



## MYTH IN TAGORE'S MUKTA – DHARA

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DOI Number: 10.48047/nq.2022.20.19.NQ99354

NeuroQuantology 2022;20(19):3922-3924

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### Introduction

Rabindranath Tagore made a significant contribution to literature. He wrote many novels, essays, short stories, travelogues, dramas and thousand of songs. He had early success as a writer in his native Bengal. He is well known as a poet. He was the first person outside Europe to get the Nobel Prize. Drama being an audiovisual medium of expression is supposed to have been the most effective means of representing man's acts and feeling on the stage. Most of the plays dramatize Indian's cultural, philosophical, religious, socio-political values and traditions. Man creates literature and literature studies man.

The word Myth comes from ancient Greek "mythos" which means 'speech, narrative, diction, myth and plot'.

According to Aristotle the spirit of a theatrical play was its mythos. The term mythos were used in the Greek tragedy. The tragedians of the period could draw inspiration from Greek mythology a body of "Traditional Story Lines" which concerned gods and heroes. In later nineteenth century "nature mythology" was

dominant in literature. In earlier twentieth century Sigmund Freud's major work developing psychoanalytical approaches to interpreting myth. He derived the inspiration from classical myth. Jung likewise tried to understand the psychology behind world myths. Jung asserted that all humans share certain innate unconscious psychological forces which he called archetypes. He believed similarities between the myths of different cultures reveals the existence of these universal archetypes. In modern society myth is often regarded as a collection of stories. Mythological discourse can reach greater audiences than ever before digital media. Various mythic elements appear in television cinema and video games. The basis of modern visual telling story is rooted in the mythological tradition. Many contemporary films rely on ancient myths to construct narratives.

In appendix to myths, dramas and mysteries and in The Myth of the External Return, Eliade attributed modern human anxieties to their rejection of Myths and the



sense of the sacred. The christian theologian Conrad Hyeres wrote that

....myth today has come to have negative connotations which are the complete opposite of its meaning in a religious context.... In a religious context, Myths are stories vehicles of supreme truth, the most basic and important truths of all. By them people regulate and interpret their lives and find worth and purpose in their existence. Myths put one in touch with sacred realities, the fundamental sources of being, power & truth.

....they provide answers to the mysteries which are revealed through story and ritual. Myths deal not only with truth but with ultimate truth.

Tagores Mukta-Dhara is one of the most moving and well-knit drama. The play takes its name from a mountain spring Mukta-Dhara whose waters, rushing down the slopes of Uttarakut to irrigate the plains of Shiv-tarai whose people are held in subjection to the king of Uttarakut. In order to enforce this subjection more effectively, the king of Uttaraku desires to control the source of their economic well-being. He had plans to construct a great dam on the river Mukta-Dhara to prevent the waters reaching the plains. The play deals with a day on which the king and the citizens of Uttarakut prepare to participate in a religious festival in honor of the machine. The king as well as the bulk of the people of Uttarakut are very proud of the machine and quite confident that the poor and defenseless people of Shiv-tarai will now forever be at their mercy. Neither the recurring wail of the poor, demented mother who searches for her son nor the warnings of the simple god-fearing folk who presage ill for such colossal pride and greed, touch their hearts.

The crown prince Abhijit should professes open sympathy for the people of Shiv-tarai and protests against the royal engineer Bibhuti's soulless achievement. Remarkable character the Ascetic Dhananjaya teaches the people to resist their ruler's unjust claims non-violently and fearlessly. He demands

the people of his country to choose the path of your non-violence. "As soon as you can hold up your head and say that nothing has power to hurt you the roots of violence will be cut ..... noting has hurt your real manhood, for that is a flame of fire. The animal that is flash seeds the blow and whines. But, you stand there gaping don't you understand?" ( ) He remains of Mahatma Gandhi in many ways all his Uttarances and songs are filled with highly mystical beliefs and proclamations.

The play is packed with meaning and rich in suggestions which may tempt critics into a Variety of interpretations. But, the author has gently warned his readers against missing the main significance of the play, which is psychological and lies in the growing identity that is achieved in the prince's mind between his own spirit, and the current Mutka-Dhara. The last desperate act of self –sacrifice, the awful nature of the consummation sought & achieved by the prince, which brings the play to its close, eaves of man's spirit, silencing all contentions for the moment.

The commonality between the two areas lies in their mission, quest and conquests. Irrespective of the dichotomy between science & religion the eventful journey of life goes on & on with both the fields making it exciting. Vibrant & challenging. But, the matter of concern of intelligentsia has been the application of science without human dimension. Spiritually concerns itself in word and deed. On the contrary the evils of science always and pose a serious threat to peace, harmony & the very existence of progressing race. The pace with which science is always draws the attention of men with sense & sensibility to react and check the menace.

The genius of Tagore is evident in the way he develops a plot as a vehicle for discussing various spiritual issue Chitrakoot under the despotic rule of the King of Ranajith is financially dependent on considerably weaker sect of Shivataris. To exploit them King Of Ranajith deprives them of the elixir of life (ie) water. He undertakes the

wicked mission of constructing a dam across the waterfall of Mukta-Dhara. It is a play about the strife between the two sects rather two ideologies the oppressive nature of King Ranajith & the non-violent spirit of Dhananjaya. The royal engineer and the architect of the monstrous and mammoth machine Bhibuthi is pressed into action to torment the Shivatarai by blocking the passage of water. The people of Shivatarai are freed by the selfless and noble efforts of prince Abhijit, who demolishes the dam and in the process is swept away in the torrential flow of water. Tagore believes in coexistence of good and bad. The King of Ranajith a despot on one hand and Dhananjaya a lover of peace and non-violence, reflect the way of the world.

Dhananjaya's clarion call to the people to live without fear raises their self-esteem and confident. The play ends on a glorious note of hope in the spirit of humanity, freedom and salvation through sacrifice. The closing lines of the play hail the supreme sacrifice of Abhijit and his martyrdom. People equate him with god as he proves himself to be a savior,

“victory! Lord of terror,  
sankara!

Wrecker of flood – wrath  
sankara, sankara!

Victory! Doublings pierced,  
Victory! Bondage shattered,  
Masteries he of the evil,  
Sankara, sankara!” (P.10).

The play glorifies the ultimate victory of freedom. Tagore exposes the evils of tyrannical rule and reposes immense faith in human dignity and goodness.

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