

Karnad's Emancipated Women In "Bali: Sacrifice"

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Abstract

Karnad has written his plays in Kannada made an interpretation of them into English. The play depends on the fantasy of 'Chicken of Dough', which he came to know during his adolescent. It manages the subject of savagery versus peacefulness and Brahminism versus Jainism. The play is considered as recognition for Mahatma Gandhi, the father of our Indian country. The demonstration of relinquishing creatures and winged animals is a deep rooted custom in Brahminism. They offer creatures and winged animals to please and appease divine beings and goddesses. Buddhism and Jainism censure viciousness in any structure. The writer takes up the issue of peacefulness in an interesting manner. This paper discusses the Woman in the play Bali: The Sacrifice. It manages the idea of lady freeing herself in scrutinizing the man centric guidelines. The lady here raises her voice on the nonsensical conventional male centric acts for the sake of religion.

Key words: *Cough dough, Brahminism, irrational traditions, etc.*

Introduction

Girish Karnad's works in the auditorium uncover two remarkable characteristics: a nonstop experimentation with emotional structure and a profound contribution with the human condition in its contemporary just as widespread appearance. His plays investigate the human mind and its social climate now and again taking for their topic conventional chronicled subjects. His plays uncover a sound strain among custom and contemporary. His re-visitation of the roots is a response to the standard social insignificance of present day Indian Drama. This paper is about how Girish Karnad presents the exceptional consequences of the conventionality of the strict nature in the multi-refined and different nation like India. In a nation like India, with vieing for strict and societies, strict and social strains prompting agreeable tradeoffs are normal. Girish Karnad centers around such strict strain and the subsequent ruin state of characters, accordingly, he attempts to show that bargains are significant in family and society.

Writer had utilized characters as a vehicle to pass on the musings and qualities; in this way the language of characters assumes a crucial part, as it might offer signs to their emotions, characters, foundations, and change in sentiments, and so on In dramatization the characters experience a story with no remarks of the creator, giving the crowd an immediate introduction of characters beneficial encounters. Karnad's more spotlights is on Re-inspecting and re-perusing the chronicled stories, fantasies, and legends. Karnad prevails with regards to rethinking his ladies characters. Not at all like Henrik Ibsan's character Dora in 'Dolls House' who takes a revolutionary changing choice by moving external the home in 12 PM by leaving her better half and kids, Karnad's all most all characters restrict the social structure with all social predispositions which maintains the male dominancy being inside the structure. In a portion of his plays, he presents two kinds of characters. One speaks to the custom of male centric culture and the different speaks to 'taught' lady of the time of ladies strengthening. That is the manner by which ladies in Karnad's plays are sound more in deeds than in words. Indian culture has an assortment of customs that have been gone with since old period. There were other standard societies which separated society among various segments and one among them were ladies who were considered as simple subordinate to men. Another model is Religion. The vast

majority on earth swear devotion to some religion, some God. The level of mindlessness in strict convictions fluctuates from religion to religion.

In India just as everywhere on the world, even the most taught and achieved individuals carry on in an unreasonable way. A great many instances of thoughtless practices, with respect to strict ceremonies and customs had an awesome explanation previously. The main issue is that the explanation has no significance to the current reality. As such immaterial ceremonies were forced on a lady by the male centric culture. The producer depicted his lady characters to speak loudly against such ill-advised strict acts in his play *Bali: The Sacrifice*.

Bali: The Sacrifice is the interpretation of Girish Karnad's Kannada play, *Hittina Huja*, 1980. It manages the penance of 'the chicken made of batter' and takes up the issue of peacefulness to talk about. This play is recognition for the adroitness and affectability of Mahatma Gandhi that he saw so plainly the significance of peacefulness to the social and political endurance of India. The act of offering creature penances to divine beings is hostile. This legend is introduced through the contention between the thought, spoken to by the Queen mother, and the Jain standard of peacefulness spoke to by the Queen. The play gives the message that training of the duration of offering "scaled down puppets, made of mixture", which "were fill in for live creatures", is additionally repulsive and must be surrendered. It shows that the real brutality has been supplanted by viciousness in real life. Its topic has been gotten from the thirteenth century Kannada epic *Yashodhara Charite* by Janna. A particularly lady in the play is centered on expansive view. These lady characters speak to the lady in present day time. Sovereign, the hero of the play remains as a voice of lady against nonsensical ceremonies and customs which are agreeable to man controlled society.

In *Bali: The Sacrifice* lady has gotten strong, decisive and explicitly narrow minded. The lady here, voiced through the personality of the Queen, has uncovered the inward openings of her heart, and all the more significantly of her body, her longing for the good of sexual delight for her own and not as cognizant endeavors to create youngsters, has gone to the front. The sexual fierceness and liveliness of the brassy lady are alluded to the play emphatically. While Vishaka in "Fire and Rain" and Padmini in *Hayavadana* enjoy an extra-conjugal relationship, they don't communicate their longings straightforwardly. By extraordinary guides, both these ladies can satisfy their cravings. The act of offering creature penance to the Gods is offensive. This thought is introduced through the contention between the Brahminical request, spoken to by the Queen Mother and the Jain standard of peacefulness, spoken to by the sovereign. The act of the duration of offering scaled down puppets which are made of mixture which was treated as a replacement for live creatures is likewise unpalatable and must be surrendered. It shows that the real viciousness has been supplanted by brutality in expectation. In the play, the Queen Mother is customary and conventional. She has faith in offbeat customs and ceremonies. She is nonsensical and pushes her irrational wishes on different individuals from the family. Her girl in-law, Amritamati speaks to the voice of mental stability and reasonability. The ruler wedded a Jain, against the desires of the Queen Mother who loathes her girl in-law thinking of her as resistant and revolutionary against respected family customs. She regularly censures her child for wedding a Jain. Amritamati loathes her relative festival of the updates on her pregnancy. She doesn't accommodate to the thought of offering the penance of creatures and winged animals to God. She intensely opposes the thought and dams it as nonsensical. She counsels her better half, the King.

Jainism is an Indian religion that recommends a way of peacefulness towards every single living being. Its way of thinking and practice underscore the need of self-exertion to push the spirit toward divine awareness and freedom. Not at all like the Hindus who view marriage as a ceremony, has Jain treated the establishment as an agreement. Fellowship and marriage are viewed as a common issue and marriage are prescribed so the youngsters destined to the couple would likewise follow a similar religion. Its motivation is to make sex licit inside a family amusingly Queen crosses her Jain standards which she instructs to her significant other.

Sovereign has a place with Jain religion and immovably has faith in the standards of pity, love, thoughtfulness, and sympathy of Jainism in her life. She has experienced between religion marriages with King who has a place with Hindu religion. Here we need to acknowledge the striking endeavor of the Queen who weds a man separated from her locale. She cherishes in all seriousness. Indeed, even she depicts her significant other as Queen: Marvelous individual, loving, delicate and believing, he is the best of men. (Gathered Plays; Volume One; P.195). Sovereign presents her striking and prevailing nature. It is huge to take note of that most fascinating reality about her is that, as other female characters of Karnad's play's she doesn't lament her double-crossing of her better half. All things considered, she legitimizes her selling out as a mishap in her life. When King got some information about her selling out she answers:

Sovereign keeps a lot of comprehension and regard to her family. Indeed, even she doesn't care for any individual utilizing awful words for her better half or her family. At the point when Mahout questions King's capacity around then Queen responds indignantly and shows her adoration towards her significant other. Be that as it may, she is self-possessive lady character made by the playwright. She controls and rules her significant other. She has figured out how to change over her significant other into Jainism. Additionally, she controls his state undertakings. It is clear that Karnad presents his lady to take an interest in political conversations. Certain characteristics of her end up being a New Woman. She causes him to prohibit in a wide range of carnage in the state. Indeed, even she doesn't permit her relative to praise her happiness at the Queen's pregnancy. Hence she attempts to have command over the family. It is obvious that social standing barely appears to influence the state of the lady. Sovereign originates from an illustrious family. Toward the finish of the play, her blame of extra-conjugal guilty pleasure is made amends through her demise. In this way, the lady in the general public, regardless of whether of high or low social standing is constantly peered downward on by temperance of being a lady and abused by the man. Regardless of whether a Queen or a servant, ladies are constantly consigned to framing a minimized gathering in the male centric request. The ruler winds up swaying like each spouse is bound to, between his mom and the wife. After a since quite a while ago warmed contention, the Mother Queen finds an answer for penance a chicken made of batter rather than a live one. However, to that recommendation likewise, the sovereign is savage contradicted and will not participate in it. Out of his affection for his sovereign, the ruler embraces Jainism and its rule of peacefulness. The sovereign mother blames him for deceiving his religion for the love of a lady.

Her refusal to forfeit the chicken made of batter stems less from her peacefulness but rather more from the way that she didn't think about sex with the Mahout as hurtful or evil. It isn't so much a matter of penance to her; she would have declined any ceremony or custom for her demonstration. As she says unflinchingly "I'm heartbroken. On the off chance that this ritual will smudge the second out, that would be the genuine disloyalty. She even contends with her significant other against the crazy demonstration; that is relinquishing a rooster made of mixture. For Queen Creature penance to God is one sort of fierce viciousness the beneath conversation with the King demonstrates her to be a New Woman in scrutinizing the unreasonable strict acts.

It is clarified that blood-penance is a very custom of the family. Mother Queen is stressed that the King has no youngster. Mother Queen has kept various types of creatures to forfeit and she has relinquished some of them to the Goddess petitioning God for a youngster to her child. Be that as it may, King has denied adoring the divine beings by offering 'Bali' and it is the refusal of her mom's standards of Hinduism. In any case, Mother Queen requests that all relatives follow the standards of family convention. Mother continues directing nature and needs to control her child. Indeed, even she is extremely standard, and strong enough in her conduct. When King admits Mother Queen that Queen has an unlawful relationship with the Mahout, Mother Queen turns out to be exceptionally furious and needs to rebuff her. So Mother asks her child: Mother Queen: Has she fallen so low? The prostitute. What's more, you. How might you remain here like? I should cut her piece... feed her wolves and vultures. Do it, child, presently! Lord: Don't be crazy, Mother. (Gathered Plays; Volume One; p.223). For example, the playwright had demonstrated the philosophy of blood penance as an unreasonable demonstration, which has been firmly restricted by one of his female characters. The

play spins around savagery and peacefulness, convention and innovation, relationship status among the lady in a family, religion, and otherworldliness. Karnad represents the away from of creature penance as an outlandish demonstration and he unveils this through his lady character.

In contrast to the courageous women of the previous plays, Queen Amritamati's demonstration shows up sheer selling out, as she has no motivation to double-cross her significant other. It shows up more rash than her disappointment in the family. Maybe she is worn out on the King's obeying nature. Be that as it may, poor people King is trapped in an unalterable hellfire like circumstance. The Queen needs to force her guideline of peacefulness upon the King and the Mother Queen, and in the first place, she succeeds. Notwithstanding, after her two-timing act, the Mother Queen makes progress. She makes the King demand the Queen upon inclusion the demonstration of giving up the mixture rooster. At last, she pushes the Queen distraught and toward the end, the Queen offers herself as a penance. As such, the Queen murders herself. In spite of the fact that the Queen passes on, she drove her life on her desire in being peaceful, placid and intense.

In the advanced age, ladies are as yet thought to be despicable and powerless. Likewise, it is accepted that men need to secure them in the public arena. The development of education and consciousness of social conditions ought to have brought more prominent mindfulness among ladies. The majority of the ladies in present day age accept the standards of male controlled society and they are following with no whines. Accordingly it might be the explanation that the playwright centers around the female character, Mother Queen and Queen in connection with customary standard standards of religions and how they have been following however they came in shocking issues in their day to day existence. Furthermore, Girish Karnad calls attention to the issues like lady's conscience, look for culmination, childishness and so forth Ladies overall are a quelled classification and their meeting up is a sort of rebel against or disruption of man centric society. Girish Karnad censures conventional male centric standards which abuse ladies from extremely antiquated occasions to present day. I here comment the man centric good code, which accentuates reliability of a lady to her significant other yet doesn't scrutinize the delicacy of a man. In spite of the fact that men perpetrate the most noticeably terrible sexual wrongdoings, just ladies are blamed for abusing the ethical codes of society.

Conclusion

The ladies in this play of Karnad appear to know about their persecution and suppression in the man centric request yet in addition realize that they can't do much about it. At whatever point they endeavor to cross their characterized limits, similar to the Queen in Bali, they meet with catastrophe. It makes a difference little which class they originate from, the ladies of all social layers appear to endure pretty much similarly. The lady in the Indian culture, regardless of whether of high or low social standing is constantly peered downward on by uprightness of being a lady and abused by the oppressive male controlled society. Regardless of whether a Queen or a Maid, ladies are constantly consigned to the foundation shaping an underestimated bunch in the man centric request. Venturing out of conjugal bonds or guaranteeing their privileges, whichever the case, the outcome is consistently a fiasco, the demise of the female initiators. The writer appears to pass on is that it is hard to get away from the persecution of male centric request; a progressive endeavor as a general rule closes in a calamity.

Their concealment is more since they attempted to cross the limit in the male overwhelmed social structure. The male has voice, presence, and force, while the female is quiet, missing and feeble. For some degree Karnad prevailing to diminish the incredible bad form is done to ladies in male centric culture by giving quality, to follow their interior words by contradicting normal practices, customs, ceremonies in a profound established male ruled social structure. With the recommendations by Amartya Sen in his "in excess of hundred million ladies are missing" to improve the status of ladies in male ruled society. He says just through productive work outside the home could be expanded her status. Her recommendations are invited in family issues. By turning into a piece of the provider job, she could have correspondence to male sexual orientation; gradually society

would turn towards the lady with high regard and uniformity. All the social predispositions good for male centric request ought to disappear. A portion of the ceremonies are right now confused in all these and the accompanying components become clear:

1. All current silly practices depend on a valid justification here and there in the far off past.
2. Both these were fortified by a power figure, for example, a parent, a cleric, a Swami or a Guru. These power figures had personal stake in sustaining these practices despite the fact that these practices were insignificant at this point.
3. The individual enjoying the nonsensical conduct hasn't the faintest idea concerning why he is carrying on thusly. Actually, he doesn't consider his conduct silly at all despite the fact that he can't clarify the reasoning for it.
4. He has now become a careless animal of dead propensity, unequipped for free reasoning and balanced conduct.

There are not many such individuals in this cutting-edge world like Mother Queen who actually are under the standards of such acts. One needs to reevaluate the customary and odd notion acts before they perform. Giving a blood penance just motivations a demise of a creature incidentally this demonstration can't bring forth a human youngster. Upon every one of these Queens remained as a voice of all ladies in scrutinizing these strict practices where lady are going through and being compelled to do these nonsensical ceremonial acts. These strict aficionados are living in India for as far back as 2,000 500 years. They don't understand that the Dharma they ought to secure currently is the Constitution of India. The old term, "Dharmo Rakshathi Rashathah" signifies "The Law secures him who ensures Law." These fans have no clue about that in the cutting edge world this signifies, "The Constitution secures him who ensures the Constitution." Inside the all-encompassing structure of male controlled society in the strict and social circle, the center issues that developed were: savagery against ladies and, sexuality and the legislative issues of sex. India, with its different religions and societies, has characterized female jobs, marriage, and sexuality in different ways. Today however with innovation and more current view-focuses countless more seasoned perspectives are waning ceaselessly and an advanced and adaptable viewpoint over on nonsensical ceremonial acts has dominated.

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