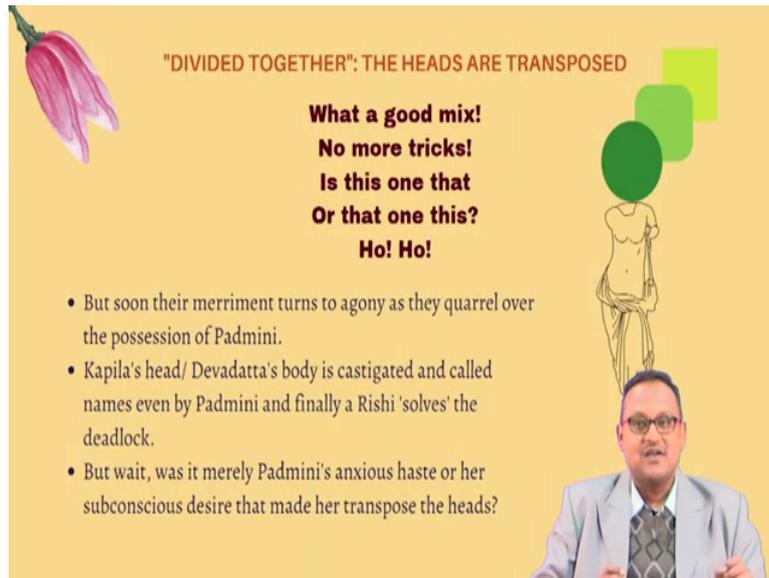


Elements of Literature and Creative Communication
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Lecture - 59
Hayavadana: A Critical Perspective

Hi, welcome back to our discussion of *Hayavadana*. In fact, we have stopped at a point where things get really very interesting. In fact, the major philosophical debates that the play contains within its creative space unfold here. So, you will have to stay tuned to what we are going to speak about next. In the previous class, we discussed the main plot actually Act 1 more or less deals with the main plot and of course, it is only in the 2nd act. It is a 2 act play, of course, it is not a conventional 5 act drama, it is a 2 act play. So, in the second act, we find all the subplots beautifully merging and thereby giving a beautiful and aesthetic touch to the various issues that otherwise look like different issues in the play. You find a kind of a philosophical union of all the critical debates that the play unfolds in its opening pages. So, we have here Kali and in fact, Kali has already blessed life to these two characters here. So, now, we have two characters who do not know who they are, technically speaking right. Now, you have imagined; when you say a human identity what do we mean by that? The sense of I, what is my identity, my is the proverbial I here. How does a human being derive their identity, is it by their head, is it there is it by their body or is it by their critical reasoning, who am I. In fact, that is a question that has haunted humanity probably, ever since humanity was created right, it is a kind of a perennial question who am I, right who am I. Well, of course, you have a couple of philosophers going on and trying to reductively answer it therefore, you have they calling it I think, therefore, I am. my existence is because of my critical ability, because of my ability to think. Then later you have someone else an existentialist almost reversing the order and saying that 'I am, therefore, I think'. Your ability to think comes from the fact that you exist, something like that. And later you also know-how in the 20th century or maybe in the post some typically a postmodernist would say. Well, it is neither because you think or you are, he says 'I eat; therefore, I am', thereby drawing a kind of a humorous conclusion to the entire philosophical debate of who I am and how I derive my identity.

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"DIVIDED TOGETHER": THE HEADS ARE TRANSPOSED

**What a good mix!
No more tricks!
Is this one that
Or that one this?
Ho! Ho!**

- But soon their merriment turns to agony as they quarrel over the possession of Padmini.
- Kapila's head/ Devadatta's body is castigated and called names even by Padmini and finally a Rishi 'solves' the deadlock.
- But wait, was it merely Padmini's anxious haste or her subconscious desire that made her transpose the heads?

Well, here the question of identity is confused all the more because you have Devadatta whose, when you say Devadatta do you mean the head of Devadatta and the body of Kapila or what is it. So, for time being how does one enact, how does a director or how does a dramatist enact it on the stage, well I said that the playwright and of course, the dramatist wonderfully make use of masks. In fact, there is a detailed stage instruction where Karnad himself says that they make use of masks, they make use of masks. So, now you have the head; that means, the mask of a Kapila on Devadatta's body and you have the mask of Devadatta on Kapila's body. And now for time being, they are happy because now they have come back to life and Padmini too is more than happy. Now, soon the merriment is slightly turned into a lot of a commotion and confusion, that is why the play makes use of -

“What a good mix, no more tricks, is this one that or that one this? Ho, Ho.”

It is a kind of Kali's cosmic play something like that. And again very pertinently the playwright inserts questions such as not directly, of course, remember through insinuations, through indirect allusions. So, is it the subconscious desire of Padmini that made her switch the heads or is it just because of the darkness? There was lot of commotion and confusion and maybe in that anxiety, in that elevated state she just mixed up for a genuine cause. So, this is something that you too can think about if or when you have read the play alright. So, please think about those things.

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Do We All Pay The Devil its Due?

- So, Padmini remains Devadatta's wife and nothing has changed in the eyes of the outsiders. Is it really like before but just better though?
- Does Padmini and Devadatta live the life of complete conjugal bliss? What happens to Kapila who is doubly wronged? What happens to the divine friendship between Devadatta and Kapila?
- Don't get restless now! We will come to that.

But before all is revealed in the ACT 2:

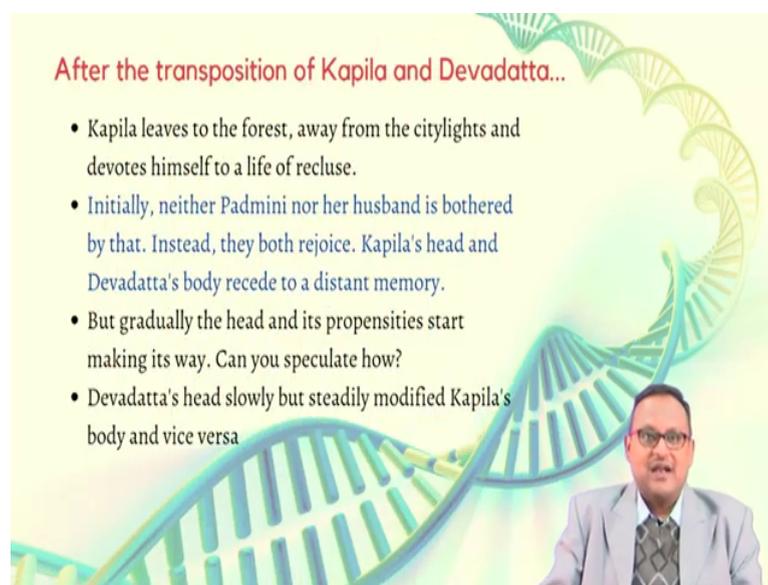
What do you think became of them? Can you think of any solution to this tale of convoluted fate and face?



Now, what has happened of course, now well now both of them start claiming Padmini because remember that kind of love triangle has always been there for want of a better term let me use that filmy phrase. Now, Kapila, when I say Kapila the head let us traditionally go by somebody who has Kapila's head, claims that Padmini belongs to them because the Kapila's head is joined to Devadatta's body right. Obviously, according to the logic, it is the body of the Devadatta that has lived with Padmini and enjoyed all the carnal pleasures and all that. Therefore, it is Kapila's head and Devadatta's body that is where Padmini should go. Now, here is Devadatta's head attached to Kapila's body, of course, it has found a newfound vigour and all that because it is a muscular body, it says no absolutely not come on what rubbish is this, Padmini should come with me because the human being head is very very important, right? Therefore, if I have Devadatta's head; that means, I am Devadatta, irrespective of whose body I have, people are identified by their head, not by their body that is the logic that, now the other guy is proposing. Now, wherein all this merriment of course, where does Padmini's allegiance lie, because if there is one truly confused and who has an equal stake in both of them it is Padmini and Padmini very gleefully agrees with that person who has Devadatta's head and Kapila's body. Of course, she has well she too has her say to say the least and of course, if you think she has her vested interests, well so be it. Of course, that is left to your critical lie, it all depends on how you look at it. Finally, some kind of solution comes, but they are unable to decide they want to fight among themselves.

What do they do? How do they resolve it? They go to a sage a learned sage and then ask him and that sage well makes a remark, he says that the head is the prominent organ of the body. Therefore, you have to go by the identity of the head. So, accordingly, Padmini goes with whoever she always wanted; that means, she goes with Devadatta's head that has, of course, Kapila's body. So, for time being what we can do, in order to avoid all the confusion we can call I mean we can go by this solution when I say Devadatta it means now Devadatta's head and Kapila's body, when I say Kapila it means Kapila's head and Devadatta's body alright. Please remember that critical point.

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After the transposition of Kapila and Devadatta...

- Kapila leaves to the forest, away from the citylights and devotes himself to a life of recluse.
- Initially, neither Padmini nor her husband is bothered by that. Instead, they both rejoice. Kapila's head and Devadatta's body recede to a distant memory.
- But gradually the head and its propensities start making its way. Can you speculate how?
- Devadatta's head slowly but steadily modified Kapila's body and vice versa

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Now, of course, this is how it happens. Now, Kapila is doubly dejected. Now, imagine the strength of Kapila was his physique, remember he was a wrestler he has defeated many wrestlers from across the globe very easily in the fighting ring. Now, he has lost that, added to that he has also lost Padmini because it is the body of the Devadatta which is attached to Kapila's head. Therefore, the body feels it is been denied, what was rightfully its own, therefore, Kapila is doubly denied and Devadatta and Padmini it is a kind of they are absolutely happy Devadatta probably wanted that because he has always envied Kapila's physique. Therefore, when Kapila's physique comes to him, in his happiness has no bounds because now with that head he is as intelligent and as scholarly and as philosophical and as poetic as he already was. Added to that is he has now a muscular body, he has now a strong physique and he becomes some kind of an ideal figure at least ideal according to Padmini.

Now, both of them go back and start living happy life. Now, do you think it is a kind of a happy ending, what happens there? Now, remember well when we say memory is not, it is not just the head that has memory. In fact, research suggests that even every part of your body has its own memory, and every cell has its own storehouses of memory. Now, Kapila with the Devadatta's body is struggling, because it has had all the pleasures, it has enjoyed certain comforts. Now, how does it overnight forget the bliss of the conjugal bliss that it has enjoyed right? So, what does Kapila do, the new Kapila now goes into the forest and starts, he curses his fate now he leaves his city and starts living in a forest.

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AND THERE ARE

the Two Dolls

WHO SPECULATE WHAT MAY HAPPEN ON OUR BEHALF

- Although minor as characters, the dolls are the most unconventional theatrical element in the play. They serve as choric characters, and as narrators in lieu of Bhagavata for some time.
- Moreover, unlike Bhagavata, they can see Padmini's dreams and the future.
- The anti-naturalistic dolls were a deviation from Indian folk theater as well as Modern European drama. Their interruptions reflected the disoriented nature of the trio's life in Act 2
- Padmini quickly discards them as soon as they are torn and wants new toys for her son. Does it also echo her treatment of Kapila and Devadatta and human beings in general?
- Is not perfection in love found by loving an imperfect being perfectly? But, as wasps to flames, Padmini is drawn to her destiny through her choices.




Now, here on the other hand what happens to Devadatta has come back, they are living a wonderful happy life. So, in the meanwhile, of course, we have heard that before the journey began, before both of I mean remember right in the very beginning before they went to the Ujjain fair. We hear that Padmini was carrying and now of course, when the second act begins and all that we hear is that she is already blessed with a son. So, they are living a kind of perfect family life. Now, there are other two interesting characters here, there are dolls, they are dolls. Imagine technically speaking dolls play the role of a stage prop, or property, but here more than a property doll acts as an active character. In fact, the doll is a character here - recall magic realism. So, maybe he has also infused elements of magic realism into this play or playwright Girish Karnad therefore, these dolls have the ability to speak among themselves. Of course, maybe when a human being comes they stop their speaking

conversations, but when nobody is around they start conversing with each other, that is a very beautiful technique that the playwright makes use of.

And these dolls have an extraordinary ability to get under the skin of somebody and know actually what they are thinking. So, that is how they know that Padmini is more than happy because now she has got what she always wanted. Now, gradually the play does not end there, remember the I mean you get a muscular body not overnight or if you do not maintain that body by properly exercising or by nourishing it the way it has to be nourished. Well; obviously, even the muscular body becomes a frail body, on the other hand, somebody with a frail body with a lot of willpower, if they start working out and all that they too can develop it. So, this is what happens, gradually our hero Devadatta who is very happy with Kapila's body now gradually begins losing that body and probably over a couple of years. Now, when the kid is maybe about 4-5 years, in a matter of 3, 4 years he loses Kapila's physique and all that because he has not nourished it that way. And therefore, now Kapila I mean Devadatta is as he was the same frail body lean body and all that. So, all this we get to know using the dolls, and the dolls comment on the new state of mind of Devadatta, the new state of mind of Padmini and all that. That is a very interesting technique that or playwright makes use of here ok.

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The Plot Comes a Full Circle!

- Devadatta goes to fetch new dolls from Ujjain on Padmini's insistence
- In the absence of Devadatta, she leaves her house with her son in search of Kapila
- **It is through Kapila's side of the story, the plot comes a full circle.**
- As we had assumed, Kapila like Devadatta has molded the transfixed body through immense toil and willpower and one cannot tell whether the heads were ever transposed.
- **Although he tamed the body, he could not tame its memories. The cells of the body have their own memory**

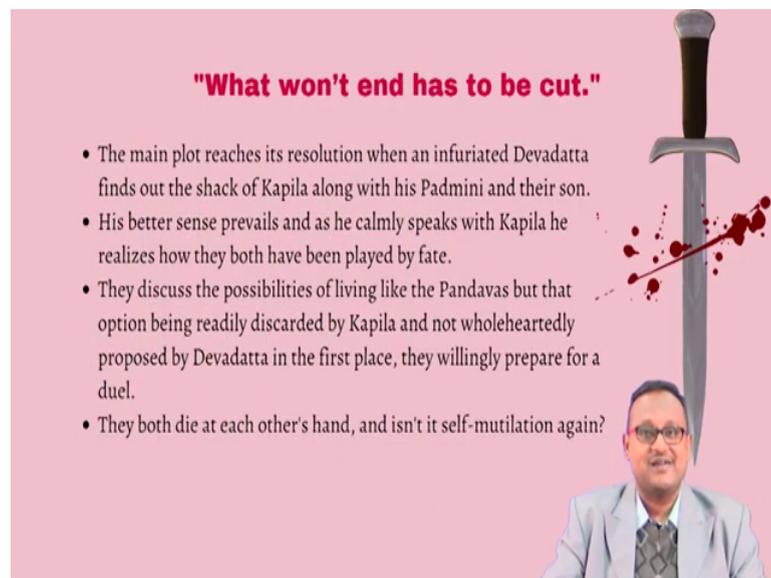
**Therefore, being unable to completely banish the presets of the body, the two men lived the life of an incomplete being just like Hayavadana.
A life with just two choices: repression or suffering.**



Now, how does the plot come a full circle? In fact, the plot comes a full circle because now let us see what happens to Kapila. Kapila now who has been who has driven himself to the

forest now starts working out. In fact, he works out with a lot of vigour and vengeance, because now I mean that is the only thing he knew right, that is the only thing he knew right from the beginning. Now, as a result of that in 4 years Kapila's head which had Devadatta's body has now become muscular. Now, become muscular and now like Kapila was before he is now, but still, he is still of course angry, he still feels let down, entire cosmic injustices happened to him. But still, he keeps working his way up. But remember his body is unable to forget all the life that it led with Padmini. Therefore, it has its own tensions, it has its own conflicts. Remember the play profoundly enacts this perennial, dual tension between the mind and the body. It is a kind of a perennial problem right, is it the mind over the body or the body over the mind which is predominant. The play enacts it in a very creative way. So, these are the things that are happening, well he is now living a life of repression, but of course, he has overcome the initial bitterness to a certain extent and he has acquired, and he has acquired the body.

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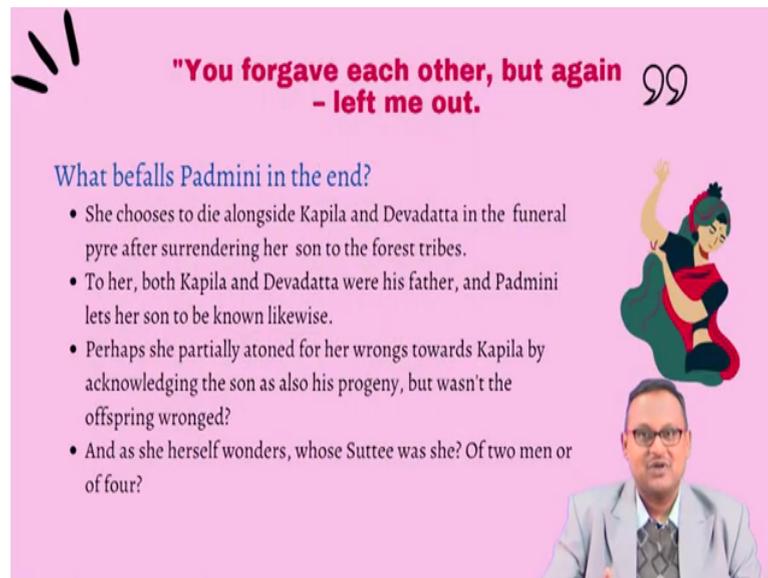
"What won't end has to be cut."

- The main plot reaches its resolution when an infuriated Devadatta finds out the shack of Kapila along with his Padmini and their son.
- His better sense prevails and as he calmly speaks with Kapila he realizes how they both have been played by fate.
- They discuss the possibilities of living like the Pandavas but that option being readily discarded by Kapila and not wholeheartedly proposed by Devadatta in the first place, they willingly prepare for a duel.
- They both die at each other's hand, and isn't it self-mutilation again?

Now, what is happening here? Now, let us go ahead and see how once now Padmini has grown now I mean, now she is slightly not unhappy because now she is; obviously, she cannot be happy. Now, in the pretext of sending, in the pretext of acquiring new dolls, because the old dolls that were there in the house now have grown old. Now, she throws them into the street and says sends Devadatta to Ujjain again.

She says now go immediately we need a fresh pair of dolls of course; dolls really have their own feelings. Remember I said they too act like human beings, they are aghast at her behaviour probably they might even think to themselves that maybe like they are discarding like Padmini is discarding us, she is now discarding Devadatta too. Because they can sense what happens in the future. So, foreshadowing is the technique here. So, now, Devadatta goes to fetch new pair of dolls and the journey to Ujjain is a long one, it might take 3, or 4 days. In the meanwhile the moment Devadatta has left there Padmini has packed her bags and of course, now she goes into the forest searching for Kapila. Why does she do that? These are the questions better left to the critical imagination of the reader and the audience. So, now she goes there and of course, she remembers now she says that Kapila how are you and all that. Now of course, now she says that the child along with the child is gone to the middle of the forest. Now, she offers the child to Kapila and says this is your child remember, it was this body that has resulted in the creation of this particular child and all that, you may find her logic a convenient logic. In fact, a couple of critics have also called her a femme fatal, which is a character stock character in much western fiction and as well as eastern fiction. Femme fatal wherein, women are projected as a symbolic version of vampires, they suck the blood of the male and all that. It is a, it is a kind of a stock character and of course, many critics have gone into describing her like that. But that need not be the case, that absolutely need not be the case. But in order to understand whether she is an example of femme fatal you can as well read the play and then decide for yourself ok. So, now, of course, here Kapila the moment he sees Padmini again, the body is overcome with all the desires though initially, he refuses her, he is bitter with her somehow they make way. And of course, now they start living together, they make love and they start living together. So, this is how the plot comes a full circle.

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**"You forgave each other, but again
- left me out."**

What befalls Padmini in the end?

- She chooses to die alongside Kapila and Devadatta in the funeral pyre after surrendering her son to the forest tribes.
- To her, both Kapila and Devadatta were his father, and Padmini lets her son to be known likewise.
- Perhaps she partially atoned for her wrongs towards Kapila by acknowledging the son as also his progeny, but wasn't the offspring wronged?
- And as she herself wonders, whose Sutte was she? Of two men or of four?

So, now when by the time our guy, Devadatta returns from Ujjain, he realizes that Padmini has left his home along with the child. So, he goes, he knows he can sense what might have happened he goes into the forest and finds out that Padmini is living with Kapila and they are again very furious. But now they want to rather than give in to that moment's frenzy. Now, they discuss how to resolve this particular issue. It is going to be a perennial problem right, this is going to be a perennial problem. So, now, they decide the only way to probably end this impasse, a deadlock is to fight each other and probably in the process they know that they would kill each other or something like that. So, initially they explore the option of both of them living with Padmini, but later they realize it is absolutely improbable and it may not be practical and all that. Therefore, they decide to fight themselves and in the process, both of them kill each other. In the fight that follows both of them fight each other and kill each other and at the end at about towards the tad end of the second act, we have Padmini widowed once again right. Because now she keeps wondering that this is her, this is how Padmini responds, you forgave each other, I understand that, but again both of you left me out. so now, she has been forsaken again, she does not know what to do.

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Of course, now look at the kind of cosmic irony, she thinks of mother Kali and says that, oh, mother of all nature, you must have played your joke even now. Because when other women pray, when their husband dies, when a woman's husband dies the woman can always pray that at least in the next life make him my husband, make me his wife something like that. But now Kali has not even given that option to this woman, because now she does not know what to ask. Because technically speaking she has lived with 4 different guys, Kapila and then you and then, of course, Devadatta and then later Devadatta with Kapila's body, and then Kapila with Devadatta's body. Now, she does not know who to ask. Therefore, she almost says it is like she is playing a kind of a cruel joke, but of course, now she realizes that she cannot have everything she wants in life because always remember happiness it always said, in pursuit of happiness, we can never attain pure happiness probably that is why the American constitution talks of in pursuit of happiness something like that. So, it is always a chase it is an eternal chase maybe. So, she realizes that and that is when she and Bhagavata appear now, now she hands over to one of the characters one of the minor actors who play the role of a forest dweller, and she hands over her son. And now she says she is going to now she is going to immolate herself. Now, there are two bodies, probably she will immolate herself and become a sati or something like that. Of course, it may sound slightly like a kind of a misogynistic ending and all that, because the concept of sati is coming again, but she thinks about ending her life by killing stabbing herself or immolating herself. At the end of the day, she finds that death is the only something that can bring her a sense of closure.

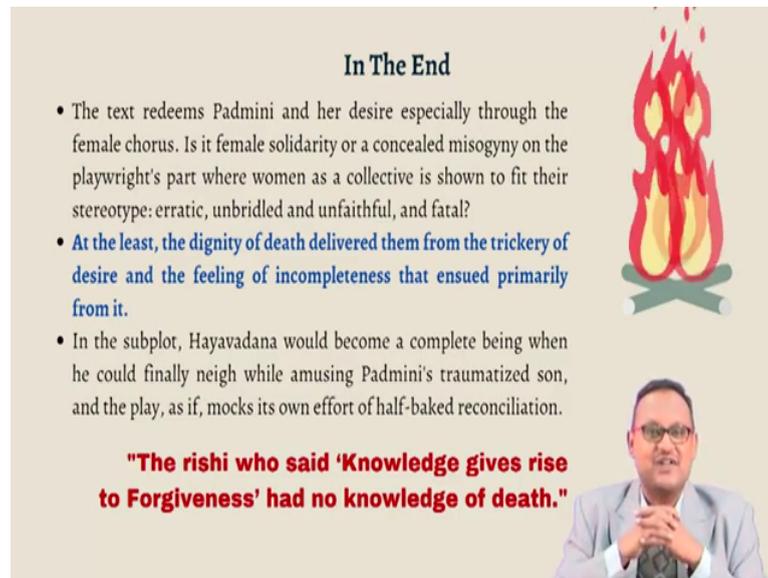
Therefore, handing over the child to the actor, with an instruction that the child should be passed on to Devadatta's father, the scholar who is there in Dharmapura she dies, this is what happens actually in the play, this is how the play ends.

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In The End

- The text redeems Padmini and her desire especially through the female chorus. Is it female solidarity or a concealed misogyny on the playwright's part where women as a collective is shown to fit their stereotype: erratic, unbridled and unfaithful, and fatal?
- **At the least, the dignity of death delivered them from the trickery of desire and the feeling of incompleteness that ensued primarily from it.**
- In the subplot, Hayavadana would become a complete being when he could finally neigh while amusing Padmini's traumatized son, and the play, as if, mocks its own effort of half-baked reconciliation.

"The rishi who said 'Knowledge gives rise to Forgiveness' had no knowledge of death."

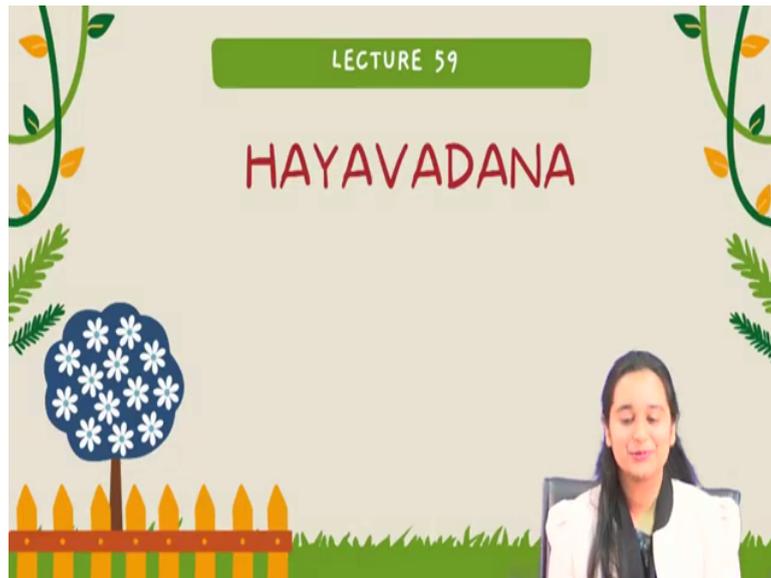


Now, of course, the Rishi who had resolved this particular crisis had said that knowledge gives rise to forgiveness right, well that is unfortunately that may not happen. Because knowledge may not really give rise to forgiveness, maybe we need something more than knowledge to attain a state of forgiveness or to forgive the wrong done to us, as well as forgive ourselves or forgive others and unfortunately, he did not have any inkling of the death ok. So, this is the play for us and now how does the playwright unite the subplot of Hayavadana. In fact, Hayavadana now in the meanwhile has gone to the Kali temple and now Kali has granted him his wish. Now, before because of a twist in the way he uttered his wish, he had a human body and a horse's head, all that he wanted was a human body with a human head. Now, in his eagerness to ask, we do not know how he asked it or how Kali understood it. Finally, when Kali grants him his wish he has become a complete horse, he wanted completion. So, maybe it is a cosmic way of saying or a divine way of saying that a sense of completeness can come not in the human form, but maybe in some other animal form, maybe that is the reason why now he is a complete horse throughout. But the horse still can, I mean the horse can still speak. Now, when the play ends again like when the play begins on the stage, we have Bhagavata. Now, when the play ends we have Bhagavata and this horse has come, the same actor has come back. Now, again they do not know how to resolve and the

boy has also come. Now the boy has come because now the boy has to be handed over to the grandfather right. Now, Bhagavata is thinking of it, but now oh now the boy looking at Hayavadana, now it starts laughing. Because until that point in time the boy has not spoken. Now in the merriment that happens, the boy begins laughing and looking at the boy laugh. Now, the horse is also still incomplete, remember because the neighing that comes naturally to the horse is been denied to it. It still speaks the language of human beings. Now, looking at the merriment of the kid of course, when the horse is galloping here and there out of happiness it has lost the human voice and of course, it has acquired the voice of a complete horse. Now it is complete, the horse is complete this is how the play ends. This is how of course, the playwright brings closure to fuses both the subplot and brings a sort of closure to the entire play. This is the play for us. So, we have discussed various mean concerns relating to the play, the mind-body duality and how there is an eternal quest for happiness and how when you keep on chasing that, it keeps eluding to us. Does it have any existential purpose? Remember one of the metaphysical poets asks that probably deliberately the concept of complete happiness or the I mean the concept of complete perfection is being denied to human beings. Because if that is denied to them probably, they would forget human beings. Therefore, constantly there is some kind of inadequacy has been put into human life. So, out that inadequacy can push them toward God. So, is it some kind of cosmic play that is at work here, why is it that despite a severe longing and earnestness why is not that human beings cannot be happy, why is it not that there is a sense of inadequacy in life?

Well, the play tries to answer it, but remember the questions are always larger than the answers that they can get. Therefore, keeping in line with the spirit of the question which is absolutely cosmic and existential the play ends with those open-ended questions, alright. So, keep thinking about this. Now, I have a couple of learners who wish to express what they think of the play, let me call them out and you can listen to them ok.

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Hello, I am Rifat. So, here I am to speak on Hayavadana by Girish Karnad. This is such a wonderful play, is not it? Given the techniques, the use of dolls, the use of legends, and everything it is just what a drama perhaps expects in its entirety. It has all the techniques apart from the story. But right now I will be focusing on this story. So, Padmini we see what ultimately her fate is, just because of her vaulting ambition. We know that no one can be perfect right, Devadatta has got a perfect mind, and he is intelligent; on the other hand, his friend Kapila is gifted with beautiful physic and strength, but she is not content with Padmini while looking for a match for herself is not content with either and she wants both the best mind and the best body. So ultimately, we see she becomes the troy who perhaps does not bring thousands of sheep and wages of war, but at least she sort of makes the life of two friends completely miserable. Is not it? Just because of her vaulting ambition and also, we see another intricate thing about is that Devadatta when or the with the transposed head of Devadatta and the body of Kapila, he does not when he has that he has the body which he had envied so long, but he does not maintain it. And therefore, he sort of loses that physical strength as well. So, we get a glimpse that it is be it the intelligence or the physic we want, it can always be cultivated nothing is inherent and we need to, when we are blessed with a particular thing we should be happy with it and strive to make ourselves better. So, these are the few observations I have on the play. Thank you. Hello everyone, my name is Emon and I am here to speak on Hayavadana by Girish Karnad. So, it is a remarkable play by a remarkable playwright, a playwright who kind of grew up along with a newly post-independent country and incidentally, he was also one of the very first very few Rhodes scholars to go to Oxford and study literature and he then he came back to India and then he

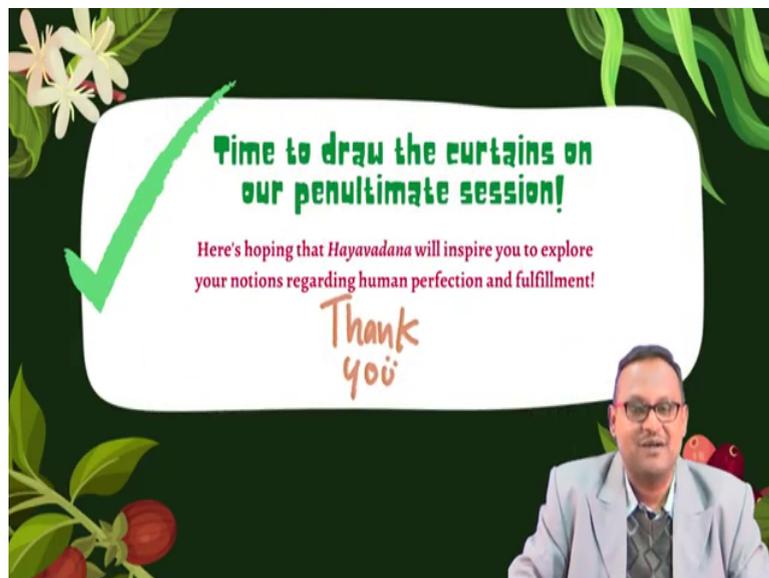
started making plays. And all of his plays reflect this journey of the nation-state and this identity crisis that the people of this nation play and these were reflected in his plays. And Hayavadana is very acute and is very subtle and is a very proper reflection of these different problems and different crisis and different complexities and everything. In Hayavadana through this love triangle between Devadatta and Kapila and Padmini and through the character of Hayavadana and through the characters of the dolls, he is trying to comment on this theme of wholeness. This obsession with the wholeness that kind of pervades throughout the play and how different and. But he what he tries to, what he tries to say we talked of during this course in the previous few classes. We talked of texts having implicit meanings and explicit meanings. So, the implicit meaning in this course is and what Girish Karnad tries to comment on is how just like the nation that he has grown up in and just like these characters in this plays. They struggle with very various very diverse characteristics and diverse traits, this struggle between this duality between mind and body. But the key here is to look for a solution in a very acute synthesis between all these disparate parts through a kind of coexistence between these diverse characteristics. And everything in the play goes wrong, the moment these disparate characteristics are tried to combine into a very muddled whole. But what he is trying to say and what the playwright is trying to tell us through this play is to find a solution through a kind of coexistence, through a kind of harmony that embraces this diversity and complexities and everything. Thank you. Hi everyone, Bidisha here. We are in the presence of an extraordinary play today and I would also like to talk about the issue of perfection. So, the quest for perfection is inherent in all of us and perhaps that is alright, but maybe keeping things simpler and easier gets us better sleep at night. That is not an easier feat either right. The key to understanding the issue of perfection I guess is also very carefully included by Karnad towards the very beginning of the play. So, Ganesha the very emblem of imperfection, a God with an elephant's head is invoked as a god of success victory and perfection; why is that? Perhaps perfection is always relational and when we stop comparing, when we just try to evolve and mature as individuals and as a whole with our species and when we try to coexist with more harmony, that makes all of us a little closer to happiness. Thank you.

Hi how exciting were these responses alright. This is probably what an extraordinary work of art would do in you. In fact, it is like letting the bug enter you and that bug would make you almost speak endlessly, something like that.

Now, if the play has really touched you. So, probably what you can do is like my team has expressed their opinion of this particular play, you too can either start writing down your responses to this particular text and you can upload it in our forum.

Or if you are a little more proactive you can as well respond to it formally using a video, you can shoot yourself and maybe upload it on your Facebook pages or even in even on our Facebook page as well. So, these are some things that you can do, I am sure you enjoyed this play alright.

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So, with this, we have come to almost the end of this class. And of course, just one more class for the completion of this course, we really hope you have been enjoying all these activities, . Because not just this particular play the play we discussed earlier and of course, the short stories we discussed before that and even the poems, lovely poems that we discussed.

All of them should they must really create a kind of an imaginative trigger in you, they have the capacity to do that, all that you have to do is surrender yourself in an open-hearted manner.

And as long as that happens; you almost see the miracle of creativity unleashing out of you. you would be the first spectator of that, it is you would be witnessing the marvel of creativity,

jumping out of you alright. Let us meet you in the next class and of course, reserve over farewells and feedback in the next class right ok. See you in the next class then.