

Jokumaraswami: A Folk Play with Mythological Context

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Abstract

Of the multitude of plays of Chandrashekhar Kambara, Jokumaraswami stands separated according to the perspective of performance as well as its subject. looks at the depiction of force and its talks as reflected in the play Jokumaraswami by Chandrasekhar Kambar. It additionally portrays the force of the fantasy of Jokumaraswami. Further, it centres around friendly issues and looks to uncover inconsistent power relations inside friendly organizations.

Introduction:

The oral custom like sharing of stories by listening in on others' conversations can be called as society abstract practice. In the society writing the significance of the narrator is stories, in oral practices which are made millennia prior - No one knows the main narrators - New narrators add and significantly impact subtleties - social point of view - perspective on the world - perspectives are formed by narrator's experience and encounters. The subjects utilized in the structure are the focal thought, message, or knowledge about existence that a story conveys are general topics as we can get topics that are rehashed across many societies and throughout many time spans which express experiences into life that many individuals comprehend for instance: the battle of good against malevolent, moral - an illustration about existence that is expressed straightforwardly, typically at end of story.

Jokumaraswami:

The play Jokumaraswami (1972) is initially written in Kannada by Chandrasekhar Kambar, later on, it has been converted into English by Rajiv Taranath. The play has won the Kamaladen Chattopadhyaya Award of Natya Sanghas pass on Best Play of the Year in 1975. The play was first created in the original Kannada by Pratima Natak Ranga, at an outdoors theater of Ravindra Kalashetra,Banglore, on 11 may 1972. It has likewise been converted into and created in Punjabi,Tamil and Gujrathi.

The play firmly mirrors the topic of force. Kambar investigates the influence of orientation, influence of cash, force of the God, force of actual strength and a lot more strings of abilities in the play. Additionally, the play shows unrest however aids with ceremonial misfortune. Bolides, the play conveys the note of fantasy of Jokumaraswami and attempts to rise above communist promulgation. The writer utilizes this legend to feature the invalidations of modern agrarian change and ridicules the deep rooted establishment of feudalism and its talks.

Jokumaraswami is a phallic god and he is venerated even today in the towns of north Karnataka. There are number of legends about the god Jokumaraswami. One of the legends about the god Jokumaraswami has been told as the god Jokumaraswami is the child of Lord Shiva Mid the more youthful sibling of Lord Ganesha. He accepts birth on earth as the child of Ditnadevi. He entices every one of the ladies of the town from the second day of his introduction to the world to the 6th day. Thai, on the seventh day, every one of the irate cuckolds of the town kill him mercilessly. Subsequently, the earth becomes green and fruitful any place his. blood falls. The account of the current play depends on this legend of the god Jokumaraswami.

The principal subject of the play is power. Each person in the play battles for power. Gowda who is property manager and top of the town gains more power than others in the town. Different characters in the play are Gurya, Basanna, Ningi, Bassi and Shari. They are less strong. As dad their ability they attempt to oppose the power of Gowda. Gowda has dread about the loosing of his powa ova town accordingly he aeates different talks to unblemished his powa ova the town. For that reason he aeates the talk of god and apparition and makes individuals to have confidence in them. Subsequently, to protect his powa, deliberately he sanctions the bogus thoughts, dread and lack of education in the town.

He has a spouse whose name is Gowdathi. She has optional situation in the family. As dad the genda talk rehearsed in the general public, ha spouse plays out the job of the head of family. As a spouse she needs to submit to ha husband's requests. She is a childless woman and that's what has been informed in the event that she loves the god Jokumaraswami, she can get more kids. Jokumaraswami is the God of fotility. In the preface of the play, Sutradhara explains the powa of the god Jokumaraswami as follows:

"On this promising event, assuming desolate ladies offer love to this god, and a while later make a curry out of him to take care of their spouses, many youngsters will be born in ajiffy"(Kambar, 7). So she brings the symbol of the god Jokumaraswami at home and prepara the curry to take care of ha spouse. Ha spouse didn't get back home that evening He needs to settle

a land matter with Basanna in the field. As it was significant moon night, Gowdathi herself packs the food and goes out to the field. Gowda has previously left the field prior to happening to Gowdathi. In any case, she doesn't have a clue about this. She serves food in the faint light of the hovel to Basanna thinking him as Gowda. Basanna quietly eats. She was unable to perceive Basanna. Then, at that point, the effect of that curry begins on Basanna. He lays down with her. According to the fantasy of the god Jokumaraswami, Gowdathi becomes pregnant. At the point when Gowda comes to be aware of this occurrence, he kills Basanna and discards. His streaming blood fills the waterway and the lake. Spring sprout out prostitute his blood spread and the earth turns out to be new and green. So, one can comprehend, toward the finish of the play, that Basanna is the God Jokumaraswami. He was a philanderer yet became saint for ripeness and trustworthiness.

Consequently one can see here the contention among Gowda and Basanna. In subplot of the play, Kambar depicts the tales of Gurya and the dad of Basanna who was killed by Gowda in a land question. Both are less strong. They were dealt with like slaves by Gowda. At first Gurya couldn't attempt to oppose the force of Gowda however later on he prevails in it. Basanna's dad was controlled by Gowda just for 200 rupees. His territory has' been seized by Gowda. At the point when he attempts to oppose the force of Gowda, Gowda kills him.

Ningi, Bassi and Shari were female characters introduced in auxiliary jobs in the play. Shari is a whore. The existences of the relative multitude of female characters in the play have been constrained by the male characters. Accordingly, the play firmly mirrors the subject of force.

Upsetting the Discourse of Mainstream God:

Chandrasekhar Kambar through the play appears to disturb the laid out talk about standard divine beings. Rather than giving significance to the standard divine beings like Ganesha, Shiva and others, Kambar gives a lot of significance to the god Jokumaraswami. Jokumaraswami is considered as a minor god.

To disturb the talk of standard divine beings, Kambar here involves the fantasy of the god Jokumaraswami in the play. This god is different in all habits to the standard divine beings. By and large, individuals love standard divine beings; they offer adornments and a lot more things to these divine beings and don't gain anything. However, here individuals love and kill the god Jokumaraswami and get youngsters. Indeed, even the love of this god is not the same as different divine beings. Heavenly grass, sacred leaves, rosewater, a few blossoms, natural products, snake-gourd and a virtuous lady are presented for the love of this god. Likewise, Sutradhara portrays the legend of Jokumaraswami to Himmela that after enticement, on the

seventh day, 500 individuals killed Jokumaraswami and any place his blood spread, the earth becomes green and prolific. The story is set around a

day that is promising to Jokumaraswami, the concealed hero and the lord of richness.

In the preamble of the play, Sutradhara explains fire force of the god Jokumaraswami. As per him the God Jokumaraswami is more impressive than different divine beings. This god has such a power with which he can give youngsters to infertile ladies. One can figure out here another significant part of force that it isn't necessarily honor of standard divine beings. Minimal divine beings can likewise have the entrance of force.

The Power of Gowda:

Gowda is a feeble town head who has entire town available to his no matter what. He controls the town with the oppression of a flat out government. He rehearsed his disastrous powers through his firearm, the talk of the Dim god and the talk of the phantom.

Individuals in a general public help influence through different sources like riches, position, status, authority, schooling, information, language, social class, rank, religion, cash, property, capacity, abilities, actual strength and viciousness. Gowda gains a considerable lot of these sources which give him more access of force than others in the town. (Kambar, 13).

In the event that somebody in a general public gathers a ton of abundance have some control over the way of behaving of the individual who isn't well off. Same thing can be seen in the play with the person Gowda, who is rich man and gathers a great deal of riches and the place that is known for the town, rehearses his control over the less well off individuals like Gurya, Basanna and others. It tends to be strongly found in the numerous occurrences in the play.

At the point when Gurya's sheep were killed and eaten by the workers of Gowda. Gurya goes to report it to Gowda, the manner in which Gowda acts with Gurya is essential to perceive how the power relations work in the general public. Furthermore, it likewise shows how the Iras influential individuals acknowledge the control of strong people.(Kambar, 17).

One can without much of a stretch see here the connection among Gowda and Gurya. Gowda is more remarkable than Gurya. His power is communicated through his language and conduct. He talks in prevailing and oppressive voice to Gurya to oversee him. Gurya as a less strong demonstrations latently. He never answers Gowda in a similar oppressive language; rather he acknowledges every one of the maltreatments and talks deferentially to Gowda. Here Gowda becomes fruitful in laying out his control over Gurya. Gowda needs to flawless his control over the town. He has many wellsprings of

power and he utilizes everything. Language is one of them through which he appears to control the way of behaving of Gurya and different characters in the play.

Gurya presses the feet of Gowda in extraordinary apprehension. The force of Gowda makes Gurya to acknowledge every one of the talks made by Gowda. Anything that Gowda orders to Gurya; Gurya acknowledges it and regards it. Following exchange in the play can delineate it well: GOWDA. Gurya, you charlatan do you have at least some idea who I am? GURYA. You are the Gowda of the town. GOWDA. Do you have any idea what your identity is? GURYA. Your slave my master. (Kambar, 35).

Gowda gathers the land in exceptionally modest sum from individuals of the town. Basanna and Gurya turned into the casualties of him. Gurya sold his five sections of land of the field just for 300 rupees to Gowda.

Gowda's evil power should be visible when he kills the dad of Basanna. Basanna's dad takes bite the dust advance of 200 rupees from Gowda. He was unable to take care of it in time. In any case, he gave his half of produce consistently as against advance interest to Gowda for a considerable length of time. Nonetheless, Gowda holds onto the land from him and kills him. Cash is one of the significant wellsprings of force. Gowda practices his influence using cash. Gowda's arrangement is that he figures anything can be accomplished through cash. He attempts to show individuals that 'well-to-do man is dependably the huge man'. In the accompanying exchange Gowda clarifies about his power for Basanna. "GOWDA. Gowdaship is our own for age. Your

father has discounted this field to us and has squeezed his thumb at the base. You've shown up now to change everything? Let regulations and rules be made! Eventually, the rich man is consistently the enormous man. I just need to toss six; on the off chance that not three, coins and your regulations and rules fall into my pocket...I'll give you four rupees. Will you convey my weapon?" (Kambar, 36).

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Gowda is a feeble town head who has entire town at his beck and call. He rules the town with the oppression of an outright government. He rehearsed his destructive powers through his weapon, the talk of the Dim god and the discourse of the phantom.

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Gurya presses the feet of Gowda in extraordinary apprehension. The force of Gowda causes Gurya to acknowledge every one of the talks made by Gowda. Anything that Gowda orders to Gurya; Gurya acknowledges it and regards it. Following discourse in the play can delineate it well: GOWDA. Gurya, you charlatan do you have at least some idea who I am? GURYA. You are the Gowda of the village. GOWDA. Do you have any idea who you are? GURYA. Your slave my master. (Kambar, 35).

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Gowda's evil power should be visible when he kills the dad of Basanna. Basanna's father takes kick the bucket credit of 200 rupees from Gowda. He was unable to take care of it in time. But he gave his half of produce consistently as against credit interest to Gowda for 10 years. However, Gowda holds onto the land from him and kills him.

Cash is one of the significant wellsprings of force. Gowda practices his power through the utilization of cash. Gowda's approach is that he figures anything can be achieved through cash. He attempts to show individuals that 'well-to-do man is generally the large man'. In the following exchange Gowda clears up about his power for Basanna. "GOWDA. Gowdashi is our own for age. Your

father has discounted this field to us and has squeezed his thumb at the base. You've shown up now to change everything? Let regulations and rules be made! Eventually, the well-to-do man is consistently the enormous man. I just need to toss six; on the off chance that not three, coins and your regulations and rules fall into my pocket...I'll give you four rupees. Will you convey my firearm?" (Kambar, 36).

Power and the talk of Gender:

People who are in power practice their power through the discourses. Thus they make talks for their own benefit. Men were in power for a really long time. So they made the specific discussions for women. The play sees these talks.

Direction talk accepts essential part in choosing the approach to acting of men and women in the public eye. So the typical approach to acting of a sister or woman depends on the way talks are penetrated in the overall population. Men and women act differently because of the direction talk. Men have their own discussion, own codes of conduct. It figures out what to do and what not to do? Acceptable behavior and how not to behave? Additionally, women have their own discussion. It tells them how to texture? How to speak? What to do and what not to do and significantly more things. They act according to their discussions. It is the discussion of direction which scatters or chooses the roles and commitments of male direction and female direction in any overall population. It decides whom to call woman and whom to call man. It spreads out unambiguous codes of conduct for them in the public field.

There are numerous events found in the play which depict the predominance of male characters and the unremarkableness of female characters. Gowda, Basanna, Gurya are the male characters. They are superior to other female characters Godavati, Ningi, Shari, Basi and Shivi, in the play.

The commonness of Gowda and deficiency of his life partner Gowdathi can be observed at the family level. Rather than being identical accessories, Gowda considers himself as the 'highest point of the family with unparalleled status and choice creation authority and regularly more critical honors and valuable open doors, yet on the contrary side, Gowdathi as his life partner has been renouncing with this huge number of opportunities.

Contrasts in male and female direction occupations are associated with the power differential among individuals. Gowda, Basanna, Gurya work outside the home, they can wander capriciously generally in the town anyway the female characters Godavati, Ningi, Shari, Basi and Shivi couldn't truth be told go out their homes. One can observe it in the going with event in the play when Gowdathi has some work with her mate Gowda, so she goes to call Gowda in the field where Gowda was taking meeting of the town people. Gowda denies her entry into public places: "Why do you come here before this large number of people? Go in. I'll focus on you later" (Kambar, 15).

Women should 'obey' their companions instead of being comparable partners. This event uncovers the discussion of prevalence of men and insufficiency of female. It also reveals that women shouldn't precede men. She ought to dwell inside the four dividers of cost house. The outside world is for damage and not actually for women. It also denotes that men, the speakers of the prevalent style, have more opportunities and respects. They exhibit their distinctions and produce them in each conversational situation.

The ongoing power contrasts among individuals can similarly be manifested inside connections and families. For example, men in the play actually use their capacity to make an effort not to share the local work. Thus the women characters in the play play out all the local work.

Individuals in the play have different interests, viewpoints and behaviors. Gowda and various men in the play are enthused about impact, cash and other manly interests. While, Gowdathi, Shari and various women in the play are enthusiastic about the idea of delivering young people and other polite interests that they make it through their gendered experiences. Subsequently the determinations of women and men in the play have been found surprisingly; women choose to deliver their children and to do their local work at home however men choose to work outside the home and to collect overflow.

The young women married around a similar time as Gowdathi had, children but Gowdathi didn't at this point have This was the essential driver of her sadness. Right when she asks Gowda for kid, he answers, "You are depleted, continue to rest". This way he disguises his impotency from his better half Gowdathi. It shows man's will to command over women.

Her tendency for a youth was strong so much that she was ready to do anything for it. Though she was a lady from a nice family, she goes to the whore's home to fetch the symbol of Jokumaraswami. Whores are seen as the aloof lives. Women in the play have been abused triple in the overall population. As a prostitute Shari is exploited, as a woman she is overpowered by men and the as a person from a particular standing she is kept solely at a particular level of the social ladder. In this manner she has to manage issues for three sides - status, male controlled society and position. She has no political voice to trip against this huge number of issues. In such a situation she incorporates no other option except to work inside the circle drawn by the discussions made by society which controls her chance of action from all possible people. Such a way any leftover women have become the overcomer of male abuse. It communicates that the social system controls women in such a way that they have no other choice except for to surrender themselves to the patriarchal power and its discussions.

Upsetting the Discourse of Low Caste:

The play in like manner upsets the discussion of position. It might be found in the scene when Gowdathi goes to the far off Shari's home to get the symbol of Jokumaraswami. Gowda's life partner expects young people. She endeavors to persuade him that in case they love Jokumaraswami, they would have youths anyway he scolds her upon this conviction framework.

Bassi endeavors to tell Gowdathi concerning the meaning of the affection for the God Jokumaraswami. At the present time, Shivi enlightens that the prostitute Shari has taken away Jokumaraswami from Sutradhara and she lives in the territory of untouchables. Gowdathi goes there to meet Shari and calls her 'mother'. One of the discourses practiced in the overall population that the low standing people should never be addressed respectfully and generously by the high position people. This discussion has been disrupted in the going with experts from the play. Gender talk assumes vital part in deciding the way of behaving of men and ladies in the public arena. So the normal way of behaving of a religious recluse or lady depends on the way talks are drilled in the general public. Men and ladies act differently because of the orientation talk. Men have their own talk, own codes of conduct. It determines what to do and what not to do? How to act and how not to behave? What's more, ladies have their own talk. It lets them know how to fabric? How to speak? What to do and what not to do and a lot more things. They act according to their talks. It is the talk of orientation which disperses or decides the roles and obligations of male orientation and female orientation in any general public. It decides whom to call lady and whom to call man. It lays out specific codes of conduct for them in the public eye.

There are many examples found in the play which represent the prevalence of male characters and the mediocrity of female characters. Gowda, Basanna, Gurya are the male characters. They are better than other female characters Godavati, Ningi, Shari, Basi and Shivi, in the play.

The predominance of Gowda and inadequacy of his better half Gowdathi can be observed at the family level. Instead of being equivalent accomplices, Gowda considers himself as the 'top of the family with predominant status and decision-production authority and frequently more noteworthy privileges and opportunities, however on the opposite side, Gowdathi as his life partner has been disavowed with this multitude of freedoms.

Contrasts in male and female orientation jobs are connected with the power differential among people. Gowda, Basanna, Gurya work outside the home, they can meander aimlessly to a great extent in the town however the female characters Godavati, Ningi, Shari, Basi and Shivi couldn't go external their homes. One can observe it in the accompanying occurrence in the play when Gowdathi has some work with her spouse Gowda, so she goes to call Gowda in the field where Gowda was taking meeting of the town individuals. Gowda restricts her entrance into public places: "Why do you come here before this multitude of individuals? Go in. I'll pay attention to you later" (Kambar, 15).

Ladies are supposed to 'obey' their spouses as opposed to being equivalent partners. This occurrence uncovers the talk of predominance of men and mediocrity of female. It also uncovers that ladies shouldn't come before men. She should reside inside the four dividers of charge house. The external world is for damage and not really for ladies. It additionally denotes that men, the speakers of the prevailing style, have more freedoms and honors. They exhibit their honors and produce them in each conversational circumstance.

The current power contrasts among people can likewise be manifested inside relationships and families. For instance, men in the play effectively use their ability to try not to share the homegrown work. In this manner the ladies characters in the play play out all the homegrown work.

People in the play have various interests, perspectives and behaviors. Gowda and different men in the play are keen on influence, cash and other manly interests. Though, Gowdathi, Shari and different ladies in the play are keen on the idea of bringing forth kids and other female interests that they create it through their gendered encounters. Subsequently the selections of ladies and men in the play have been seen in an unexpected way; ladies decision to bring forth their youngsters and to do their homegrown work at home while men decision to work outside the home and to collect abundance.

The young ladies wedded around the same time as Gowdathi had, kids but Gowdathi didn't as yet have. This was the primary driver of her wretchedness. At the point when she asks Gowda for a kid, he replies, "You are worn out, proceed to rest". This way he conceals his impotency from his better half Gowdathi. It shows man's will to control over ladies.

Her desire for a youngster was solid to such an extent that she was prepared to do anything for it. Though she was a woman from a decent family, she goes to the prostitute's home to fetch the icon of Jokumaraswami. Prostitutes are viewed as the distant lives. Women in the play have been mistreated threefold in the general public. As a prostitute Shari is taken advantage of, as a lady she is overwhelmed by men and as an individual from a particular position she is kept exclusively at a specific level of the social stepping stool. Consequently she has to deal with issues for three sides - status, male controlled society and position. She has no political voice to trip against this large number of issues. In such a circumstance she includes no other option except to work inside the circle drawn by the talks made by society which controls her opportunity of activity from any and all individuals. Such a way any remaining ladies have become the survivor of male persecution. It expresses that the social framework controls women in such a way that they have no other decision but to give up themselves to the patriarchal power and its talks.

Upsetting the Discourse of Low Caste:

The play likewise disturbs the talk of position. It very well may be seen in the scene when Gowdathi goes to the distant Shari's home to get the icon of Jokumaraswami. Gowda's significant other anticipates youngsters. She attempts to convince him that in the event that they love Jokumaraswami, they would have kids however he chides her upon this belief system. Bassi attempts to tell Gowdathi with respect to the significance of the love of the God Jokumaraswami. Right now, Shivi illuminates that the whore Shari has taken away Jokumaraswami from Sutradhara and she lives in the province of untouchables. Gowdathi goes there to meet Shari and calls her 'mom'. One of the discourses practiced in the general public that the low position individuals ought to never be addressed respectfully and considerately by the high rank individuals. This talk has been disrupted in the accompanying specialists from the play

Jokumaraswami and traditional folk

The play Jokumaraswami depends on a customary cultural story and follows the subject of the "sex and love entwined with the demonstration of dedicating the people god Jokumaraswamy for Sexuality-Fertility's purpose." In spite of thinking of it as similarly as a story about the infertile women's commitment to Jokumaraswamy to favor her kid and liberated

her from the accusation of fruitlessness from the unbending outlook of the conventional society. Comparing the Western influence on the Kannada folklore Kambar makes reference to that even the sexual relationship of the hero with the spouse of medieval master won't free the heroes from their natural humanistic requests. In Jokumaraswamy Kambar utilizes local people theatre strategies to introduce unfortunately purposeless goal for flawlessness. For Kambar, this mythological cultural story expresses the control of primitive framework on discouraged people. This struggle, misfortune not just influence the crowd by making them included genuinely at the same time it will in general be think on the class struggle which goes as per the Brechtian hypothesis of 'estrangement impact'. The two heroes in Jokumaraswamy - Gowda representation of prevailing upper local area and Basanya with a self-important attitude towards the control of Gowda. Distress strikes Gowda and makes him to think about his presence. He inquires to his worker Gurya "Eh Gurya horrendous child let me know who am I? As Brecht expected to undermine the compassion of the crowd with the entertainers and the identification of entertainer with his job, Kambar likewise managed the understanding of the ancient Kannada story which varies considerably from his firsts as well as also indicates a strong effort to contribute an old legend with another significance. This demonstrates to be a critical significance to introduce day pondering man and his reality. Brecht's fundamental idea was to urge his crowd to condemn and go against as opposed to latently acknowledge what the eyes are finding similarly in the play Jokumaraswamy the hero Basanya seems like a symbol of Jokumaraswamy there is a finished similarity between these two characters." They are referring to come Jokumara as" this exchange of Basanya shows how he projects himself before individuals. In North Kannada Folk customs Jokumara is the goddess of lower class. Principally he is the image of ripeness. The exchange of Servant about Gowdhi "That is dham Gods Field" portrays the connection among The Land and Female. This story gets settled when the Gowdhi spouse of Gowda gets convinced by Bassi to commit Jokumaraswamy to get Fertility lastly she gets it from Basanya who is the image of Fertility. Every one of the anecdotes about Jokumaraswamy closes with his passing. However, there is no lamentable voice in this passing. Since Goddess Jokumaraswamy is eternal. He conceived consistently Wherever his blood streams that land become ripe. In Kambar's play passing of Basanya is inescapable. In any case, There are exact signs which show that passing isn't simply a demise. "Distraught young lady she has failed to remember me who is in her belly" this saying of Basanya is emblematically meaningful By resurrection power Basanya becomes immortal. Gowda passed on Even however he lives. It is here that the writer brings the case to court so the crowd can pass judgment on it. Brecht needed to separate or estrange his audience from the person and the

activity; in the play Jokumaraswamy, Kambar likewise pointed to make certain distance genuinely from the characters and the activity in front of an audience, so that the audience might arrive at such a scholarly degree of understanding. In this process while estranged sincerely from the activity and the characters, the audience would be engaged on a scholarly level both to break down and maybe even to attempt to change the world, which was Brecht's social and political objective as a writer and the driving force behind his dramaturgy. The different Kannada sensational shows as the use of Sootradhara, irrelevant episodes and addressing god by everyday person by attributing him looking like characteristics in Jokumaraswamy works with a „complex seeing“ in the crowd. He is the interfacing connect to present different characters and activity in the play and a kind of vehicle to uncover the most profound idea of a significant person. Kambar opines that they "grant the concurrent show of elective perspectives, of alternative elevations to the focal issue. In the event that we break down the scene in Act I where Sootradhara's discussion with the crowd we understand that Jokumaraswamy is a mythological story let in the cutting edge setting know where the writer examinations the circumstance of the heroes not prompting therapy but rather causing the per users to consider about the real reasons of a joy and conflict redirecting the terrible end with rest.

Conclusion

Consequently, the play emphatically mirrors the topic of force. Kambar investigates the power practiced through the talks of orientation, cash, God, and physical strength in the play. It has additionally made sense of how power is practiced in the establishments of marriage and feudalism. Moreover, the play conveys the note of fantasy of Jokumaraswami and attempts to rise above communist publicity. The play analyses the imbalance in the distribution of force among man and lady. Men have more power than ladies in the play.

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