

Women Sensitiveness in Girish Karnad's the Fire and the Rain Hayavadana and Nagamandala

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Abstract

In traditional Indian society, women are ruthlessly deprived of the opportunity to express their true feelings publicly. In Girish Karnad's works, female characters constantly rebel against the traditional position of women in Indian society and try to find their own way. His works make fun of the unjust values of the patriarchal society, which does not care about women's feelings and regards women as only inferior people who are absolutely loyal to him. Call it *Nagamandala*, *Hayavadana* and *The Fire and the Rain*, all these elements are everything. The exploitation and oppression of women has become an established culture of male chauvinism, so his works represent a meeting point where women are portrayed as enlightened and liberated with resistance. Girish Karnad strives to overcome male dominance, hoping to raise awareness of how women are exploited and abused in the name of marriage. Karnad started her work to meet the challenge of resolving controversial issues. As for women, she has experience in discriminatory politics that supports gender and caste paradigms.

Keywords: Gender, Tradition, Feminism, society and Patriarchy

Introduction

"Feminism" is a kind of marginalized cultural construction related to patriarchal society. Its root lies in the fact that in all societies that share gender in different cultural, economic or political fields, women are always the objects of men. A subordinate position. It is regarded as a subject with a rational nature all the time; in general, feminism explores social relations in terms of gender and patriarchy; it is a critical theory that aims to study the social gender related to the understanding of women's status. A movement to fight for equal rights and participate in fair competition with the male community, but this movement must face various challenges, such as stereotyped gender roles, patriarchal language politics, etc.

In *The Fire and the Rain*, Girish Karnad examines various feminist themes, including femininity, sex, identity, liberated social roles, and the reflection of different values imposed on women.

The Fire and the Rain was originally written in Kannada with the title "Agni Mattu Male", and it was published in English in 1998. Through "Persona", Girish Karnad openly questioned the typical female image created by society in which women are expected to remain "silent" as subjects of slavery. In fact, Girish Karnad wants readers to understand that everyone has desires, but not only men, women also have desires that society should treat equally, and everyone has the right to realize their desires without fulfilling them. Insidious male regime.

In this drama, two women portray Vishakha and Nittilai as representatives of their emotions, passions and strength. They enter a world of gender oppression, gradually turning them from confusion and pleading of women transformed into powerful and rational women. Regarding her higher social status as a woman. Vishakha is the Brahman of the highest caste, and is easy to be prey to impeccable male oppressors against her. The body of the experimenter is even worse than that of Nittilai, although it belongs to a hunter family of lower castes, which

shows that women also face forced repression and inevitable sacrifices beyond hierarchical status, because patriarchy is the forerunner of the denial of women's social status. Between men the object of exchange because she must satisfy the sexual desires of her husband and ex-lover Yavakri. Nittilai must also face the challenge of creating space in its own community, even if it is a low caste. Regardless of whether women belong to a high caste or a low caste, the possibility that women can avoid the harmful effects of gender prejudice is very small.

Karnad is very good at using Nittilai's character, he dares to challenge the oppression of violent men on him. The strange thing is that although she is a tribal girl, she seems to know better about the social exclusion and lack of sufficient knowledge of the upper caste Brahman. As a reformer, Karnad wanted to reform his society, so he discovered the hypocrisy and emptiness of the Brahmin, who has always occupied the highest position in society. Indra. At this point, Nittilai's status successfully surpassed the male role of putting social responsibility above the individual, and broke the futility of patriarchal pride with their universal knowledge.

Vishakha is eager for words and speaks her heart in front of Yavakri. She fell in love with Yavakri ten years ago. Yavakri and Vishakha are not strangers in *The Fire and the Rain*, but lovers. Their relationship was before and after Vishakha and Parvasu got married. He still remembers the day he saw her for the last time ten years ago. Ten years later, when he saw her, his love for him surfaced. The smell of her body is still hypnotizing and intoxicating it. Yavakri convinced them to give in. Their married life seems to be a boring contract. Therefore, experience sexual satisfaction with Yavakri. She did not hide anything from her husband, she was frank and frank, she told Parvasu how she liked Yavakri's close company and how her father-in-law sexually exploited her. The truth of Vishakha is a prominent feature. She suffered so much, she wanted to die. When Parvasu persuaded Arvasu to burn the Raibhya he personally killed and observe the confession ceremony of killing and killing, she boldly opposed Parvasu and said to Parvasu: Vishakha is open and honest; hates cheating; When

Yavakri told her that adultery was carefully planned to avenge her father-in-law and husband, she was disgusted. His love is a mockery. She calmly decided to teach Yavakri a lesson. She knew that Yavakri sanctified water in her Kamandalu. She distracted him and spilled all the water. She takes revenge.

Vishakha initially became a victim of power struggles between upper-class male roles. Class hypocrisy. In her opinion, she seems to be more and more aware that her destiny is in her own hands. He allowed her to avenge Yavakri's evil conspiracy. She learned that Yavakri was obsessed with revenge and insulted her in order to avenge her husband's family for the injustice done to their father. Yavakri is a tool of revenge, and the universal knowledge he has acquired cannot help him master noble principles.

Yavakri must show his intelligence to become a scapegoat for his betrayal. Therefore, when Yavakri realized her full potential for liberation from repressive, enslaving sex, she was killed by Brahma Rakshasa.

Kapila and Devadatta two best friends and actors, when Padmini interacted with each other, they took two extreme positions. Devadatta's wife Padmini is fascinated by the muscular body that Kapila can attract any woman. Devadatta is also an academic. Because of his poetry and wisdom, he received the honorary status of a learned Brahman, and Padmini married him for this. But Padmini wants the best of both, Devadatta's magical brain and Kapila's brave body, because they lack all the qualities like Devadatta's. Raised a weak body, while Kapila had a dull brain.

When communicating with her husband's friend Kapila, she did not hesitate to show her husband the status of modern women, that is, self-confident and spontaneous behavior. The love and sensual attraction between her and Kapila. In fact, Karnad not only solves minor problems by focusing on women's lives in his works, but he also inspired a class of women to make a strong voice, making their destiny from the "edge" to the "middle" "has changed."

She understands that women can easily become objects of men's desires. Here, Padmini proved to be an antidote to traditional Indian femininity, thanks to her self-confidence, fearlessness and courage, and she did not even dare to reveal her dark secrets. We can see how Padmini quickly established his sovereign identity, forcing Kapila to bow his head in the face of contemptuous obedience, even though Karnad is a representative of male hegemony. Karnad reveals the society imposed on fallen women Norms. Under the treacherous male regime. The hypocritical stance of society allows a man to marry more than one woman, but the same society never allows a woman to marry more than one man.

Padmini should not be satisfied with the results of exercise or physical ability. She dreamed of a man with knowledge and muscular strength, Devadatta and Kapila. She already had two enslaved lovers, one with knowledge and the other with physical strength. Padmini and Devadatta are married, but Kapila is her lover.

In a strange incident, she connected Devadatta's head to Kapila's body and vice versa to obtain the ideal combination of the two. She was very happy for a while, because Devadatta could perform Kapila's physics masterpiece, and she could stand out even among the best scientists. A very interesting thing happened. There was a wrestling pit. A Gandhara wrestler challenged people to fight against him. According to her nature and destiny, she decided to become the mother of the man she dreamed of. She took her son to Kapila in the forest and told him that the child was born out of her body and mind by Devadatta.

In a strange turn of events, Devadatta and Kapila started fighting with each other. They did not promise to live with Draupadi as Bhagwata. Padmini didn't want to give birth to a person with intelligence and physical strength without realizing his dream. Two friends were killed and Padmini performed Sati.

She knows very well that ideals are sometimes impossible to achieve. At best, you can start and let a whole class of creatures grace the world in the future. She gave her son to

Bhagwata to take care of him and gave specific instructions to let the boy live in the forest with hunters for the first five years of his life to convey the spirit of sports symbolized by Kapila, and then put the boy Sent to his erudite grandfather Vidyasagar to study with him and become a scientist like Devadatta.

He lives in this forest and tells them that he is Kapila's son. You love Kapila and will raise children. Let children grow up in forests with rivers and trees. When he was five years old, take him to the noble Brahman Vidya Sage in Dharampura. Long live. Tell him that he is the son of Devadatta. He must realize his dream of becoming a mature man. She alone has a dream that needs to be realized. Dreamers seem to think that women play a vital role in the development of men. In fact, it is the mother who wants her child to be the ideal man or woman. Padmini is an ideal mother and woman. She wants her son to be the man of the future.

NagaMandala is a feminist work that challenges the patriarchal ethics that requires women to be loyal to their husbands instead of men to their wives. This is accepted not only by men, but also by women. No one resists adultery; the elders of the Judicial Village think he has a problem. No one believes that Rani is innocent. She slept with Naga without knowing it. He did not reveal the identity of Naga, Naga transformed into Appanna form with her magical powers. The discovery of the truth is that Appanna and Naga's orders suppressed their reason and intuition, don't ask questions. If she knew Naga's true identity, she would not allow her to enter her bedroom. As a typical woman, she is cold and disgusting. What she longed for the family affection that Naga showed over a period of time and acted as a surrogate father. Naga cured her frigidity with her erotic art. Thanks to this, Appanna and Rani can live in marriage. Simple, naive and ignorant girl. He grew up physically, but not mentally. In front of Appanna, she acted like a scared child. When she develops feelings for Cobra, she will grow. She is a helpless and shy girl, gradually becoming confident. And brave lady.

The opposite happened in her husband's house because she was treated as a simple servant and she mourned for her. Although he had an extramarital affair with a concubine, he locked her in a house with no future. Rani was her husband, Appanna rejected her, and the concubine was given the right of a woman. As an ideal, humble and undisputed Indian, as the incarnation of "second sex", Rani first appeared in Rani's house locked in her husband's house. In India, women are taken for granted because men do not realize that she also has feelings. She was exploited only because she was a woman and no one got her consent.

Rani now realizes the importance of restoring an identity waiting for a new transition, as if Karnad seems to be reversing those old practices and represents Rani's firm determination to get rid of the tyranny of these situations. Here, Karnad seems to legitimize sex. The relationship between the human world and the non-human world brings peace and joy. In fact, Karnad raised the issue of female character, which gave him space to solve female problems.

Now, Rani begins her journey from complete innocence to rich experience to confirm her identity. At Kurudavva's urging, an elderly neighbor offered the magical Rani, a powerful love potion. It was through this magical root that she found Naga, a mythical snake-like shape, who played the role of a passionate lover for her. Rani enjoys sex. Karnad discovers Rani's difficult situation, and finally helps her break the ethics imposed by society. The male partner in your life, you will fight for happiness with him. His inner impulse is still suppressed, and he must satisfy his sexual desires at all costs. With the arrival of Naga, Rani has confidence in his body. She found heavenly happiness in the company of the dragon clan, which was an idyllic world for her.

Karnad emphasizes convention. Naga began to visit her at night in the form of Appanna, which helped her forget the demon world and its rudeness. Her ability to recognize her own personality has led her to gain a dominant position that surpasses the status of a man. She seems to be a free woman, showing the courage to overcome the gender prejudice paradigm. His

beloved Ranis' desire for motherhood must ultimately sacrifice his life for love. The care and love she received from her husband was so strong, and Rani received such strong care and love from Naga. Rani pretends to be her husband and feels safe and comfortable, thus overcoming isolation.

She wants to experience family happiness in the company of her beloved Naga. Even she forced Appanna to represent the patriarch. He acted selfishly, accepting his reality in front of society when his wife was pregnant. Although Appanna questioned her virginity when she was sentenced, she proved her innocence by testing a cobra in front of an older villager without conquering her status.

Conclusion

In his three works, Karnad deliberately uses female characters to make a strong voice against injustice and oppression, which has had a positive impact on our society. By studying the lives of women trapped in patriarchal cages, Karnad assumes responsibility for the women under him. Free your life from the shackles of male chauvinism. In fact, through these women, Karnad explored the symptoms of modern sensitivities that allowed them to fight against the accepted norms of the patriarchal society. Here, Vishakha tried to create a place for himself at a traditional crossroads. Despite the conventions of the patriarchal system, Nittilai got rid of the constraints of forced marriage. Rani also confirmed his utter contempt for unconditional power. Padmini also publicly admitted her desire for Kapila's muscular body, even if she is a married woman. To be the perfect man, who must have a true combination of sex and intelligence?

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