

Abstract

This research is devised to extend Cixousesque paradigm of female sexuality to Girish Karnad's plays; *Hayavadana* (2005) and *Naga Mandala* (2005). In contemporary times, the notion of sexuality has evolved into a holistic approach stemming out of Gender studies. Many modern and post-modern critics such as Sigmund Freud, Michael Foucault, Judith Butler, Julia Kristeva, Luce Irigaray and Helene Cixous have probed into the metamorphosis of the conception of sexuality in socio-cultural context. Helene Cixous; a renowned French critic has engendered the progression of feminist discourse through female desire. She has turned female sexuality into a medium for liberating women and their writings from the bounds of patriarchy through her essay, *The Laugh of Medusa* (1975).

Girish Karnad, a notable Indian playwright has explored various 'mythemes' related to the suppression of female sexuality in Indian indigenous culture through the deconstruction of Indian myths. The protagonist, Rani, from *Naga Mandala* (2005), goes through a trajectory of experiences in a patriarchal society; from subjugation to emancipation and ultimately comes to terms with her own sexuality through Naga who is a symbol of female desire. Padmini of *Hayavadana* (2005) rejects 'phallogocentrism' and claims her own feminine sexuality by rejecting patriarchal norms.