

The Position of Female Characters by Girish Kanrad in His Plays *Hayavadana* and *Yayati*

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Abstract:

The roles and duties of men and women are taken stereotypically, generally throughout the world and specifically in the Indian Subcontinent. The observed roles of a woman are to stay confined at home, raise the parish of the man, and complete the house chores. Whereas men are perceived to go out for earning concerns, stand guard over the women, and give a peaceful environment to their families. Over time, the transition into a society continued and caused improvement in some of the neglected and rigid areas. This article aims to discover how Girish Konrad, an Indian, portrays women's status in a male-dominated society through different incidents extracted from Indian mythology. Indian society is depicted through some mythological stories which reflect India during the 21st century. Konrad, by exploring mythological stories, unwraps how miserably the women of 21st century India are living in the same ways as the women of ages ago used to live. After reading Kanrad's plays, the reader instantly catches the variations in power that the creator of the characters has given to his female characters. An indirect comparison of the possession of power is part of his writing. Thus, the thought-provoking pieces of literature; which give space to a reader's critical approach and are also the key concern of this article are the plays *Naga-Mandala* (1988) and *Hayavadana* (1972).

Keywords: Position, Female Characters, India, mythological etc

Introduction:

Feminists have taken a renewed interest in studying the earlier texts of women writers and interpreting them in new ways to determine how women's writing share commodities with male writing and how much they are part of it. Feminist writers primarily focus on women's perspectives and expressions about their own lives. In the current era of postcolonial literature, women have become the focal point of debate, not only in India but also in Western countries. Amartya Sen mentions two main reasons for gender inequality in his book, "more than 100 million women are missing." The first is cultural bias and discrimination while providing nutritious food and general medical treatment. Cultural biases always maintain male dominance at the top. Silvia Wallaby depicts patriarchy as a

system of social structure and practices, in which men dominate, oppress and exploit women in her article “theorizing patriarch.”

Girish Kanrad’s plays are extremely important from a feminist standpoint. As a living legend in contemporary Indian English drama, he is regarded as one of the most important Indian dramatists. He assesses all of his female characters critically. There is a lot of room for them to express themselves. They go above and beyond social norms in order to fulfill their desires. They are the embodiment of strength, directness, and a protestor against the social structure that oppresses women’s positions.

Female identity in Hayavadana and Yayati

Gender bias in society and the patriarchal oppression of women are important themes in Kanrad’s plays. Kanrad depicts the condition of a typical Indian female in his plays, who is ruled by patriarchal order and bound by tradition, but whose spirit remains unbounded. Kanrad, as a humanist, sincerely attempts to give a voice to the silenced majority through his plays. Yayati’s Devayani, Sharmistha, and Chitrlekha, Hayavadana’s Kapil and Padmini, and Naga- Rani mandala’s and Kurudavva. Tribals such as Mitilai and Vishakha in Fire and the Rani, Mahout in Bali, the Sacrifice, Chandravati in Flowers, Malini in Broken Images, and Rahabai in the wedding album, represent Kanrad’s effort to give them a voice.

Girish Kanrad is internationally recognized as a playwright, but he is also a highly skilled communicator and a person with diverse accomplishments and interests. Based on his serious explorations of folklore, mythology, and history, explorations of folklore, mythology, and history, the subjects of his plays reflect contemporary problems and challenges, and he strives to forge a link between the past and the present. As the creative intelligence that he is, he obviously draws inspiration for his plays from his own experiences and uses them as a medium to communicate his own independent and original feelings, thoughts, and interpretations.

The ‘Rakshasi’ or ‘madwoman’ is another representation of femininity found in mythology. As previously stated, this type represents the sexual woman who is regarded by the public as monstrous and insane, and who is locked away and silent in order not to infect society with her sickness. “He returns to ancient Indian culture, myths, mythologies, and folklore, studies Puranas, and takes women as presented in the then-prevailing culture but combines them with a contemporary world where women are struggling to establish their identity and space of honor”. The sexual woman has changed into the speaking subject and now enters the stage of Kanrad’s writings in form of the ‘New Woman. The expression of a woman’s sexuality is not seen as detestable anymore but is regarded as necessary for a fulfilled life by Kanrad. In some ways, the ‘New Woman’ might still be considered as ‘monstrous’, if one thinks of Vidula’s outer appearance for example. However, this ‘monstrosity’ is positive on; positive differences from traditional images of women and a revolt against male expectations of femininity. So, again, attitudes towards this type of femininity have changed significantly from the original myths to Kanrad’s drama. The hideous creature of the ‘madwoman’ has transformed into the celebrated star of Kanrad’s stories.

Girish Kanrad uses mythology to present femininity in a unique way. The goal of his unique depictions of women is to express his feminist beliefs while also making his readers or audience aware of the issues that women have faced and continue to face. Girish Kanrad disseminated their political and philosophical ideas through the literary mode of mythology.

Their methods were unquestionably different from those of Kanrad, but their intent was the same. To revolutionize the perception of women and their position in society, Kanrad presented them as post-modern creations. The concept of women merely as wives and child-bearer was abandoned. Among the feminist dramatists, Girish Kanrad's writing came as the revolution that was to be perceived in the male sensitivity to the unfair or highly limited roles of women, to their restricted representation in society and its literature. Kanrad has portrayed many women who overcame odds and liberated themselves from male and social oppression at various levels. He has focused on female self-definition in spite of the position they have been pushed to by patriarchy. Girish Kanrad rejects the plea that his drama is a trumpet for women's liberation. In fact, his drama is a struggle for women and their undertaking for being considered as human beings.

The present study attempts to analyze the plays highlighting the feminist ideology embedded in them. It seeks to specify to what extent his feminist inclinations have to lead him, and how far he is different from the other feminists of the time. He is not for the creation of mythical nonsense to glorify women and then allow them to be subjugated by men, but to put an iron heart and an iron will lay every woman. His plays are meant to create a new body and soul for women. he touches on the very quintessence of feminism when he dwells elaborately on women's construction and liberation. Kanrad's plays project his comprehensive vision as to what a liberated woman of the future should be. It is growth exploring how Kanrad constructs even the mutest aspects of this new woman after sounding the death know of patriarchy which reigned supreme to the detriment of women's freedom. This is also an attempt to find out how far his unconventional ways of making his feminist design clear puts him in the postmodern line. This study seeks to assess how far those aspects of postmodernism those are traced in

Kanrad's plays are conducive to his feminist design. In his attempt to articulate the aspirations of women, he uses techniques and strategies that evince postmodern tendencies. Even chitralkha disregards everything including the kingdom and the high reputation of the Bharath dynasty and wants "space" for herself. She decides to die rather than yield before old conventions and assigned roles set for women also representing her yearning for emancipation. In Hayavadan Padimini is a family member of the leading merchant of Pavanaveethi of Dharmapala and enjoys a commanding position. Padmini duels hind talks about her interest in both Kapila and Devadatta. She is in love with Kapila's body and Devadatta's mind. At the climax of the duel, Devadatta and Kapila exchange forgiveness and kill each other subsequently Padmini finds herself nowhere. She suffers from alienation and perplexing situation exports. She is abetted to perform sati- for the sake of the glory of her son or she couldn't live without Devadatta and Kapila.

Fire and rain are the translation of Kanrad's Kannada play agminated male is the mythological play, it is expressed in Girish Kanrad in the opening para of the preface. Even women's character plays an important role in this play. There are two women characters: Vihakha and Nittilai. Vihakha is twenty-six years old Brahmin woman married in a high-class Brahmin family. Paravasu is her husband and Raibhya is her father-in-law. Both are intellectuals and learned, and has supernatural power too. But their family possesses the traits of the patriarchal family system. Vishakha is suffered from male dominance. It is observed that Vishakha was forced to marry when she loves yavakri. It is a basic principle of the orthodox patriarch that a girl's consent is not considered when her marriage is settled. In

the story, the weed talks about the same thing related to the least bothered condition of women in the case of their own marriage. Vishakha's father gets her married to Parvasu against her wish. Even she had to follow her father's decision. She becomes a part of great sorrow for the sake of her father's happiness even Nittilai, a tribal girl got married to another against her wish even though she is

in love with Arvasu. Both women are caught between the real and romantic. They both counter traditional values and further fulfill their emotional desires, even their moment consider completely against social norms in a patriarchal society.

Conclusion:

Girish Kanrad's plays, on the other hand, all represent feminine aspects that are oppressed in a male-hegemonic patriarchal society. However, in order to analyze it thoroughly, his six plays Yayati (1961), Hayavadana (1972), Bali: The Sacrifice (1980), Nagamandala: play with Cobra (1988), were chosen. The chapters that follow are concerned with female issues in the family, in marriage, and on a physical and social level. Finally, Girish Kanrad presents a New Woman who is an ideal human being, and her image awakens patriarchal society's males all women characters in Kanrad's play suffer in the male dominant society. Their repression is more severe because they attempted to cross the line in the male-dominated social structure. Males have a voice, presence, and power, whereas females are silent, absent, and powerless. Kanrad was successful in reducing the great injustice done to women in a patriarchal society by providing strength and allowing them to follow their internal words by opposing social norms, rites, and rituals that are deeply rooted in male-dominated social structures. It concludes with some of Amartya Sen's suggestions in his, "more than a hundred million women are missing" to improve the status of women in a male-dominated society.

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