

WOMEN EMPOWERMENT IN GIRISH KARNAD'S NAGA- MANDALA

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Abstract

The difficult male centric society, enduring of ladies and their responses for equivalent the abstract world.. Girish Karnad has managed with the sexual orientation issues in practically the entirety of his plays. Naga Mandala is a women'sactivist play that not just assaults and uncovered male fanaticism, the constraint of ladies, Itis a play on the liberation and empowerment of the women who have to play an essentialrole for the revival of a deteriorated social order. It looks to analyze the elements and measurements of Rani's excursion from the underestimated position to the focal one in her conjugal life.

Key words: Women Emancipation

Naga-Mandala, mix of a folktale and a fantasy, is a show of male closed-mindedness that debilitates furthermore, debases females and lays on the abuse and control of ladies. It is in view of two stories which the adaptable dramatist, entertainer, chief Girish Karnad gotten with the writer and academician A.KRamanujan in his adolescence. It utilizes the gadget of a story inside a story. Girish Karnad has managed the sex issues in practically all his plays. Naga Mandala is a women's activist play that not just assaults and uncovered male fanaticism, the restraint of ladies, the separation done to them by men and the man centricculture, yet in addition discreetly empties the idea of celibacy.

It is the play reverberating the determined issues of ladies in the Indian provincial society. Aside from recording the ladies' issues, the play likewise presents the challenging the iron standards of male centric culture. It is a play on the freedom and strengthening of the

ladies who need to assume a fundamental part for the restoration of a disintegrated social request. Girish Karnad in this play depicts the character of a wedded lady, Rani from an flighty perspective to illustrate that the general public is appallingly rigid, male centric and biased to ladies. Rani speaks to the basic accommodating Indian country young lady who turns into the survivor of the uncalled for social request through the establishment of Marriage. Her folks choose her marriage without requesting her decision thinking that she is unequipped for taking her own choice.

She is approached to wed an individual named Appanna, in a real sense signifies 'any man'. So it is not simply the narrative of Rani and Appanna however, that of any man and lady joined in a marry lock. Marriage is the deep rooted establishment that has consistently been unjustifiable to ladies. Ladies are abused truly, intellectually, Sinwardly, socially and mentally. Her father thinks Appanna a reasonable lucky man for Rani from the point of view of affordable. He was rich and well off. Hence her dad thinks him appropriate for Rani. In any case, she needs to confront another side of the real world. Other than Rani, Appanna has a paramour whom he visits each night and comes to Rani as it were around early afternoon. His treatment with Rani is massive and carnal.

He keeps her secured inside the house with the goal that she can't express her complaint to anybody. Her sexual wants are dismissed. She is regularly beaten. Her emotions are crushed mercilessly. And socially, she is not allowed to communicate with anyone outside the house. Rani's dreams and desires are shattered. She turns voiceless and choice less. She does not find emotional, social or sexual satisfaction from the institution of marriage. Appanna's brutal treatment is seen on the principal day of their marriage when rather than being with Rani, Appanna goes to meet his escort and secures Rani up in the house. He says, 'I'll be back tomorrow at early afternoon. Keep my lunch prepared. I will eat and go'.

He doesn't reveal to her the explanation. Neither one of the hes reveals to her where he is going. Due to the man centric society molded psyche, she even doesn't assemble boldness to address his night-visit. Her childhood in man centric arrangement has made her meek, bashful and agreeable. She has lost her ability to question. Subsequently, she neglects to assemble mental fortitude and certainty to scrutinize the shady and abusive framework. Ladies try not to have opportunity to address. Notwithstanding, they are addressed in the event that they digress

somewhat from the recommended way of man centric framework. For Appanna, there is no exposure to questions.

Karnad very astutely raises the issue that our traditionalist society and social laws demand unwaveringness and devotion from a spouse even to a unfaithful and coldhearted spouse. Rani is continuously secured by Appanna in the house. This lock and key is the symbolical portrayal of the patriarchic pen man has arranged for ladies. In the expressions of Manchi Sarat Babu "This isolation of Rani by Appanna in the house represents the celibacy belt of the Middle Ages, the decrease of ladies' gifts to housework and the avoidance of ladies from illumination and delight." He comes just for lunch and stays there for some time without any discussion. He doesn't permit Rani to pose any inquiry.

Ha says, "Look, I don't care for inactive jabber. Do as you are advised, you understand?". expectedly gets the advantage to arrange his significant other in a marriage while spouse is instructed to follow what mandirects. Like a large portion of the customary Indian spouses, Rani endures serious feeling of misfortune and exhaustion inside wedlock. Appanna secures her up in the house and brings home a guard dog and a mongoose to guarantee her total distance from the general public. night. She feels terrified being separated from everyone else in the house fixated by the sensations of dread and uncertainty. Rather than supporting her, Appanna compromises her, "What is there to be terrified of? Simply mind your own business. Nobody will trouble you...".

Rani doesn't discover anybody to share her desolation. Rani tells Kurudavva, ".you are the principal individual I have seen since coming here. I'm exhausted to death. There is no one to converse with!". At the point when she can't satisfy her sexual, passionate, social and mental cravings, she stifles her cravings. The concealment is unavoidable as ladies in India are not free to guarantee their necessities. Rani's dream of a falcon benefiting her away from Appanna's reality is the common aftereffect of her constraint of her wants. Her subdued longing to be cherished and to be free gets articulation in her dream where a bird needs to take her "Past the seven oceans and the seven isles. On the seventh island is wizardry garden.

Furthermore, in that garden stands the tree of emeralds. Under that tree, your folks sit tight for you". The hawk is the image of the flight and opportunity. It is the allegorical portrayal of her longing to get delivered from the oppression of her hitched life. Her unhappy cravings

are satisfied in her pipedream, dream and dreams.. Amidst all the oppressive regimes and the sense of vulnerability, Kurudava, a visually impaired and matured lady, is by all accounts her beam of expectation.. Skin like youthfulShe winds up made sure about Appanna's home. In the midst of the relative multitude of abusive systems and the sense of weakness, Kurudava, an outwardly impeded and developed woman, is apparently her light emission. Shock Kurudava feels Rani's famous greatness with her fingers and yells, "Ayyo! How great you are. Ears like hibiscus. Skin like young mango leaves.

Lips like moves of silk. By what means can that Appanna traipse around leaving such exquisiteness dying at home." She gives Rani an otherworldly root, a solution for win back her significant other from the grip of his escort. She requests that Rani make it into glue furthermore, add into a curry. She encourages Rani to take care of Sit to her better half and watch the outcome.. Out of dread, Rani pours the crimson curry in the ant colony where the cobra lives. Influenced by the sorcery of the root blended in curry, Naga experiences passionate feelings with Rani.

Naga visits her consistently accepting the type of Appanna. He adulates her long hair and rambles about her folks, other than tuning in to her mindfully. Naga progressively breaks her coldness and aversion, also, dissipates sensations of dread and frailty with the assistance of "sugary words". Rani additionally becomes hopelessly enamored with Naga in the pretense of Appanna. Be that as it may, Rani neglects to grasp how the fierce spouse who goes to her as it were noontime for lunch has been changed into a arousing darling around evening time. Cobra visits her consistently and has intercourse with her in the pretense of Appanna. She finds a ton of contrast between two guests - early afternoon Appanna and night Appanna.

She gets befuddled as the Appanna around evening time is mindful, cherishing and exotic where as Appanna at early afternoon is as normal savage and brutal. The Naga, who visits to her during evenings, masked as Appanna, is the sexual self of Appanna. Rani notices, "you talk so pleasantly around evening time. Yet, during the day I need to open my mouth and you murmur like a snake". Through the twofold self image Naga-Mandala maintains the customary noteworthiness of the establishment of the marriage however uncovered the wrongs of female abuse in a male ruled or spouse driven society. The lady in her strength have encountered the variety between the adoration for Naga and dominance of Appanna. Yet, no one permits her to

address – Naga due to his significant love for her and Appanna for his egocentric, male high and mighty administration.

Rani talks at a certain point: Truly, I will. Try not to pose inquiries. Do as I let you know. Try not to pose inquiries. Do as I tell you. No, I won't pose inquiries. I will do what you let me know. Glares in the day. Grasps around evening time. The face in the morning inconsequential to the touch around evening time. In any case, day or night, one aphorism doesn't change: Don't pose inquiries. Do as I tell you. This period of fluctuating sentiments during day what's more, night proceeds until Rani becomes pregnant because of her adoration making with Naga as Appanna. Her pregnancy welcomes the bundle of difficulties for her.

Appanna turns outraged with outrage when he comes to know about her pregnancy. He abuses her and indeed, even kicks her. He regurgitates toxin from his mouth against her and talks, promises to him about her honesty, "I vow to you I haven't done anything incorrectly" However, Appanna reports the issue to the town seniors who pass arranges that she should go through virtue test either by putting red hot iron on her palm or placing hands into the opening of cobra.

This episode reminds the fire test Sita needed to go through to demonstrate her virtuousness in the Ramayana. It is unexpected to see that she needs to go through the modesty test to demonstrate her virtue though no one anticipates any such virtue test from Appanna who has a special lady outside. Sita needs to go through the fire test to demonstrate her immaculateness yet Rama isn't expected to go through any such test as the immaculateness measures are just for ladies in Indian society. Naga advises her to take Cobra preliminary and talk truth and that's it.

Their discussion reflects Rani's quandary: RANI: What truth? Will I say my significant other fails to remember his evenings by next morning?. Yet, you should talk reality. RANI: And on the off chance that I lie? NAGA: It will nibble you. At long last, Rani acknowledges the cobra preliminary and puts her hands into the ant colony, takes out cobra what's more, pledges, "Since resulting in these present circumstances town. I have held by this hand, just two. My spouse .And this Cobra" .

Cobra, rather than gnawing her, makes an umbrella with his hood over her head and moves over her shoulder to make a festoon. In Karnad's play the lady goes through another test, the experience of dealing with a venomous snake which demonstrates "it is her very treachery that comes to her guide in demonstrating that she is a dedicated spouse." Her promise demonstrates her guiltlessness. At this second, the seniors and residents who were prepared to pronounce her a prostitute, shouts, "A Marvel! A Miracle! She isn't a lady! She is a Divine Being!" .

She is assigned as the manifestation of goddess and her better half Appanna acknowledges her and the youngster in her belly. She is declared to be a goddess Townspeople raise her to the status of goddess at the point when they report, "Appanna your better half is not a common human. She is goddess manifest. Try not to lament that you judged wrongly and abused her. That is the secret goddesses uncover themselves to the world". Appanna looks for her exculpation and lives joyfully with her and says: "Excuse me. I am a heathen.

I was visually impaired... ". Presently he acknowledges the magnificence of her long bolts what's more, poise as a person. Rani's triumph in the cobra preliminary and her resulting ascend to the class of a goddess demonstrates ladies strengthening and blames outlandish male incomparability. The foundation of marriage Rani's loftiness, she felt humiliated of her indecent life and elected to do modest work in Rani's home. Rani brings forth a infant kid at the appointed time of time. Rani gets a steady and glad life ever with her better half, is at last vindicated. Rani gets everything

she wanted, a dedicated spouse and a upbeat life. She even got a lasting worker to draw water for her home. Appanna's keepchild and worker. Rani experiences the hands of both the society and her significant other.

Her significant other torments her and townspeople demand her to take either the snake-difficulty or the fire-trial. She anybody in the general public. Indeed, even her folks got her wedded to a tremendous man without requesting her desire. Unexpectedly she gets love what's more, pride from a reptile as man . who encourages her to get the status of goddess. This is the means by which Karnad has mirrored the reality that mankind has neglected to hoist their own race. The on edge, terrified, little youngster finds inside herself another mental fortitude and certainty and gains social decency as she arises triumphant from the public preliminary.

Rani's social mix brings her another feeling of regard and her own value. This is another focal part of the Indian social also, social life in its treatment of ladies. In Sudhir Kakar's words, "an Indian lady realizes the parenthood gives upon her a reason and personality that nothing else in her culture can." When Rani articulates her strange desire that the cobra has to be ritually cremated, the fire should be lit by their son and every year on this day, their child would play out a yearly "pinda-daan" in the memory of dead snake, Appanna concurs and says, "Any wish of yours will be done"

Rani currently goes to be a functioning individual from the family who unquestionably plays out her job and attests her musings in dynamic. In the substitute end to the play, Naga, who discovers Rani cheerfully resting in the arms of her significant other, chokes himself in her hair. It is here that one of the blazes requests a more joyful consummation. At this is the man alters the story. The Naga doesn't end it all. Alive snake drops out of Rani's hair and untruths squirming on the floor. Appanna needs to slaughter it yet Rani shrouds it in her dim also, thick bolts saying,

In spite of the fact that she endures torment and torment in the start of her wedded life, she accomplishes a decent situation eventually. Remarking on this, Prem Sagar says that we will be "more terrible than daze Kurudava on the off chance that we fall flat to give ladies their due spot in the general public furthermore, more regrettable than Cobra on the off chance that we neglect to appreciate their latent capacity. Rani's and Naga's definitive demonstration of accommodating with the circumstance is illuminating. It is no astuteness to stay adhered to the past, at the point when future allures us."

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