

Impact Factor-8.575 (SJIF)

ISSN-2278-9308

# *B.Aadhar*

Peer-Reviewed & Refreed Indexed

**Multidisciplinary International Research Journal**

**May -2022**

( CCCXLIX ) 349



**Chief Editor**

**Prof. Virag S. Gawande**

Research & Development  
Training Institute Amravati

**Editor:**

**Dr.Dinesh W.Nichit**

**Principal**

Sant Gadge Maharaj  
Art's Comm,Sci Collage,  
Walgaoon.Dist. Amravati.

**Executive Editor:**

**Dr.Sanjay J. Kothari**

Head, Deptt. of Economics,  
G.S.Tompe Arts Comm,Sci Collage  
Chandur Bazar Dist. Amravati



**This Journal is indexed in :**

- Scientific Journal Impact Factor (SJIF)
- Cosmos Impact Factor (CIF)
- International Impact Factor Services (IIFS)

For Details Visit To : [www.aadharsocial.com](http://www.aadharsocial.com)

**Aadhar PUBLICATIONS**



Scanned with OKEN Scanner

**INDEX**

No.	Title of the Paper	Authors' Name	Page No.
1	गांधी चौक : एक मृगजळाची वहिवाट	डॉ. प्रदीप औजेकर	1
2	नेताजी सुभाषचंद्र बोस स्वातंत्र्य लढ्यातील अग्रगण्य नेता	डॉ. प्रांजू र. हिरेखन	4
3	आत्मशोध घेणारी गांधारी	प्रा.डॉ. सुरेश व्यंकटराव कदम	9
4	संदर्भा-सह अध्यापन हाच विषय समजविण्याचा मुलमंत्र	डॉ प्रतिभा लक्ष्मण वराडे	12
5	Historical Novel and Nation Building	Prithvirajsingh Thakur	15
6	Birsa Munda: His Ideology and Movement of Undying Rights	Manohar Kumar	18
7	A Study Of Sex Ratio Imbalance In India , Maharashtra And Beed District	Dr. Nisargandh Siddharth	22
✓8	Girish Karnad's Naga-mandala: Subordination Disguises in Myths	Mr.Satish Dnyaneshwar More	30✓
9	Inexorable Encroachment of the Past into the Present in Anita Desai's Fire on the Mountain	Dr. D. S. Choudhari	33
10	An Analysis Of Acoustic Treatment On Recording Studio	Devashree Gabhane	38
11	Floating Architecture as A New Paragigm of Architecture	Jyoti Kondada ,Prof. Ar. Amit Ghadge	44
12	Socioeconomic status and role of parents in children food habits	Dr. Sonal Tuljaram Kame	49
13	Religion, Conversion and community development of rural people in Pachdeora Village	Sapana Maurya , Dr. Muneer Illath	54
14	Road Development Program in India	Dr.Asawari Durge	58
15	शालेय अभ्यासक्रमात संगीत विषयाची आवश्यकता	श्री. अभिजीत विजय, बोरीकर, ललिता चंद्रात्रे	61
16	भारतातील बालक महिला यांचे भविष्य-एक चिंतन	प्रा. डॉ. निना सा. चवरे	64
17	देशातील भ्रष्टाचार, चोरी, उपेक्षितपणा यामुळे अवनतीकडे कल . एक अवलोकन	प्रा. डॉ. जयंत एम. बनसोड	68
18	योगाचे अंतरंग व ताणतणावाचे नियोजन	श्री. विजय वसंत मोरे	73
19	डॉ. सदानंद देशमुखांची बारोमास कादंबरी ते बारोमास नाटक : एक प्रवास ।	प्रा.डॉ. गोविंद गायकी	76

**Girish Karnad's Naga-mandala: Subordination Disguises in Myths****Mr . Satish Dnyaneshwar More**Assistant Professor, Dept.of English S.P.M.Tatyasaheb Mahajan Arts and Commerce College, Chikhli  
-443201, Dist-Buldhana (MS) India.,Email: satishdmore8@gmail.com

**Abstract:** The myth is one of the prominent tools in Indian English literature. In present research paper the researcher tries his metal best to find out, how myth becomes the main tool to hegemonies the woman. Indian woman has been the victim of the double standard of society. How the main character in the present drama does is being victimized in the hands of male dominated society that ultimately resulted into the ordeal test in which she has to prove her chastity, but the main culprit remains stainless and aloof. There is no provision made by the shashtras for male counterpart, so they can easily get away with. Until the era of modern technology and education woman has been meekly tolerating the burdens yoked by the religion.

"Drama is a copy of life, a mirror of custom, a reflection of truth."(Cicero)

(<https://www.wisdomlib.org>)

Drama is a very powerful and influential medium in the literature of English, because it has the audiovisual medium of expression. Drama is a truthful and mimetic representation of human life with the combination of real, fictional, art and reality and represents the pictures and characters within the dimension of space and time. It also combines the good qualities of visual arts and the narrative poetry. It is a kind of narrative which made visible to the audience. The Indian English Drama began in the 18th century when British Empire came and strengthened its political power in India. It is started with the publication of Krishna Mohan Banerjee's "The Persecuted" in 1813. It is a social play in which the author tries to present the conflict between the East and the West. The real development of Indian English Drama is started with the publication of Madhusudan Dutt's "Is This Called Civilization" in 1871. He also translated Ratnavali (1859) and Sermista (1859) into English, originally written in Bangla. Indian English Drama exhibited its maturity and genius after a long period in the twentieth century.

"Myth is a folklore genre consisting of narratives that play a fundamental role in a society, such as foundational tales or origin myths. The main characters in myths are usually non-humans, such as gods, demigods, and other supernatural figures. However, others also include humans, animals, or combinations in their classification of myth. Stories of everyday human beings, although often of leaders of some type, are usually contained in legends, as opposed to myths. Myths are sometimes distinguished from legends in that myths deal with gods, usually have no historical basis, and are set in a world of the remote past, very different from that of the present".

(<https://en.wikipedia.org/wiki/Myth>)

To understand the use of myth in Indian drama, the characteristics of myth must be taken into account so that the role of mythology can be elaborated: Girish Karnad in his dramas uses the ancient Indian myths from Puranas and other mythological stories in sequence and relevant order. Some of the following characteristics are seen:

In the ancient scripter's Myths are used to explain a social, religious and cultural set up of society, religious hegemony, attribution of the subservient role for the woman and a certain section of the society. As drama is said to be an imitation of an action, in the western world it has been mostly used for the sake of entertainment but in India it has dual purposes one is for cursorily entertainment and the root cause for the hegemonic establishment of a certain class over the other. And the woman is the easiest target to be fallen victim for this hegemonic tradition. In the present paper the focus is given on the suffering of an innocent woman in the hands of her own husband and the society alike. Some certain characteristics of myths are found and those are used while using it for weaving the story of drama, like the appearance of God and Goddesses, Super human qualities, magical power, human suffering but ultimately rewarded that according to the beliefs is a justice to the wrongs have been done for the long time or till towards end of the life, moral lessons are given by putting the woman at its centre.



In the present story, the woman finds herself on the verge of dilemma and danger, no doubt the inexhaustible lore of myths, parables and legends that pattern and define our culture offers immense scope for the Indian dramatists as, Shastri says,

"Myth, at all events, is raw material, which can be the stuff of literature" Naga Mandala is not only about the male difficulty to trust and love women, it seems to be about the socialization process of both men and women, particularly in the Indian society, where marriages are more often than not the first experience of sex and love for most people. The male assumption of keeping full control over the body, sexuality and virtue of women through the insinuations of family and values like chastity are mocked in the story". (pp.229-230)

The concern of the paper is to explore the role of myth and the difficulties faced by woman in society which has been largely dominated by male gender. Since, the ancient time education had been the maid servant of the upper caste people and was not deliberately taken to the large section of society. Especially the narratives are made in favor of the importance of the mythical stories that haunted the mind of the people for centuries, and compel them to be relied on these stories. But as far as the use of myth is concerned in literature many dramatists make use of this myth very brilliantly that result into the opening up the new dimension for discussion. The overall presentation of woman character in "Naga-Mandala" is a paradigm of suppression and oppression in the hands of her destiny that has been decided by male hegemony. Rani, the main character of the drama is shy and threshold-bound woman; she plunges herself into the mundane life. At the early age, she gets married and with the new dreams of married life she enters in her law's house, but, suddenly her dreams seem to be vanished as soon as her husband locked her from outside and goes to the concubine. Karnad shows the predicament and inability to reach out to main cause of negligence from her husband only when an old woman character from the drama brings the reality to her notice in the next morning. Rani gets shocked but meekly serves her husband; she does not revolt against the double standard of the society.

Rani, is told on the very first day of her marriage by her husband that he will come only once in a day for lunch and, she has to keep his lunch ready. He said that,

"Well, then, I'll be back tomorrow at noon. Keep my lunch ready. I shall eat and go."

Rani's isolation leads her to reveries in which she questions Appanna and gets answer from an eagle. There she craves for parental affection. This shows the universal feeling for a child and Rani's quest for companionship from her subconscious mind. The myth is used as a tool to suppress the woman and her response to it. The imagination becomes the only way out for her mental agony by which she is being suppressed and convinced not to raise questions against the immorality of her husband here the crystal clear hegemonic characteristics of myth exhibits those are as follows:

#### **1. Gender Discrimination:**

Man and woman are the two sides of a same coin and are very important for the harmony and peaceful life that can intensively affects the social morals and set of rules; but as soon as Rani enters she is rejected on the basis of gender discrimination instead of giving an equal status she is commanded to be in the house alone. To wait and prepare a food for her husband become the sole duty, at the same time he enjoys the extramarital affair with the concubine while Rani newly married girl is left neglected.

#### **2. The role of mystic and Magical Roots:**

Rani's acquaintance with Kurudavva, the thorough blind woman and friend of Appanna's mother reveals the secret to her. When she comes to know that Appanna brought his bride, she pays visit to his house where she meets the newly married bride locked into the house. She knows his habitual visit to the concubine, so she offers magical roots in order to get rid of concubine's spell and to return to their happy married life. But unfortunately the cobra drinks the aphrodisiac root paste which is mixed in the curry and falls in love with Rani. Naga (cobra) visits Rani's house every night in the disguise of Appanna and so she gets pregnant which paved the way for her husband's suspicion and he thinks her of having committed adultery. Finally Rani compels to prove her chastity either by holding red hot iron or performing "Snake ordeal" and she instantly understands the words spoken by the Snake in disguise of her husband Appanna, she accepts the second one which is one among the myths prevailing in that village to prove woman's purity and chastity.

**3. Projection of Naga in the form of Appanna:**

Naga's visit to Rani consoles her from isolation and mental distress and his way of speaking gives her solace from her agony and anguish. Though Naga knows that Rani is not his wife, he indulges with her physically. When, Rani is impregnated that earns her the name of a whore.

The magic of the mystical roots bring a turning point in Rani's life, Naga disguises himself into Appanna every night and make a love for her. As time passes the love of Naga brings Rani at the critical juncture, by making her pregnant. On the one hand Rani unknowingly commits adultery but as a human being, she has right to long for her husband's love that Naga offers her that the very fact is rejected by the male dominated social structure. Some critics observe or believe that sooner or later Rani comes across with the incidences of finding the reality of Naga but she ignores it purposely because she is deepened in love with him except his disguised avatar.

**4. Double standard of society:**

The confinement of Rani is remained unknown to the rest of the villagers except Kurudava and her son who comes forward to help her and gives magical roots. Due to that magic of the root Naga living nearby falls in love with her. Since then every night he transforms himself into Appanna comes to Rani and the result of that Rani gets pregnant. Hearing this news of her pregnancy the chauvinist Appanna gets angry and drags Rani by her hair to the village panchayat for justice.

The two traditional ordeals are put forth to Rani for proving her chastity and purity one is "Snake ordeal" and other is "Holding red hot iron". Appanna commits adultery deliberately but no any ordeals have been suggested for him cause the gender inequality in the ancient religious text of which the myths belong. When Rani is brought before the elders for chastity test she chooses snake ordeal to prove her chastity. She plunges her hand into the ant-hill and pulls out the cobra and says,

"Since coming to this village, I have touched by this hand, only my husband and this cobra. If I lie, let this cobra bite me." (pp.58)

Holding red hot iron is another myth followed in that village. At last the village panchayat holds Rani's purity and placed her at the position of Goddess. Here the writer Girish Karnad brings everybody's attention to this discriminatory and unparallel demeanor towards woman, who suffers from the agony and predicament. On the one hand she is held as a goddess and on the other a whore.

**Conclusion:**

Myth is an effective tool which Karnad dexterously uses to eradicate the socio cultural events of preventing woman from freedom in male dominated society. With this, Girish Karnad beautifully carves an image of innocent and neglected woman who suffers in the hands of destiny and male counterpart. Village panchayat demanded ordeals to prove her chastity and purity while her husband remains free from all bondage and responsibilities of mundane life. Being a regular visitor to concubine, Appanna is not blamed and asked for any clarification which clearly indicates a sign of patriarchic mind set of society. The strange behavior of Appanna leads Rani to uncertainty and fear but no one cares about it. When the question of chastity arise the village Panchayat appears on the scene that also a kind of discrimination or a mechanism to protect the man from any blame and makes him free for any kind of adultery; it means permission is given to him without any stumbling blocks.

**Works Cited:**

1. Karnad, Girish. *Naga Mandala*. New Delhi: Oxford University Press, 2006, pp.58
2. Karthikeyani, M. "Portrayal of Myth And Entanglement of Woman in Girish Karnad's *Naga- Mandala*", *www.Ijariie.Com*, Vol-2 Issue-4 2016, pp.491
3. Dr. Rao, Tuta Eswar, "Mythical Elements in Indian Plays : A Study of *Naga-Mandala* of Girish Karnad", *Orissa Review*, Nov.2011
4. Shastri, J.L. "Ancient Indian Tradition and Mythology", Vol. 1: *The Shiva Purana*, Delhi: Motilal Banarsidas, 1970, pp. 229-230
5. Vaidyanathan, G. *Girish Karnad Naga Mandala*, Rama Brothers: New Delhi, 2014
6. <https://www.wisdomlib.org>
7. <https://en.wikipedia.org/wiki/Myth>

**We the Research Organization will do provide help  
for the following works listed below.**

**\*Support for Arts, Commerce & Science all Disciplines\***

- **Research Paper Publication**
- **Book Chapters for Publications**
- **ISBN Publications Supports**
- **M.Phil Dissertations Publish**
- **Ph.D. Thesis in Book Format**
- **ISSN Journals with Impact Factor**
- **Online Book Publication**
- **Seminar Special Issues**
- **Conference Proceedings**

**Aadhar International Publication**

For Details Visit To : [www.aadharsocial.com](http://www.aadharsocial.com)

**Mobile : 9595560278 /**

**Aadhar P**UBLICATIONS

For Details [www.aadharsocial.com](http://www.aadharsocial.com)

New Hanuman Nagar, In Front Of

Pathyapustak Mandal, Behind V.M.V. College, Amravati ( M.S ) India Pin- 444604

· Mob-- 9595560278, Email: [aadharpublication@gmail.com](mailto:aadharpublication@gmail.com) Price:Rs.500/

