



## **THE ISSUE OF CASTEISM CREATE A PANIC ROLE IN THE PLAYS OF GIRISH KARNAD THAT REFLECTS RELIGION AND SPIRITUALITY**

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### **Abstract**

Girish Karnad has written “Tale- Danda” in 1993. This play is specially based on casteism which is affected in society. This Drama is composed by Karnad to oppose caste system. Tale Danda’s casteism represents religious interpretation of a human world in which, there is a struggle with variation of its own nature and context of the culture as well as history expresses a careful observation of the political condition, in the reference of “Veerashaiva” where the king Bijjala creates the problem of leadership and inter caste marriage of Kalavati, a Brahmin girl with Sheelavanta, a cobbler’s son.

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Here casteism occurs in the base of religion and religion increases casteism so, marriage should be equal caste otherwise people can not tolerate this system and violence, will be increase because of Inter-caste



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marriage which will become a major issue. Hence this play presents a bad image of Hindu society through the depiction of twelfth century communal struggle in the city of Kalyan near north of Kanara. Due to this response, Hindu religion is a strict culture unity and opposes other religious belief like Islam, where the problem is created by a secularized modernity. During the two decades, Kalyan had become center of tensions and conflicts where Basavanna used to live in Kalyan and he is known as social as well as religious reformer who had started a movement as 'Lingayalism' or "Veerashaivism." The main motif of movement is to finish casteism so volunteer wanted to propagate free thinking as well as, they wanted to oppose idol worship. Under the sharana movements devotees are descendant of Lord Shiva is a source of spirituality. Belief that reality is spiritual in nature which could be infinite personal God or Soul. These philosophy of Basavanna reformed and revived Veerashaivism in Karnataka, Shaivism in the name of Lord Shiva as the highest supreme self or 'Bramana'. During the leadership of Basavanna who formed a religious group named 'Sharana' that is a religious group of sharana devotees. Basavanna play's a role of leader to assemble of group of the people for religious worship and he looks like poets, mystics, social reformers and philosophers. He takes the decision as a reformer and brings about a new change in society through removing the prevalent old custom as well as he awares to people on the partiality and exploitation where the dominant social practice called caste-system. It is a big huge issue in India to finish one's identity. So, Basavanna was the great 'Veerashaivam' who plays a role of saint poet of king Bijjala's treasurer who mould the people to salvation. In this play, casteisms and salvation are intertwined with each other so religiosity and spirituality have a significant role in people behavior.

This Play of Girish Karnad presents a complicated approach of Kalyan city through Hindu mythology as well as it is a revolutionary play which criticizes protest and suggest the theory of human beings who have borned by Brahma is a source of religion and spirituality. According the Ancient Hindu Dharama shastra mean of religious and spiritual which is steeped in ideology so Brahmins were born from, the head of Brahman Kshatriyas were born from the arms, Vaishyas were born from the stomach, Shudras were born from the feet. Therefore, many people believe or follow on these rituals of caste, and in Hindu society, people look from the point of disdain which is not good for society.



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The play comprises of three acts. The first act revolves around the character Basavanna. The second act shows the reaction on the marital proposal of Madhuvarasa's daughter with the son of Haralayya. The third act describes the climax of this play when Sovideva arrests his father, Bijjala and puts him Jail. After it, Jagadeva kills Bijjala in a conflict during rebellion. In it, group are divided into two parts- sharanas and Brahmanas. King Bijjala, Basavanna Jagadeva, Haralayya. Madhuvarasa are all the sharanas followers who opposes of Caste system Where as Sovideva, Man Channa Kramita and Damodara are followers of "Vedic dharma" which is a realization of ultimate truth is only way to salvation which touch to religion and spirituality. Through it, Karnad focuses on the turbulence of society and it is exploited by Caste based religious frenzy.

This play creates a humanistic approach with an appeal of social justice. The playwright emphasizes the need of accepting human beings as human beings and rejecting the division of society on the basis of caste and creed. There are many scenes in the play that highlight the pitiable condition of socially inferior people. The playwright also emphasizes the absurdity of observing the age-old rituals by the Brahmins and their maintaining distance from the untouchables. Because of their low caste the famine-stricken people in Andhra were restricted from going to the other side of the river in search of food and shelter. Mallibomma, the son of a tanner, is humiliated by Brahmin women at the door of Jagadeva's house. The Brahmin society is so orthodox that it forces a committed Sharana Jagadeva to observe the Brahminical rituals at the death of his father. The playwright exposes the hollowness of rituals of organized religion.

The play beautifully depicts the irony of how the sharanas who once obeyed every word of Basavanna now overpower him with various arguments. Basavanna, who believes in individual freedom of decision, leaves the decision of the marriage to the couple and their parents after cautioning them of the consequences from all his loyal servants. Manchyanakramitha sends Sovideva and the more moderate Damodara Bhatta away from Kalyana and unleashes unrestrained violence against Shivasharanas. Haralayya and Madhuvayya are blinded and then dragged on the streets, tied to the legs of the elephants. The homes of the sharanas are looted and the Sharanas flee Kalyana in fear for their lives. Sovideva orders that they should be killed wherever seen, their writings are destroyed and the houses of those who gave them shelter are burnt. Bijjala



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is killed by the militant sharanas like Jagadeva and his followers. The final scene of the play is one of total anarchy. The play has multiple layers of meaning. It brings before us the personalities of Basavanna, Bijjala, Jagadeva, Ganganbika, Rambhavi, Sovideva, Damodara Bhatta, Manchyakramita and many others alive with their human qualities. At the same time, the play builds the whole saga of the Sharana movement in all its magnitude we admire the great personality of Basavanna who is the architect of this unique historical movement, his idealism and mobility of spirit. We observe how the movement which he helped to start grows so powerful that he is unable to control it. The play highlights that the sharana movement came to an end for various reasons.

Through this story and despite many efforts, casteism could not be abolished. Many people even sacrificed for its. The problem of casteism still exists in present times as well. All Indians are suffering from these circumstances whereas, the value of a person should be depended on his quality and ability not on caste. Even today casteism remains a panic issue in Indians society which depends on the thinking of the people. I feel that only modern thinking of people can end casteism.

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