

Split in Identity in Hayavadana

Pallavi Gupta

Phd. Scholar, University of Jammu, India

EMAIL: pallavigupta12@yahoo.co.in

Abstract

The present paper Split in Identity in Hayavadana is a study of man's Quest for perfection within every domain of universal experience, be it of love, friendship, marriage, motherhood or children. It is an attempt to study idea of identity allegorized in a folk tale. It'll point out how the characters of Girish Karnad behaved from Freudian angel and how their continuous psychical struggle caused a split in their identity. It is an attempt at studying how the desire of completion in the psyche of the female protagonist ruined not only her but it sowed the seed of conflict in future as well.

Key words:

Conscious; Unconscious; Id; Ego; Superego; Split; Identity; Body and Mind

Paper

Hayavadana is Karnad's third play, written in 1971, originally in Kannada and then translated by Karnad himself into English, was a successful play and is still one of his most frequently performed plays, having found popularity among urban Indian stage, college drama societies and international community.

It is a masterful cross section of human and societal problems with humanistic approach. It reveals the conflicts and the storms brewing in human mind

because of differences brought about by clashes due to force of nature and social compulsions, love outside and beyond matrimony, giving birth to children and man's crisis in attaining the unattainable. (Vaja 112)

Hayavadana won two prestigious awards of annual Sangeet Natak Academy Award for playwriting and the Kamaladevi Award of the Bharatiya Natya Sangh for the Best Indian Play of the Year in 1972. The intense interest *Hayavadana* generated in the theatre community can be seen from the fact that it received three major productions, not in Kannad, but in Hindi: under the direction respectively of Satyadev Dubey for Theatre group in Bombay, of Rajinder Nath for Anamika in Calcutta, and of B.V. Karanth for Dishantar in Delhi. B.V. Karanth also produced it in Kannad for Bangalore-based group Beneka. Also Vijay Mehta directed the play in Marathi in 1983, he also took the play to the Deutsches National Theatre, Weimar, in 1984, for a German production with German actors, Karanth kept showing his love for the play by reviving it in Hindi version in 1974 and 1982 and Kannad in 1989 and also in English version for the National Institute of Dramatic Arts in Australia. According to Punam Pandey,

Hayavadana is to Indian drama what James Joyce's *Ulysses* is to the Western novel. As *Ulysses* is the first best novel of twentieth

century, according to the Random House Committee, so is *Hayavadana* the first best drama of this century of India. (Pandey 65)

The popularity of the play finds echo in the idea that it deals with the search of identity, a universal pursuit, it subtly remarks that Man's majority of the problems are because of his ignorance about the real nature of the self, The self that is a combination of all the three Unconscious, Conscious and Sub-conscious and Karnad has shown this successfully through characters of all the human life within the three worlds: Divine, Human and Animal. This mythic approach of Karnad which we have seen in his earlier plays before *Hayavadana* was further flamed by his zeal to explore and revitalize the effects of traditional forms, to find out what did the entire paraphernalia of theatrical devices, half-curtains, masks, improvisation, music, and mime mean, brought Karnad to *Hayavadana*. Karnad recollects:

I remember that the idea of my play *Hayavadana* started crystallizing in my head right in the middle of an argument with B.V. Karanth (who ultimately produced the play) about the meaning of masks in Indian theatre and theatre's relationship to music. The play is based on a story from a collection of tales called the *Kathasaritasagara* and the further development of this story by Thomas Mann in 'The Transposed Heads'. Two young men behead themselves and, when brought back to life, find that their heads have got mixed up. The story initially interested me for the scope it gave for the use of mask and music. Western theatre has

developed a contrast between the *face* and the *mask*- the real inner person and the exterior one presents, or wishes to present, to the world outside. But in traditional Indian theatre, the mask is only the face 'writ large'; since a character represents not a complex psychological entity but an ethical archetype, the mask merely presents in enlarged details its essential moral nature. (This is why characters in *Hayavadana* have no real names. The heroine is called Padmini after one of the six types into which Vatsyayana classified all women. Her husband is Devdatta, a formal mode of addressing a stranger. His friend is Kapila, simply 'the dark one.') Music-usually percussion-the further distances the action, placing it in the realm of the mythical and the elemental. The decision to use masks led me to question the theme itself in great depth. Ganesha's mask then says nothing about his nature. It is a mask, pure and simple. Right at the start of the play, my theory about mask was getting subverted. But the elephant head also questioned the basic assumption behind the original riddle, that the head represents the thinking part of the person, the intellect. It seemed unfair, however, to challenge the thesis of the riddle by using a god. God, after all, is beyond human logic, indeed beyond human comprehension itself. The dialect had to grow out of grosser ground, and the human, a horse-headed man. The play *Hayavadana*, meaning 'the one with a horse's head', is named after this character. The story of this horse-headed man,

who wants to shed the horse's head and become human, provides the outer panel-as in a mural- within which the tale of two friends is framed. *Hayavadana*, too, goes to the same Goddess Kali and wins a boon from her that he should become complete. Logic takes over. The head is the person *Hayavadana* becomes a complete horse. The central logic of the tale remains intact, while its basic premise is denied. (Karnad 2: 312-313)

The core narrative of *Hayavadana* poses psychological riddle about the nature of identity, and the source of this idea lies in the twelfth-century Sanskrit collections, the *Kathasaritasagara*. In the *Kathasaritasagara*, the story of 'The Heads That Got Switched' interested Karnad initially because of the possibilities it offered in the use of masks on stage. Karnad has borrowed the theme from *Kathasaritasagara* originally but the present work is from Thomas Mann's *Transposed Heads*, which in turn is based on one of the versions of the story in *Vetal Panchavimshati*. He has added the subplot on *Hayavadana* himself.

Karnad in *Hayavadana* has focused on the pursuit of perfection, which is fleeting in nature through the characters of three different worlds: Divine, Human, Animal, and each world seemingly counterpoints the other. The divine is satisfied with its imperfection and is worshiped; Humans are essentially imperfect, psychological beings and suffer from the problems of dualism, disunity. The animal, unlike human, unlike the god, cannot endure to remain imperfect and achieves wholeness by relinquishing its human characteristics, and turns completely into a horse, not into

human, despite his secret craving, so, the human voice stills remains with him. It only achieves the pure animal from with a horse's voice, when it learnt to accept its deformity happily. By representing three worlds dealing with same disunited selves, Karnad leaves the audience to form a perspective of their own, alternative attitudes to the same problem, without giving out any social message, just representing the present in the mould of myths, presenting the problem of incongruity and letting the audience be the judge. The audience is supposed to commit to alternative ideas, take sides, bet on the issues broached by the play.

The play *Hayavadana*, meaning 'the one with Horse's head' opens with the Purvaranga, (an introductory prayer of Ganesha, or Nandi Puja as described in Bharata's *Natyasastra*) itself serves the purpose and enhances the magnitude of the central theme The Quest for Perfection. Lord Ganesha –the elephant head has dramatically plural suggestions. Ganesha is physically deformed, yet is a deity of intellectual, materialistic fulfillment, himself not complete, but mysteriously is the "destroyer of incompleteness." All theatrical performances in India begin with the worship of Ganesha, the god who ensures the successful completion of any endeavor. According to mythology, Ganesha was beheaded by Shiva, who failed to recognize his own son. The damage was repaired by substituting an elephant's head, since the original head could not be found. Ganesha is often represented by a young boy wearing the elephant mask, who then is worshiped as the incarnation of the god himself. In the play, Lord Ganesha is represented on stage by means of a mask (the origin of the theme of the play) kept on the chair. The Bhagavata sings verse in praise of Ganesha

accompanied by his musicians and then the mask is carried out. In the opening scene, Bhagvata communicates the keynote of the play:

May Vigneshwara, the destroyer of obstacles, who removes all hurdles and crowns all endeavors with success, bless our performance now,. How indeed can one hope to describe his glory in our poor, disabled words? An elephant's head on a human body, a broken tusk and cracked belly- whichever way you look at him he seems the embodiment of imperfection, of incompleteness. How indeed one can fathom the mystery that this very Vakratunda-Mahakaya, with his crooked face and distorted body, is the Lord and master of success and perfection? Could it be that this image of purity and Holiness, this Mangalmoorty, intends to signify by his very appearance that the completeness of God is something no poor mortal can comprehend? Be that as it may. Be that as it may. It is not for us to understand this mystery or try to unravel it. Nor is it within our powers to do so. Our duty is merely to pay homage to the Elephant-headed god and get on with our play. (Karnad 1:105)

Here, the choice of the elephant-headed god is significant because Lord Ganesha with human body and animal head properly suggests the central theme of incompleteness of being, bringing the Lacanian image. The dramatized image of Ganesha projects the Lacanian subject. It is split, has two forms, one of an elephant head and other that of human body. These are two

aspects, going in different direction, diverging in their irreconcilability, never meeting, animal and human, and these two elements are exclusive in their own domain, only one can be taken at a time. Thus, Ganesha is one subject that has two sides, irreconcilable in its difference but unified. Karnad has artistically blended the two. If Ganesha is husband to Riddhi(fame) and Siddhi(Knowledge) the Padmini is wife to Devadatta and lover to Kapila. The main plot is set in the city of Dharampura, ruled by King Dharamasheela, where in dwell two youths Devdatta and Kapila.

One is Devadatta. Comely in appearance, fair in color, unrivalled in intelligence, Devadatta is the only son of the Revered Brahmin, Vidyasagara. Having felled the mightiest pundits of the kingdom in debates on logic and love, having blinded the greatest poets of the world with the poetry and wit, Devadatta is at it were the apple of every eye in Dharampura.

The other youth is Kapila. He is the only son of the ironsmith, Lohita, who is to the King's armory as an axle to the chariot wheel. He 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 equal. (106)

Devadatta, according to Karnad, is no real name rather it is formal mode of addressing a stranger. And Kapila simply means "the dark one". The etymology of their names represents the basic human elements in these typecasts, representing the stereotype of mask-mind and boy. Devadatta is an archetype of intellect, Kapila, the body.

Aparna observed that, “In the mythic genealogy of caste, first offered in the Purusha-Sukta, Brahmins emerged from Purusha’s head, and since then the supremacy of the head is firmly established in the Hindu tradition” (Dharwadker 1:25). That’s why, Devdatta being a Brahmin is all about head, mind and logic. Logic suggests rationale, a set of principles which prepares our ego to work in a certain way. In making Devdatta a man of logic, Karnad makes Ego supreme. Ego is a desexualized energy but still the traces of prevalence of Id can be seen in his attraction for Padmini. He describes her in sensual words to Kapila. But his Id is not in harmony with his ego, as the ego, the rational rules supreme. The disharmony becomes the cause of split in his identity, the weakness of ego becomes apparent and he begins to question his own relevance in Padmini’s eyes. In the contrast to Devdatta, Kapila is described by Karnad as a man of unconscious, the sexual impulses. The dance, drive, strength all are filled with sexual symbolism, denoting physical attributes related to unconscious, which has its origin in physical instincts. Though a man of unconscious he tries to suppress his desires but it is hard to educate the unconscious, they try to find a way out, in this struggle of unconscious and ego, he feels the split. Despite belonging to different backgrounds the two are best friends—“One mind, one heart” (1:106)

Also the Sub-plot of the play is introduced on stage with a sudden cry, actor rushing to Bhagavata in a nervous and scared state, in astonishment reveals what he saw:” I saw it clearly-it was a horse-and it was talking”(Karnad 1:108). *Hayavadana* is introduced in the play, just as the action of the inner play is about to begin. “*Hayavadana*”, literally means ‘one with a

horse’s head’, *Hayavadana* – a horse headed man spoke human language. Bhagavata, himself surprised, believes *Hayavadana* to be some imposter, playing wicked and strange tricks by wearing the mask of horse in front of esteemed audience. He first asked him to throw the mask away, but when he finds his orders not paid heed to, he tries to pull it off himself, but unsuccessful, he realized the truth of his ‘real’ horse-head and asks what curse of rishi, or the desecration of *Punyasthala* or if he had insulted a *pativrata*, that bore him this misfortune? And then *Hayavadana* puts forward his case of incompleteness, in front of audience and Bhagavata, very impressively. A mythical story of *Gandharva* and shape-shifting to a stallion is presented here. ‘He says that it was his fate to be born with a head of the horse. His mother was a Karnataka Princess who fell in love with a Stallion of a prince who had come to marry her. After fifteen years of happy life, one morning the horse disappeared and in its place stood a celestial *Gandharava*. He was cursed by *Kubera*, God of wealth to be born as a horse for his misbehavior, and after fifteen years he had become his original self again. He asked her to accompany him to his heavenly abode, which she declined. He cursed her to become a mare and went off. His mother ran away happily and he was left behind (*Vaja* 117). Totally bewildered and striving to attain a complete identity, he asks Bhagavata to help him out:”*Hayavadana*:..... I have tried everything. But where’s my society? Where? You must help me to become a complete man, Bhagavata Sir. But how? What can I do?”(Karnad 1:114)

Hayavadana with its incompleteness produces a Lacanian image. According to

Lacan, it is in the Imaginary State that a child doesn't feel itself separated from mother, there's a one-ness with mother, because she doesn't have a signified. It is only at symbolic level, that the child enters into the realm of language, the law of father and distinct himself from mother, society with a linguistic sign. Thus, splitting the child from the 'one-ness' which he had with the world in lack of language. He enters into a Real state which marks the beginning of socialization with its prohibitions and restrains. Hayavadana as a dual figure with a language of humans and body of animals doesn't fit into any society. Thus, his quest is that of completion, to recreate the lost unity. He desires of a human head with human body.

Bhagavata advised him to go to the Goddess Kali of Chitrakoot, as she is ever awake to the call of her devotees. Therefore, Bhagavata sent his actor to accompany Hayavadana to go there and bless him: "May you become successful in your search for completeness" (116). In Hayavadana, we find a romantic-comic story of a subject of a doomed marriage, who belongs to neither of the worlds; his is the tragedy of "not belonging". Hayavadana's image brings the image of incompleteness, incongruent, incoherent. Though born of a gandharva father, he doesn't have any powers like him. There is a similarity between the life of Shakuntala and Hayavadana. She is also the daughter of the great 'rishi' and a celestial nymph. Both are abandoned to suffer alone in this cruel world. Having released from his cursed when gandharva asked Hayavadana's mother to accompany him to heavenly abode, he was refused and faced the dilemma in the demand of "becoming a horse again", but he doesn't agree to leave his identity, as only he could understand the

pangs of losing identity. Rather, he curses Hayavadana's mother to become a horse again, leaving her to experience the burns of losing one's identity. And what is left behind is, Hayavada, "the child of their marriage" (114). Hayavadana is left alone, to find his own existence, his own identity in the world. He cries with anguish in lack of proper identity and asks for help from Bhagavata. It portrays the helplessness of not being able to carve an identity of own in one's society, or in this case, any society. Also this story of Hayavadana is a counterpart to the story of Devadatta and Kapila, which we'll discuss further.

With the departure of *Hayavadana*, the play again resumes itself to the main plot. Bhagavata announces the core issue of the play: "Two friends there were—one mind, one heart. They saw a girl and forgot themselves. But they could not understand the song she sang" (116). And Padmini, is introduced, who plays a crucial role in determining the lives of two friends, Devadatta and Kapila. Devadatta and Kapila, two friends, one mind, one heart, brings the image of Ram and Lakshman, an ideal male bond, both seem to going well with each other and then enters a woman in their lives and turns everything upside down. They forget themselves, they began to dance on her tunes, started to look at themselves with her gaze, but do not understand what she's singing. She is a universal patriarchal stereotype of bone –of-contention between two. Padmini defines female sexuality in the play, though she is related to the fragility, beauty of Shakuntala, but she is one of the six types into which Vatsyayana classified all women. "Padmini is Vatsyanana's trope for a most desirable woman, a paragon of beauty. Padmini with ethereal beauty and name (lotus) –the sacred

flower displays raunchy desires” (Tripathi 72). She desires for wholeness, a man with harmony of body and mind. Though the text of play suggests Padmini’s psyche pregnant with sexual impulses but it’s the context that portrays her desire for life. She at once becomes the epitome of Eros, which is love or the life force. First called the sexual instinct, later on it was revised by Freud as Eros. Eros, according to Freud is a desire to create life and favor productivity and construction. Its purpose is to form living substance into ever great unities, so that life may be prolonged and brought to a higher development (Lear 83, 84). Padmini, no doubt, is about sexuality but however infantile and regressive she has that fundamental force in human life that helps one in reaching beyond itself. The playwright with Bhagavata, and the Female Chorus that accompanies him, gives us a psychological insight of the character of Padmini and in a very sharp yet sensitive tone acquaints us with the form the play is undergoing to take.

FEMALE CHORUS (sings): Why should love stick to the sap of a single body? When the stem is drunk with the thick yearning of the many-petalled, many-flowered lantana, why should it be tied down to the relation of a single flower?

BHAGAVATA (sings): They forgot themselves and took off their bodies. And she took the laughing heads, and held them high so the poring blood bathed her, colored her red. Then she danced around and sang.

FEMALE CHORUS (sings): A head for each breast. A pupil for each eye. A side for each arm. I have neither

regret nor shame. The blood pours into the earth and song branches out in the sky. (Karnad 1:116-117)

According to Lacan, the feminine language of the unconscious destabilizes sexual categories in the Symbolic Order of the father, disrupting the unities of discourse and indicating its silences. Female Chorus sings of this repressed language, which is not only of Padmini, but belongs to the whole femininity. It finds its echo in Feminist Psychoanalyst, Helen Cixous’ *The Laugh of Medusa*, where she says:

We’ve been turned away from our bodies, shamefully taught to ignore them, to strike them with stupid sexual modesty, we have been made victims of the old fool’s game: each one will love the other sex. I’ll give you my body and you’ll give me mine. But who are the men who give women the body that women blindly yield to them?(Cixous 342)

Padmini is cast with a sense of ambiguity, these asides force us to discover the moments of female transgressions, disobedience of social laws, of her as an object of desire and her desiring subjects. Padmini is the archetype of culturally suppressed women, craving for freedom of identity. Female body has always been inherited as a source of pleasure as well as threat in the Collective Conscious of patriarchy. Our knowledge of ancient Indian history tells us that our ethos possessed a vast capacity for embracing what is termed as binary opposition one finds a working out of a wonderful synthesis between deep yearning for the life of the spirit and the total acceptance of the life of sense. As Kavita Sharma in her research article on

*Mahabhart*a Through the Eyes of women observes:

Pandu talks of a time in the Mahabhart

a when women were not immured within their houses nor were they dependent on their husbands and relatives. They were free to go wherever and to whomever they wanted and were still considered virtuous because that was the accepted customary usage. Swetaketu, son of the ascetic Uddalaka, however curtailed their freedom. One day a Brahmin came and invited Swetaketu's mother to come with him in the presence of Uddalaka, his father. She readily agreed but Swetaketu did not like it and got angry in spite of his father telling him that there was nothing wrong with it, as that was sanctioned practice. Swetaketu laid down rules of conduct for women by whom they obliged to adhere to one man and it became sinful for them to deviate from this. However, Swetaketu also made it imperative upon man to treat chaste and loving wife well otherwise they would be guilty of sin. Further, he prohibited women from raising offspring from another man at the behest of their husbands. Thus morality got circumscribed (Sharma)

Sharma's deep reading of the *Mahabhart*a makes us aware of the fact that in times of sexual freedom, woman could approach men on her own and it was imperative upon the men so approached to gratify her desires.

But in the lines, "I have neither regret nor shame," we encounter a spirited,

embodied, mind of this repressed woman, striving to find an identity through reclaiming her own body and rectifying the misconceptions created by patriarchy. It portrays her as confident, in charge of her own body, bold and resolute. Helen Cixous and Marguerite Duras are the mouthpiece of this very theory, enlightening women towards their own bodies and the underlying relation of it with power, of making it visible in contradistinction to its patriarchal invention, where it is projected as a mere sexualized object. Finding an echo in the Hymn to Isis:

For I am the first and the last

I am the venerated and the despised

I am the prostitute and the saint

I am the wife and the virgin

I am the mother and the daughter

I am the arms of my mother

I am barren and my children are many

I am married woman and the spinster

I am the woman who gives birth and she

Who never procreated

I am the consolation for the pain of birth

I am the wife and the husband

And it was my man who created me

I am the mother of my father

I am the sister of my husband

And he is my rejected son

Always respect me

For I am the shameful and the magnificent one. (Coelho 11)

Coming back to the Devdatta's description of Padmini to Kapila, as *Syamanayika*-born of Kalidasa's magic, informs us of intellectual Brahim's love for the pristine beauty to the extent that: "I swear, Kapila, with you as my witness I swear, if I ever get her as my wife, I'll sacrifice my two arms to the goddess Kali, I'll sacrifice my head to Lord Rudra" (Karnad 1: 120). But he finds no means to win her as his soul mate. He cannot think of possessing her and in such intense moments, Kapila volunteers to become a messenger. Kapila, who is a devoted friend, would do anything for Devadatta, "Jump into a well-walk into a fire? Even my parents aren't as close to me as you are. I would leave them this minute you asked me to" (118). And Kapila leaves in search of Padmini, for his friend, to be a messenger of his friend's love. Just after he leaves, the moments of dramatic- irony takes place in Devadatta's assumption of Kapila: "How fortunate I am to have a friend like him. Pure gold. But should I have trusted this to him. He means well-and he is a wizard in his smithy, in his farm, in his fields. But here? NO. He's too rough, too indelicate. He was the wrong man to send. He's bound to ruin the whole thing. (Anguished)" (122). Kapila, is not just an ironsmith. He is an archetype of body, virility, sexual vigour, "all body, yet not all body. His love, passion and sacrifice are poetic and invested with wit, wisdom are worthy of being compared to Devadatta's intellect" (Tripathi 73). In the very first meeting with Padmini, he just not only got

floored by her beauty, but also revealed his penetrating understanding and recognized that she's "too fast and sharp" for Devadatta, she needs solid arms, a man of steel. Kapila taken aback by the beauty of Padmini, obviously began to think of himself as the right match for the "fast as lightening" Padmini. But he realizes Devadatta's love and withdraws himself for the sake of friendship. He buried his emotions in his heart. We see the inhibition in Kapila. Freud in his essay, *Inhibitions, Symptoms and Anxieties* says, "Inhibition is the expression of *restriction of ego-function*" (Richard 2: 240). Kapila inhibits his attraction for Padmini because he doesn't want to ruin his friendship with Devadatta. Even after realizing Padmini to be a mismatch for Devadatta, he keeps mum and fulfills the duty of Friendship. His ego regulates his instincts. Freud says, "The ego renounces functions which are within its sphere, in order not to have to undertake fresh measures of repression-in order to avoid a conflict with Id "(240). He becomes successful in accomplishing the task but ironically becomes the cause of dissension between them, reminding us of Shakespeare's *A Midnight Summer's Dream*. From here a new twist to the story is given. Padmini too gets fond of Kapila and there in her takes birth the underline attraction towards his sexuality and charm for his innocence.

In order to bring out the covert meaning of Kamad's *Hayavadana* we have to do extrapolation, an inferring of the unknown from the known. There's a reason behind Kapila's attraction for Padmini. It is more psychological than physical. According to Freud, "There are necessary conditions for loving which govern people's choice of an object and this way they bring

the demands of their imagination into harmony with reality” (Richard 1:232). There are certain preconditions for loving and Devadatta's love for Padmini is of *Compulsive* type. Freud says, "In normal love the women's value is measured by her sexual integrity" (234). Devadatta's comparison of Padmini with Shakuntala manifests his ideal love and represents the height of esteem he holds for Padmini. Shakuntala embodies ideals of not only a jilted woman's self-respect for self-esteem but also in her endurance posits the great illustration of maternity principle. In his passion and compulsiveness his swearing of Goddess Kali to sacrifice his head. Devadatta becomes Freud's man.

The fact that women with this characteristic are considered by men of our type to be the love objects of the highest value seems to be a striking departure from normal. Their love-relation with these women are carried on with the highest expenditure of mental energy, to the exclusion of all other interests they are felt as the only people whom it is possible to love, and the demand for fidelity which the lover makes upon himself is repeated again and again. (234)

And there's a reason behind Kapila's attraction in Padmini as well. It is more psychological than physical. His condition is defined by Freud as:

It may be termed the precondition that there should be an injured third party; it stipulates that the person in question shall never chose as his love-object a woman who is disengaged- that is, an unmarried girl

or an unattached married woman- but only one to whom other man can claim right of possession as her husband, fiancé or friend. This condition for loving arises from the psychical constellation connected with the mother. (236)

Kapila had known his mother as the only female in his whole life, and in Padmini, he found another. Padmini becomes his mother surrogate, his Libido has long been attached to his mother, he tries to look for maternal elements in Padmini, but this condition was before that of the episode of head-transposing. In Devadatta, who is more closed to his family, Kapila looks for a father figure, to whom he wants to injure unconsciously. According to Freud, “For the child who is growing up in the family circle the fact of the mother belonging to the father becomes an inseparable part of mother's essence, and that the injured party is none other than the father himself” (236).

Padmini and Devadatta belonging to same status quo tie the knot. As the play further develops, we see development in the relation of three protagonists as well. Kapila becomes a frequent visitor to Devadatta and Padmini's house and attains the favoritism of Padmini. Devadatta, though still fond of Kapila as, “Kapila isn't merely a friend-he's like a brother. One has to collect merit in seven lives to get a friend like him” (Karnad 128). But sometimes feels Kapila to be an intruder in his marital life, and begins to identify the subtle yet growing affection between Kapila and Padmini. As he says: "But is it wrong for me to want to read to you alone? Or to spend a couple of days with you without anyone else around? (Pause.) Of course, once he came, there wasn't the slightest chance of my reading

any poetry. You had to hop around him twittering `Kapila! Kapila!' every minute" (128). Devadatta's begins to feel a split within his own mind, at one side is best friend and at another his wife. Though he understands Padmini's guiles and the reason behind Kapila's increasing visits in his subconscious but he can't name it to his own conscious, because of the fear of the curve, the situation might take. Though Padmini does not mind and is perfectly at home in Kapila's presence, as from the very beginning she is enamored by the manly beauty of Kapila. She enjoys his presence totally, as an artiste of love and beauty and sharp wit, she provokes Devadatta, pokes him, makes fun, cajoles and manipulates him to do what she desires, subtly hinting at what she thinks of him. "But you are so fragile! I don't know how you're going to go through life wrapped in silk like this! You are still a baby" (129). According to Lacan, words have a meaning and life of their own, and constantly override and obscure the supposed simplicity and clarity of external reality. In calling Devadatta a baby wrapped in silk, Padmini's unconscious finds a way out. There is a presence of another subject behind the subject of the statement. In calling Devadatta a baby, her idea of Devadatta's sexuality has been brought forth by the Playwright, she considers his sexuality to softness and delicacy which has never been a part of masculinity.

Devadatta feels alienated and estranged both from Kapila and Padmini. Padmini's playful banter and subterfuge is too subtle to be understood by the scholar-poet Devadatta. He notices the blush Kapila has in the company of Padmini, how he has surrendered himself to the status of puppet, being pushed and pulled by Padmini's charisma, also the reason for his

estrangement lies in dilemma of Padmini being so innocent to notice it, or is she deliberately playing games? Making him question his own supremacy in her heart. His shifting mood from confident friend to sulking husband makes him unattractive and adds to his alienation from both of them. Also the very prospect of calling the Ujjain trip off leaves Kapila in distress, of not being able to see Padmini for a whole week. But as the spirit-minded Padmini has it, she enjoys the attention of both men and cajoles, manipulates Devadatta to Ujjain's trip with Kapila, leaving Devadatta disappointed. Devadatta's insight is watchful of his comment, "The cart will probably shake like an earthquake. It's dangerous in your condition. But you won't listen" (127). Her condition has another meaning beside her pregnancy. It is Devadatta's insight of the turmoil which the journey will bring; his unconscious was aware and could see the dangers of Padmini's overactive Libido, thus her faltering condition.

The cart scene though simply talks about journey to a fair taken by the three but from the psychological point of view, this journey is more than a physical one, it is psychological as well. In order to analyze what this journey means, we need to take into the notice the setting, time and place. Derived by her urge of Libido, Padmini forces Devadatta to take this journey with Kapila, in spite of his rejection. Kapila who could have taken the other route, impelled by his libidinal force, drives the cart into a wooden area. It is in the forest, a place of darkness and unknown errors, where the play reaches the point of conflict. Whereas village with its light and order, both social and spiritual is equated with conscious, superego, morality, the woods, forest is a place of untamed passion, wilderness, desire

is equated with Id where “the head is bidding good-bye to the heart”(133).

In the cart driving scene, Padmini’s spotting of a tree and Kapila’s instantly climbing it to bring her the flowers and Padmini’s fascination for Kapila climbing the tree can be seen in her words which are filled with sexual connotations: “Padmini(watching him, aside): How he climbs-like an ape. Before I could even say ‘yes’, he had taken off his shirt, pulled his dhoti up and swung up the branch. And what an ethereal shape! Such a broad back: like an ocean with muscles rippling across it- and then that small, feminine waist which looks so helpless” (134). She looks at him as a celestial being, totally engrossed in his manly shape, his movements almost a dance to her. Devadatta, alongside the audience, feels the drawn of mutual passion between Kapila and Padmini, which is almost overwhelming, too difficult to control. He sees Padmini’s intense longing for Kapila. This makes him feel like an “Other man” intruding between Padmini and Kapila. His guts are burning out. Padmini’s words of him still being a baby, suddenly becomes his own, “I was an innocent-an absolute baby” (134). On the other hand, in Kapila’s offering of the flower, we find a silent devotee, whose mute longings are screeching in his offering. Devadatta faces an existentialist crisis, loss of identity, as a husband and a friend, in his sheer despair cuts off his head and offers it to Kali. Devadatta’s cutting of his head is the accumulation of aggression, which couldn’t be turned out on Kapila or Padmini, as he blamed his own fragility, in turns inwards. His excessive self-criticism turns into a Death wish, which results in committing this horrible deed. On finding Devadatta’s deed, Kapila is engrossed partly with guilt and

partly with fear, guilt of his- love-for-his-friend’s wife, and what it has resulted in-loss of a dear friend and fear of being taken as a murderer of a friend, who killed him for his wife. As he laments: "I did wrong. But you know I don't have the intelligence to know what else I should have done. I couldn't think-and so pushed me away? No, Devadatta, I can't live without you. I can't breathe without you. Devadatta, my brother, my guru, my friend..." (138). Kapila holds himself guilty and responsible for the death of Devadatta, and as expected of a devotee friend, he cuts off his head and sacrifices it for his friend. Kapila's Superego created an unconscious sense of guilt. Guilt is a need for punishment. The morality principle in the psyche of Kapila overtakes and blames him of Devadatta's deed. Unconscious guilt is too powerful to recover of all the obstacles in human psyche, as Freud suggested, Kapila cuts off his head too. After discovering what the two have committed, Padmini, who is the cause of this crisis, laments at the actions of both. She offers Goddess Kali herself too as a sacrifice as she cannot survive without the two, because for her existence, her identity is entangled in any one of them. Padmini laments in grief now she can't go back home, or else people will hold her responsible for the death of two. She further pleads that, if Goddess Kali had saved either of them, she would have been spared of this terror, this agony. "No! Kapila's gone, Devadatta's gone. Let me go with them“(140). Goddess Kali, though pleased with the honesty of Padmini, also calls her selfish, grants her Vardan, to adjust their heads on their bodies and to press the sword on their necks, and they would come back to life. In utter confusion, or her secret caprice, Padmini, most likely unknowingly, transposes their heads, as the fabulous mind

with the fabulous body had always been a choice of Padmini and, her choice creates an entirely chaotic situation for all three of them, and goddess herself couldn't resist, but, before leaving makes a judgement on Padmini: "There should be a limit even to honesty. Anyways-so be it" (142).

Freud in the chapter, *The Unconscious and Conscious* says,

The Unconscious is the layer sphere, which includes within it the smaller sphere of the conscious. Everything conscious has an unconscious preliminary stage; whereas what is unconscious may remain at that stage and nevertheless claim to be regarded as having the full value of a psychical process. The unconscious is the true psychical reality; in its innermost nature it is as much unknown to us as the reality of the external world, and it is as incompletely presented by the data of consciousness as is the external world by the communications of our sense organs. (Richard 3: 773)

Padmini's act of transposing their heads reveals the unconscious desire of her psyche, the desire of an intelligent head within a strong body. With the head of her husband and body of her lover, she tried to succeed not only the society but her own superego, which would have otherwise blamed her of immaturity. In transposing the heads her innermost nature becomes the reality of physical world. The Head of Devadatta is combined with the Body of Kapila, and the Body of Devadatta is combined with the Head of Kapila. The friends are overjoyed to get life once again, not knowing the seriousness of the exchange

of heads. They reveal that they were two persons with individual bodies and minds earlier but now they have been united both emotionally and physically and become friends in the real sense. They are thrilled and exclaimed "Devadatta—How fantastic! All these years we were only friends. Kapila—Now we are blood relations! Body-relations (laughing) what a gift" (Karnad 1:144)

Soon their gift proves itself a curse. After revealing their boon to be together, they are about to depart. They realize what conflict it has created in their identity: "Is this one that, Or that one this?" (144). And this starts the real problem of play, "whose wife she is? What is superior, body or the mind? The dull-witted Kapila, who has now gained the fragile body of intellectual Devadatta, argues in a logical way: "But the question now is simply this: Whose wife is she? (Raising his right hand.) This is the hand that accepted her at the wedding. This is the body she's lived with all these months. And the child she's carrying is the seed of this body" (146). Frightened at the logic, and fearing going back to Devadatta's body makes Padmini runs to Devadatta with Kapila's body. She makes Kapila shut up by calling him a brute, when he hits the right arrow: "I know what you want Padmini. Devadatta's clever head and Kapila's strong body" (148).

The body has its pre-established individual definiteness. The effect of Kapila's robust body in Devadatta finds expression in his violent language, "Get away, you pig" (147). The initial excitement of transposition of heads dies down as the chaos regarding who owes Padmini, begins. There are arguments, quoting of sacred texts, pushing each other, stepping in

between, threats of creating scandal in the city, and the final crack in friendship: "You'll have to kill me before you'll really escape me" (148). Bhagavada intervenes and cites a similar situation in *Betaal Pachchisi* where King Vikram gave the solution. His report informs us that three unfortunate friends go to a great *rishi* and the *rishi*-remembering what king Vikram had said gives the verdict: "As the heavenly Kalpa Vriksha is supreme among trees, so is the head among human limbs. Therefore the man with Devadatta's head indeed Devadatta and he is the rightful husband of Padmini" (151). From time immemorial the head has been held supreme, the home of our conscious, subconscious and superego. The head is the place where all the actions take place first and body is second where those actions are executed.

The new arrangement sends Padmini in intense euphoria, it is an ideal setting of Padmini's inner desire that too in restraints of social norms, the wedded husband Devadatta (head), the strong Kapila (body). She got the best of both, without going under any change herself; she got the combination of intellectual vigor with masculine virility. The union signified her temporal happiness and her own stability of mind. Her ecstasy is expressed in comments like: "My celestial-bodied Gandharava...My sun-faced Indra..." "My Devadatta comes like a bridegroom with the jewellery of a new body" (151). Here, we find a see a contrast between the Princess of Karnataka of sub-plot and Padmini of the main-plot. The Princess was offered the celestial-being, but rejected it for an earthly being. Padmini is given two choices between the mortals, but her desire is something more, it is a desire of something beyond earthly, it is a desire of Celestial. The new arrangement not

only made Padmini happy, but also benefited Devadatta, Devadatta-a perfect mind and a perfect body. He feels nothing wrong in the attraction of Padmini towards Kapila's body, he finds it to be natural for a woman to get attracted to a fine body of a man. After attaining strong and a shapely body of Kapila, Devadatta feels complete, begins to gain his confidence back. He jumps into wrestling pits and fights, because his new body makes him feel 'inspired'. He is happy with having Padmini completely to him, with the help of this new body, which she always loved mutely. As keeping his woman happy and providing she with every kind of pleasure is what drives a man the utmost. It was Kapila, Kapila with Devadatta's body who feels dejected, becomes rootless, left without any identity, neither head nor body, 'Why am I Kapila?'(152), questions what his real identity is, withdraws himself opting for a solitary life in the deep forests, as he finds himself an outsider because of his lost identity. But this delusional happiness of Padmini is only temporal. The euphoria must come to an end, the head must govern the body; and Devadatta who is an intellectual, has a family tradition to maintain of reading and writing, how long can he go with this robust display of body. His body surrenders to his head. The fun of newly gained muscles and strength begins to fade, as the head finds its comfortable abode in reading and writing. The unwashed, sweaty smell of Kapila's body is soon replaced by the sandalwood oil, and the spilt in Padmini's utopian. The dolls gifted to Padmini by Devadatta are interpreters of Padmini's changing feelings for Devadatta and her dreams of Kapila. Karnad in the innovation of dolls has nailed the fact that unconscious of a person finds its way through indirect means. He uses dolls to

interpret Padmini's psychic warfare. Even at the unconscious level, there's a split that's why two dolls, instead of one. The dolls are dressed in a way which makes impossible to decide their sex, as conscience is free of sexuality, "Doll II: with his rough laborer's hands. Doll I: Palms like wood. Doll II: A grip like a vice..." (155)

After six months the change in Devadatta is registered both by Padmini and dolls.

Doll II: Why? What happened?

Doll I: He touched me, and....

Doll II: Yes?

Doll I: His palms! They were so rough once, when he first brought us here. Like a laborer's. But now they are soft-sickly soft-like a young girl's.

Doll II: I know. I've noticed something too.

Doll I: What?

Doll II: His stomach. It was so tight and muscular. Now...

Doll I: I know. It's soft and loose. (158)

Devadatta's changing body begins to create a split in Padmini. Her ideal, celestial gandharva is becoming mortal again. Her longing for a handsome man, unconsciously comes back to her, she weaves her ideal concept of her man in her dreams:

Doll I: A man.

Doll II: But not her husband.

Doll I: No, someone else.

Doll II: Is this the one who came last night?

Doll I: Yes-the same. But I couldn't see his face then.

Doll II: You can now. Not very nice__rough. Like a labourer's. But he's got nice body-looks soft. (160)

Dream is an escape-hatch or a safety valve through which repressed desire, fears or anxiety seek an outlet in to the conscious mind, the emotion in question is censored by the conscious mind so it has to enter a dream in disguise. Dreams are symbolic form of wish fulfillment (Barry 70-71). Padmini's unconscious strives for that strength of Kapila's body again. The repression of those feelings finds a way in her conscious by projecting themselves in her dreams. Kapila's appearance as a disguised man in her dreams is suggestive of symbols like 'labourer's hand', 'palm like wood'. Dreams don't make explicit statements; they tend to communicate indirectly avoiding direct representation and meaning. Freud says, "Symbolism is not peculiar to dreams but is characteristic of unconscious ideation" (Richard 3: 467).

Freud further says, "Psychoanalysis has shown us that when the original object of a wishful impulse has been lost as a result of repression, it is frequently represented by an endless series of substitute objects none of which, however, brings full satisfaction" (Richard 1: 258). The wishful object of Padmini here is a man of strength, Kapila, her constant repression of this wish results in singing of her a lullaby of certain rider, full of images representing sexual desires. Day-by-day Devadatta's gradual return to his fragile body intensifies Padmini's longing

for an ideal body of Kapila. Devadatta's confidence giving place to his original gullible nature, though calm outside, he is aware of Padmini's longings and his vulnerability is seen where he is still making fruitless attempts to go to gymnasium, to attain the body, that Padmini longs for. Padmini is also aware of the vulnerability that Devadatta is acquiring; Devadatta is changed, Kapila is changed, but it is she who doesn't go under any change and faces an identity crisis, moreover her ambiguous nature comes back to her, and partly out of her guilt and partly out of her anger, she coaxes Devadatta for believing of her to be into Kapila still, she makes him believe in her commitment for him. But her dream of Kapila visits her again, showing her increasing longing for him. Devadatta is completely changed now, dolls talk about the revisiting guest in her dreams, suggestion of her growing passion. The fight between dolls is representative of her dilemma, their torn tattered condition mirrors the final split in her conscience. Finally, in the rage of her passion, she makes a fool of Devadatta and sends him to Ujjain fair for new dolls and she with her child starts a journey towards Kapila.

Doll I (to Doll II): Did you hear that? She wants to throw us out...

Doll II: She wants new dolls.

Doll I: The Whore.

Doll II: The bitch. (163)

Padmini's overactive suppression of libido makes it burst her Id, the sexual instinct in her becomes supreme, and she decides to leave Devadatta for Kapila. But her conscience won't let her. Karnad here skillfully has brought out the constraints

within one's psyche. Padmini is product of the society where a female's naturalness of sex is not acceptable and if she rejects the norms of this society, she'll be held immoral. The dolls here act both as a mouthpiece of society and her own superego, raising several questions regarding the conduct of a married woman, on the institution of marriage, calling her names, forcing us to think on the actions of Padmini, both as a human and a married woman, leaving us with some interesting perspective. Padmini turns to Kapila rejecting every set norm. Freud says, "The instincts of love are too hard to educate; education of them now too much, now too little. What civilization aims at making out of them seems unattainable except at the price of a sensible loss of pleasure" (Richard 1:259), Padmini returns to Kapila in the forest who has also retained his body, his identity back. He has recovered to his old form-the beautiful physique-testifying the fact that "the head always wins". "Padmini's surreptitious violation of conventional territories- in her running away to the forest-renders the forest a symbol of nature's sexualized bounty as well as spiritual solitude"(Tripathi 55).

On seeing Padmini, and aware of her visit to him, he feels a pang of the identity he lost, all because of her and asks: "I am Kapila now. The rough and violent Kapila. Kapila without a crack between his head and his shoulders. What do you want now? Another head? Another suicide? Listen to me. Do me a favour. Go back. Back to Devadatta" (Karnad 1:170). Here again Kapila shows his inhibitions, but this inhibition serves the purpose of self-punishment. Even knowing the fact that the entry of Padmini in his life again, will only bring him destruction, He gives in to

Padmini's seduction of seducing her.
According to Freud

There are clearly, also inhibitions which serve the purpose of self-punishment. This is often the case in inhibition of professional activities. The ego is not allowed to carry on those activities, because they would bring success and gain, and these are things which the severe superego has forbidden. So the ego gives them up too, in order to avoid coming into conflict with the super-ego. (Richard 2: 240-241)

Padmini's split between two identities becomes more visible in her self-pitied statement: "Yes, you won Kapila. Devadatta won too. But I-better half of two bodies-I neither win nor lose" (Karnad 1:170). She reflects an entity caught between two different identities of association. Padmini's feminine pathos melts Kapila, and he admits that he had buried all those memories in his skin. But this body never made him forget her touch and pierced his head day and night, and now she has turned up from dark to dig up his buried memories, the ghosts of memories, with her claws. He confides in her the incompleteness, this body has given him, the memories of her touch, her body swaying in his arms, which his head doesn't recognize, but his body does. These memories stir him with passion, but his mind doesn't identify with this passion. Only a union with Padmini can relieve him of this anxiety of being pariah to his own cravings. In Padmini, her love-lorn condition, her cravings deeply suggestive of deep-hidden pleasures is seen, which sends the chill in the veins of Kapila: "Be quite, stupid. Your body bathed in a river, swam and danced in it. Shouldn't your head know what river it

was, what swim? Your head too must submerge in that river: the flow must rumple your hair, run its tongue in your ears and press your head to its bosom. Until that's done, you'll continue to be incomplete" (171).

Psychoanalysis critics tend to see swimming as a symbol of intercourse and denotes river with female sexuality. Kapila feels a split in the identity with a different body, the body that came to him with its own ghosts, its tryst with a female body of Padmini, starts overpowering his head. Padmini already burning in the fire of same split adds fuel to Kapila's turmoil. The primal passion of body arises in Kapila, and just like the poetic union of Yin and Yang, Padmini's erotic speech fills Kapila with the memories of his skin, which he buried deep, and identifies his own capacity for sexual pleasure, as Vanashree Tripathi observed, Kapila gets aware of himself as a sexual being and his own fleshiness. He gives in to the eloquence of Padmini, and gets seduced in her attempt to make him seduce her.

Bhagavata's suggestive descriptions of the couple's meeting and mating renders the union in the images of water, waterfall and rain representing in terms of male sexuality. The instances of this occur in Sanskrit texts where male potency is described in metaphors of rain. Padmini lives with Kapila for few days. Bhagavata seems to be speaking on her behalf. The words resonate with joys of pure elemental delight born of the physical proximity with the man. (Tripathi 56)

But as given, the days of happiness, fulfillment comes to a halt and Devadatta arrives, with hurt pride and wounded heart. The drama of the conflict-of-identity reach a saturation point when Devadatta and Kapila enter into a fight, realizing that they can't live together, and the only one solution to this problem is: "Kapila: We must both die. Devadatta: We must both die" (175). They fight like lions and kill like cobras, their fight is stylized like a dance, *tandava* of burning hearts, wounded prides, of complete honesty, to destroy their fatal-complex identities. The fight unto death, because they have lost all hope, they don't want to live anymore. They can't find escape from the identities they have bestowed upon themselves through Padmini's gaze; they don't find any solution to this problem, to keep Padmini, their muse, happy together.

He knows and I know

All there's to be known:

The witch's burning thirst

Burns for blood alone. (175)

The rhythmic dance reaches its climax with Kapila wounding Devadatta who falls to his feet and fights, and stabs Kapila. Both fight on their knees, fall and die. And the realization dawns on the silent spectator of all this: "They burned, lived, fought, embraced and died. I stood silent. If I'd said, 'Yes, I'll live with you both', perhaps they would have been alive yet. But I couldn't say it. I couldn't say, 'Yes', No, Kapila, no, Devadatta. I know it in my blood you couldn't have lived together" (176). The practical wisdom that is associated with Eros is within there in Padmini. She knew it deep down her soul that the two can share her body, but they can't share each other's body.

She wanted to have the better of two, union of one's head with one's body, the unification of perfect body and mind. When the body is in complete rhythm with that of head, and head feels what the body is going through, and rocks with it. By not accepting the role of Draupadi, Padmini reaffirms her freedom of choice; she would not like to have Devadatta at the expense on Kapila and vice-versa, but want to have both as distinct, but in harmony with each other, which she knows is impossible to achieve. As the two kill each other, Padmini too, loses her sense of her identity, as her sense of identity ties within either of the two. Subsequently, Padmini finds herself nowhere. She suffers from alienation and Perplexing situation erupts. She readies to perform Safi, but before that she hands over her son to Bhagavata:

My son is sleeping in the hut. Take him under your care. Give him to the hunters who live in this forest and tell them it's Kapila's son. They loved Kapila and will bring the child up. Let the child grow in the forest with the rivers and the trees. When he's five take him to the Reverend Brahim Vidyasagara of Dharamapura. Tell him it's Devadatta's son. (176)

The quest of completion of Padmini doesn't end with the death of two; she further leaves this legacy to her son. To whom she wants to spend early years of his life with hunters in the forest as son of Kapila and attain a robust body like his, and to spend the later years in reading and writing the Devadatta and attain an intelligent mind. Her possessive nature tries to impose her own wishes on her child. In the quest for completion, her son ends up as 'autistic',

totally withdrawn from the world. Padmini in the end, does namaskara, and jumps into the pyre to perform the ritual sati. As the ritual of Sati is been given quite an honor in Indian custom, Padmini's act of Sati is met out with a mock-tragic tone in the play: "Thus Padmini became a sati. India is known for its Pativratas, wives who dedicated their whole existence to the service of their husbands; but it would not be exaggeration to say that no Pativrata went in the way Padmini did" (177). Bhagavata here becomes the mouthpiece of society, which has never been easy on the women who listen to their instincts and break the set norms of morality. The foundation of every society is based on the martyrdom of women's desire. None of them achieve completion. Neither did Devadatta and Kapila, nor Padmini itself. Padmini though compared to that of likes of Kalidasa, Sudraka, and Vatsyavana's categories of womanhood, but she doesn't attain the greatness of those likes. Karnad, in Padmini tried to break the chauvinistic believe in the character of women, implying its unpredictable nature.

The main plot ends at a mock-tragic note and the sub-plot comes to light, bringing a new ray of hope, leaving behind the tragedy of adults and bracing the comedy of children. Hayavadana and the son of Padmini are introduced on the stage. Hayavadana has become a complete horse now, though he wanted to be a complete man, but is still not a complete being-not given a horse's voice. The son of Padmini does not laugh or speak. Padmini's autistic son is a Lacanian subject. According to Lacan, before the sense of self emerges, the young child exists in the realm which Lacan calls Imaginary, which is the stage of oneness with mother, then in between six to

eighteen months comes what he calls the 'mirror-stage' when the child sees its own image in the mirror and begins to conceive of itself as an alienated being, separated from the world and enters into the realm of language (Lacan I: 29-30). The inanimate "dolls" are his only companions and they are the only ones he knows intimately in this world, the silent, mute and tattered dolls. The silent dolls are the consciousness of his mother; they didn't acquaint him with any knowledge of language. He is reflection of Carl Jung's statement, "Mind is not born as *tabula-rasa*. Like the body, it has pre-established individual definiteness; namely forms of behavior. They become manifest in ever-recurring patterns of psychic functioning' (Jung xv). Padmini's child though biologically belongs to Devadatta's head and Devadatta's body, but it has mole of Kapila's body on his shoulder and on his identity. Like his mother he favored body over mind; unconscious over conscious; horse over human. No buffoonery, no miming of Nata could make him laugh. It is in Hayavadana's incompleteness where he finds its completion, his mirth. The bonding between the boy and the horse develops when the boy consoles the sobbing horse, "Don't cry, horse. Don't cry. Stop it now" (Kamad 1: 183). The two offspring of two incomplete marriages find completeness in each other's incompleteness. Both results of the marriage of choices don't have a choice of their own. The child finds his smile after meeting Hayavadana, he is not afraid of Hayavadana as an animal rather he forgets his dolls and starts clapping, a sign of life.

Children do not yet recognize or, at any rate, lay such exaggerated stress upon the gulf that separates human beings from the animal world. In their eyes the grown man, the object

of their fear and administration still belongs to the same category as the big animal that has so many enviable attributes but against whom they have been warned because he may become dangerous. As we see, the conflict due to ambivalence is not dealt with in relation to one and the same person: it is circumvented, as it were, by one of the pair of conflicting impulses being directed to another person as conflicting impulses being directed to another person as a substitute object. (Richard 2: 257)

And Hayavadana finds his complete being, in the love and care shown by the boy; his human voice is gone now. He can only neigh and leaps around with great joy. "So at long last Hayavadana has become complete" (186).

The stories of the main plot and subplot lead to the same conclusion, of the love of wisdom, the acceptance of the tantalizing reality. After all the sound and fury of life, one achieves completion only when it is satisfied, as the completion of one desire leads to another, the quest never ends.

Conclusion: In the end, it is not Devadatta-Padmini-Kapila who achieves completion, but it is Hayavadana, who is satisfied, that's the reason of the title *Hayavadana*, because in the end of the play, it is an animal, not human, who is satisfied with his plight. In the love of head towards body; Child towards animal that represents Lacan's 'signified' of the whole test, which is to analyze the significance and split in between conscious and unconscious of one's psyche. To end it more meaningfully, Vaneshree Tripathi says, "It is he who loves truth above

everything else and strives to approach it as far as possible, discovers as *Brahadaranyaka Upanisad* says, the last principle-the *Brahman* or the *Atman*, can be described by *neti neti* ("No, no" or "it is not so," "it is not so.")" (Tripathi 83).

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