

# Innovation in Girish Karnad's Wedding Album

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**Abstract-** *The present paper is an endeavor to talk about the advancement as anticipated by Girish Karnad in his one of the most recent plays Wedding Album distributed in 2009. He puts the component of advancement through his characters. In the meantime he likewise manages the contemporary issues of the cutting edge India. He has utilized the video visiting, video recording, PC, cyber café etc and so forth in his present play.*

**Keywords-** Album, component, Cyber cafe, Contemporary, video visiting

## I. INTRODUCTION

Girish Karnad is the incomparable Indian writer, artist, on-screen character, chief, faultfinder and interpreter. He was conceived on nineteenth May 1938. He has accomplished Jnanapitha Award for Kannada, the most noteworthy artistic respect presented in India. Karnad has composed various plays in Kannada which have likewise been converted into a few noteworthy Indian dialects and English by the dramatist or by others. Fantasy and history are the foundation of Girish Karnad's plays to talk about the consuming issues. He utilizes the advanced strategies in his plays. The prominent executives like B.V. Karanth, Ebrahim Alkazi, Alyque Padamsee, Satyadev Dubey and Prasanna, Arvind Gaur have coordinated the plays of Karnad. He is additionally viewed as a famous figure in Indian film, where he has filled in as a performing artist, chief and screenwriter, acquiring various honors. He has been regarded with Padma Shri and Padma Bhushan by the Government of India.

Wedding Album is the latest play of Girish Karnad distributed in 2009. According to the title recommends it manages Indian masterminded marriage. In India marriage is a considered as a standout amongst the most devout Sanskar in Hinduism. It is trusted that marriage isn't just the mixing of two bodies or families however it is a mixing of two spirits. The control of marriage in India charges and fortifies the most distant or frail relations and relatives meet up to praise the wedding. With the marriage subject Karnad investigates a few contemporary issues identified with connections and society currently.

The present play opens with the event of marriage of Vidula with Ashwin. Vidula is the female hero of the play and

she has known Ashwin just through e-mails, video – conferencing and photograph – sharing. By chance, the marriage of Vidula and Ashwin shows up as an orchestrated marriage in the contemporary India which is changing quickly under the effect of a few worldwide powers. One can see a co-optation of postmodern advancements by a traditionalist social foundation. Vidula ventures into a recently developed 'self' in the web bistro, and furthermore when she is with Ashwin, her prepare to-be. We see a strain of lip service in Vidula when we come back to the opening scene of the play

It creates the impression that Vidula herself is not really mindful of the potential outcomes inside her. She has all the earmarks of being unmindful of how marvelous she can be now and again, as later showed in the bistro scene. Everybody views Vidula as shy and subservient, however in the web bistro when she is assaulted by the so called watchmen of Hindu culture, she responds in a forceful way, utilizing exclamations and debilitating her attackers. Vidula unmistakably sees how a lady is treated in a run of the mill man centric Indian family before her marriage. All choices identified with her are taken by her dad and, later, when she is hitched the job of the ace is passed on to her better half that might choose about her life. Vidula comments, "He can do whatever with me" (65). Her sister Hema too talks about the man centric course of action in her wedded life where her significant other takes every one of the choices of her.

Presumably, this is the reason Hema has not possessed the capacity to use her ability and instruction and remains a housewife, always agonizing over her kids and home. She is presumably so dismissed by her better half and her conjugal life is dull to the point that she is energized when Vivan, a kid significantly more youthful to her child, demonstrates an enthusiasm for her. She is at first stunned at accepting considerations from a kid so youthful, however later she feels complimented and anticipates short gatherings with him and his suggestively charged letters. However, close to the finish of the play, Vivan dumps her for a more youthful young lady. Karnad, through this scene, insights at the sexual receptiveness common in the public arena where all restrictions of age, connection and respectability vanish.

Sees how a lady is treated in an average man centric Indian family before her marriage. All choices identified with

her are taken by her dad and, later, when she is hitched the job of the ace is passed on to her better half that might choose about her life. Vidula comments, "He can do whatever with me" (65). Her sister Hema too talks about the male centric course of action in her wedded life where her significant other takes every one of the choices of her.

Most likely, this is the reason Hema has not possessed the capacity to use her ability and training and remains a housewife, always agonizing over her youngsters and home. She is most likely so dismissed by her better half and her conjugal life is dull to the point that she is energized when Vivan, a kid significantly more youthful to her child, demonstrates an enthusiasm for her. She is at first stunned at getting considerations from a kid so youthful, yet later she feels complimented and anticipates short gatherings with him and his sexually charged letters. In any case, close to the finish of the play, Vivan dumps her for a more youthful young lady. Karnad, through this scene, indications at the sexual transparency pervasive in the public arena where all restrictions of age, connection and appropriateness vanish.

Through Rohit, the play gives us a look at how the draw of cash and notoriety could make a man pioneering. Rohit cherishes Isabel; however the Sirur family needs him to wed their little girl Tapasya. They offer him outside instruction and even help with setting up his very own business. Rohit at first denies however steadily the gloss of riches entices him and he gives in, dumping Isabel to endure. Rohit weds Tapasya but then has his eyes on Isabel, thus welcomes her to go along with him when Tapasya is away. In any case, the guarantee of flourishing and material prosperity influences him to smother his feelings for Isabel. It is accordingly the contention among riches and success from one perspective and love and feeling on the other which characterizes Rohit as a subject.

Radhabai, the cook, too makes a comparable move, with regards to picking between the affection for a little girl and a vocation. Radhabai's girl was a kept lady. She used to send cash to her, with which Radha can go to the city and discover a cook's activity in a family unit. Be that as it may, she doesn't inform anybody regarding her little girl since it may cost her the activity if the business came to realize that her girl is a mistress. By chance, her little girl's lord passes on and his kin turn her out. With no safe house or cash and stacks of put-down from individuals, she goes frantic and begins running on roads looking for her mom. In any case, her mom declines to perceive her when she at long last discovers her home. The occurrence, notwithstanding, leaves Radha liable and apologetic, making her gauge and contemplate her choice over and over, having her into tantrums of temper. The play

closes with Radhabai thinking about the choices she made, remembering the vital minutes and advocating to herself what she did and why she couldn't do something else. It creates the impression that she rehashes the occurrence to herself over and over with the end goal to consider and reevaluate her alternatives:

Gives in, dumping Isabel to endure. Rohit weds Tapasya but then has his eyes on Isabel, thus welcomes her to go along with him when Tapasya is away. Yet, the guarantee of flourishing and material prosperity influences him to stifle his feelings for Isabel. It is in this way the contention among riches and success from one perspective and love and feeling on the other which characterizes Rohit as a subject.

## II. CONCLUSION

Hence, Karnad's plays in this manner are a mirror to the arrangement of contemporary Indian subjectivity against the background of a few ages. Karnad investigates the numerous layers of subjectivity in the legendary and chronicled as well as the contemporary Indian subjects. His plays can be viewed as speaking to the contemporary Indian subjectivity crosswise over classes, sexes and transience's. In the present dramatization Karnad has mixed the advancement and custom through the projection of the significant characters.

## REFERENCES

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