

CONFLICT BETWEEN WOMEN'S INNER WORLD AND SOCIAL ETHICS

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Abstract:

This paper aims at presenting the psychological perspectives of woman in the select novels of Girish Karnad. Women have an inner conflict. They do not know what to follow. They are bound to follow social ethics at the same time they want to fulfill their inherent desires. Padmini has an inner conflict, she is in a dilemma. Rani receives unbearable torture from her husband. She too has an inner conflict. Tughlag's stepmother has an inner conflict. She violates the social ethics in the form of killing Najib. This paper analyses the two worlds of woman. Society has imposed certain ethics on women's behavior. It attempts to give suitable solutions to the womenfolk.

Key Words: *Womenfolk, dilemma, social ethics, inherent desire.*

Girish Karnad has presented women in different perspectives. In all the plays of Girish Karnad woman have two worlds. There is a conflict between the outer world and the inner world. Girish Karnad was a prolific writer. He wrote plays like *Yayati, Tughlaq, Hayavadana, Nagamandala, Fire and the Rain* and so on. He was an eminent actor. He took his themes from *Kathasaritsagara*. He was a keen observer and a perfect raconteur. He was a real cat whisker in blending fact and fiction. In his plays, he expressed poignant feelings in an enterprising manner. He never looked the world through colored spectacles.

In Indian English Literature, most of the writers tried many poems. Srin Aurbindo wrote significant poems like *Savitri*. Kamala das wrote a lot of poems which were centered on the agony of love. She emphasized the need for platonic love but only a few plays. Bhasa, Vijay Tendulkar, Mahesh Dattani, Girish Karnad and Asif currimbhoi are also some of the notable Indian English Playwrights. All the playwrights took their themes either from myths or from realism. In Indian English drama, there was no room for transcendentalism and Nihilism.

Girish Karnad wrote significant plays like *Tughlaq and Hayavadana*. In the *Tughlaq*, the playwright described the last five years in the reign of *Tughlaq*. *Tughlaq* was a utopian thinker. He introduced copper currency. He shifted capital from Delhi to Daulatabat. He was the best player in chess. He was a very wise king. He outwitted so many men through his wisdom but he killed so many men. He acted like a tyrant. He committed sin in the form of patricide, matricide and fratricide people never understood his principle. So all his attempts ended in smoke.

In *Hayavadana*, the horse named *Hayavadana* explained its agony to the best story teller named Bhagavata Padmini married Devadatta. Devadatta was man of wisdom. Even after marriage she flirted with Kapila. Kapila and Devadatta died only because of her. In a frenzied manner, she transposed the heads of Devadatta and Kapila. It created a lot of shambolic state. At last, she has begotten a male child she killed herself. She lived both in the external world as well as the internal world. She deserted her beloved husband. She betrayed her platonic lover named kapila.

In *Nagamandala*, Appanna tortured Rani. Rani endured her husband's torture. Naga took Pity on her. Naga, the cobra came in the form of Appanna. Naga indulged in billing like a romantic hero. Appanna

came to know this. He suspected Rani's chastity. Before the villagers Rani Proved that she was very innocent. Appanna realized his folly. At last Rani and Appanna lived very happily together. Girish Karnad in all his plays scrutinized the psychology of women in a very splendid manner. He observed men and matters very actively. It was very difficult to know the "inner She" of women. So this paper aims at discerning the psychology of all women in Girish Karnad's Plays.

Girish Karnad is a noted stage actor, playwright, film actor, and as a whole a creative figure. He is at ease with English. His characters are vividly portrayed. Dialogues reveal the inner mind of the characters. Padmini is an important character in *Hayavadana*. She lives in Pavanaveethi. She is the epitome of beauty. She is the daughter of leading merchant of Dharmapura. Kapila offers to fall at her feet to know about her family. The marriage of Padmini and Devadatta is like the union of the goddess of learning and the goddess wealth. Padmini admires Kapila's agility and body. Devadatta is aware of his wife's silent admiration for Kapila.

Hayavadana focuses on Padmini. She is attracted to Kapila. Devadatta is a bookworm. She admires Kapila's healthy body. She creates a lot of mounting pressure in Devadatta's mind. She cannot help admiring Kapila's macho type body even in her husband's presence she praises very highly of Kapila's cart driving skills-She has an inner conflict She admires Devadatta's intelligence. At the same time, she wants to possess Kapila also. In a bit of jealousy Devadatta cuts off his own head. Kapila beheads himself. Padmini appeals Kali for help. Kali agrees to restore the men to life. "But Padmini, desiring to possess the man of her dreams the one with Devadatta's mind and Kapila's body accidentally switches the heads leading to the central question of the story ("Tutun Mukherjee" P 149).

On seeing the dead body of Devadatta, Kapila also chops off his head. Padmini comes there. She also prepares to offer her life to the goddess. The goddess asks Padmini to join the heads of Devadatta and Kapila with their bodies. Padmini transposed Devadatta's head on Kapila's body and vice versa. Both of them come alive. They are surprised to see the mix up. Devadatta is speaking in Kapila's voice and Kapila in Devadatta's voice. Padmini feels that she has achieved the best of both. Padmini praises Devadatta for his fabulous body and brain. But it is rather a difficult task for Devadatta to maintain his strong physique. Padmini's desire for the best of both remains unfulfilled. When Devadatta goes to the Ujjain fair, Padmini goes to the forest to meet Kapila. Devadatta is furious. He enters with a sword. They decide to fight it out. They kill each other leaving Padmini and her son behind. She asks Bhagavata to give her son to the tribesmen in the forest by saying that he is Kapila's son. When he is five he should be sent to his grandfather Vidya Sagara in Dharmapura. Then she prays to the goddess Kali. Other women can die praying that they should get the same husband in all the lives to come. But Padmini has not left any such things for her prayer. She has no little consolation. She climbs up the funeral pyre to perform sati with the bodies of Kapila and Devadatta. Padmini represents the modern emancipated woman.

Padmini's lust creates a lot of problem. Love is an image of God. Lust is an image of Satan. Padmini tempts Kapila through her beauty. She wants to trap him through her physical charm. One can view this particular tragic flaw in two ways. One is pertaining to society other is pertaining to psychology. Society does not allow any men to marry two women.

At the same time, no woman is allowed to have two men. It is basically a social value. It is basically social ethics. One cannot spoil social value. Women raise their voice against lust of men. But in this play, Padmini is solely responsible for the tragedy of both men. It is quiet unpardonable. It is very difficult to digest such things. How can one endure the tragic flaw of the heroine? She is a real trouble join maker to the society. She creates a lot of psychological stress to Kapila and Devadatta. From her story, all women can learn a truthful lesson. Self-control is the only remedy to lust. Discipline is the only remedy to avoid unwanted desire. Padmini is the wrecker in chief for most of the problem. She marries Devadatta. She spoils his life. She has an unquenchable desire to touch Kapila's body. She loves Kapila. She spoils the life of Kapila too. Girish Karnad is not biased. He exposes the weakness of women too

Sharmistha was the daughter of the Asura king Devayani was the daughter of the Brahmin sage Sharmistha was very disturbed and told Devayani the beautiful dream of eternal friendship was spoilt. A famished dog gazes at the moon and believes it's a round roti (21) such venom from Devayani's lips was totally unexpected Devayani made such sarcastic remarks on Sharmistha's attitude. There was a conflict between Devayani and Sharmistha She has failed in a "make-believe" world moreover the insult contained in her remark was intolerable to Sharmistha unable to contain her anguish and anger Sharmistha dragged Devayani by the hair and pushed her into a dry well.

Devayani, the daughter of Shukracharya and Sharmistha, the daughter of Vrishparva had a quarrel. Sharmistha pushed Devayani into well. King Yayati saved. Devayani fell in love with Yayati. They got married with the permission of Shukracharya. Sharmistha was punished to serve them as their maid. King Yayati had three sons from Devayani. He had a secret relationship with Sharmistha also. Sharmistha also had three sons of Yayati. Devayani became angry. He was cursed by his father.

Rani is yearning for Appanna's affection. She is a very affectionate woman. She is meek and submissive. She is an ideal woman. Rani is like a valuable possession. Rani is like a costly jewel. Appanna does not know the value of her so he treats her very badly. Rani has possessed an indomitable spirit. She is psychologically strong with the help of others; she has the capacity to overcome her miseries. *Nagamandala* held an immediate appeal for us. *Nagamandala*, the main story is encapsulated within a meta-narrative of a male story teller and his artistic anxieties. In *Nagamandala*, Rani's body is the visible site where social prescriptions have been absorbed. Rani's pre-occupation with the mirror was used to frame the different ways in which she was regulated. The new bride Rani tries to draw Appanna's attention to her bedecked reflection in the mirror.

Analyzing psychology of women is the need of an hour. In the plays like, *Nagamandala*, *Yayati* and *Tughlaq* women play a prominent role. Women are the decision makers in the plays like *Hayavadana*, *Nagamandala*, *Yayati* and *Tughlaq*. Women have the capacity to penetrate into the minds of men. But unfortunately men do not have such insight to know the psychology of women. It is from that particular focal point all over the miseries start. It is from women, one can learn civilized behavior, refined manners and docile nature. Rani is basically docile by nature. She has exercised self-control very well. Men failed to look at the internal beauty of women. Men have the tendency to look at the external beauty. Kapila has the capacity to look at the external beauty of Padmini in *Hayavadana*. Internal beauty is an evergreen one. All men tied to the apron strings of their internal beauty. They fall at the feet of women only because of their external beauty.

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