

RESEARCH ARTICLE



ISSN

INTERNATIONAL  
STANDARD  
SERIAL  
NUMBER  
INDIA

2395-2636 (Print); 2321-3108 (online)

WOMEN PERSPECTIVE IN GIRISH KARNAD'S PLAYS

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ABSTRACT

Girish Karnad, the notable Kannada writer, goes back to myths and legends with a view to making them a vehicle of another vision. By misusing the different myths, he demonstrates the ridiculousness of present day existence with all its elemental conflicts and passions, and man's unceasing battle to accomplish perfection. The paper attempts to examine the plays of Girish Karnad from a women's perspective. Subject/theme, portrayal, picture and psychology of the women have been focused with the reason to assess Karnad's vision, concern, attitude and treatment of the female issue. His profound pull humanism and worry for the upliftment of Indian women have delivered two sets of characters—one the traditional representing the gendered subalternity; another dynamic which check the development of womenfolk.

**Keywords:** Feminism, suffering, myth, modernity, tradition, desire.

Women's liberation is a concept Anglo-American in origin. In spite of its Western beginning, it's exceedingly applicable to the Indian context. Procedures, methods and assumptions of the feminists can be connected, skillfully, as a tool to assess the status, image, role and socio-cultural recognition of women in Indian culture spoke to through literary texts - regional, classical standard Hindi or Indian English writing. Regardless of whether it is the work of Sharat Chandra, Premchand, Kamala Das, Mahasweta Devi, Girish Karnad or the Classical Indian writing—all can be accessed from new perspective, i.e., feminist which will edify our understanding of female psyche. Feminism in Karnad's Dramatic Oeuvre Patriarchal structure of Indian culture, socio-social practices and traditions and standard compositions still sustain the subordination of Indian women. Few women in India, frequently cited to extol as model, is an erroneous proposition since that group of women does not represent to the soul of normal Indian

women. To reject feminism as a foreign made idea is an eroticism of Indian mind; neglecting to perceive its legitimacy in Indian context, while the state of women is pretty much the same all around. Henceforth the application and significance of the feminist approach is worldwide. Karnad championed the reason for silenced womenfolk in Indian orthodox society through his plays. Karnad was very much familiar with feminist belief systems and the devastation fashioned by patriarchal philosophies in Indian society. His plays flourish with subalterns particularly women and lower caste people subjected since ancient time by patriarchy or upper hierarchy of the society. Karnad has uncovered their subalternity as well as melded vitality in their lives so they can talk; moved their position from "margin to "centre". *Yayati, Hayavadana, Naga Mandala, Tughalaq, Tale-Danda, Flowers, Broken Images, The Fire and the Rain, and Wedding Album* delineate the above proposition.

All the plays of Karnad have strong feminist components yet his two plays: - *Hayavadana* and *Naga Mandala* merit exceptional mention. In his play *Naga-Mandala*, Karnad offers knowledge into the private lives of women. The main protagonist of the play is Rani. Right from the beginning of the play, the flares that show up in the "prologue" of the play speak to in figurative terms the distinctive lives of the women of the village. The flares accumulate at mid-night to enlighten stories concerning the private lives of couples and cheer in their findings. The play opens with a man, in a 'morose stance' sitting in the inner sanctum of a demolished sanctuary. He is gloomy because a mendicant has told him, he should keep alert no less than one entire night that month. In the event that you can do that you'll live. If not, he will pass on the most recent night of the month (*Three Plays* 30). The man has failed each night of the month. His blame is that he has 'composed plays' and has there by caused such a large number of good people to fall asleep in hopeless chairs (*Three Plays* 31). Hence, there is a 'curse of death' on him. He swears that if he survives that night, he would forswear all narrating, all play acting (*Three Plays* 32) around evening time the man hears female voices outside the sanctuary. They are all flares. A few of them enter the temple, snickering conversing with each other in female voices. Tending to the crowd, the man says that he had heard that when lights are placed out in the town, the flares assemble at some remote place and spend the night together, tattling. So this is the place they accumulate! (*Three Plays* 33) These flares remain for the female society. Each flare is a female, a storyteller, offering to others, her new observations and perceptions. They are in reality women with no aspiration with no yearning for a decent life, yet are gender ambiguous in nature. We can even say that they speak to the aggregate sub conscious of the female mind. The distinguishing proof of the flares with youthful and "vocal" ladies and the stories that they disclose to each other is in fact a superb gadget utilized by Karnad. Particularly to create an especially female context, and composition of female substance in the "man oriented" people stories which will be the bases of the play. He brings inside the play the

strong relationship between oral account custom and women' sub-culture existing inside the patriarchal social orders. The position of Rani in the account of *Naga-Mandala*, for example, can be viewed as representation for the circumstance of a young woman in the bosom of a joint family where she sees her husband just in two detached parts—as lover at night and as a stranger during the day. Unavoidably, the pattern of the relationships she is compelled to weave from these incoherent experiences must be something of a fiction. Rani is estranged in the place of her husband when he disregards her and she abides in the imaginary universe detached from the husband and parents. When she actualizes the exhortation given by Kurvdavva the emergency takes its shape and Rani begins arranging things to spare her from advance complications. Figuratively, she needs to stay far from her husband without a word utilized for correspondence with him. As per Aparna Dharwadker, she needs to acknowledge readily the brutish spouse of the day transformed into a fervent sweetheart during the evening in because those are the states of her sexual initiation and emancipation (Dharwadker xxxi). The story in the play speaks to the life of a woman, a ware to be passed on. Despite the fact that having its very own presence, she gains satisfaction when passed on to her husband. In the event that kept as a mystery, she is probably going to end up noticeably the secret of life itself as on account of Rani and after that it is translated in different courses subject to heavenly powers. In the primary plot of the play, Karnad unpretentiously recognizes that sexual orientation is one reason that keeps a woman from accomplishing freedom and identity in patriarchy. The journey of Rani's life, from complete honesty to freed self declaration, demonstrates the historical backdrop of the treatment distributed to women in the Hindu society and culture. She has broken the cells of misguided judgment and visually impaired confidence by declaring her identity. As it has been brought up by Aparna Dharwadkar, "the polarities of affection and coldness, perplexity and satisfaction in the stressed connection amongst men and ladies inside marriage makes a particular commitment to the continuous exchange on gender (Dharwadker

xxxii) for the sake of married women are shackled, agreed minimized space in the society by forcing famous confinement made known to them through social inner voices. The infringement of them, as far as irresoluteness and loss of purity, is viewed as a social disgrace brought onto husband, family and society. Men are allowed to deal with a few women, at their will and still are left unreprimanded. Rani endures without impeding, the abuse and disturbances purposely recommended by her man which is a typical practice utilized for suppression of women in the society. The play has male characters, the Man, Appanna and Elders however its activity moves around the female characters Rani, Kurudavva, and the Flames who are the generative strengths for the activity, the former being the protagonist. The supernatural and legendary stands are entwined in the advance of the play, as Rangan comments, "controlling these ordinary components the centrality of the ladies has been reaffirmed (Rangan 201). Rani is contrived actually from the purpose of time, as another half, as she ventures into the husband's life and house. To begin with she is slave in the house custody isolated from man who is will undoubtedly stay and removed from the society where she should have free play of protection and mind. Later when she is pregnant, her genuineness is questioned both by man and society. The Ahalya Myth, incorporated into Valmiki's *Ramayana*, has been demystified giving it an advanced touch to make it applicable to contemporary time. V. Rangan watches that Ahalya submits infidelity intentionally however the people mind compares Ahalya with a modest lady and thusly can't enable her to sin purposely. So Indra the Zeus like reprobate is appeared to have propagated a misrepresentation on her by imitating her better half Gautama (Rangan 202). Rani is pure, as Aparna Dharwadker comments, "it is Naga as her husband Appanna who has intercourse to her. She conceives that she bears her husband's and does not presume identity till the very end (Dharwadker xxxi). Rani, in *Naga-Mandala*, in any case, recreates her practically broken family as the gentility overwhelms man's control and supervision, and sets up her amusingness, as we find in myths, the matriarchal power, in actuality. It is a sign and cautioning given

to people and society that those days of make-conviction have been covered into the history and if a woman initiates her visionary mission she can accomplish it without the help of a male companion, as her husband. The topic of the play *Hayavadana* if investigated from the socio-social and sexual orientation level, we see that there is a contention between two polarities to be specific, Apollonian and Dionysian. To clarify these terms: Apollonian is the inner self state which causes self alienation and in which the spirit leaves the body. All human enduring is because of this culture of self-estrangement. In the play *Hayavadana*, Devadatta is the character around whom the Apollonian arrange is made. He is slightest subject to enthusiasm and therefore, least impulsive of the other characters in the play. While, Dionysian speaks to the mental state in which the inner self needs to be normal or truly human wherein the psyche and the body cooperate. There is no split between them. There is an ideal harmony between them. The mind feels the real encounters and body rocks with sentiment the brain. This state is called unified body-soul. Such a self image permits the undifferentiated, brought together body-mind is called Dionysian conscience, in which the spirit comes back to and lives in, the body. Kapila in the play is the best case of this. The play implies that Apollonian dependably attests itself and smothers the Dionysian in our socio—culture life. Accordingly the conjunction of both physically and ethically is unrealistic. In such manner Shubhangi S. Raykar composes: Human Society is made conceivable just through accommodation to Apollonian guideline. The aggregate knowledge of society mocks enthusiasm (spoke to in the play by the judgment of Rishi and Padmini's energy for Kapila individually). It will achieve the pulverization of the person who challenge order in society (Raykar 177). Raykar additionally comments on Padmini's difficulty of Indian culture thus: Padmini's scrape is the pickle of present day, liberated lady in our general public who is torn between the two polarities a woman who cherishes her better half and another person for various parts of their identities. A socialized Apollonian culture and its ethical code won't acknowledge such a woman. The two men won't acknowledge each other with

regards to sharing a woman and the three will annihilate themselves simultaneously (Raykar 177). The base of Padmini's anguish is the effect of patriarchal society that contradicts lawful class or class strife. It is because of this essential arrangement of power of patriarchy Padmini experiences enduring and mental torment in her life. In such manner K. K. Sharma bolsters radical women's activist's view who advocates that "the underlying driver of ladies' mistreatment lies in patriarchal sex relation, instead of lawful system or class conflict (Sharma 07). Men are associated to have their craving satisfied and women are associated to meet those longings. Devadatta satisfies his craving after getting Padmini yet Padmini does not feel complete fulfillment with her husband. But after the change of heads she feels glad however just for several days, i.e. one year. Indeed, even Goddess Kali couldn't fulfill Padmini for all time. Shubhangi S. Raykar comments that Padmini realizes that her illegal, additional conjugal association with Kapila won't be adequate to the general public as it debilitates the "order" in this patriarchal society (Raykar 178). As Jaganamohana Chari says, she is "stifled by the energy of patriarchal estimations of the decision class belief system. Be that as it may, she gives off an impression of being generally more liberated and more equipped for separating herself from the hegemonic settings. She may rest content in her agree to the hegemonic settings, yet she embraces the more backhanded method of confronting up to reality (Chari 234). The relationship between the three noteworthy characters fits in with the present day gender theories. Devadatta, due to his developed personality governs over the two Padmini and Kapila. Padmini is the major protagonist, dependably at the focal point of action, and the entire action of the play revolves around her. She is a ruling central force in that both Devadatta and Kapila endeavor to change them as per her plan. She holds them under the attractive force by controlling their body and mind movements. She traps them into the bunch of loving awesome which they can't escape unhurt. So lost is she in her own yearning that she disregards her motherly obligation towards her own child, the bit of heart and hands him over to a third person for

his support. She gives the kid to the hunters who live in this forest, imploring them that the child is Kapila's son, with a thought that as they adored Kapila, they would bring him up to his greatest advantage; "Let the child experience childhood in the timberland with the streams and the trees. At the point when he's five take him to the Revered Brahmin Vidyasagara of Dharampura. Reveal to him its Devadatta child" (*Three Plays*, 131). Here she receives dualistic arrangement for the security of the child and his future. Padmini is a victim of the patriarchal order where woman are subjected to the patriarchal culture. The marriage amongst Devadatta and Padmini is settled by the parents without considering Padmini's decision. Born in a prosperous and rich family she has built up her identity, which looks for flawlessness. It is subsequent to finding unacceptability and malelessness in Devadatta that Padmini swings to Kapila, to fulfill the demand of her body and her idea of man. But she couldn't conflict with the ideas of fidelity and idea of marriage such a great amount of regarded in the way of life. Aparana Dharwadker says, the play ... offers supremacy to ladies in the psychosexual relations of marriage, and makes a space for the outflow of, even the satisfaction of irreverent female craving inside the requirements of patriarchy. Padmini is a non specific representative. M. K. Naik watches that her name designates "lotus" which is the habitation Lakshmi, the goddess of thriving and the worldview of female magnificence made understood by Vatsayana's Kamasutra (Naik 139). Padmini is a modern woman, liberated from the socio-culture restraint, who executes her longing of perfection, an ideal man in her own life by ousting the patriarchal respectability and male predominance. But as indicated by Naik, it is "unexpected that Padmini conveys no flourishing to the two companions with whom her parcel is cast (Naik 139). By making her representative, Karnad has supported the reason for women for flexibility, for execution of longing too decision they find sensibly proper. The dolls watch the emotional activity instituted amongst Devadatta and Padmini and the part Padmini is performing in her quest for Kapila. Padmini's supposition that she is separated from everyone else, unwatched in her pursuit of an

immaculate man is destroyed through the voices of the dolls. The dolls, in their vivified frame, are individual members from the society and also the piece of the social still, small voice who decipher Padmini's mind and as indicated by Erin B. Mee they portrays her "fantasies about Kapila as she dozes, uncover the illegal yearning she feels however can't, as a wedded ladies in Indian culture articulate."48 Padmini longings to send Devadatta to Ujjain in the wake of discovering pardon in the removed dolls, as a piece of her arrangement with the goal that she can discover safe course to approach Kapila. Doll I: (to Doll II): Did you hear that? She needs to toss us out.... Doll II: She needs new dolls Doll I: The prostitute Doll II: The bitch Doll I: May her home torch Doll I: May her teeth drop out (Three Plays, 121) "the delights of wedded life" ( Three Plays, 111). Devadutta (grasping Padmini) My Padmini.... My lovely Padmini.... Padmini: My King - My Master.... Devadatta: My little lightening Padmini: The light of my delight Devadatta: The blossom of my palm.... Padmini: My divine bodied Gandharva....My sun-faced Indra.... Devadutta: My Queen of Indra's Court Padmini: (Caressing his shoulders). Come let's go quickly. Where the earth is soft and the green grass plays the swing. (Three Plays, 111). Padmini has now a strong hold on Kapila's body in Devadatta and is very radiant with self-satisfaction and has gotten away from the institutional controls. Padmini's quest for perfection and completeness gets destruction her own life and is alienated. Her execution of "Sati" is a social interest for treachery in married life. She tries to rebel against socio-cultural powers which overwhelmed her. These powers alienated her from the common life she doesn't wish to compromise with lastly she could find relief in death. The passionate Padmini cherishes the Dionysian part of life by crossing the ethical codes of the society, yet the socio-cultural viewpoints are simply the apollonian which declare and repress the Dionysian in our socio-culture life. Raykar sees that Padmini's situation is the quandary of an advanced, liberated lady in our general public who is torn between two polarities (Raykar 177). Unlike different writers, for example, Mohan Rakesh, Mahesh Elkunchwar, Vijay Tendulkar, Jayawant Dalvi and Mahesh Dattani, who

rehearse 'urban-realistic' dramatization which is more socio-sensible, Karnad finds potential articulation in 'urban-folk form' that as per Aparana Dharwadkar, is hostile to current, against practical, magnetic domain of society culture (Dharwadkar xxviii). It is hence that women in his plays, who spurn the customary idea of woman, are fundamentally not quite the same as women presented in urban realistic plays. Women in Karnad's plays are socio-sensible personae in their cast yet they are not quite just minor in the subordinate condition or simply assistance in the domestic work. They are excellent and dynamic however encircled by conventional social condition. There are women like Malini in Tagore's Malini who are progressive and comparative women can be followed in Vijay Tendulkar's plays. Women in Karnad's plays are inside and out various eves of potential action and contemplations we don't find in any others' plays. The centrality of the emotional activity emanates from the presence of women in the plays which is electrified further by their action. Family, culture and society the 'power centers', and 'prison houses' are the organizations that train women' tendency, considerations and action in all and female sexuality specifically. If they disregard the alleged standards, they are punished in the conventional courses practically and ex-communicated. Girish Karnad has himself acknowledged, "...the woman in my plays are mind boggling. The plots regularly get from their stories (Karnad 44).

Similar perspectives have been communicated by a Satish Kumar, Portrayal and plot are connected in the plays of Karnad and just those purposes of characters are accentuated which build up the plots. This applies to all characters and women specifically. He goes to ancient myths, legends, folklore and history, acquires plots from these sources and makes them contemporary by acclimatizing contemporary 'drama of life' to them. The characters are the part of his plots. Karnad does not concentrate consideration on people, as individuals; rather they are sorts involved in the circumstances and acting. A few characters, in view of myths and legends, as per Dharwadkar, bring out a sequentially vague... domains of Kings and rulers,

goddess and courtesans, steeds and elephants, bullock trucks and nation fairs. They make character-sort instead of individual however give them essential voices, alongside a nearby home and a name (53). The characters from historical background are allegorized and some are performed from the contemporary artistic world as in Broken Images. Karnad has made female protagonists of blood and flesh, bold, courageous and touchy in their approach towards life. They don't conceal their psyche from other individual, close relatives and even super natural being, which they consider as the fundamental parts of their lives. If the opinion is acknowledged that Karnad's work as indicated by Rai, is worried about the investigation of duality and many-sided quality of human character. Evidentially his female protagonists speak to identities components as a part of their identities and show genuine propensities of the contemporary women, destructing the cocoon of the conventional patriarchal society to recreate the images of new woman/woman types. The female protagonists are caught between two natural strengths, the conventional common reality that is around them and internal reality that is inside their identities. Not at all like the traditional women, seek 'trishna', and strong possessive force make Karnad's women more unique and lively. Rai claims that their activity is resolved not by face and human instinct but rather by social circumstances. In order to fulfill the desire, with commitment and determination, in various conditions, they design their personal roads towards their goal, and act when the time offers opportunity, taking choice on the spur of the moment and execute what they have examined. They "persuade" others in their outlined edges yet do no refrain, showing dread under the pressure of the social controls, social restriction and oblige of religions. There is no God or Goddess from whom they look for gift or long for objects they need. They are looking for objects, every person in her own specific manners. This standard applies to all women personae in the plays as these women negotiate space for them without retribution the unfavorable impacts whatever they may have throughout their life. Mala Renganathan watches that: Karnad finds, women protagonists in an Ibsenian complex that

seems to challenge patriarchal custom. He overhauls traditional folk stories and myths in order to make courageous women enmeshed in the junction of convention. But he tends to introduce women as 'cardboard characters', as people torn between the perfect and the logical or between the illusive and the real (Renganathan 265).

Nimsarkar examinations the brain research of woman characters in Karnad's plays: Each woman protagonist is exceptionally strong in her balanced and mental aura. She executes her choices heartlessly once concluded and rebuffs the individual who has misled her or demonstrated unfaithful and traitorous. Devayani asks that her father to curse her husband with feebleness and frailty for disrespecting her recommendation and sheltering Sharmistha. Chitralekha drives her husband out from the chamber for not following the spouse's obligation toward his wife. His wizened face and look makes aversion in her. Sharmistha takes retribution on Devayani by interrupting into the last's married life and growling the King into her arms for the sharp affront dispensed to her by pointing out her caste, race and low hierarch. When Padmini envisions that Devedatta begins becoming frail and weak she imagines an arrangement, sends him to Ujjain and goes to the backwoods to meet Kapila, her former darling. Rani influences the elders of the society for the unjust trial and the social standards by following the Naga's recommendation lastly with the force of womanliness, induces her husband to enable her child to play out the last ceremonies for the Naga, the genuine father and furthermore commending the demise commemoration. Vishakha punishes Yavakri for alluring her for affection making as well as for the trap he weaved by hinting his plan to different people before the act and his vindictive approach towards her husband and father-in-law for the settling of scores by insulting her character in the society. Nittilai does not marry Arvasu when she flees from the husband's life yet teaches a lesson to her and tribal patriarchy and parents who don't give her freedom to finish her longing. The Queen slaps her ambivalent husband, the King, who resists the vow given before the marriage to take after peacefulness, by having sex with the Mahout in the

sanctuary, for his mother's state of mind towards her and affront got from the subject in the royal residence. The women are not brutal or purposefully liberal in rash conduct but rather are constrained to oppose the mental savagery they get in their lives. Malini exposes the selfish conduct of her sister, Manjula, who tries to abuse her nonappearance and the circumstance. In such condition of absolute disappointments they become furious and exasperated, render retribution on their oppressors. Chastity, love, desire and sexuality, reticulated in each person, possess a vital place in the making of female protagonists in the plays. It is relevantly commented by V. Rangan that Sex is by all accounts the street to salvation in the Karnad's canon... (Rangan 206). Kama, lustful craving is a strong and identities nature as a part of their identities which make them incautious when it manages their oblivious personalities to overwhelm the odds and satisfy it. Karnad's women show fearlessness in their demeanor of sexual feelings without paying any regard to patriarchal concept of fidelity and traditional morality and chastity. In such manner Karnad's own announcement gives philosophical and practical reason when he says, "If womanhood discovers satisfaction in affection that happens to be outside marriage why that should be viewed as wrong? Women are vehicle of these trends; they expend these feelings utilizing their bodies. Family association and marriage have been taken care of cleverly by giving contemporary touch to it however at the centre is woman. Her defeats break these social institutions in all the plays aside from Naga-Mandala.

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