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+91 9940572462

+91 9940572462

ijarasem@gmail.com

www.ijarasem.com



A Feminist Study of Yayati and Hayavadana by Girish Karnad

Trisha Bhardwaj

Student, B.A(H)English, 3rd Year, Amity University, Lucknow, India

ABSTRACT: A feminist analysis of two well-known plays by Girish Karnad, "Yayati" and "Hayavadana," is presented in this abstract. This study aims to illuminate Karnad's feminist perspectives by looking at gender dynamics, identity formation, and power structures in these plays. The study examines the ways in which Karnad challenges conventional notions of gender roles, questions societal expectations, and delves into the complexities of female agency and empowerment using a close reading approach and feminist literary theory. The study examines the struggles, desires, and negotiations of female characters in both plays within patriarchal frameworks. It looks into how these female characters deal with their identities, deal with limitations imposed by society, and strive for freedom and independence. In addition, the analysis investigates the manner in which male characters negotiate their roles, expectations, and relationships with women in Karnad's works. This study provides insight into the feminist themes and messages conveyed by Karnad in "Yayati" and "Hayavadana" by deconstructing gendered power dynamics and examining the intersectionality of gender with other social categories. In the end, this study sheds light on the significance of Karnad's plays in challenging and reshaping conventional gender narratives and contributes to a deeper comprehension of them within the discourse of feminists.

I. INTRODUCTION

One of India's most well-known playwrights, Girish Karnad, has always written about complex themes and social issues. Two of his most well-known plays, "Yayati" and "Hayavadana," provide ample material for a feminist analysis. These plays not only explore the nuanced nature of human relationships, but they also challenge established social norms, particularly those pertaining to gender roles, identity, and power dynamics.

Women's activist scholarly hypothesis gives an important structure to basically inspecting these plays. Feminism aims to address the challenges women face in patriarchal societies, the social construction of gender, and the unequal power relations between men and women. By viewing "Yayati" and "Hayavadana" through feminist lenses, we can learn how Karnad depicts and criticizes these aspects.

About the Playwright

Born on May 19, 1938, Girish Karnad was a Brahmin from Matheran, Bombay, British India. In India, he was an outstanding playwright, director, and actor. Rao Saheb Dr. Karnad was his father, and Krishna Bai Mankeekara was his mother. Poor and young, she was a widow. She had to therefore earn a living. She began functioning as a medical attendant and cook for the out of commission spouse of Raghunath Karnad who was a specialist in the Bombay Clinical benefits. Raghunath and Krishnabai tied the knot five years later. The widespread social prejudice against widow remarriage caused the marriage to be controversial. Girish was the third of the four youngsters conceived from that point. On June 10, 2019, Karnad passed away.

Education

Karnad received his early education in Marathi. He joined Natak Mandalis, a traveling theater group, as he had a childhood interest in theater. When he was 14, his family moved to Dharwar, Karnatka. In 1958, he graduated with a bachelor's degree in Mathematics and Statistics from Karnatak Arts College, Dharwad. In 1960, he was awarded the Rhodes Scholarship, and he went to the University of Oxford in England to pursue a master's degree. There he got a graduate degree in way of thinking, political theory, and financial matters. In 1962–63, Karnad was appointed Oxford Union President.



Literary Career

From 1963 to 1970, he had worked for the Oxford University Press in Chennai for seven years. He stopped writing for a living and quit the press. He then got involved with The Madras Players, a local theater group. From 1974 to 1975, he directed the Film and Television Institute in India. During 1987-88, he was a meeting teacher at the College of Chicago. He had been filling in as administrator of the Sangeet Natak Akademi from 1988-93. He held the positions of minister of culture and director of the Nehru Centre at the Indian High Commission in London from 2000 to 2003.

Playwright Girish Karnad is his most well-known work. He composed plays in Kannada and made an interpretation of them into English, a large portion of them, he deciphered without help from anyone else. He ascends as a dramatist during the 1960s denoting the approaching old enough of Current Indian playwriting in Kannada For a very long time and has been making plays, frequently utilizing history and folklore to handle contemporary issues. He won four Film Fare Awards in addition to receiving the Padma Shri in 1972 and the Padma Bhushan in 1974 from the Indian government. The Jnanpith Award for Kannada, India's highest literary honor, has been given to seven people. The folk tale Naga mandala has been transformed into a metaphor for the married woman. Superstition, fact and fantasy, instinct and reason, the particular and the general are combined to create a drama with universal evocations in this Chinese box story. In addition to being a well-known playwright and filmmaker, Karnad is also a versatile actor, a skilled cultural administrator, a well-known communicator, and a person with a wide range of accomplishments and interests. The plays he wrote are based on his serious research into folklore, mythology, and history. They try to make connections between the past and the present and reflect the problems and difficulties of modern life. He clearly views the subjects of his plays from his own perspective, develops them in the crucible of his own imagination and personal experiences, and uses them as a medium to communicate his own unique and independent feelings, thoughts, and interpretations. As a creative intellectual, he does this.

About the plays- *Yayati and Hayavadana*

Yayati

Yayati by Karnad is an existentialist play about responsibility. The story of *Yayati* is a subplot of the *Mahabharata*. It is not the main point. *Yayati* is a typical example of a common man who, despite his various happiness levels, is always dissatisfied and constantly runs madly in search of new pleasure. He confuses passing creature joy with everlasting joy and contemplates throughout the whole time how to get it. The ancient theme is interpreted in a contemporary setting by Girish Karnad. Today's common man, like *Yayati* in the *Mahabharata*, is scavenging for material and sexual pleasures. He winds up in a world in which the old profound qualities have been completely cleared away and new otherworldly ones are yet to be found. Blind quest for delight has turned into the sumum bonum, the preeminent religion in his life. Literature has embraced the *Yayati* theme in large numbers. Rabindranath Tagore composed his renowned play *Kacha* and *Devayani* and V.S. Khandekar his magnum opus novel *Yayati* on this topic. When it was staged in Kannada, Karnad's *Yayati* was a huge hit right away. His interpretation of the ancient myth about fathers and sons exchanging ages astonished and enraged traditional critics, but enlightened readers and critics valued it for its contemporaneity. "Karnad's unheroic hero was a great experience" was the theme. As a reevaluation of an old legend *Yayati* is an extraordinary accomplishment.

Karnad utilizes the legendary stories to draw out the pointlessness of current existence with every one of its intricacies and clashes. *Yayati* is a representation of the modern man, who is self-centered and enthralled by irrational needs. *Yayati* is so preoccupied with sexual pleasures that he even has no hesitation in removing his son's rightful youth and vitality. He finally caves in to the forces of nature and the circumstances because his desire does not materialize. He must accept that aging is inevitable. However, after a long period of one thousand years in which he enjoyed youth and sexuality, he accepts his old age in the original myth. However, in "*Yayati*" by Girish Karnad, he accepts it right after *Chitrlekha's* death. *Yayati* is deeply affected by *Chitrlekha's* death and realizes his moral obligation and the horror of his own life. Nonetheless, in the first fantasy, *Yayati* sees the ludicrous nature of human 'want' itself and understands that want doesn't lessen even following 1,000 years.

The play "*Yayati*" by Girish Karnad sheds light on the extremely complex and intricate lifestyle of the typical modern man, which is bound by endless desires that will never be satisfied. Additionally, *Yayati* can be viewed as a play about responsibility. A man ought to be prepared to accept the consequences of his actions. In any case, *Yayati*, the ruler, himself isn't prepared to bear his obligation when things conflict with his will. Additionally, the play demonstrates the ideal father-son relationship. In order to enhance the impact of his play and give it a contemporary flavor, the playwright introduces new characters. Karnad created the characters *Swarnalatha* and *Chitrlekha*, who do not appear in the original myth.



Hayavadana

HAYAVADANA, a remarkable play written by well-known playwright Girish Karnad in the early 1970s, is still the standard example of a play about the human quest for completeness. The play was propelled by Thomas Mann's 'The Translated Heads', which thus acquired from a Sanskrit story from the Kathasaritsagara, an old gathering of stories in Sanskrit. By focusing on Padmini, Devadatta, and Kapila's complicated relationships, Karnad's play takes the story of human identity to a new level. The sub-plot of Hayavadana, the man with the top of the pony is emblematic of the fundamental subject of deficiency.

The play Hayavadana by Girish Karnad is a successful experiment in folk themes. Its plot depends on the Kathasaritsagar story which Thomas Mann utilized for his short clever The Translated Heads. Devadatta, the scholarly and Kapila, the 'man of body' are exceptionally cozy companions. Padmini is married to Devadatta. Kapila and Padmini go gaga for one another. The two companions commit suicide. Padmini moves their heads so that Kapila Devadatta has Devadatta Devadatta's body and Devadatta Kapila's in a very funny and important scene. It leads to identities being misunderstood, revealing the ambiguity of human personality. The circumstance gets convoluted. They kill themselves again after fighting a dual. Sati is played by Padmini. The significance of Hayavadana's subplot is both humorous and ironic. The horseman's quest for completeness comes to a funny end. He transforms into a whole horse. Masks, dolls, and the story within the story are just a few of Karnad's deft uses of folk tale and folk theater conventions and themes. M.K. Naik says, referring to the Hayavadana method:

Although Karnad fails to fully infuse the play's fundamental conflict with the necessary intensity, this technical experiment with an indigenous dramatic form is a success and has opened up new avenues for the Indian-English playwright to explore.

Hayavadana, a play by Girish Karnad, addresses the issue of completeness. The issue is mentioned by Bhagavata through Karnad at the very beginning of the play. Bhagavata says that Ruler Ganesh, who has elephant's head on a human body, a wrecked tusk and a broke stomach, is the encapsulation of defect and of deficiency. However the Ruler and Expert of Progress and Flawlessness is the encapsulation of defect. Bhagavata in the play Hayavadana goes about as that of storyteller and overseer of the play. He describes the brotherly bond that exists between Devadatta and Kapila, who excel in their respective fields and have no rival. In Hindu mythology, Bhagavata compared their relationship to that of Lava and Kusha, Rama and Lakshmana, Krishna and Balarama.

Feminist study overview

Women's activist review is a different and multi-layered field that has been formed by crafted by various compelling women's activist essayists and scholars, including Kate Millett, Virginia Woolf, Betty Friedan, Simone de Beauvoir, Audre Lorde, and chime snares.

Judith Head servant's "Orientation Inconvenience: A significant contribution to feminist theory, "Feminism and the Subversion of Identity" challenges conventional conceptions of gender and identity. Butler argues in the book that gender is a social construct that is performed and re-enacted through language and cultural practices rather than a fixed or essential characteristic.

Steward's way to deal with orientation and character is established in post-structuralist and psychoanalytic hypothesis, which underscores the job of language and talk in forming how we might interpret reality. She argues that gender is a cultural and linguistic construct that is constantly being reproduced and re-enacted through our daily actions and interactions rather than a natural or biological category.

Because it challenges the idea that gender is a fixed and stable identity category, Butler's theory of gender and identity has been influential in feminist and queer theory. She argues that the performance of gender is always susceptible to subversion and resistance, and that this resistance can be a potent means of challenging the norms and expectations that restrict our options for self-expression and self-determination.

Generally, Steward's "Orientation Inconvenience" altogether affects women's activist hypothesis and has opened up new roads for contemplating orientation, personality, and the manners by which power works in the public arena. Her work has tested conventional ideas of orientation and personality, and has made ready for a more comprehensive and multifaceted way to deal with women's activist idea and activism.

The feminist literary theory classic "The Madwoman in the Attic," written by Sandra Gilbert and Susan Gubar, is a must-read. Gilbert and Gubar argue that women's writing has frequently been characterized as "mad" or "hysterical"



due to its deviation from male-authored norms. In the book, they examine the ways in which female writers have been marginalized and excluded from the literary canon.

The authors examine the works of a variety of female authors, such as Virginia Woolf, Emily Dickinson, and Charlotte Bronte, within the context of the cultural and historical constraints that have restricted women's access to literary and intellectual resources. They argue that female authors' works have been subjected to censorship and ridicule and that they have frequently been forced to write in secret or under pseudonyms.

One of the focal subjects of "The Madwoman in the Loft" is the possibility of the "twofold tie" that ladies essayists face while attempting to put themselves out there inside a man-centric culture. On the one hand, women are expected to act in a submissive and obedient manner in accordance with traditional gender roles. Then again, ladies who affirm their freedom and innovativeness are frequently slandered as "frantic" or "crazy" and avoided from standard talk.

Gilbert and Gubar's examination of ladies' composing has been powerful in women's activist artistic hypothesis, as it has tested the possibility that ladies' composing is innately substandard or less significant than male-created works. Their work has paved the way for a literary canon that is more inclusive and diverse and has opened up new perspectives on the connection between gender, literature, and cultural production.

Simone de Beauvoir's groundbreaking work on feminist theory, "The Second Sex," examines the ways in which women have been marginalized and oppressed throughout history. De Beauvoir argues in the book that women have been viewed as the "Other" in comparison to men, which has resulted in their subordination in almost all spheres of life.

De Beauvoir's examination of orientation is established in an existentialist way of thinking, which underlines the significance of individual decision and opportunity. She argues that women have been compelled to conform to male-dominated social norms and expectations and have been denied the ability to define themselves as individuals.

The concept of "the myth of woman," which de Beauvoir argues is a cultural construct that has been used to justify women's subordination, is one of the central themes of "The Second Sex." According to this myth, women are biologically and intellectually inferior to men, and their primary function is to fulfill the desires and needs of men.

Because it challenged conventional notions of gender and paved the way for a more inclusive and intersectional approach to feminist thought and activism, De Beauvoir's work has had a significant impact on feminist theory. Her examination of the manners by which ladies have been underestimated and mistreated has been a revitalizing point for women's activist developments all over the planet, and her accentuation on individual decision and opportunity has propelled ages of ladies to declare their freedom and challenge orientation standards.

The feminist classic "Sexual Politics" by Kate Millett looks at how gender and sexuality are linked to power and oppression. Millett argues in the book that cultural and social institutions have contributed to the perpetuation of the patriarchal system, which has resulted in the subordination of women in virtually every aspect of life.

Marxist and Freudian theory, which places an emphasis on the role that economic and psychological factors play in shaping our understanding of social relations, serve as the foundation for Millett's analysis of gender and power. She contends that the mistreatment of ladies isn't simply a question of individual perspectives or ways of behaving, yet is profoundly implanted in the designs of society.

The idea that male dominance is not natural or inevitable but rather the result of historical and cultural factors is one of the central themes of "Sexual Politics." From ancient societies to the present day, Millett shows how patriarchy has been maintained by social norms, religious institutions, and political systems.

Because it challenged conventional notions of gender and power and paved the way for a more inclusive and intersectional approach to feminist thought, Millett's work has had a significant impact on feminist theory and activism. Generations of feminists have been inspired to challenge patriarchal systems and advocate for social change by her analysis of how power works in society.

Within feminist literary theory, there are a number of different schools of thought, each of which takes a different stance on the connection between gender, literature, and society. For instance, the liberal perspective focuses on the ways in which women's experiences have been left out of traditional literary canons and advocates for a literary study that is more diverse and inclusive. On the other hand, the Marxist perspective asserts that women's oppression is rooted in capitalism and looks at the ways in which literature reflects and reinforces economic and class structures. In the



poem, Homeless Born by Prof. Dr. Kum Kum Ray it is described how a girl is born homeless and also about crisis of identity women face even today.

Also if we look upon another poem by her Now- In 2008- In the Millennium of women it is depicted of how women today are learning to be a whole by herself and empower herself and they have a voice of their own.

In contrast, the radical perspective asserts that literature can be a potent instrument for subverting dominant cultural norms and promoting social change. It also places an emphasis on the significance of challenging patriarchal structures. At long last, ecofeminist hypothesis investigates the convergence of orientation and the climate, contending that ladies' subjection is connected to the abuse and corruption of the regular world. In general, feminist literary theory is a dynamic and developing field of study that continues to advocate for more diverse and inclusive perspectives on gender and literature and challenges conventional approaches to literary criticism.

Feminism and feminist elements in Yayati and Hayavadana

Indian playwright, actor, director, and scholar Girish Karnad contributed significantly to Indian theater and literature. Karnad was born in Matheran, Maharashtra, in 1938. He attended Oxford University and later taught at the Film and Television Institute of India. Additionally, he was a well-known actor in Indian film and television.

The complexities of Indian identity and the cultural clashes that result from the country's diverse population and rich history were frequently the subjects of Karnad's plays. In his work, he challenged conventional gender roles and investigated the experiences of women in Indian society. He was also deeply involved with feminist issues.

Themes of gender and identity are addressed in "Yayati" and "Hayavadana," two of Karnad's most well-known plays. In the story "Yayati," a king is cursed with premature aging and asks his son to trade his youth for his father's old age. The play looks at how patriarchal systems can restrict individual freedom and how duty and desire conflict.

Through the story of two friends who fall in love with the same woman, Karnad explores the concept of identity in "Hayavadana." One of the men, Kapila, is areas of strength for actually mentally substandard, while the other, Devadatta, is mentally gifted yet truly powerless. Padmini, the woman they both love, is forced to choose between the two men because she is caught between them. The play asks about identity, gender roles and their limitations, and the possibility of genuine love and understanding between people.

Devayani, Karnad's character in "Yayati," challenges traditional patriarchal norms by refusing to be subservient to men. This character depicts gender relations and sexuality. Devayani is portrayed as an intelligent and strong-willed woman who challenges patriarchal society's social and cultural constraints. She asserts her own agency and independence rather than accepting the role of a submissive wife. Devayani is also portrayed by Karnad as a woman with sexual power who freely reveals her desires and is not ashamed of her sexuality. This difficulties the customary assumptions for ladies in Indian culture, where ladies are frequently expected to be unassuming and virtuous.

Karnad likewise investigates the subject of personality arrangement in "Yayati," as the characters battle to accommodate their own cravings with their social and social commitments. For instance, Yayati is torn between his desire for youth and his responsibilities as king and father. His child, Puru, should likewise explore the pressures between obedient obligation and individual craving, as he is compelled to forfeit his own childhood to satisfy his dad's desires. This contention mirrors the more extensive cultural tensions that people face in their endeavors to shape their personalities and satisfy their commitments.

In "Hayavadana," Karnad investigates the intricacies of orientation and personality through the personality of Padmini, who challenges customary orientation jobs and assumptions. The character of Padmini is portrayed as intelligent and independent, defying social norms by choosing to marry for love rather than status or wealth. Her personality challenges the male centric standards of Indian culture, which frequently limit ladies' decisions and opportunities.

Karnad likewise investigates the subject of personality development in "Hayavadana," as the characters battle to accommodate their physical and scholarly characters. Devadatta, on the other hand, is intellectually gifted but physically weak, while Kapila, for instance, is physically strong but intellectually inferior. This conflict is a reflection of the larger social pressures that people face when they try to reconcile their individual desires with their social and cultural responsibilities.



In addition, the portrayal of the genderless and fluid Kali and Hayavadana characters in Karnad challenges conventional notions of femininity and masculinity. This highlights the potential for alternative gender identities and challenges the stifling gender norms that are prevalent in Indian society. In general, Karnad's depiction of female characters challenges conventional patriarchal norms and emphasizes the complexity of identity formation and sexuality. His writings offer a vision of a society that is more inclusive and egalitarian as well as a powerful critique of the structures of society.

Relationship between other foreign feminist writers work and Girish Karnad's work

Kate Millett, Virginia Woolf, and Simone de Beauvoir were all influential feminist writers who made significant contributions to feminist literature and thought. Their perspectives on orientation, sexuality, and character were molded by their encounters and social setting, and they offered alternate points of view on the most proficient method to challenge man controlled society and advance orientation uniformity.

Simone de Beauvoir, in her original work "The Subsequent Sex," contended that ladies were mistreated on the grounds that they were treated as the "Other," and not as people by their own doing. She contended that ladies expected to dismiss the possibility that they were sub-par compared to men and affirm their own office and opportunity. In contrast, Karnad's feminist perspective in "Yayati" and "Hayavadana" focuses more on the tension between personal desire and social obligation and the complexities of identity formation. While Karnad's writing is rooted in the particular cultural and social context of India, de Beauvoir's perspective is more existential and universal.

In her essay "A Room of One's Own," Virginia Woolf argued that women needed both financial independence and a physical space of their own to pursue their intellectual and artistic ambitions. She emphasized the ways in which women were left out of the literary canon and advocated for a literary tradition that was more diverse and inclusive. Karnad's commitment with women's activist issues in his plays likewise features the significance of making a more comprehensive and various social scene. In any case, his point of view is more centered around the manners by which orientation and personality converge and how they are molded by friendly and social powers.

The seminal feminist theory work "Sexual Politics" by Kate Millett investigates the ways in which patriarchy shapes and perpetuates gender inequality. According to Millett, patriarchy is a power structure that is ingrained in all facets of society, including politics, culture, and sexuality. He argues that patriarchy is to blame for the oppression of women and other underrepresented groups.

When looking at the plays "Yayati" and "Hayavadana" by Karnad, Millett's ideas about patriarchy can be a useful lens for looking at how gender and power are depicted in these works. For instance, the play "Yayati" examines issues of power and control in relationships as well as the ways that patriarchal norms can cause women to be viewed as objects of desire and treated as second-class citizens. The story of Devayani can be seen as a criticism of patriarchal marriage and the ways in which it prevents women from having agency and independence.

Essentially, in "Hayavadana," the play investigates issues of character and self-disclosure in a general public that is organized around man centric standards and values. The female characters in the play are frequently decreased to their actual traits and are decided by male centric principles of magnificence and attractiveness. The difficulties these characters face as they attempt to navigate a world that seeks to define them in ways that are limiting and oppressive can be better understood by considering Millett's theories regarding the objectification of women.

In general, Karnad's plays' themes and messages can be better understood by using Millett's ideas about patriarchy and power. Millett's ideas can help us appreciate the complexities of the gender dynamics in "Yayati" and "Hayavadana" and the difficulties female characters face as they attempt to assert agency and autonomy in a patriarchal society by highlighting the ways in which patriarchy shapes and perpetuates gender inequality.

His involvement with other literary and political movements in India as well as his cultural and social upbringing have shaped Karnad's feminist perspective. His works reflect his engagement with postcolonial issues and the difficulties of creating a new cultural identity in India that is more inclusive, and he was deeply involved in the Indian independence movement and the rise of Indian nationalism. His women's activist viewpoint is likewise moulded by his commitment with other abstract developments in India, for example, the dynamic authors' development and the Dalit artistic development, which looked to challenge social and financial disparities in Indian culture. Overall, Karnad's feminist perspective is based on a complex and nuanced understanding of how social and cultural forces shape gender and identity.



The feminist literary criticism classic "The Madwoman in the Attic" by Gilbert and Gubar examines how women are depicted in literature. The creators contend that ladies have generally been addressed as second rate, subordinate, or "other" to men, and that this significantly affects the manner by which ladies are seen and treated in the public eye.

When thinking about Karnad's plays "Yayati" and "Hayavadana," Gilbert and Gubar's theories about how women are depicted can help us better understand the female characters in these works. Devayani, for instance, is depicted as a strong, independent woman who defies patriarchal norms and asserts her own desires and agency in "Yayati." She is, however, ultimately punished for her defiance when she is made to serve her husband.

Similarly, since the play focuses primarily on the struggles of the male characters, the female characters in "Hayavadana" are frequently marginalized or pushed to the side. On the other hand, the particular character of Padmini can be viewed as challenging conventional gender roles and claiming her own agency. She finds happiness in a relationship that defies societal norms and refuses to marry a man who does not respect her intelligence and independence.

In general, the concepts that Gilbert and Gubar have regarding how women are depicted in literature can serve as a useful framework for comprehending the manner in which Karnad's plays investigate issues of gender and power. These ideas can help us appreciate the complexities of the female characters in "Yayati" and "Hayavadana" and the difficulties they face as they navigate a patriarchal world by highlighting the ways in which women have historically been marginalized or oppressed in literature and society.

The seminal work of feminist theory by Simone de Beauvoir, "The Second Sex," examines the social construction of gender and the ways in which women have historically been marginalized and oppressed. Beauvoir contends that ladies are not conceived yet made, and that their personality is developed through friendly and social practices that build up male centric standards and values.

Beauvoir's concepts of gender can provide a useful lens through which to view the representation of women in Karnad's plays "Yayati" and "Hayavadana." For instance, the character of Devayani, who is marginalized and oppressed by the patriarchal society in which she lives, exemplifies Beauvoir's concept of "the other" in "Yayati." She is denied autonomy and agency, and her relationship with the men in her life determines her worth.

Likewise, in "Hayavadana," the female characters are frequently diminished to their actual characteristics, like their magnificence, and are typified and commodified by the male characters. Beauvoir's idea of the "male look" should be visible in the way that the male characters view and judge the female characters in the play.

In general, Beauvoir's ideas about gender and oppression can help people understand how Karnad's plays deal with power and identity. Beauvoir's ideas can help us better appreciate the complexities of the female characters in "Yayati" and "Hayavadana" and the struggles they face in a society that seeks to define them in ways that are limiting and oppressive by highlighting the ways in which women are constructed as "other" in patriarchal societies and the difficulties they face in asserting their agency and autonomy.

Margaret Walters is a women's activist scholarly pundit who has expounded widely on the portrayal of ladies in writing and the manners by which orientation shapes how we might interpret the world. Walters argues that literature can help us better comprehend the ways in which gender shapes our perceptions of ourselves and others and that it is a powerful tool for examining issues of gender and power.

While thinking about Karnad's plays "Yayati" and "Hayavadana," Walters' thoughts regarding orientation and power can give a significant focal point through which to see the portrayal of ladies in these works. In "Yayati," for instance, the play investigates the elements of force and control in connections, as well as the manners by which orientation jobs are built and supported in male centric social orders. Devayani's story should be visible as an evaluate of the customary orientation jobs and assumptions that limit ladies' organization and independence.

Essentially, in "Hayavadana," the play investigates issues of character and self-disclosure in a general public that is organized around man centric standards and values. The female characters in the play are frequently decreased to their actual traits and are decided by male centric principles of magnificence and attractiveness. Walters' thoughts regarding the development of orientation can assist us with bettering comprehend the difficulties looked by these characters as they endeavor to explore a world that tries to characterize them in restricting and severe ways.



Generally speaking, Walters' thoughts regarding woman's rights and orientation can give a significant system to figuring out the subjects and messages of Karnad's plays. By featuring the manners by which orientation shapes how we might interpret the world, Walters' thoughts can assist us with bettering value the intricacies of the orientation elements in "Yayati" and "Hayavadana," and the difficulties looked by the female characters as they try to state their organization and independence in a man centric world.

Judith Butler's "Gender Trouble" is a significant contribution to queer and gender theory. The book battles that direction is a performative show, instead of a trademark or regular reality. Butler claims that gender is not an inherent trait of an individual but rather a social construct that is constructed and performed through repeated acts of gender expression. This demonstrates that orientation is liquid and likely to change as opposed to being fixed or stable.

Steward's thoughts regarding orientation can offer a new viewpoint on the subjects and messages of Karnad's "Yayati" and "Hayavadana." In "Yayati," power, desire, and betrayal are discussed, whereas in "Hayavadana," identity, self-discovery, and transformation are discussed.

One could contend, in light of Steward's speculations, that the characters in these plays are communicating their orientation in different ways, and that these articulations are not steady or fixed all the time. In "Yayati," Devayani, for example, defies established gender roles by asserting her agency and expressing her desires in the face of patriarchal oppression. In "Hayavadana," the characters struggle to find a sense of self that is not defined by societal norms or expectations, so their identities are constantly shifting and shifting as well.

Overall, these works and their themes can be seen through Butler's concepts of gender as a performative act. By focusing on the ways gender is constructed and performed rather than being innate or fixed, Butler's ideas can help us better understand the intricate connections between power, identity, and desire in these plays.

Significance of Karnad's feminist contribution to Indian theatre

In conclusion, the works of Girish Karnad, particularly "Yayati" and "Hayavadana," present a distinctive and nuanced feminist perspective on the Indian context's complexities of identity formation, desire, and agency. Karnad's commitment with women's activist issues is molded by his social and social foundation, as well as his contribution in other artistic and political developments in India. His work examines the conflict between personal desire and social obligation, as well as the significance of creating a cultural landscape that is more inclusive and diverse.

Karnad's women's activist commitment to Indian performance center is critical on the grounds that it challenges customary man centric standards and gives a stage to the portrayal of female characters with organization and intricacy. In addition, his works provide a forum for the investigation of complex identities with many facets, such as those that challenge conventional gender roles and sexual orientations. Karnad's involvement with feminist issues is a significant component of his contribution to Indian theater, and his works continue to inspire and elicit new debates.

The relationship between feminist theory and Indian literature presents a number of opportunities for additional study. One area of exploration could zero in on the portrayal of orientation and sexuality in contemporary Indian writing, and how these portrayals reflect changing social and social standards in India. One more area of examination could zero in on the commitment of Indian women's activist essayists with women's activist hypothesis and how their functions add to worldwide women's activist talk. Additionally, the intersection of feminist perspectives with other literary and political movements in India, such as the Dalit literary movement and the environmentalist movement, could be the subject of additional research.

II. CONCLUSION

Throughout the history of women's literature, scholars have always been interested in the feminine traits that have been marginalized. Girish Karnad speculated, in a retrospective analysis of the cultural and social significance of the 1960s, that manners had not been as free and expressive since the Mugal rule, and that the arrival of drugs had compensated for the absence of syphilis in moral terms; without a doubt, the sex and medications that appear to be equivalent with sixties culture were just components of a bigger peculiarity, the young culture's valorization of complete opportunity. According to postmodern pastiche, Karnad, upsets this worldview. Love is a case study in how not to deport oneself in its tragic consequences because it is more likely to elicit terror and disgust than tears and compassion.



In the aforementioned Karnad plays, the women appear to be aware of their oppression and repression within the patriarchal order, but they also recognize that they are powerless to do anything about it. Like Chitrlekha in *Yayati* and the Queen in *Bali*, they fail whenever they try to go beyond their predetermined boundaries. Women of all social classes appear to suffer in an approximately equal manner, regardless of class. Swarnalata and Sharmishtha, members of the lower caste/class/race, suffer, as do Chitrlekha and the Queen, members of the superior class/race. Regardless of whether women initiate divorce or assert their rights, the outcome is always disastrous—the death of the initiators. The playwright seems to be trying to convey the pessimistic message that it is hard to escape patriarchal oppression; The majority of the time, a revolutionary endeavor fails.

The astonishing reality about these plays is that the male-female characters are compared with the exceptional motivation behind featuring ladies' liberation. These plays' heroines are able to effectively argue their cases while adhering to the social norms of the time. The male characters are not compelled to acknowledge the female freedoms however prompted generous acknowledge them as the need might arise for familial connections. Along these lines

Karnad has effectively introduced the instance of orientation issue adjusting to the new examinations that articulates - 'Orientation hypothesis is a thorough woman's rights; one that includes children, men, and women.

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