

Socio cultural factors in the play of Wole Soyinka's the Lion and the Jewel and Girish Karnad's Hayavadana: a Comparative Study

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I. Introduction

The word "culture" itself is so difficult to pin down; "cultural studies" is hard to define. According to Elaine Showalter "cultural is a model of feminine difference, "cultural studies" are not so much a discrete approach at all, but rather a set of practices. It arises from the social from the social turmoil of the 1960's, cultural studies is composed of elements of Marxism, Post Structuralism and post Modernism, feminism, Gender Studies, Anthropology, Sociology, Race and Ethnic Studies. These field that concentrate on social and cultural factors that either create community or cause division and alienation. Jacques Derrida ha urged cultural critics "to erase the boundaries between high and low culture, classic and popular literary texts, and literature and other cultural discourses that, following Derrida, may be seen as manifestations of the same textuality." In the current scenario, the discipline of psychology has also entered the field of cultural studies.

Cultural identity is the identity of a group or a culture of an individual as far as the influence of the concern group or culture. In general, the ideas and characters are clearly marked by the society. Socio-cultural factors are essential, because these factors are determined by differences like the character feel, what they belong to, and a group defines itself as a group, by noticing and highlighting differences with other groups and cultures. Any culture defines itself in relation, or rather in opposition to other cultures. Some characters think that they belong to the same culture but in real awareness of common codes is possible only the confrontation with other cultures. Here Indian and Yoruba culture are entirely different; still both cultures are coinciding with certain aspects. In Wole Soyinka's play *The Lion and the Jewel*, Baroka is an imperialistic character and in Girish Karnad's *Hayavadana* the male characters are dominant. The prominent characters of these plays portray the dominant nature of their culture. They always stick on their culture moreover not ready to adopt cultural migration in their province.

II. Cultural Factors

Socio cultural factors are the larger scale forces within cultures and societies that affect the thoughts feelings and behaviours of the character. This factor focuses on the cultural difference, cultural identity, culture change, family structure, religious beliefs and rituals. In the paper put forth the cultural factors of the plays. First, it focuses on cultural difference of Soyinka's *The Lion and the Jewel* and Karnad's *Hayavadana*. *The Lion and the Jewel* based on Yoruba culture as well *Hayavadana* based on typical Indian culture. It deals with the caste and community system of the characters. The characters in Soyinka's *The Lion and the Jewel*, Baroka the village bale, Sadiku his senior wife, Sidi the heroine, Lakunle a school teacher are the major characters. Among them Baroka and Sidi stands for Traditional Yorubaian, Lakunle stands for Modernity. Sidi is not ready to deviate from Yorubaian tradition, because she loves her tradition more than Lakunle. Lakunle love her, but he has not married her because she demands him to pay the bride price,

SIDI: I have told you, and I say it againI shall marry you today, next week Or any day you name But my bride- price must first be paid

Karnad's third play *Hayavadana*, marked major change of directions, not only in his play writing but in post independence theatre a whole, because it was the first work to translate into notable practice the debate over the usefulness of indigenous performance genres in the development of a new quintessentially "Indian" theatre. In his play *Hayavadana* Devadatta, Padmini, and Kapila portrayed as morally well said. It is the only play insists the inner mind of the people with its different set of mentality. The decision taken by Padmini after the transposed heads of Devadatta and Kapila, skillfully projected by the author, without affect the Indian culture. We follow certain culture like Sita, Dhrowpathi and Savitri, these are the women character of ancient myth, stands for their modest and Pathibakthi. Here Padmini also join in the array of the mythical characters:

PADMINI: Yes, you won, Kapila. Devadatta won too. But I – the better half of two bodies – I neither win nor lose. No, don't say anything. I know what you'll say and I've told myself that a thousand times. It's y

fault. I mixed the heads up. I must suffer the consequences. I will I'm sorry I came. I didn't think before I started. Could n't (Hayavadana 170).

III. The ritual practices

A ritual is a set of actions, often thoughts to have symbolic value, the performance of which is usually prescribe by a religion or by the traditions of a community by religious or political laws because of the perceived efficacy of those actions. It may be performs at regular intervals, or on specific occasions or at communities. It may be performed by a single individual, by a group, or by the entire community in arbitrary places, or in places especially reserved for it; either in public, in private, or before specific people. A ritual may be restricts to certain subset of the community, and may enable or underscore the passage between religious or social states.

In both plays, marriage ritual is highly portrayed. Even though, these play written in the different situation period and culture, at the point of marriage and life, women are not ready to adopt cross-culture. In *The Lion and the Jewel*, Sidi has shared her bed with Baroka without knowing his potential and inherent nature of him. Later she learns about her seduction, worried a lot at the beginning and she decides to marry Baroka. Lakunle let knows about Baroka's sexual harassment on Sidi, still he pleases to marry Sidi, LAKUNLE: Man takes the fallen woman by the hand And ever after, they live happily. Moreover, I will admit (*The Lion and the Jewel*, 61)

As in Hayavadana, Kapila's friend to Devadatta sends as a messenger and arranges marriage between Devadatta and Padmini. Kapila admired by Padmini's beauty and intelligence, fell in love at first sight. He knows that she belongs to be his friend's wife and high class. Because, in those period caste and class discrimination highly practiced by Brahmin family. Even Padmini attracted by Kapila's physique, it is a nature of women, Devadatta also agree this at one point, he says to himself- "And why should I blame her? It's his strong body – his muscles ... Look how she's pouring her soul in his mould"

DEVADATTA: No woman could resist him—and what does it matter that she's married? What a fool I've been.... Look at those yellow, purple flames. Look how she's pouring her soul into his mould. Look! Let your guts burn out. (Hayavadana 134)

Another instance from Hayavadana is play construction and opening scene of the play. It properly starts with prayer.

"The stage is empty for a chair, kept centre-stage, and a table on stage right, or at the back- on which the Bhagavatta and the musicians sit. At the beginning on stage and kept on the chair. Pooja is done." (Hayavadana 105)

IV. Traditional and originality

Soyinka skillfully depicted the Yoruba culture. Baroka is the leader of the village holds to Yoruba traditional beliefs, but his power is coming under threat from the Western influence. The issue that troubles him throughout the beginning of the play, we learn. His apparent impotence, a secret e reveals to his head wife Sadiku. Later we learn how clever this feigned impotence was only a stratagem to lure Sidi into coming to his place. In the course of the story, Baroka's qualities of cunning, discrimination, and strength shown to advantage; Lakunle is provided with a number of opportunities to display his talents but he fails recurrently. Finally Sidi's decision to marry Baroka reflects the playwright's opinion that in the context provided by the play Baroka is the better man and his attitudes are the more substantial as well as worthy.

In Karnad's Hayavadana tradition leaves the way to modernity i.e., realistic nature of human. Here Devadatta catches the inner mind of Padmini and Kapila, for sake of, their life he ready to sacrifice his life. He abounds the traditional values, but Padmini is not violated the traditional values and she abide the rituals of Indian tradition. Padmini decides to perform Sati, leaving he son under the care of Bhagavata with the request to give her son to the hunters and later to her Father in Law Reverend Brahmin Vidyasagar of Dharmapura. She starts final fire and all the three bodies burnt on a pyre. She proves that, a typical Indian woman knows for its Pativratas. Pativratas means wife who dedicated their whole existence to the service of their husbands.

V. Conclusion

Thus, the most prominent theme of these stories is the rapid traditional and modernity of various people. People are varying from states, culture and customs, but when they enter family structure everybody would be the same thought about their family members. The educated people seek to spread their knowledge to the tribal people in an attempt to make them modern. However, the absurdity of life with all its elements passions, conflicts and individual struggle to achieve the perfection in life. Wherever, people adjust to personal sentiments and their society. Moreover, Soyinka and Karnad tremendously portray their tradition and culture that provide us expectation and relief to the society.

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