

Different Norms and Traditions Associated to “Nagamandala”

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DECLARATION

I hereby declare that this dissertation entitled *Different Norms and Traditions associated to Naga-Mandala by Girish Karnad* is a record of first hand research work done by me during the period of my study in the year 2016-2017 and that this dissertation has not formed the basis for the award of any other Degree, Diploma, Associate ship, Fellowship, or other similar title.

Place: Jalandhar

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CERTIFICATE

I hereby certify that the dissertation entitled *Different Norms and Tradition associated to Naga-Mandala by Girish Karnad* by Preeti Chouhan for the award of M.A. degree is a record of research work done by the candidate under my supervision during the period of her study (2016-2017) and that the dissertation has not formed the basis for the award of any other Degree, Diploma, Associate ship, Fellowship or other similar title and that this dissertation represents independent work on the part of the candidate.

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INTRODUCTION

Girish Ragnath Karnad who is well prevalently known as an Indian on-screen actor, film director, critic, interpreter, contemporary author, screen writer and dramatist was stepped on this earth on May 19 , 1938 and his works are notable in South Indian Cinema. In 1960's he rose as a dramatist and demonstrated the coming period of modern Indian playwriting in Kannada. Four decades has been named for his composing plays, he utilized mythology as an instrument to deal with the issues of contemporary. Karnad profoundly praised Yakshagana and his town theatre. In 1958, Karnad's educational status includes Bachelor degree that is in the subject Mathematics; he took his degree from Dharwad University. In Lincoln and Magdalen schools in Oxford he got Master degree in philosophy, political science and economics as a Rhodes Scholar from 1960 to 1963.

He is well- known as a writer. The plays composed by him in Kannada are converted into English and other significant dialects in India. Indian Government has awarded him with Padma Shri and Padma Bhushan .Karnad also accomplished three Filmfare awards as one of the best directors in Kannada and one Filmfare award for the best screenplay. For his works India today recovered on 24 November 2013 asserted him as a 'Renaissance Man'. He has a decent life, he figured out how to do whatever he could wish for. He is attached to composing plays.

He had made his entrance in acting and also in a screenwriting in a Kannada film named Samskara in 1970. It is based on a novel by Udipi Rangacharya Anantha Murthy and Pattabhirama Reddy directed the film. For Kannada Cinema that film won the honor of the first President's Golden Lotus. Throughout the years Karnad flourished in acting in various movies. He also showed his acting skills by worked with Shyam Benegal, Satyajit Ray and Mrinal Sen

well known directors, not just that Karnad additionally made his introduction into small screen that is television. The name of the serial was Malgudi Days and This TV serial contains the plot of novel which is written by R.K. Narayan. He played a role of father in this series.

Karnad soon transformed as a director and in 1971 he directed his first film Vamsa Vriksha. For his first motion picture he won the National Award. Later Karnad directed a modest bunch of motion pictures in Hindi and Kannada, for example, Godhuli in 1977 and Utsav in 1984. Karnad has additionally made various documentaries on D.R.Bendre in 1972 who is a Kannada writer, later in 1988 he made on two Bhakthi artists of Karnataka they are Kanaka Dasa and Purandara Dasa and named it as Kanaka-Purandara in English. The vast majority of his documentaries and movies have won numerous national and worldwide honors.

Karnad well known motion pictures of Kannada include Cheluvi, Neenade Magane, Ondanondu Kaladalli, Tabbaliyu and Kaadu.

Karnad acted in Nagesh kukunoor movies starting with Iqbal in 2005 where he acted as a heartless mentor of cricket which got him basic recognition. Taken after by Dor in 2006, 8 x 10 Tasveer in 2009 with fundamental performing artist John Abraham and Ashayein in 2010. Following Three years he came back to Hindi motion pictures. The movie was Ek Tha Tiger by Yash raj .Not just that he additionally worked in a criminal motion picture of Kannada named Aa Dinagalu.

Girish Karnad for the duration of his life won many honors and respects in writing he won Sangeet Natak Akademi Award in 1972 and in 1974 he was awarded with Padma Shri for his knowledge. In the year 1992 he was given with Padma Bhushan which is considered as very rare achieving award and around the same time he won Kannada Sahitya Academy Award and

Sahitya Academy Award in 1994. In the year 1998 he got Jnanpith Award and around the same time he got Kalidas Samman, Rajyotsava Award. In 2011 he has done prestigious Doctorate from California. In 1993 he won as the Best Film on Environment Conversation. Again in the year 2000 for the film in kannada Kaanuru Heggadathi as 'The Best Feature Film'.

Kannada writing was very affected when Karnad began writings plays. He is known for his renaissance in western writing. Amid his initial years he encountered particular impacts. Indian writers use tradition myth folklore extensively in their writing. Karnad play Naga-Mandala vividly exemplifies this. He recreated tradition and He genuinely portrays conventional life style of we Indian with all its positive and negative aspects because of the cultural differences. every society is unique in its own way with different people their life style believes, myths and folklore which r that helped him to shape his emotional taste and knowledge. The soonest impact was the point at which he was viewing The Yakshagana play by the Natak Company which he used to see along with his servant which was in vogue in Sirsi, which appealed to him by their stupidity and horseplay . Karnad was considerably influenced by Shakespeare. He has embraced the techniques of new modernist and colonial rule which has the high culture past of the nation.

In his play Nagamandala (1988), in this play he portrayed the women of twentieth century and the vast majority of them deal with the issues of Gender and Oppression of women by the male dominance, which forms the main theme of the play .Folklore and mythology play a significant role in shaping the form of the play Nagamandala.

In the beginning from 1963 to 1970 he worked for Oxford University Press, Chennai and later he quit to full time writing. In Chennai he participated in a theater group named The Madras Players which is a local group.

Karnad is well popularly known as a Playwright. He wrote many plays in Kannada dialect. Plays written in Kannada are converted into English and numerous different dialects in India. Karnad neither wrote plays in English nor in his native language Konkani but he wrote in rented language Kannada. In the beginning he failed to have mastery in the language. It was exceptionally troublesome for Karnad to discover the distinction between long vowels and short vowels. In Western writing Kannada was powered to affect by the renaissance when Karnad started to write plays in Kannada. In 1951 the new version of Mahabharata by Rajagopalachari has deeply influenced Karnad. Later somewhere in the midst of 1950's he saw the play Mahabharata where he felt the dialogues of the characters were rushed by the characters in Kannada Language. At the point when Karnad was 23 years old in 1961 he published *Yayati*, it is the story of King Yayati the ancestors to Pandavas, his master Shukracharya has given him a curse to suffer from a premature age. Yayati betrayed his master and that's why he was cursed by his guru. It was an incredible achievement of Karnad and soon it was converted into numerous different dialects and inacted in different dialects of India.

Yayati got unlimited success, after this classical work Karnad continues his writing and he has used the historical context and mythical part in his writing. By using historical context and myths he talked about the issues of contemporary and existentialist crisis of Modern Man. Girish Karnad in his 26, published *Tughlaq* (1964) which is about a monarch idealist of the Fourteenth Century. This made Karnad a genuine and prevalent dramatist in the country. It was

inacted later directed by Ebrahim Alkazi staged by National School of Drama Repertory. Later in 1982 for the celebration of India National School of Drama inacted the play in London.

Nagamandala (1988) is a play which is fully related to the folktales of the South India .It includes the snake myth of Karnataka .Karnad heard this folktale from his fellow A.K. Ramanujan .Nagamandala is one of the classical work of Karnad and for this work he was given a Sahitya Award in 1989. As a piece of 30th Anniversary of Guthrie theater, Minneapolis Wright has directed this play. In the year 1980 he wrote Hittina Hunja aka Bali (The Sacrifice) discusses the midsets which are conflicted with godly beliefs and at the other hand it also talks about the old age rituals. Flower in 2004 is a contrast which it concentrates on folklore and it is told to be the first work which preferably centered around the male aspirations and longing as opposed to female intensions. Another play which made Karnad is Hayavadana, published in the year 1971; it is written on the theme of The transposed heads, which was written by Thomas Mann, a short novella in 1940 which was autographed in Kathasaritsagara. In this he used the folk theater form of Yakshagana. Vijaya Mehta directed the German vesion of the play as a part of list of dramas of the Deutsches National Theater, Weimar.

Moral qualities can be adapted straightforwardly through Myths. While Karnad treated myths contrastingly in his ways, he utilized myths as an instrument for forming his plays. To handle the topics of contemporary in his plays he utilized the Indian history and mythology. In the beginning he began as a screenwriter and later transformed as folk theater dramatist.

From various perspectives we can relate and contrast Karnad with Shakespeare in picking suggestion and ideas for plays. Holinshed Accounts, Greek folktales are the some references for Shakespeare's plays. Karnad has given his own particular topics which in a round way cautioned

the general public and political circumstances which advised the general population to know about the situation. Similarly Karnad drew inferences from the conventions of Sanskrit and displayed in his own particular style. Many plays of Karnad show the idealistic aspect of the rural Indian society. His play Tughlaq shows misguided idealism where in Taledanda in the name of tradition its all about the bloodshed and violence through the Bali-Pratha (sacrifice) he reveals the bitter reality of human instincts .Karnad is a contrast to the society who portray the beautiful side of the society. His main focus is always on the human idealism of faith where he questions about the same .he wants the reader to know and understand about their society and culture and acts like judge. Every society has goods and conducts of their own various basic principles are formulated by the societies which are meant to follow through culture. Such culture often creates the typical mindset of any society .but selfish purpose is a stigma on the idealism where people take benefit in the name of culture and rituals .such people often manipulate idealism .people sacrifice the life of others in front of god to fulfill their own motive .each and every individual play an important role in shaping the culture. In Nagamandala rani and appanna follow and obey the rules of the society .they follow the panchayat although they were enough of the truth of their relation.

India's rich tradition inspires writer to write such play with myth folklore in it .they take example from the past and connect it to the present and wave it beautifully together through their deep imagination .such qualities can easily be traced out in Nagamandala .in his play Yayati which is basically related to the Mahabharata talks about the sacrifice and self –realization. Responsibility is also play an important role in mythical play. Mythical elements is prominent in Karnad's play for example Bali (the sacrifice) and flower a dramatic monologue are highly mythical in nature which is derived from kannada and Sanskrit epic .folk imagination is a

mythopic art .Folklore includes everything .all folklore is religious in nature and based on religion .in folk imagination the primary mind extend his vision from a natural view point to the supernatural which is not just an mere extension .a nation which is rich in religious sentiments and beliefs .it is obvious for the writer to write about the same .we Indian put our personal inclination aside when we have faith on something .for religion ,it defines us our identity every aspect of life is associated with it .number of superstition and rituals are also interconnected with religion .religion plays an important role in shaping and building distinct identity .In Hayavadana by Karnad represent the religious sentiments of the Indian society through the goddess Kaali,characters pray to the god to win the hand of his lady love .rituals and religion are the integral part of the Karnad's play. It is not just a narrative technique, according to the Hindu religion Lord Ganesha is to be worship first, the same this we can see in the opening line of the Hayavadana .sometimes Karnad being critical towards the society shows us the hypocrisy and misuse of the religion .In Tughlaq the same thing we can easily found and taledanda represents transformation in religion.

English is a remote dialect since the British came to India the dialect has affected a few fields like medium of communication ,education literary efforts .Indian English literature is basically defines as the work done by the writer who are from India who write in English language and the one whose native language is the regional language of India. Indian English writing joins the all works of different authors of the India who are born in India but now living somewhere else. A towering figure of this writing was raja Ram Mohan Roy whose work is remarkable .there were writers who are viewed as the first of the Indian English artists .henry Vivian Derozio, Madhusudan Dutt, Taru Dutt and Manmohan Ghosh .The creators make utilization of Indian expressions nearby English words and attempted to imitates a mix of the

Indian and the western societies. while Indian artists ,authors ,writers ,producers have been making extensive commitments to the world writings since the pre independence time the previous couple of years have seen a flourishing of Indian English writing in the worldwide market .The work of Indian writers writing in English are frequently to be found on the best seller list.

In the mid and late twentieth century the Indian ladies are set in a fairly extraordinary, more complex circumstance. The term Indo Anglian is utilized to signify unique literary creation in the English dialect by Indian writers. Today, there are a substantial number of instructed Indians who utilize the English dialect as a medium of inventive exportation and expression of their experience of life. Their composing has now created into a generous collection of writing which is currently referred to Indian English Literature. The introduction of Girish Karnad in to the field of Indian writing in English Drama brought out the while ago ignored subjects in to spotlight. The moving of center from the outer world to the internal universe of individual denoted a vital stage in the development of drama in India. His topics are unique and not quite the same as those of other Indo Anglican essayists as he is occupied with uncovering the basic issues confronted by the Indian lady.

He depicts and analyses human connection and relationships, which is a rich region for investigation. Girish Karnad is an Indian writer who writes in Kannada and afterward makes an interpretation of his plays into English. he has earned universal acknowledgment as a writer and translator. He has additionally aroused as a script author, performing artist, and chief in the realm of Indian silver screen. His insight of human nature made him an extraordinary writer. His plays review the norms and customs of Indian theater. In Karnad's plays the play is psychic not a

sociological. He sets himself genuinely to voice the quiet agonies and defenselessness of a huge number of wedded ladies. These ladies are tormented by existentialist issues and problems.

To investigate the half-truths and truths of our reality Karnad has embraced folklorist strategy. The base of Nagamandala is on the folktales from south India. The myth and folktales about the snakes represents the deep religious faith of people in their custom and belief. Karnad hears this folktale from his friend A. K Ramanujan .Karnad was given a Sahitya award for Nagamandala. From various perspectives we can relate and contrast Karnad with Shakespeare Karnad has used folklorist technique brilliantly and agreed to the fact that myths and folktales are the great context to explain the contemporary issue. In simple words myth is the short religious narrative.

Karnad also follows western signposts he has used Brechtian technique in Nagamandala this technique is relate with the term epic theatre. there are so many gems in the literary word and among them all there is Bertolt Brecht .A towering figure and brilliant brain .he is a German Dramatist and he gives the term epic theatre the plays tells us story about the main Protagonist Rani she is not loved by her husband. Appanna is here representing the dark side of patriarchal society Rani also has some sexual desire and also for the sake of love she gets into the extra marital affair with Naga and these all thinks are revealed in the climax of the play. The use of super natural elements , the presence of Naga, magic roots ,the existence of flames show to the audience that they are only watching the play and audience must think about the play rather than get attach with play emotionally Brecht decline the emotional attachment with any literary work and said that it is not necessary for the audience to get involved in the play emotionally but

instead of this the audience should act as a judge and think over the play by different prospective. Karnad used Brechtian technique in Nagamandala and he emphasizes on the open end. Karnad leaves the end of play for audience. Karnad also talks about the classical principle of pity and fear. Karnad has fundamental motivation behind using this technique; it focuses on reason, facts, and thinking instead of feelings of audience. Brecht revealed the helping equipment refutes all sentimental, symbolic-illusionist, optimistic theatre. Moreover, epic theatre additionally shows the benchmark of assortment and simultaneousness. The conventional theatre, however, the social occasion of individual understanding that it is a survey which concludes the reality that is only illusion.

With the help of folktales and myths, Karnad wants to accomplish the alienation effect. He has also utilized the myth related to the intercourse of human and animal, which leads to the traces of alienation in Nagamandala. He has used the non-naturalistic aspects in the play Nagamandala. He has portrayed the character of Rani and Cobra to show the universe of human and non-human. He has scrutinized the history to deal with the issue of the present scenario.

The different traditions like chorale, the veils, and the apparently inconsequential comic scenes, the blending of human and non-human universes allow the synchronous introduction of option perspectives, of option state of mind to the focal issue.

A man does not have to clarify his explanations behind happiness regarding his erotic joys because that as it may, a lady's instinctual need is concealed, and their craving is viewed as an encroachment of good codes requiring paranormal justification. This disparity and unevenness is obviously noticeable in the relationship of Rani Appanna. Individuals never ask Appanna's fidelity towards his better half. They never question his lascivious conduct.

Rani is a youthful lady who is dismissed by her impassive and unfaithful spouse, Appanna. Appanna invests the greater part of his energy with his mistress and gets back home just for lunch. Rani is one of those ordinary spouses who need to win her better half's fondness at any cost. While trying to do as such, she chooses to medication her husband with an adoration root, which she blends in the curry. That curry is spilled on the adjacent ant colony dwelling place and Naga, the King Cobra drinks it. Naga, who can appear as a person, is charmed with her and starts to visit her consistently in the disguise of her husband. This progressions Rani's life totally as she encounters the great things in life however she never realizes that the individual with her is not her husband but rather the Naga. she gets pregnant and breaks the news to Appanna. He instantly charges her for infidelity and says that he has not fathered the kid. The issue is alluded to the town Panchayat.

She is then made a request to demonstrate her loyalty by putting her hand in the snake tunnel and taking a promise that she has not conferred infidelity. It is a prevalent view that if any individual falsehoods grasping the snake, they will be in a flash executed by the snake God. She put the hand to the snake tunnel and pledges that she has never touched any male other than her better half and this Naga in the tunnel. She is pronounced virtuous by the Panchayat. Appanna acknowledges Rani along with the child in the end of the play.

Moral qualities can be adapted straightforwardly through Myths. While Karnad treated myths contrastingly in his ways, he utilized myths as an instrument for forming his plays. To handle the topics of contemporary in his plays he utilized the Indian history and mythology. In the beginning he began as a screenwriter and later transformed as folk theater dramatist.

Karnad has made an extremely successful utilization of history and myth in his plays. Portraying an authentic history is not the reason for Karnad's dramatic art. The accurate history turns into a kind of social and political myth of the contemporary society in the hands of Karnad. He reconsiders and changes myth and history to suit his emotional creations. Myth and history are in this manner an interminable source of motivation for the inventive essayists. Some important points are here after examining the plays of Girish Karnad from legendary and history perspective. The utilization of myth and history gives him unlimited scope to investigate the universal issues like existentialism, patriarchy, man -woman relationship, problem of identity, and caste system. With the assistance of history and myths he looks at the antiquated and current social structures. The status of ladies in the patriarchal is additionally one of the major thematic concerns of Karnad in the greater part of his plays. The list of some play of Karnad and the contemporary issues they contains are;

Yayati (1961): Existentialism, patriarchy, passion for sensual pleasure. Tughlaq (1964): Existentialism, dream qualities and overbearing nature of Tughlaq. Hayavadana (1971): Quest for identity and completeness, superstition, patriarchy. Bali: the Sacrifice (1980): Violence and peacefulness, superstition, man-lady relationship, patriarchy. Naga-Mandala (1988): man-lady relationship, patriarchy.

Objectives:

To analyze various norms and tradition depicted in naga mandala .

To study various factors responsible in implementation of norms and traditions.

To analyze the exploitation of women with traditions and norms.

To analyze the process of gaining authority over the opposite gender.

Literature Review

Mrs. P Krishnaveni in her article entitled-“A Comparative Study Of Myth And Folk Elements In Girish Karnad’s Naga Mandala And Hayavadana” Naga mandala is a story taken from the chronicled past of the India .it is completely based upon the myths of snakes which are typically exceptionally popular in south piece of India. Girish Karnad clarifies the diverse sort of myth in his play naga mandala .he deals with the social connection by incorporating the people stories in Indian context. Red hot iron, trial over snake likewise demonstrates that the old custom in the society .Naga spares rani’s life so Karnad gives him the place of god.

T.Pushpanathan in his article “Indianess In Girish Karnad’s Nagamandala” T.Pushpanathan investigates Naga mandala in a manner that he gives us the thought regarding patriarch society and all ill norms that were exit in our general public as the shame nothing as. this article demonstrates that the work of the Girish Karnad includes superstitions, legendary and folktales prompt to the indianess. The senior citizens of the towns give two alternative to rani to demonstrate her modesty before then by holding the hot iron bar or take an experience to snake .this thing demonstrate that there were diverse sort of custom and confidence in the general public through which any lady can demonstrate her celibacy.

Dr.Tuta Eswar Rao says in his article “Mythical Elements In Indian Plays: A Study Of Naga Mandala Of Girish Karnad” Karnad associated past to the present by utilizing his mind splendid. His point was not to reproduce the old myths and convention his principle reason for existing is to fulfill his own particular aesthetic work his everything abstract work have the hints of indian past .by these all myth he dis cusses the absurdities of the life and persistent battle of man to

accomplish perfectness. He said in regards to naga-mandala that it is an account of woman called rani and one additionally fascinating character in his play is Naga: A cobra. He also discusses the myth in history like Scipio, alexander the colossal and Augustus Ceaser that these all are the children of serpent .he sent that Karnad did not utilize each sort of myth in his work yet he took up just the one which was valuable or significant for his scholarly work this all helps him to make his plot all the more fascinating and appealing.

Jyoti Dahiya in her article Naga Mandala “A Story Of Marriage And Love” Jyoti stresses on the marriage and love in naga mandala furthermore discussed the torment of both man and ladies .she investigates in this article Karnad compose his abstract work based upon the mental questions and struggle .by giving his little account she says that Girish Karnad is a momentous artistic figure amid the twentieth century .starting point of his plays are people stories he has got notification from one of his companion and guide A.K.Ramanujan .she likewise said in her article about the flames in the beginning and discussed the phases of ladies life .

Dr. Apeksha in her article entitled as “Girish Karnad: Feminism and the Plight of Subalterns “she said the naga mandala is a women’s activist dramatization by Girish Karnad. I is based upon the myth of snakes. This play demonstrates the cruelty of the man to his spouse in the patriarch society. It contains the components of trivial life. You can relate the occurrence of snake’s trial of rani to the trail of Sita in flame with reference to the Ramayana. Rani endured a ton after her marriage to Appanna, her husband constantly used to abuse her, so in simple way, she is nothing else rather than victim of circumstances.

Chapter-1

Historical Perspective of Myth and Tradition in Girish Karnad's

Naga-Mandala

In most extreme plays and books of Girish Karnad it is realized that he incorporated stories based on History and he utilized Mythology and Tradition as devices to re-write them in an owned manner so that readers will get the new viewpoint of learning and reading the Mythology and Traditions of Hindu culture.

Mythology is basically the study of Myths. Myths deals with the interpretation of pious stories, which comes under the roof of certain group of individuals, sacred religions, history, cultures and said to interpret the nature. Myths also tell the story about origin of the world and the people, extraordinary creatures like mermaids and nymphs. It also gives the stories about Super legends with the forces gifted by god. Myths are frequently included into culture, if we discuss about it the traditional mythology of Greek and Romans is all the more prevalently known to the general population. It gives the appropriate responses to the different question ever asked by people about the origin of the people. Each myth gives itself as a defensive, account of factual. It doesn't consider about the how much contrast is there in the depicted occasions just because of the natural law and experience of normal. The charts of myths can be seen plainly if a sharp review is done from the past religion or the way of life. So as to see the general public where myths assume a key part are constantly troublesome. Myth has been commanding by not proving itself but rather it is just a result of introducing itself. In the long time past days it was never addressed as no one set out to inquire as to whether they trust that if something incorrectly happens they may die without anything wrong.

The word myth has itself got from the Greek word Mythos which implies story and logos implies truth. In spite of the fact that there is specific association between mythos and logos yet at the same time myth clarified a ton of things which people and science has never clarified in that way it can be even called a truth. It has likewise clarified incredible stories for which there is no confirmation. In the religious reviews we regularly meet with myths and the stories that are not consistent with the point. In each general public and all aspects of the world myths existed, in actuality it is trusted that human culture depends on the myths. As per Hindu culture the humanity takes after the ways and living style of god. They even trust that some time ago even divine beings are people with specific super human forces. It is hard to examine about the way of the nymphs if frequently reflects the pictures of the general population. In this manner, the investigation of myths, the investigation of human culture and individual societies orders as a whole.

Folktales: in order to characterize the folktale there are so numerous contradictions and furthermore critic says that folktale is entirely distinct from Myth. On the perspective of American folklorist Stith Thompson who told that myth is a kind of folktale in his approach, in a specific order myth manages the events which are pure, sacred and things that occurred in the very beginning. A significant number of the researchers give that folktale is the division of myths. In alternate perspectives of Geoffrey S.Kirk ,who is considered as the British classicist he utilizes the myth to tell the simple story which gives the unbelievable believable where the folktale gives the basic story which gives the social desires and plays little bit of the fears and desires . in order to talk about folktale which the book Nagamandala falls under it has the societal circumstances and the relations between humble people and powerful supernatural circumstances, for example god, flames ,naga in the form of human and different thing which

cannot be happen in the real life .all these make the play Nagamandala very special with specific characteristics.

The main protagonist of the novel, Rani (the princess) is a youthful lady who is disregarded by her unconcerned and unfaithful spouse Appanna. Appanna invests most of his time outside the house with his mistress and gets back home just for lunch. Rani is fully upset by his behavior and routine .she only wants to win her better half's love and friendship by any methods while trying to do as such ,she chooses to medication her husband with an affection root , but somehow Naga (the cobra) take it . Naga who can appear as a human is captivated with her and starts to visit her consistently in the pretense of her husband. This progressions change Rani's life totally as she never realizes that the individual with her is not her husband but naga (the cobra).she gets pregnant with the child of Naga and she breaks the news to Appanna that she is pregnant with his child .He instantly blames her for infidelity and says that he has not impregnated her. The issue is taken to the panchayat. Rani is then made a request to demonstrate her devotion by putting her hand in the snake tunnel and taking a promise that she has not conferred infidelity (it is the beliefs that if any individual says untruth by grasping the snake, they will be quickly punished by the snake God.) Rani puts her hand in the snake tunnel pledges that she has never touched any male other than her spouse and the naga in the tunnel. The snake does not bite rani so panchayat members declare her innocent and even more interesting the goddess. She is proclaimed modest by the town panchayat. Her husband is not prepared to acknowledge that she is pregnant with his child but at the end Appanna acknowledges rani along their kid.

Girish Karnad is the influential name in the literary world of English. K.R.S Iyengar remarking on the emotional method and dramatic technique of Girish Karnad .Karnad has used an approach which is totally modern. In his plays, He talked about the myth, folklore, legends. Karnad also

explore the belief associated with the animals in the villages and the use of supernatural elements .Nagamandala is a play which is considered as the most creative work by Karnad and also one of his classical work .Mostly he has used different mythical elements and supernatural concepts in his play Nagamandala got a great success and hits the floor of success especially in the villages .He explored a rustic life by using mythical background .You can easily find some similarities of his play with the epics of India the Ramayana and the Mahabharata which are considered as the one of the respected epics of the India and Karnad somehow borrow ideas from these epics and weave them brilliantly in his works .in Nagamandala we see the similarities with the epic of the India the Ramayana we can relate the ordeal of rani to the fire ordeal of Sita . When Rani gets pregnant with the child of naga in disguise of appanna .she breaks her news of pregnancy in front of appanna (the real one)Appanna gets stunned after listening this and abuses with the charge of infidelity.

Appanna - aren't you ashamed to admit it, you harlot?

I locked you in, and yet you managed to find a lover!

Tell me who it is, who did you go to with your sari off? (.....)

He goes to the panchayat for justice .from the above lines you come to find that Rani is totally a victim of circumstances and patriarchal society .rani has no fault anywhere but she is insulted and questioned by her own husband in front of the villagers. But here Appanna is the real culprit and a embodiment of the adultery he has his own wife but in spite of this he is involved in extra-marital affair with anyone else. Rani swears on cobra and proves her chastity by this ordeal so we can relate this incident with the fire ordeal, done by the Lord Sita in the Ramayana. When the lord Rama and Sita along with Laxmana was sent to the exile by the King Dashratha for fourteen

years. Ravana the King of Lanka has kidnapped her in the disguise of a saint and Sita spent many months and years over there in Lanka for Lord Rama after that there was a great war between Ravana and Rama (the Truth) won over the Evil Ravana and they all come back after all these suffering and hardship .But when they went to Ayodhya back the people questioned the chastity of Sita and to prove her chastity Sita perform a fire ordeals and proved her purity .in the very same way Rani in Nagamandala also perform a snake ordeal and prove her chastity in the front of whole village. The idea of this ordeal incident is borrowed by Girish Karnad from the epic Ramayana. we can see that woman are always considered as submissive and weak sex as comparison to their counterpart .They are questioned for their character in the public and it is process from the ancient time Even though the incarnation of God and deities are also victim of this Patriarchal society. Both rani and Sita suffered a lot in their life. Rani is fully devoted to her husband appanna she does not know the truth of her relationship with Naga .Abrams states that: elements of folklore are used in the literature in the merchant of Venice and chastity by Shakespeare the concept of three caskets. Eve of St. Agnes by Keats –superstition about the Maiden’s Dream both are taken from the concept of folklore Karnad additionally combines the celebrated tradition of folktales: tradition of princess kept in confine by a devil. animal imagery has used in the folktales. Snakes have important position in the folktales. The confusion related with cobra has particular place in the people story. Rituals assume imperative part in the society A sacred narrative is one of the synonyms of word Myth.

From a historical point of view: Myth is directly proportional to convention, culture and custom. Karnad makes utilization of Kunti Myth from one of the epic of India the Mahabharata. Kunti the wife of Pandu has given a special boon of conceiving pregnancy with the help of reciting of some special hymns by well-known saint Durvasa and with this he has also allowed her to

enjoy this boon with whosoever she wants , thus shares her boon with Madri. Karnad reproduce this team of Kunti and Madri in another form of Kurudava and Rani.this concept of Kurudava and Rani is taken by author from the Mahabharata .he has portrays Kunti Myth's concept beautifully in his walk Nagamandala with the help of character Kurudava and Rani. When Kurudava offers Rani the three love roots then she told Rani that: theses roots are given to me by a medicant, who visited my home once. You can relate this medicant with Durvasha and the character of Kurudava with Kunti. The boon of Durvasha is characterized here into three roots.

Snakes are taken as the symbol of fertility .Karnad talked about the animal human intercourse .The Indian epic Ramayana also shows some glimpses of human animal intercourse of Lord Hanuman and female crocodile. The drop of sweat from the body of Lord Hanuman makes pregnant the female crocodile In the very same way in the play rani gets pregnant with the child of Naga ,so very beautifully he has used the stories of the animal intercourse with human.

The plot of Nagamandala is fully based on the two folktales associated with the south India .This tales are listened by Karnad from A.K.Ramanujan, one of his dear friend. Nagamandala explores the dark side of the patriarchal society. He talked about the domestic violence, cultural ideology, plight of ignored wife, man/ women relationship, supernatural elements etc. in the opening of the play there is a temple which is totally destroyed and the deity in the temple is also badly shattered. It is so difficult to find that to whom god that deity belongs to. The deity is may be of Lord Ganesha because it is a cultural myth in Hinduism that whenever people starts something new in their life they should worship the Lord Ganesha because Lord Ganesha is a symbol of Gud luck and happiness. In the Hindu community Lord Ganesha is worship at the very first place whenever people do something sacred. Karnad has used the location of temple in many of his

works like Bali the sacrifice ,Nagamandala etc. the shattered deity inside the temple somewhere shows the declining trust of people for God .

In the start of this play and end of this play we find other character for example; flames, man, story. They are nothing but just abstract of our own psyche aside from man. They are dynamic character of the story .We realize that myths are story if no one instructs it to anyone it can't survive .That is the route by which story goes from mouth to mouth or one era to another era Stories depicts or change into myths. Individuals have faith in it indiscriminately .story must goes on one individual to other individual.

The flames which are naked in the play are talking about their owners and telling the story of their houses .The different flames burns on different oils like some are on coconut oil, some on kushbi oil and some on peanut etc. With the help of these flames burn from different oil Karnad explore the caste system in India. From the ages this caste system is in our society and it passes side by side .in the society the people who belong to the upper caste they treat the lower class people like animals. They feel that they are superior, more civilized and acceptable in the society as comparison to the lower class people. Karnad has used fantastically the incident of flames and through this incident he gives light to the most important topic of class system in India .Edward said told in his essay introduction to orientalism that Europeans are the people who divided the world in to the two halves. we can relate this statement of Said to the class system in India .we are the people who divided the whole India into two halves that is upper class and lower class so here we are playing the role of Europeans .we are doing the same European did, exploiting the lower ones by giving justification to making them civilized .Karnad also mocking on the women who do gossiping in the villages during their gathering .Women are somewhere habitual in villages and even in cities to gossip about others. These women talk about everything about their

sexual life, affairs, children about husband etc. the flames also talking about the couples who do not find their privacy in the house .It is basically a satire on the joint family that if we are living together than it is so genuine that our privacy disturbs somewhere.

Story is character in the play which is dress up in sari (song). This shows the traditional values and Indian culture .sari is considered as the traditional attire of women in India. It shows the cultural ethics which is in our blood basically gifted to us by our ancestors. culture is all about sharing we can gain knowledge from our history and passing it on. Culture includes all the myths, different kinds of norms and tradition, the supernatural elements and symbols.

Rani and Appanna are the main leading actors of the play Nagamandala .their names also play a significant role in the play .Both the names are so common in general public .These names could be of anyone .Rani means someone who is so dear to her spouse and lovable to her parents Appanna means any man .Karnad uses here the normal names from the general public by doing this he wants to show the audience that this story could be of anybody .these all little things makes Karnad even more famous and fameworthy.by doing this Karnad maintains the universality in his works.so that whenever audience watches the play they can relate themselves to the characters .

The concept of dreams is also a key point in the Nagamandala .rani is ignored wife of her husband Appanna. He visits home only for lunch during afternoon and locks her up throughout days and nights .she lives at home alone and she frightens so much at night because she is the darling of her parents .She loves than to fantasize the things because she has nothing to do alone in the house Rani in her dreams thinks about her parents who are so loving towards her and she keeps on dreaming that she is taken to her parents by an eagle by travelling seven oceans .she

fantasizes about the garden which includes magical power. These all things shows the inner solitary part of the main protagonists that how much she is shattered from inside and how the bad impact of these all things affect her unconscious psyche .She is thinking in her dreams about an eagle who taken her away to her parents .An eagle is a symbol of strength here .the stag in front of door we can relate this to the pain of Lord Sita in the Epic Ramayana. Rani is alienated from the outer world there is no connection between her and outer world .so she loves to dreams an fantasize because these things gives relief to her.

Kurudava is a character which is as similar to the character of Kunti in Mahabharata .Kunti shares her boon with Madri in the very same way Kurudava shares her magic roots with Rani.Kurudavva is here a representative of a mother who is so worried about her children this shows that Karnad portrayed a character of Kurudava to light on the typical mothers of the society.Kurudava is the friend of Appanna's dead mother .Kurudava is the elder one in the family so this is her duties to make the things clear and try to solve the things which are going wrong. Kurudava is blind lady but this is not any lack in her personality instead of this her blindness shows her deep wisdom and intelligence .Her meetings with rani shows the affection of mother towards her children. Kurudava is also a strict one because she never let her son go anywhere without her permission. Kappanna is the son of Kurudava who used to carry his mother on his back because of the blindness. Being a mother she always prays to the Lord hanuman to give him strength and power because Lord Hanuman is taken as the lord of power and strength.

In the play naga-mandala numerous myths are exhibited. in the very first we come to think about the female protagonist of the play, Rani who weds with appanna yet there is no physical closeness between the couple .She utilizes magical roots to pick up her husband's consideration

towards her .this is social reality. We can also say that myth is for quite some time set up by individuals and goes on one era to another era. Kurudava, one who helps her she gave mystical roots to rani so her better half tempt in light of the fact that rani informs her concerning reality of her wedded life. Kurudava discloses to rani that how roots will chip away at a man who will eat it .she gives her three roots littlest bit of roots ,average measured and biggest one and reveals to her that if littler and center one won't work then you will utilize biggest one.

Here, we realize this is all wrong or we can state it only a myth nothing else in light of the fact that no man can draw in with roots towards a woman. There is lady who continually wing additional endeavors to stand out enough to be noticed to her better half .this is our social reality. Same as we find in Wide Sargasso Sea by Jean Rhys in which the principle hero of the novel Antoinette who is hitched with Mr.Rochester .however their wedded life is in very anxiety.

The each other character named Christophine who helps her .Antoinette approaches Christophine for enchantment adore potion.Christophine consents to give her enchantment cherish elixir .then here we come to realize that why lady is utilized to do some kind of approach to get the affection for their significant other. This is social and additionally mental reality that lady is the person who needs to make stride. No one brings up issue on this since this is somewhat convention Spouses never do such things for their wives. Since they imagine that they have unrivaled rank in the general public and after marriage it is the obligation of spouses to keep them cheerful and fulfilled physically and emotionally. Marriage is the duty of ladies .As should be obvious in this play naga mandala when Kurudava advises to Rani that one day saint went to her home .she arranged food for him, he gives her three roots and said that if any man eats one of these he will wed with you.

It is a conviction that sages have the capacities to give such puzzling things to ordinary individuals; however it's constantly about luring male by female .These myths are chain of importance of conventions. the since quite a while ago settled standards and convictions in which myths have a critical role, myths are going on one era to another era .individuals take after these unwritten laws and furthermore put stock in it.

Here we become acquainted with that there is order of customs in which myths have greatest role. This unwritten law never stops .it is ceaselessly goes on era to era .if these myths are never talked by anybody then it will lost for all time from society. Myths speak to our general public and psyche. Individuals imagine that the connection between a couple if not then the roots or some other myth is appropriate for their glad life. The connection amongst husband and spouse does not rotate around the roots or whatever other myths .The fundamental protagonist of the play Rani also has confidence in roots and every one of that myths since she is an uneducated woman, who weds in her young age .she utilizes roots since she needs love,care,attraction from her significant other. In the mean time in the play ,we can see ruler cobra masks as her better half since he gets pulled in towards Rani due to the enchanted roots given by Kurudava as enchantment adore elixir. Ruler cobra is by all accounts a perfect spouse for Rani .he uses to sit with her, chats with her. He additionally communicates his affection for rani .the female hero begins sentiments alright with him. One night cobra tries to come in Rani's room, dog all of a sudden starts to bark .both battle with each other .then cobra nibbles the puppy. After that cobra enters in the washroom and he washes his blood and afterward goes to Rani's room. Rani surges towards mirror box and open it for Medicare of cobra (in disguise of Appanna).When she looks in the mirror she sees a cobra on the bed .When she turns back just Appanna staying there. Appanna (cobra) moves gradually with the goal that Rani couldn't see again his genuine picture.

The herb is not only the single myth Karnad has used in his work Nagamandala but instead of this he has used a number of myths, belief and supernatural elements in his play naga mandala. Indian culture is amalgamation of these all components. The myth related to the love roots is also considered as the one of the famous myth in the villages. The villagers are the keen believers of the myth and they usually practiced these myths. The use of this type of love roots is normal in the villages.

Karnad is a contrast to the society who portrays the beautiful side of society he wants the reader to know and understand about their society, culture and acts like judge. In Nagamandala Rani and Appanna follow and obey the rule of society they follow the panchayat although they were enough of the truth of their relation. the husband of the rani ,appanna is the embodiment of the patriarchal society .this character is directly tells the dark truth behind the patriarchal society and also tells about the ill norms and tradition in the Nagamandala. Appanna is the head of the family .he usually ill-treat Rani and abuse her .rani is the victim of patriarchal society. Appanna literally locks up his wife .According to Appanna solitary and confinement are the word which is meant only for the women .Appanna symbolizes the duality of the patriarchal society .Even society has given some rights to the women but indirectly there is a web which has limits .Women are always taken as the lower sex. It is somewhere so difficult for the rani also that her husband behaves like animal in the daylight and behaves so nice at the night. The irony is here that the one who comes home in daylight is basically ‘the human’ and the one who comes in the night is animal Naga(cobra). The superiority of Appanna, the least communication with his wife, the detachment of his wife from the outer world is the examples which show the devilistic aspect of appanna and patriarchal society. Appanna and naga are the two characters which are totally opposite to their appearance and existence .Appanna is human being but he behaves like animal

with his wife whereas Naga is an animal but he gives rani all his love affection and all things which are really meant for her. Naga gives her all his time, they share the long conversation etc. so Karnad attacks on patriarchal society and also questioned the duality of patriarchal society. Women are meant for the household work.

The use of the animal imagery is also an example of his sharp mind. Appanna is the man who brought a dog and mongoose as a security source for rani. This is the idea of his mind to keep eye on rani this implies his inner insecurity with rani. Earlier appanna brings dog as security source but after the death of that dog appanna brings a mongoose. But why mongoose? How can a mongoose guard any person and any human being, that mongoose is for the snake somewhere appanna has the doubts regarding her extra-marital affair.

Naga is the most significant and the most important character of the play. It passes to us different kinds of the messages and symbolizes the vital energy. The snakes are considered as the symbol of the fertility since the ages. Just because of naga rani gets the love she deserves and also because of naga rani taste the motherhood. When naga comes in the life of the rani she feels that she is complete now. The sense of completeness is overloaded in her after meeting with naga. The long hair of rani symbolizes her sexuality aspirations whereas the snakes show the male counter sexuality. It is a ritual and myth in the villages of south India to worship the snake god for the child in case of barren women and for marriage in case of unmarried girls. The utilization of different myth and history gives Karnad unlimited scope to investigate the universal issues like existentialism, patriarchy, problem of identity and caste system. With the assistance of history and myth he looks at the antiquated and current social structures.

According to the Hindu myths when cobra ends up with his hundred year life he is able to change his outlook means he can convert himself like any human being .and the same myth Karnad represent in his play . Rani poured curry on the ant hill cobra smelled it and when it gets dark at night he converts or disguises himself as appanna, husband of Rani. Cobra attracts towards rani because he drinks that curry in which Rani mixes that magical root .Eventually both of them fall in love with each other. Cobra is a symbol of ideal husband .Every woman has this desire of ideal husband .they think about a prince that one day he will come and take them away in another life like paradise. But reality is totally different from it .this is psychological reality of woman's mind about ideal husband and same is happened with rani .in this play she marries to appanna but her husband is totally opposite from ideal husband .he never looks after her wife .he has an extra marital affair .but Rani has some dream about her life and husband .innately she feels alone and she never uses to tell her husband because whenever she tries to talk with him, he shouts upon her and goes away. This is totally opposite from her imagination.

Chapter-2

Cultural Ideology and Patriarchal society in Girish Karnad's *Naga-Mandala*

Culture is often describes as inherited and accumulated knowledge of one community or humanity at large.it is constituted of shared basis of social action activity and ideal of people which are conveyed by one generation to another usually under controlled condition.

Culture is a volatile and ever changing reality for the people who inhales it and arguably believes in its truth values. It is also a battleground in which different social ideology thrives to take the position of hegemony.

As Homi K.Bhabha states: “Male and female, the low paid and high paid ...these are sign of the fragmentation the class, cultural, consensus represents both the historical experience of contemporary social division and a structure of heterogeneity upon which to construct a theoretical and political alternative” (28).

As per the patriarchal culture men dependably need that ladies ought to remain at home and expect that when they return home everything to be done .culture is not same for all. In India as indicated by Hindu religion there are social limits for ladies .culture shapes human example or model of living .culture is the social conduct, customs, value, norms of a specific. culture framed one era to another generation. If we look at the history, we experience distinctive myths we discover something exceptionally surprising, that a large portion of the myth are against female. In India, there are number of myths those are hostile to –female .for example: ladies are constantly prepared to be tame and obedient. She delineates as a spiritless. if we discuss about the language, language itself is a hostile to female .parallel of words is an against female .like;

humble, quelled, delicate these are words that are ladylike by nature. On other hand man shows as hard, strong, ruler. Female introduces as an evil spirit and goddess. She never regards as individual in the general public. In Indian culture from the old time this is the transmission of standards in which lady just is the person who gives her purity test. Man never inquiries by anybody for his virtue. In old time as we see that Sita gives her virtue trial in front of all villagers and experts.

Same occur with rani in this play, when rani gets pregnant and her husband curses over her. He affronts her before the villagers. When older folks come they additionally need to take her purity test. They advise her to take vow by holding a red hot rod or then she grasps cobra and takes promise that she is pure. She says before the villagers by holding cobra that she has never touched by the third individual male aside from two. One of her husband and the other is above all else cobra. That time, when she is taking a pledge cobra somewhat precedes onward her shoulder and makes a hood like an umbrella over rani's head. Everybody shocked.

Elder 1: A Miracle! A Miracle

Elder 2: She is not a woman. She is a divine being.

Elder 3: Indeed, a Goddess_! (39)

In this play we discover another myth with regards to. Lady indicates as a demon or as deity in this play. Kurudava's child Kappanna lost some place than women use to talk that, before numerous days Kappanna saw a lady, they concludes the situation that lady is witch who seized Kappanna. Again we see ladies itself mean a lady as a fiend and on other hand before virtue test rani is a whore yet after purity test she is additionally turned into a goddess.

Same in the play, if Rani has instruction weapon then might be she would utilize it, maybe she replies back to her husband. However she is an uneducated young lady since her folks does not need her to go outside for training. Again ladies considering the present situation of culture and society. Where ladies dependably endure and to be ruled by men. Nobody thinks about her inclination unless she turns into a witch or a goddess.

In Indian society or culture there are many myths behind everything like “Agni Pariksha” in which Seta have to perform fire ordeal in front of everybody to prove her chastity as like Rani in the Naga Mandala she have to hold the cobra in front of whole village to prove that she is not a adulteress.

From the centuries women have tried to find their existence in the Patriarchal society in society women have a place in their household but not out of it this shows the mind set of humans and the rules set by them. As like in the Marxist philosophy he talked about *Cultural hegemony* in which he describe the one rule that have power in the society whether it is of India or of America or England. From the starting of the world we have noticed a society in which women are suppressed they are used as commodities or for pleasure but they are not given a status like men as like Elaine Showalter said the literature of women are quite different from the men’s literature and this thing shows the idea of cultural hegemony because in men’s literature we mostly find bloodshed and mysteries but in women’s literature we didn’t find any complexity and she said if the women’s literature mix up with men’s then the whole literature field will crumbled.

Naga Mandala is a socio-psychological study of Indian women in which Girish shows how the patriarchal society considers women as ‘second sex’ and have no reputation. Rani is the main protagonist of the play and we found in the starting that how she leaves her maternal house and

goes far away from them with her husband Appanna this shows the cultural ideology that how a women have to leave their past for present and this thing is not for the welfare of women but they have to lose their own life or have to sacrifice themselves for those who are unknowns to them. In Indian culture male dominance is on zenith and males have all the rights like in the novel Appanna have extra marital affair and her wife Rani knows about it but she have no dare to ask her husband and look at the hypocrisy by her husband when he goes outside he locked her wife behind the door and never let her meet with anyone.

Appanna deals with her wife only as a housekeeper and cook nothing more than that he tortures her and not let her to go to her parents this shows the total dominance of men over women and this is due to the psychology which is because of the cultural ideology. Rani is like a symbol to any of the women who is not ready to face the cultural ideologies because according to these ideologies humans have a psyche that they have to go on the line of fore fathers. According to the society a women have to marry a rich person who gives everything she needs but our society did not concern with the behavior of husband either it is bad or good if anybody says anything to girls parent they only say this is between them and let them decide like Girish portrays a picture of women life and the psyche she had.

There are two characters, archetype of one persona that is human .Humanity in large divided into two structural inputs male and female. Biologically these two elements are complementary to each other's signifying anima and animus which means both are incomplete without each other. Nobody is superior and inferior. But culturally male is considered superior and the reason behind this type of anti-female myths are present in our society from the dark ages that are still in the present scenario and because of that women have to suffer a lot in the society and these type of myths are responsible of women suppression. Society plays a very crucial role in human's life

without society a human's existence is a kind of invisible and from society we learn to live to act. We are social animals society in our life means it is a part of our body which plays a role to guide our ideas to a straight path either it goes from dark or light.

When the play opens Girish starts his play with the emphasis of supernatural elements it itself shows the idea and mind set of Girish himself as a follower of cultural norms and traditions which are set by ancients. Girish knows the myths of his place and he writes about it and also on a feminist approach and women suppression but he also knows that to change the society a miracle is needed. Most of the plays of Girish are successful in the villages because in his plays there are so many myths like to prove the chastity of women for example in Naga mandala Rani has proven herself not an adulteress by holding a cobra in her hand this shows that how much the mind of people who live in villages are indulged in cultural hegemony which is pre-set by their forefathers.

During the dark ages men consider women as a property which has no value. Rani is not ready to face society but her parents send her away with Appanna and he always locks her up and doesn't allow her to talk or meet with anyone. He abuses her to the extreme and uses words like slut and harlot of his own wife. Rani is nothing in his house instead of a caged bird. This all shows the web of patriarchal society over women. The only job of Rani in her own house is to prepare food for her spouse and take care of the house in the absence of Appanna. She kills her own desire in every perspective that is physical and mental etc. But Karnad has used brilliantly his knowledge and critical thinking. He has given poetic justice to the character of Rani by giving her the love of Naga but the irony of this play is the name Rani means the queen and she was like a queen in her parents' house but when she moved to Appanna's house she became a slave.

Girish in his play writes about the patriarchal society and patriarchy is a system of social structure in which men rule, suppress, and dominate over women. Girish questions the patriarchal system which demands the loyalty of women but not of men. In this feministic play the protagonist struggles for her identity in the dark society and also challenges the old norms and traditions. Karnad combines two folk tales for his play Naga Mandala first is on paradoxical nature of oral tales and second is the story of Rani which shows that how humans need reality as well as fictional world to live. He further talks about the chastity of women and importance in the play. According to the Chantal Mouffe:

“Ideology is intellectual and moral leadership does not consist in the imposition of readymade world view, but in articulation, around a new hegemonic principle, fundamental ideological elements of the society”. (15)

The world in which Rani Lives in patriarchal in nature and ideology that is prevalent in this world is patriarchal. so patriarchy put women at lower condition and she is marginalized to a great extent .appanna has the benefit of the ideology in his side. ideology puts him at supreme condition .This allow him to exploit poor Rani who is ideologically belongs to the a weak section .the crimes committed by appanna and rani are of same level and deserves the same level and deserves the same level of punishment .but this never happen but power involve in both cases and from both section is of varying degree of power .the meaning in the social circle does not rely on truth or reality principle. But on the belief and conceptual understanding of the society of the truth, the problem of Rani is, she belongs to the powerless section and power does not support the marginalized woman Rani. As Norman Fairclough states: “A static view of power relation, with an over emphasis upon how the ideological shaping of language texts, contributes to reproducing existing power relation”. (2)

As the quotation states transformation of power depends on the social subject who has been taking in slashes and it also matters that in what sort of social content it has been taking place Rani's predicament is that she belongs to a mythical medieval society which does not give a human status to a human .in this part of the world male enjoy all benefits and comforts but female are not allowed to have even basic comfort .they are called as witch or Goddess.

The main protagonist of the play is Rani she is a typical Hindu wife of Appanna who is a wealthy young man in the village every day he locks her wife in the house and go outside he never allow her wife to meet anybody or talk with anybody even not with females. He never cares for her or for her feelings neither for her desire and treat with her as a sub human slave. Every time she feels lonely and scared whenever she desires to express her feelings in front of Appanna he start beating her up and tells never question me again this thing imprisoned her mentally too. She is a child mentally and her day dreams that she is taken by an eagle to her parents and whenever she wakes up she weeps. According to Karnad being locked in empty house symbolizes the apathy of her in laws; this also shows the vivid picture of the chastity belt of medieval ages. Chastity is such a power value created by patriarchal society and which is accepted by women because of these women's are enslaved by society for thousand years for example in "The Ramayana" Sita has to go under fire ordeal to prove her chastity to Ram. Many women from the ages died to protect her chastity and many were killed because of the impurity. The concept of chastity is only to weaken the women as like in the play Appanna commits adultery in open and nobody dares to ask him or taunt him but when Rani does adultery without knowing the presence of Naga then she have to prove her chastity and to prove her chastity she have to choose one of the old methods like to hold cobra and tell everybody that she didn't commit any crime. The hypocrisy was clearly shown by those peoples because when she holds

the cobra they start worshipping her and before sometime they call her an evil. This character is the product of post-colonial and patriarchal society who wants to live by her own terms and revolts against the patriarchal society and male dominant society.

In a patriarchal society, "manliness is related with predominance: while "femininity" is connected with mediocrity," and keeping in mind that "manliness suggests quality, activity, self-statement and mastery, femininity implies shortcoming, lack of involvement, mildness, dutifulness and self-nullification."Folk stories in a patriarchal society dependably center the feelings and wishes of male. They don't give much significance to the internal sentiments and encounters of ladies. Girish Karnad embraces this male oriented subject and shows us the psychological aspect of man and lady.

The singular confining of Rani by Appanna in the house symbolizes the virtue belt of the medieval times. Women are meant for the household work and they are keeping far from the fun and satisfaction. Rani is so troubled that she even thinks of suicide. She tells Kurudava "I would jump in to a well if only I could" (II). Spouse hood for Rani is consequently a detainment in a weird male ruled home.

Rani has developed so panicky that she is by all accounts anxious to discover some answer for this plight and sorrows. She acts as per Kurudava instructions. She chooses to sustain her better half with the enchantment roots trusting that Appanna will fall in love with her. A marriage in the Indian setting is not something that takes between two individuals however something that unites two families. Ladies in India are underestimated as men have neglected to understand that she too has sentiments and feelings. She is abused basically in light of the fact that she is a lady and nobody tends to her assent. In Naga Mandala, the position of Rani is the same. Rani is the

picture of a perfect Indian lady shy, unquestioning and uncomplaining. The detainment of Rani symbolizes the chain of confinements put round ladies, which denies even her fundamental rights and frustrates her characteristic development even today. She is one among the puppet of a male ruling, who practices exact superiority over his blameless and guileless life partner.

Karnad introduces that how he heard the folk tales from A k Ramanujan which is the story of a girl Rani and about her chastity. Rani symbolizes every single woman which is the victim of cultural ideology and patriarchal society. As I described earlier she is same as like Sita of Ramayana. Girish raises the question on chastity which is the rule set by male dominant society this is the rule which enslaved women from the dark ages till now. In the play Rani's husband suppresses her very much and always questions on her chastity. Girish plays not only deals with social phenomenon but also the psyche of the society in this play he puts a very puzzled question when Rani sleeps and spend nights with Naga without knowing that he is not Appanna but cobra and she forgets everything in happiness then how she is an adulterous. Karnad Naga Mandala proves chastity a myth, if chastity is psychological or spiritual then Rani didn't lost it while sleeping with Naga. The concept of chastity is also based on gender, women have to answer about her chastity and men don't have to answer to anyone as in Naga Mandala Appanna go to a women but nobody questions him and yet Rani is locked in the house still she has to face many questions on her purity.

Sexual purity is one of the fundamental powerful tool used by culture maneuverers to condone on the women in the peril of self-distraction and it is also a strategy to make a women the prisoner of her own gaze. As Brian Hoffman: "Sexual impurity such as publication designed to incite, lust, suggest impure and libidinous thoughts: be offensive to chastity, pander to the prurient taste and should be consider obscene". (185)

From the time in memorial biology of women is put under scrutiny by the cultural moralist so that women can be force to accept male centric point of view of the world. Their force to subscribe male morality and whenever they tried to break this vicious circle they are put down on the name of religion, tradition, myths and morality .

Culture is a center of each general public .it is a moves in congruity from era to era , if we consider it fundamentally ,we came to realize that culture and standards for the most part are against female . Men and ladies both are individuals; there is just a single organic contrasts are made by the nature, different contrasts made by culture. For example: when a lady got hitched there is culture that she needs to out vermillion on her head, put shading on her lips, wearing bangles and every one of that adornments that is necessary for lady after marriage .man, has no limitation or whatever other clothing standard .there is no arrangement of decorations for men that are mandatory for man after marriage. he lives as he lives before marriage . this is huge contrast made by culture .both are hitched yet culture requests from lady to character demonstrate her as wedded .

Simon de Beauvoir in *The second sex*, she keeps in touch with: 'one is not conceived a lady: rather, one turns into a lady'. This line is exceptionally well said by Simon that lady is not conceived as a lady but rather she turns into a lady. Society made this idea from antiquated time that lady needs to wear this sort of clothes. Culture is the thing which shows that lady is one who will abandon her home and prepared to move in other house, whether she is cheerful or not anyone significantly worries about it. In the play *Nagamandala* Rani misses her folks after marriage however she has no flexibility to meet her folks .culture and standards are useful for society yet some culture make tremendous issue in the lady's life.

Conclusion

Girish Karnad talks about the social happenings of a typical Indian village where he shows us the clear cross-section of the society. His depiction of culture and tradition is unbiased and he does not comment on any culture and rituals. We believe that our society is a culture rich society where we stick to our tradition values more than anything else. Here Karnad gives many instances where tradition and culture is described in a practical way. He mirrors the society and its ritual and its effects in a great detail.

As we know there are two sides to every story here also we can interpret the text Nagamandala in two different ways by deconstructing its plot. Culture and tradition values are so important to each one of us as it reflects our oneness and make us look different than other societies. It gives us a separate identity. The culture of Indians gives us a unique place in the world. But at the same time these rituals also destroy the moral values where the society supports male dominance and the woman lives under the shadow of the male. There are many instances in the novel where appanna never fails to torture his wife rani in every possible way and the whole society supports him. The society is so male dominated that all the major decisions are taken by them and they are solely responsible for making rules and regulation which are to be followed by everyone.

The rituals which they accept with both hands are very harsh for the women society. The ritual where the chastity of a woman is tested by putting her hand into the snake burrow can never be called an ideal ritual. The society is very biased in its approach. Man always enjoys complete freedom and in a contrast to that a woman never enjoys the same. A man can have multiple illicit affairs and still gets respect and honor from the society and nobody complains

about that but when a woman does the same thing then no body accepts her in the society. She loses her self-esteem and people symbolize her as an adulterous. They question about her chastity and divinity.

Again when we try to find out the true meaning of chastity we find that this term belongs to the females only. Nobody actually talks about the chastity of a man, nobody feels this important of a man to be a chaste but when we talk about a woman we are always concerned about her chastity we need her to be pure. Culture and myths are meant for woman only. Most of the restrictions are on woman, in the society. Culture and myths makes a woman submissive and inferior .Man as a ruler of woman. Woman has to follow him throughout her life .First she follows her father's rule then she follows her brother's rule most probably and then she has to follow her husband and last her son. Her whole life spent as a follower of men. Myth and culture somewhere work like cage and prison in which she lives or spends her whole life without saying anything against men she is conditioned by society from her childhood age .Myth and culture are parallel. The concept of magic root depicts one of the beliefs of people in society. Magic roots help woman to gets love and care from her husband is all myth or psychological reality of human beings.

This dissertation analyses the myths and culture as per the gender of social subject, we find the gender discrimination everywhere. People mean that boy is the only one who will continue their generation further or he is the one who only belongingness of their property .People afraid from girl child .People assume that girls are burden for them. Girls, who are famous or rich enough only they are free from restriction .Society does not allow to a girl who wear clothes according to her own choices. She has to wear only which is perfect from the society's point of view nature creates only one difference between male and female that is

biological difference. Other differences made by society or culture .Culture teaches to men that he has born as superior than woman on the other side woman teaches by the society or culture to be inferior.

Andrew Miler in his book *Re-Imaging Culture*, study in which he says about culture that culture is good but as well as dangerous to it means culture and myth has their own place in the society but somewhere it is type of cage for woman whenever men wants he abuses his wife or beats her up. She born as a human being but culture and myths made her woman a inferior sex Culture tells her that she must take care of her husband and family. She has responsibility to make her husband happy but men has no responsibility like her same thing happens in *Nagamandala* in which on every path Rani suffers. Throughout the play Rani suffers from her husband's behavior. At last she got independence because of King cobra. With the help of King cobra Karnad represents the myth that we find in the Indian society .At last we can say that Rani moves from age of innocence to the age of experience.

If woman wants free from clutches of slavery .She needs to starts her fight at many fronts. This include myths and culture too. Myths are hierarchal lesson of Patriarchal society and woman needs to break it. She needs to scrutinize the culture and observe it objectively to save herself from falling as its prey.

In this novel also we find that the male protagonist appanna is involved with numerous illicit affairs but no one actually cares about it but when his wife Rani commits the same mistake that too unknowingly then everyone questions her about her character.

The concept of norms and tradition is not at all a new thing in the Indian society and culture where we get acquainted with this from the very beginning. This present dissertation

depicts the theory of mythical elements and relates it to the present day issues. Kanrad tries his best to bring out the problems regarding the same topic without getting vicious to the society.

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