadatta as before and also develops a camaraderie with Padmini whom he calls sister-in-law.
- But Kapila faces a great unease when he realizes his own attraction towards her. He does not want to aggravate the situation but neither can he abandon Devadatta's company, nor does he have it in him to ignore Padmini.
- Thus he is stuck in the tides between the couple. But did we answer yet why Padmini is so attentive to Kapila?

(A small video inset shows a man in a light blue suit and glasses speaking.)

And, when he knocks on the door he comes across Padmini, Padmini opens the door he is awestruck at the beauty of Padmini. Padmini is a very fair and gorgeous woman, and somehow he has a feeling, an inkling, that they may not be happy together or I mean the pair may not be compatible with each other. That is his initial concern, but of course, he does not give in to that hesitation. He convinces her. In fact, he goes to extraordinary lengths to convince the family of Padmini to take Devadatta as a groom for Padmini and all this. And, then so, the play proceeds like this and now after marriage now Kapila understands now he is drawn to Devadatta. But he continues visiting the place. Now, he understands that Devadatta is slightly uneasy and in the process, he also understands that Padmini is drawn to him. Now, as a good friend what should he do? As a good friend to both of them so, what should he do? So, this is a kind of a central dilemma, but he cannot also keep himself away from Devadatta. Remember, his primary loyalty, and devotion is towards Devadatta. Therefore, he keeps meeting Devadatta and once of course, all the three of them have to go to Ujjain fair for something, but the path is through a very difficult forest. So, he himself comes out with a cart and he is driving the cart and Padmini and Devadatta are sitting behind. Maybe some way into the forest they rest and of course, that is where they come to know that there is a Kali temple close by, there is also a temple of Rudra close by Mahakala. So, therefore, here now Padmini wants to go and visit the temple of Rudra whereas, Devadatta realizes this is an opportunity for him. Therefore, what does Devadatta do? He goes to the Kali temple while these two guys go to Rudra temple. There, of course, we know in the case of Devadatta he

has killed himself hoping that Kapila his close friend and his beloved Padmini may live together. Now, when Kapila returns from the temple of Mahakala he does not find Devdatta there when he goes in search of Devadatta at the Kali temple, and he finds his friend almost beheaded. Now, he realizes what has happened. But of course, remember he is devoted to Devadatta, he is unable to bear the grief. Therefore, what does he do? By invoking Kali, he too cuts himself. He too cuts his head and offers his head to Kali. He is unable to bear the grief. So, this is Kapila's story.

(Refer Slide Time: 26:57)



LET'S NOW GO AND MEET

Padmini

- Padmini is the only daughter of the richest merchant of Dharmapura.
- One afternoon, a stranger turns up at her door and demands to meet the man of the house.
- She amuses herself with an one-sided verbal game with the young man whom we can identify as Kapila. As we know, Kapila becomes the *best man* in her marriage.
- Naturally, she is fond of him. Moreover, he is Devadatta's darling too. But is it only that?

Now, let us go and see what happens to Padmini. Of course, we know Padmini is the daughter of the richest merchant of Dharmapura, and when Padmini meets remember Padmini first meets Kapila and it is through Kapila that she comes to know about Devadatta. She is slightly drawn to him. But, of course, keeping with the stature of her family well, of course, Kapila is the son of a blacksmith. There are caste hierarchies involved here, there are class hierarchies involved here. Therefore, she cannot marry Kapila of course, it is unheard of. Therefore, she invariably marries Devadatta. And, simultaneously as I said she is equally drawn to Kapila and therefore, despite her husband's hesitations and protests, she is drawn to Kapila.

(Refer Slide Time: 27:57)



Padmini

Of course, it is more than that! Else the Bhagavata wouldn't be narrating the tale.

Padmini is enticed by Kapila's Physique Extraordinaire and perhaps by his innocence too!

But when Devadatta playfully confronts her, she only knows how baseless it sounds because she is embarrassed to admit her carnal attraction for Kapila even to herself.

Now, we know the story - how both Kapila and, of course, Devadatta have sacrificed their heads. Now, Padmini is waiting for both of them to return. Now, when both of them do not return it is already evening, so, now, she goes in search of both of them. She finds the Kali temple and now when she goes and sees there what happens. She finds her husband and of course, her close friend in a pool of blood. They have beheaded themselves. She understands the entire scene. She is overcome by grief and does not know what to do.

(Refer Slide Time: 28:41)



Padmini

Therefore, when Devadatta shows his dismay over the trio's plan to visit the Ujjain Fair, she accedes to cancel the plan and merrily agrees to spend the day with Devadatta alone.

But no sooner had she had heard Kapila than she changes her plan, and even tells she is all set to go. Naturally, she puts her husband and Kapila in an uncomfortable situation.

After quite some hours of strating the journey, Padmini feels an urge to take a pause from the journey strain of the cart. The men agree.

She then asks about the Fourtunate Lady's Flowers, and when Kapila is busy plucking a branchful of those to acquaint her with the flowers, she desirously looks at his chiselled stem in Devadatta's presence

Therefore, she invokes prayers to goddess Kali and says that she too wants to sacrifice her life because she does not want to live the life of a widow and she also does not want to live a life devoid of a close friend like Kapila.

(Refer Slide Time: 29:06)



COMING BACK TO
Devadatta

- So, while Kapila is busy plucking the flowers, Devadatta notices Padmini's gaze
- Padmini's secret languish is now revealed to Devadatta but he deals with this knowledge rather chivalrously.
- When his wife is gone with Kapila to visit the nearby Rudra temple, he simply goes to the Kali temple and decapitates himself at her altar.
- He portends to justify Padmini's attraction as a logical one, and he wills his death to be a binding grace between Kapila and Padmini.
- But could it be so?
- Did Devadatta kill himself out of envy, helplessness or was it instead a Pundit's adherence to his promises?

Therefore, what does she do? She also beheads herself. So, something like this all these things are happening here.

(Refer Slide Time: 29:12)



DEAD DEVADATTA AND
Kapila

- Upon returning from the Rudra temple, Kapila goes in search of Devadatta and joins him in death.
- Devadatta's love must have meant the most to Kapila, else how could he kill himself so readily?
- As the Goddess Kali indicates, perhaps he was also scared of being scandalized
- All in all, the two friends lie side by side with their beheaded bodies at the tad end of Act 1, but shall we look at Padmini now?

And these are the various states of mind that Devadatta and Kapila are in. Therefore, in that background, they go and have already sacrificed their life. Now, Padmini also goes there.

(Refer Slide Time: 29:24)



And, seeing both of them in a pool of blood she also is about to behead herself that is when we find Kali appearing. Kali directly appears and now, she is moved by the prayers of Padmini. She says, do not worry, you do not need to sacrifice your life. These are fools to sacrifice their lives. In fact, Kali does not encourage these. In fact, she calls them these are fools to have sacrificed their life. The moment there is a problem, these idiots want to come and give up their life. I like your honesty, therefore, I am going to grant you a boon. Now, all that you have to do is not lose your heart. Now, you put the head into their bodies and I am going to grant them life. Remember, it is evening already what has happened in that confusion Padmini places the head of Kapila into the body of Devadatta. Please remember the physical characteristic trait of Devadatta and Kapila here. Kapila is a very muscular one, and Devadatta is a very lean, frail body. And she puts to the frail body the head of Kapila, and she puts to the muscular Kapila's body the head of Devadatta in a way. Well, Kali smiles, of course, she understands many things right because she knows the past, the present and the future she is a 'Trikalā Gnani'. She is a 'Sarvagyanī'. Now, she says, 'My dear daughter, there should be a limit even to honesty, right. Anyhow, saying so she grants her wish. We do not know what honesty she is referring to and all that is slightly indicative. Remember, literature works through insinuation and indirect references, therefore, you have to understand between the lines here. Therefore, she grants the boon.

(Refer Slide Time: 31:37)



Goddess Kali

- Goddess Kali acts as the *deus ex Machina* in the play. The raising of the half-curtain as she yawns creates an anticlimactic ambience
- She is rather bored over the foolish bloodshed of the two human beings and is not really pleased with the bloodbath at her temple. Moreover, Devadatta did not even care to remember his sacrificial vows properly!
- She enjoys the cosmic joke as those three people play flies to the wanton boys called fate

What we have now are two men - Devadatta's head with Kapila's body and Kapila's head with Devadatta's body - alive and breathing!

As a result of this, we have a Goddess Kali granting the boon you have a strange confluence. Now you do not know who is Devadatta and Kapila because Devadatta's body is attached to I mean Devadatta's body has the head of Kapila and Kapila's head I mean Devadatta's head as the body of Kapila something like this. Now, you do not know who is who and something like this is a kind of a cosmic joke. So, again you can find that, during the discussion of various techniques in drama and of course, fiction we used something called *deus ex machina*. So, where is the direct appearance of the god something like that? So, Goddess Kali performs that role. It is a kind of a technique that the playwright employs too. Of course, Kali is a major character here, but also a dramatic technique in order to serve a particular purpose these things happen. So, this is the background to background to the entire thing. This is what happens in Act 1. So, by the end of Act 1, we have a kind of a confused state of affairs. She does not know whether to be happy or to cry because of course, she is happy because both of them have come alive. Now, there is this huge confusion. She does not know what to do and of course, even these two friends are also confused. They also do not know what to do. And, Act 2 probably has to begin with how do they solve this mystery now, right or how do they solve the next thing. We will discuss Act 2 in the next class, alright. Stay tuned to this. It is a very interesting play and of course, we are going to discuss very many critical issues in the next play, alright. See you in the next class.