

Girish Karnad's *Hayavadana*: Analysis of Text and its Theatrical Performance

Dr Amara Khan *

ABSTRACT: *I here discuss the theatrical performance of Girish Karnad's Hayavadana (1971) with reference to the text. I have minutely observed the inclusions, extractions, replacements, erasure, and substitutions in the performance and find that this 44-minute 40-seconds theatrical performance does not include certain scenes and characters which are present in the text. For example Ganesh, Female Chorus, and the Dolls and their respective scenes are excluded for stage performance and hence make it difficult for the audience to understand the play completely. I have, therefore, focussed my discussion on the analysis of these absent characters and scenes. More specifically I have based my discussion on the use of masks in the theatrical performance as compared to their employment in Karnad's text. Themes emphasised through masks in the text as well as in the performance are suggested in terms of Yakshagana tradition, modernity, post coloniality, and the Indian nation. I have explored how Karnad makes the traditional folk forms of Indian drama modern in their exhibition so that the local and traditional themes become suitable and effective for his present audience. The study aspires to encourage researchers fascinated in similar domains and calls attention to contemporary Indian theatre and English literature, promising inter disciplinary research.*

Keywords: *Yakshagana, Girish Karnad, Hayavadana, Modernity, Post coloniality, Tradition*

* Email: khanamara@gmail.com

Introduction

The article analyses a short theatrical performance of Girish Karnad's play *Hayavadana*, directed by Prabha Mandayam and Mayank Bakshi at the OASIS (Organization of Associated Students from the Indian Subcontinent) Annual Culture Show in 2008. OASIS shows rich and complex cultural tradition of Indian subcontinent with performances that comprise of classical, folk, and contemporary forms of music, dance, and drama. This performance of 44 minutes and 40 seconds was uploaded on YouTube on 7 September 2012 (Mandayam n. page).

In the article, the theatrical performance of *Hayavadana* is examined with reference to Karnad's text. I have focussed my discussion on the structural and thematic importance of the characters and scenes that are not included in the performance. My discussion specially focuses on the use of masks in the performance as compared to their employment in Karnad's text. Themes emphasised through masks in the text as well as in the performance are suggested in terms of *Yakshagana* tradition, modernity, post coloniality, and the Indian nation. I have debated in this article that Karnad's use of folk forms is not unintentional but evinces a tenacity to introduce an innovative form for modern Indian theatre. I have explored how Karnad makes the traditional folk forms of Indian drama modern in their exhibition so that the local and traditional themes become suitable and effective for his present audience.

Methodology

The text of *Hayavadana* and its theatrical performance are two different sources that are engaged in this article for discussion. The research methods used for the study are, therefore, analytical and dramaturgical. I have developed a postcolonial approach drawn from critical theory to interpret this theatrical performance in relation to the written text.

Yakshagana Conventions

Karnad admits that he has composed *Hayavadana* in the *Yakshagana* tradition (Karnad, *Indian Literature* 99). For this composition, young Karnad's familiarity with *Yakshagana* plays during his boyhood at Sirsi cannot be overlooked. The requirement for an essentially Indian experimental theatre during the 1960s is also a contributory factor for Karnad to go back to *Yakshagana*. The immediate occasions, however, were Satyadev Dubey's desire for 'a play in the Bhagavata style' from Karnad, and B. V. Karanth's suggestion to make a play out of the story

of the transposed heads instead of a film as Karnad was planning (Paul 4). It did not take long for the playwright to realise that the story could 'make a marvellous theatre' (Karnad, *Indian Literature* 99). As the use of masks became a solution for swapping the heads, he began to engage all other conventions of *Yakshagana*: songs, music, the Bhagavata, Ganesha *pooja* (prayer) at the opening, the Bhagavata's prayer at the end, and stylised action. All these conventions are observed in the text, but in the theatrical performance under discussion, the directors do not employ some conventions. This performance employs narrative techniques like the story-within-a-story, an omnipresent narrator, Bhagavata, and uses conventional devices like masks for the two male protagonists and the horse-man and curtains in an untraditional fashion, but it does not include the mask of Lord Ganesha, the female chorus, and the talking dolls.

Ganesha

The text of *Hayavadana* begins with stage directions. When the curtain rises, the entire stage is empty except one chair and one table in the back portion of the stage. Mask of Ganesha is placed on the chair. The play opens with the projection of the myth of Lord Ganesha who himself being an 'embodiment of imperfection', of 'incompleteness', is worshipped as the destroyer of incompleteness (Karnad, *Three Plays* 73). Bhagavata sings the prayer to Ganesha, the Lord and Master of success and perfection, and the musicians make an appropriate opening of the play in Hindu *Yakshagana* tradition as follows:

O Elephant headed Herambha whose flag is victory
and who shines like a thousand suns,
O husband of Riddhi and Siddhi, seated on a mouse and
decorated with a snake,
O single-tusked destroyer of incompleteness... (Karnad, *Three
Plays* 73)

According to the folk drama convention, the image of Lord Ganesha has to be transported to the stage for offering a *pooja* to Him for the success of the play. After *pooja*, the Bhagavata sings a song as a tribute to the God and pays homage to Him. Accepting Him as supremacy, Bhagavata notices innate paradox, including identity crisis, within the God. Although He is the son of Lord Siva and Parvati, Lord Ganesha is incomplete and imperfect for He has an elephantine head with a broken tusk and a cracked belly. Nevertheless, he is the 'destroyer of incompleteness' (Karnad, *Indian Literature* 99). Significantly, He does not perform any role in the lives of Karnad's protagonists, nor is played

by any actor. In this framework, Karnad has used the mask of Ganesha to announce another incomplete character that is Hayavadana. Karnad presents Ganesha as an outer agency for ensuring the success of the play and to design the play in traditional *Yakshagana* form. In the text of *Hayavadana* we perceive that at the very beginning of the play, it is through the mask of Ganesha that hybridity is offered as the best solution for life but in the theatrical performance the non- appearance of Ganesha tarnishes this thematic strength.

Hayavadana deals with the theme of completeness and by opening the play with Lord Ganesha, Karnad indicates that the perfection of man has nothing to do with his physical look which perhaps the audience of this performance cannot understand completely. In this play the incomplete Hayavadana seems better than the complete human character such as Devadatta, Kapila, and Padmini. In my opinion, the readers of the text understand it better as they see a distorted and incomplete deity right in the opening of the play who is worshipped by the otherwise complete looking individuals.

The mask of Ganesha, a traditional requirement of a *Yakshagana* play, is employed by Karnad in the text to present that Hayavadana is strikingly similar to the Lord who has 'An elephant's head on a human body, a broken tusk and cracked belly' (Karnad, *Three Plays* 73). Hayavadana's interference is as meaningful as that of the presence of Ganesha in the text. For instance, Hayavadana is mistaken to have put on a mask by the Bhagavata, who soon realises that 'this isn't a mask! It's his real head!' (Karnad, *Three Plays* 78). The mask is reality in the case of both Hayavadana and Ganesha. The readers of the text realise that the human beings exhibit no such correlation between physical appearance and reality.

In the text, the ritualistic invocation of Lord Ganesha, the elephant headed God in the *nandi* (singing of benedictory verse) and the *Bharatavakaya* (valedictory verse) fulfil the traditional *Yakshagana* preparation and the God assumes symbolic significance (Mangaiyarkarasi 321). The play revolves around the myth of Ganesha which operates at several levels. Lord Ganesha, the embodiment of imperfection, suggests a major development in the action as well as in the central theme of man's struggle for completeness. C. George Jacob says as follows:

The mythical figure of Lord Ganesha representing a perfect blend of three different worlds of experience – the divine, the human

and the animal – becomes central within the frame of the sub plot too, since it foreshadows the character of Hayavadana. (Jacob 10)

The mask of Ganesha is used to criticise religious beliefs and practices of Indian Hindu men. First, the incomplete and imperfect Lord Ganesha is exposed and then Hayavadana recounts his authentic experiences of wasteful pilgrimages that he had undertaken to all the holy places, holy people, gods, and goddesses. In the performance, Hayavadana shares his experiences of going to deities and holy places but as the audience do not see Ganesha as an incomplete deity on stage, they do not understand why the gods and goddesses are criticised for not being useful.

Hayavadana occupies a unique status in Karnad's vision as it encompasses three worlds of experience: the divine, the human, and the animal just like the mask of Ganesha presents these three worlds to the readers of the play. Quite strikingly, Hayavadana is similar to Lord Ganesha who has 'An elephant's head on a human body, a broken tusk and cracked belly' (Karnad, *Three Plays* 73). Where Ganesha is brought to the stage as the supreme God, fulfilling the *Yakshagana* traditional requirement, Hayavadana is seen as an unwelcome intruder into the main play. Ganesha, therefore, becomes a foil for Hayavadana. The play is a criticism on the theme of completeness and complete selves. What, perhaps, the performance neglects by excluding Ganesha is the essential principle to display the major themes of totality and perfection and how masterfully Karnad employs *Yakshagana* tradition to deal with the modern realities.

Lord Ganesha does not interfere in the human affairs, either positively or negatively. It is merely a traditional requirement that Karnad makes use of for the opening of his play, but Ganesha is later compared to the Celestial Being, Hayavadana's father, who rather than being grateful to Hayavadana's mother, turns savage to curse her. Karnad shows that perhaps the Celestial Beings too are not free from jealousy. Had the *gandharva* been magnanimous, he could have just left the Princess as a human being and transformed Hayavadana, his own son, into a complete man or complete horse, if not a divine being. Unfortunately, he has no good use for his divine power as is seen in case of Ganesha.

Unlike Lord Ganesha and the Celestial Being, Goddess Kali makes her presence felt directly. Karnad's masked goddess in the text of the play is a modern presentation of a deity on stage. First she is asleep. Then, she is insolent and reluctant to grant the prayers of her devotees. When she is roused from her sleep, she offers help half-heartedly indicating that such

incomplete blessings add more woes to the incomplete beings. She does not really care to check whether or not the *bhaktas* (Lochtefeld n. page) are benefitted by and satisfied with her blessings (Dhanavel 45).

Bhagavata's closing prayer to Lord Ganesha, another traditional requirement to close a performance, remains just a prayer. According to Karnad, it is better for the prayer to go unheeded to avoid further problems. Karnad does not see the problem of identity crisis as a crisis, but a characteristic of the human beings with which they can live happily or otherwise can make their lives miserable.

It is merely a technical feature of a *Yakshagana* play to have the image of Lord Ganesha and perform a *pooja* for Him for the success of the play. Karnad, however, realises the rich thematic connotations of the image through the poetic and prose rendering of the Bhagavata's prayer which is highly suggestive of the playwright's chief concern throughout the play. Lord Ganesha, representing a perfect blend of three different worlds of experience, the divine, the human, and the animal, is the 'destroyer of incompleteness' (Karnad, *Three Plays* 73). Simultaneously, He is the 'embodiment of imperfection, of incompleteness' as well as 'the Lord and Master of Success and Perfection' (Lochtefeld n. page). Interestingly, the concluding part of the Bhagavata's invocation to this paradoxical god resonates with a sense of mystery: "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, *Three Plays* 73).

In a very important sense Lord Ganesha 'pervades' the whole play (Mukherjee 137). In addition to the traditional requirement, Karnad uses this mask of Ganesha to discuss important themes in the play and to understand other characters in relation to him. Ganesha foreshadows the character of Hayavadana and is a contrast to Goddess Kali whose role is played by an actor on the stage. Significantly, the Bhagavata does not direct Hayavadana to Lord Ganesha for the destruction of his incompleteness but to the goddess. None of the characters mentions Him in the play. But at the end, the Bhagavata thanks the Mangalamoorthy that is Lord Ganesha, for His grace in fulfilling the desires of a grandfather, a child, and a horse. Then, joining all the other actors, he also prays to Lord Ganesha as follows:

Grant us, O Lord, good rains, good crop, Prosperity in poetry, science, industry and other affairs.

Give the rulers of our country success in all endeavours, and
along with it, a little bit of sense. (Karnad, *Three Plays* 139)

Thus worshipped as a traditional requirement, the God's mystery of incompleteness and imperfection is accepted without question whereas other gods, goddesses, saints, and *rishis* (sages) are ridiculed along with the incomplete characters. Lord Ganesha remains the entry as well as the exit point for *Hayavadana* indicating that apparently Karnad's approach to drama is religious and reverential, though his play is generally concerned with irreligion and irreverence.

The protagonist of the sub-plot, Hayavadana, has a human body and an equine head but he is not a god as is Ganesha. Though Hayavadana is born of a *gandharva* father, he is not one himself because he does not have divine powers like his father to change his own shape or that of others. He is not a man, nor a horse, though he has features of both. Hayavadana is thus incomplete but he is unable to accept his fate. Within the range of his experience, he desires to look like human beings in order that he may belong to their society. Hence, he struggles for completeness that is to be a complete human being. Karnad brings in Ganesha, a traditional use of mask, with that of Hayavadana, a modern presentation of mask, to study the two characters focusing on their similarities and differences.

Female Chorus

The Female Chorus is introduced in the text of *Hayavadana* but is not employed in the theatrical performance under study. This Female Chorus suggests that Padmini who is presented as oppressed and deprived and who becomes alienated in the end of the play is a representative of a colonised nation that is struggling to either attain or regain its identity. Karnad's use of the Female Chorus as Padmini's mask is a novel feature in the masking tradition of India.

When Padmini is given the option of placing the heads back, she makes use of the opportunity and swaps the heads to make a complete individual with Devadatta's head and Kapila's body. If it is assumed that Padmini manipulates the situation during head swapping, it is the Female Chorus that effectively reveals the cause of this transposition as Padmini's desire. To understand her inner mind, the song of the Female Chorus is sung both at the beginning and at the end of the play as follows:

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? (Karnad, *Three Plays* 82)

It does not escape reader's notice that the single stem of Padmini is endowed with the treasure of many petals and many flowers. When this natural image of the single stem with many flowers is applied to the social image of marriage and family in an Indian society, discord and discontentment is experienced. Karnad through this song of the Female Chorus questions monogamy in his society. The Female Chorus functions as an innovative mask for Padmini on the stage to reveal her hidden thoughts. This mask of Padmini suggests the struggle of a subaltern, a postcolonial term used by Antonio Gramsci to denote subordinate position, who is deprived of her basic right of choice in marriage in an Indian society (Spivak 269). Karnad further presents how this subaltern becomes a rebel as Padmini speaks her mind out rather than accepting whatever is decided by her patriarchal society that functions as a coloniser for her. The Female Chorus gives voice to the desires and feelings of Padmini who becomes a doubly oppressed subject by colonialism and patriarchy in India. Karnad through this mask for Padmini, not only exposes her subalternity but also fuses energy in her life so that she can speak her heart out. Karnad, therefore, shifts Padmini's position from the margin to the centre.

Karnad through the swapped heads of Devadatta and Kapila gives the Indian idea of the supremacy of head because he shows later in *Hayavadana* that the bodies revert to suit their heads. This idea taken from Indian mythology indicates Karnad's Indian imagination. On the other hand, Padmini remains discontented because she cannot enjoy living with her complete husband, in terms of head and body, for good. Her ultimate desire to attain perfection and completion in her husband stays unfulfilled. It is at this point, that the recurrent song of the Female Chorus about 'the thick yearning of the many-petalled, many-flowered lantana' symbolises Padmini's mind (Karnad, *Three Plays* 132). It is this mask of Padmini in the text that shows that her choice to attain a perfect husband is in conflict with the particular concept of matrimony in India. Padmini, therefore, finds herself alienated from her community and decides to perform *sati* that is self-immolation. As Padmini's body blazes, the female musicians sing a chorus that is agonizingly ironic and escalates the pain of death. The soft yet poignant song heightens the irony of the situation:

Our sister is leaving in a palanquin of sandalwood. Her mattress is studded with rubies which burn and glow. She is decked in flowers which blossom on tinder wood and whose petals are made of molten gold. How the garlands leap and cover her, aflame with love. Good-bye, dear sister. Go you without fear. The Lord of Death will be pleased with the offering of three coconuts. (Karnad, *Three Plays* 131)

The custom of *sati* is scorned but with the painful song. However, the audience of the performance do not get emotionally involved in this tragic scene because of the absence of the Female Chorus. However, in the text, the Female Chorus voices Padmini's fulfilment for a short duration followed by alienation, pain, and suffering.

Dolls

Karnad has introduced the two talking dolls in the text of *Hayavadana* to comment upon the changes that appear in Devadatta and Padmini after the interchange of heads between Devadatta and Kapila. Both were in love with Padmini and she also loves both of them. She is presented as a sensual woman in postcolonial terminology and her sensuality is addressed through the talking dolls. She loves Devadatta for his intellect and is attracted towards Kapila because of his physical virility. Padmini swaps the heads of the two and conveys her desire of a husband with the new combination of a strong head with a strong body. But it is the head that rules over the body and after some time the body of her new husband loses its vigour. The changes that are observed in the body are to be highlighted in scenes; therefore, Karnad has introduced the two dolls in the second act. Puppets are popular as a traditional use of masking in India, but Karnad has made this technique modern by introducing performers who are masked as Dolls rather than employing puppets on the stage. These dolls, who possess an unusual perception, become psychological mask for Padmini just like the Female Chorus. Where the Female Chorus supports the desires of Padmini, these talking Dolls condemn her inner desires. The strategy of dolls helps in evolving the plot further. Padmini is the only character in the play who does not wear a physical mask. Karnad has, therefore, used two different kinds of masks for Padmini to present two diverse views in a contemporary yet traditional Indian society.

Hayavadana has a Chinese box structure, with the outer frame telling the story of the horse-headed man, and the inner frame telling Devadatta-Kapila-Padmini story. There is a third frame, that of Bhagavata who, like

the *Sutradhara* in the Sanskrit plays, traverses faultlessly between these two frames. These three frames act as the abstract register of the stage, whereas the 'actors', the musicians and to some extent the dolls and goddess Kali create the concrete register. What distinguishes the performance from the text is that by eliminating the Dolls from the performance it becomes hard for the audience to appreciate the principal account and evaluate the play to its fullest.

In Act II, two dolls are brought to Padmini's house. These dolls observe changes in Devadatta's body and Padmini's change of emotions for him. They perform the role similar to that of the Greek chorus in telling the audience what is expected of an Indian wife and what kind of attitude is considered objectionable. The dolls ultimately reveal to the audience that in an Indian society it is the head that matters and not the body. Padmini, while living with Devadatta's head and Kapila's body dreams of Kapila. Since the dolls can see what Padmini sees in her dreams, they find that a man who comes in Padmini's dream is not her husband. Padmini sees in her dream a man who is rough like a labourer indicating that she dreams of Kapila and this is conveyed to the audience through the dolls.

Karnad has, therefore, introduced these dolls in *Hayavadana* to express effectively Padmini's feelings and the nuances of sexual repressions along with Devadatta's physical transformation:

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 loose... (Karnad, *Three Plays* 116)

Biological transformations take place in both Devadatta and Kapila as they reach their former self of distinct head and body. Gradually, Padmini is disenchanted with her transposed husband. In fact, she speaks to Devadatta about the increasing loss of Kapila's vitality in him. He brushes aside the question but she becomes obsessed with Kapila's memories and these are dramatically well brought out through her song and the dolls. Just like the Female Chorus, the dolls also bring Padmini, a subaltern, to the centre rather the margin. It is around this subaltern character, oppressed in a patriarchal Indian society, which the whole plot revolves. She uses the Ujjain fair as an excuse to buy new dolls for her son and sends Devadatta out. Then, she goes to the forest in search of Kapila and finds him. It is important to note that she also takes her son with her. At first, Kapila is upset by Padmini's arrival but he accepts her in order to

attain completion. However, their happiness is short-lived, as Devadatta comes after them to put an end to their unsettled triangular life. Both Devadatta and Kapila realise that they love Padmini deeply but cannot live together 'like the Pandavas and Draupadi' (Karnad, *Three plays* 129). Hence they fight with each other and kill themselves. Padmini stands a mute spectator to this deadly fight because she also knows in her blood that they could not live together. Inevitably, she enters the funeral pyre as a *sati*. The identity crisis of Padmini, of Devadatta as well as of Kapila leads all of them to find liberation in fire.

Conclusion

Karnad has employed dolls as one of the important motifs of folk-theatre to facilitate a mixture of the human and non-human to create a magical world. *Hayavadana* is a realm of incomplete individuals, substantiated with imperfect god Ganesha and vocal dolls to present a world apathetic to the longings and frustrations, ecstasies and miseries of human beings. A theatrical text becomes detailed only when the authorial cycle of it comes to a complete circle. This includes the text of the writer, the directorial reading, the actors' physicality, the stage conceptualization, and the light designer's art of forming the atmosphere. Thus the play text acts as a potential field of significance and by omitting vital details from the text, the theatrical performance dulls the thematic vigour of the play.

Strikingly, the *Yakshagana* techniques have beautifully blended with the themes of *Hayavadana*. For example, the worship of Lord Ganesha, the incomplete and imperfect god, a mere technical requirement of *Yakshagana*, becomes very significant thematically. Similarly, the Bhagavata, the traditional stage manager and narrator of *Yakshagana* plays multiple roles, including that of a listener to *Hayavadana*, who interrupts in the main play. Of course, the Bhagavata performs his traditional functions of introducing the characters, filling the gaps by his narration, singing songs at appropriate situations along with the Female Chorus, and helping the characters when necessary. In this performance, however, the songs of Bhagavata and the Female Chorus are not included which provide restricted information to the audience. Bhagavata is also an important complement of the play as he comments on the inner thoughts of the protagonists. In the text, the Female Chorus shares his role of singing, which is Karnad's notable invention in Indian drama. Female Chorus ironically celebrates Padmini's desire and her voluntary death by fire. Karnad's Female Chorus, in contrast to the dolls, is not the voice of traditional wisdom. Contrarily, it stands for the passionate feelings of

Padmini and thus merges with the protagonist as an integral component of the character. The Female Chorus and the talking dolls are used as psychological masks for Padmini. Padmini's lack, deprivation, and alienation shown through these two masks present her as a subaltern, but on the other hand, she is not subjugated, subordinated, and silent in the play.

Stylisation of action, a major feature of *Yakshagana*, is observed both in the text as well as in the theatrical performance of *Hayavadana*. This technique constantly reminds the audience that they are watching a play and not a slice of life, resulting in some amount of distance between the play and the audience psychologically. Therefore, the audience is able to think over the play for themselves critically. The theme of incompleteness, embodied by Lord Ganesha, Hayavadana, Padmini, Devadatta, and Kapila requires that the audience analyse their own incompleteness and accept it as a fact of life. The sword fight of Devadatta and Kapila, and the reaction of Padmini are stylised so as to increase the awareness of the audience about the problems faced by the characters in the play. As the action is slowed down in stylisation, the characters freeze when the Bhagavata reveals the feelings of these characters. Thus, action, slow action, and stillness go to make the play of incompleteness in *Hayavadana*. In short, the *Yakshagana* conventions have enriched not only the thematic significance of the play but also Karnad's Indian dramatic imagination.

Works Cited

- Karnad, Girish. *Three Plays: Naga-Mandala, Hayavadana, Tughlaq*. Delhi: Oxford University Press, 1994. Print.
- Hayavadana – Pravaas, the Oasis Annual Culture Show 2008*, dir. by Prabha Mandayam, Mayank Bakshi, 7 September 2012. [on YouTube]
- Dhanavel, P. *The Indian Imagination of Girish Karnad: Essays on Hayavadana*. New Delhi: Prestige, 2000. Print.
- Jacob, C. George. "Myth as Fulcrum: Lord Ganesha as Dramatic Presence in *Hayavadana*". *The Plays of Girish Karnad: Critical Perspective*. Ed. Jaydipsinh Dodiya, New Delhi: Prestige Books, 1999. Print.
- Lochtefeld, James G. *The Illustrated Encyclopedia of Hinduism: Volume One A-M*. New York: The Rosen Publishing Group, 2002. Print.
- Mangaiyarkarasi, K. "Myth Revived in *Hayavadana*." *Language in India: Strength for Today and Bright Hope for Tomorrow* 12 (2012): 309-24. Print.
- Mukherjee, Tutun. "Persistence of Classical Categories in Modern Indian Drama: Girish Karnad's *Hayavadana*." *Literature and Popular Culture. A Festschrift for Isaac Sequeira*. Eds. R. S. Sharma et.al. Hyderabad, India: Cauvery Publications, 1990. 131-39.
- Reena, B. "Girish Karnad as a Modern Indian Dramatist – A Study". M. Phil's Diss. University of Madras, 2006. Web.
- Rozik, Eli. *Generating Theatre Meaning: A Theory and Methodology of Performance Analysis*. Toronto: Sussex Academic Press, 2008; 2010. Print.
- Spivak, Gayatri Chakravorty. *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*. Cambridge, Mass: Harvard University Press, 1999. Print.