

AN EXPLORE ON A HISTORICAL MYTH FROM THE PLAY 'NAGAMANDALA' OF GIRISH KARNAD

Bakka Hanumantha Rao¹, T.Ashok²

¹Research Scholar, Department of English, Adikavi Nannaya University, MSN Campus, Kakinada, Kakinada District, Andhra Pradesh, India

²Registrar & Professor, Department of English, Adikavi Nannaya University, MSN Campus, Kakinada, Kakinada District, Andhra Pradesh, India

ABSTRACT: Girish Karnad developed an early interest in drama and used myth, legend, and folklore to dramatize contemporary socio-political and cultural issues in his plays. He is a versatile genius. The latest of seven recipients of the Jnanpith Award for Kannada, the highest literary honor is given in India. To tackle contemporary issues, by using History and Mythology he composed four decades Karnad. He had good deep understanding of Indian tradition and culture reflects in all of his plays although he studied at foreign universities. To reshape our society, he carefully uses substance to reshape our society. This paper presents Mythological and Historical related study in selected plays of Girish Karnad. We will examine transformative impact of his plays of Tughlaq and Nagamandala on Indian theatre and literature. Through this study, we embark on a journey of cultural preservation, understanding appreciation and knowledge in Historical characters. Karnad's plays, with their timeless fusion of ancient myth and contemporary relevance, become windows into the heart of India's cultural heritage and enduring significance of myth and symbolism in the ever-evolving narrative of the human experience.

KEYWORDS: Girish Karnad, Tughlaq, Nagamandala, India's cultural heritage, mythological and Historical.

I. INTRODUCTION

From Indian drama beginning, ancient rules and seasonal festivities of the Vedic Aryans are traced back. In epics Mahabharata and Ramayana various events were picked up and performed in public spaces [1]. Since 1000 B.C., sanskrit dramas have been originated, Contemporary Indian drama named Nagane is experimental and innovative in both thematically as well as technically.

The representation of history, mythology, myth, religion, and folklore are establishment of distinct tradition in history of world drama in relation to current sociopolitical challenges. But it is not a progeny of any one tradition [2].

In twentieth-century, Myth is used as a framing device in postcolonial fiction with interrogation historical events, functioning as an alternative history. In postcolonial fiction, the significance of myth is asserted by its use in literature. In postcolonial literature, Myth has elementary constituent of expression that concerned with retelling history and nationalism. The history and nationalism is supporting factor by Myth. In postcolonial literature, Myth is an attribute [3]. The country's original heritage and national character are stressed in postcolonial literature, and postcolonial stories are being revived mythical stories and folktales

In Kannada, Girish Karnad is most famous playwright, his Kannada-language plays

have been extensively translated into English and major Indian languages. Karnad wrote his plays in Konkani, his mother tongue, but not in English. He dreamed to achieve international literary fame. As Kannada is his adopted language and they start composing in kannada, so, he started writing in kannada. Kannada literature shows significant impact by revival of Western literature at the time of Karnad begins his writings. Choosing of subject is more important to writers that it is to be completely unrelated for manifestation of native soil. The mythological and historical components are used to address the current issues. Karnad came up with a novel strategy in this situation, and he is a well-known communicator with a wide range of interests and accomplishments [4]. While reflecting the issues and difficulties of modern life his serious explorations in his play like mythology, history, and folklore, attempt to create link between past and present.

The memory of colonialism and India's struggle for freedom are not reflected in Karnad's theater. However, Indian creativity after independence, Indian theater worked against the effects of colonial acculturation is explained. The Barker said " it was period when concept of art itself was bequest of European episteme", and he proposes by rejecting certain European referents concept might be introduced into India as his own naturalized inheritance. Indian art need to be separated from Western art and need to be unique as Karnad followed and believed same [5].

In crucible of his own imagination and life experiences, he develops a creative intellectual; he obviously views subjects of his plays from his own point of view. He uses them as medium for communicating his own unique and independent thoughts,

feelings, and interpretations. He earned numerous awards and also forayed in the film industry, working as a director, screenwriter, and actor in turn in the process. Karnad received the Padma Bhushan in 1992. He is one of India's highest honors, as recieved Padma Shri from the Indian government for his art achievements. In 1999, he confirmed with India's two greatest literary prizes such as Jnanpith Award and the Kalidasa Samman as he made extremely significant claims on their literary attention. His work is recognized and appreciated as a playwright more than any other distinction.

II. IDEA OF KARNAD'S USE OF MYTH AND HISTORY

Karnad's early schooling had an impact on his attitude and profession, and he is exposed to education and Indian culture and from an early age. The Karnad life is impacted by both of his tendencies have been influenced by his parents. Karnad inspired to appreciate Indian theater and the Yakshagana, which translates to "the folkloric Indian theatre" in English, and demonstrated by providing him with the opportunity to attend displays of Indian roundabout bands.

Indian myths and history, re-reads their communicative practices and cultural contexts, and invites new mode of reception is constructed by new idea of drama that digs up from vastly rich, unexplored holdings of Karnad's. He demonstrates Indian's and contains the element of post-colonial attitude. Karnad has returned to myths and legends and made them vehicle of new vision that in contrast to Badal Sircar and Vijay Tendulkar, who focus on issues facing middle-class men. The man's eternal struggle for perfection, by using these stories and he tried to show absurdity of life, with all of its elemental passions and conflicts. Karnad is an existential playwright, and he

worried about challenges of life, search of identity, the existence of equality, and problems of isolation and frustration. The existentialism is asserted for humanism or dignity of man, and in all his plays this philosophy is exemplified.

His plays lay an unprecedented emphasis on common man who contrasts with the mythical characters. Being the dramatist of the community, he is sensitive to the fears, faults, and sufferings of the common people. As far as his political sympathies are concerned, the radical element in Karnad gave way to the philosophy of non-violence and truth as well summed up in his play. Karnad's use of myths is not new, but the newness lies in its modification for questioning the age old customs and traditions and their present relevance in this age of computer and science. His plays are the expression of unsaid and unheard feelings, felt in the dark shades of life. The dramatist assumed a new responsibility and as a responsible playwright, he discussed the problems, which are prevalent in different classes of the Indian society and need utmost attention instead of political issues, which the leaders propagate now and then.

III. MYTHOLOGICAL AND HISTORICAL RELATED STUDY IN THE SELECTED PLAYS OF GIRISH KARNAD

1. Nagamandala:

In 1988, Nagamandala wrote Karnad's finest play, which is initially published in Kannada and translated into English, it has been translated into English by Karnad himself. In the category of year's most creativity he won Karnataka Sahitya Academy Award in 1989, in folk theater form with all usual devices, including mime and magic the entire drama is performed. An ordinary marriage in patriarchal culture is a story which is narrated by him. Because of husband hard

behavior young imaginative wife will be shocked, and even she is treated as servant in her own house. The Indian society has numerous themes and challenges that are addressed in her novel.

Nagamandala is title of play, which is allusive one, and even from the title itself grabs audience attention. The word "Nagamandala" is combined by two words: "naga" means "snake" Indian term or "cobra" in English, and "mandala" means "pictorial drawing" Indian word or "dancing" in English. Cobra is a main play here. The audience is taken to the roots of Indian heritage and culture by this title of the play. The postcolonial effect is shown by Karnad. In Indian mythology, the cobra is naga which is been raised to rank of divine being, as in general it is snake, and in many mythologies it has it is prevalent merit, which is characterized by its hood. The snake bites are treated "like cures like" (as notion), but (Thury123) as snake itself will cure the snake bit. Appana being the main cause of Rani's suffering and Naga will take on Appana's appear to heal her by using Karnad idea by creating a dual-faced Appana (husband and lover). The postcolonial methodology is feature, as Indian culture is incorporates symbolic notions into Karnad work. In this play, Rani is the heroine, King Cobra eats the magical potion that Rani, which is spilled in the anthill. Appana, keeps going to see his concubine him, when newly married Rani is mistreated by her husband in this drama. Rani is helped by old blind woman named Kurdava, she is giving her a medicine to make Appana fall in love with her, but Rani didn't agree for that the plan. She pours the potion on an anthill which also happens to be a King Cobra's dwelling, at the last moment. At night, Naga visits Rani in the appearance of her husband, and treated her very well and made a love with her, so,

because of this play's incidents happen in different direction. By seeing Appana's strange attitude, Rani's gets shocked and her life get changed. As he will be friendly at night and he is cruel at day time, whenever he knows that Rani is pregnant then he made incident to be end.

The play's progress and advancement in Rani's married life, a necessary development is to bring back essential purpose of the Cobra's duty, and the cobra is loved by Rani as he is human. This a great love story in Indian mythology, there will be nothing strange in it. A snake and a human can fall in love according to Indian mythology, and snake is a fertility symbol and givers of rain according to India belief.

Her pregnancy was informed to elders in that village by him, whenever Appana has never touched Rani. So they decided whether guilt or not she is innocent. Rani is not bitten by the cobra though she holds the King Cobra. Therefore, by completing the snake ordeal, Rani demonstrates her innocence. Rani is considered as a goddess, after proving her innocence successfully, and Appana forgets his concubine, who voluntarily becomes Rani's servant, and automatically considers her as his wife.

Indian drama to be impressive by making as traditional form by Karnad, and his folktales are unique and distinguished by uses storytelling techniques and basic principles in his works. Karnad follows his ancestor's footsteps in his writing but made some improvements from the West, and he is hinted traditional Indian drama by using happy-ending element.

2. Tughlaq:

Girish Karnad's play "Tughlaq" stands as compelling examination of power, politics, and idealism in context of historical and political turmoil during the reign of the 14th-century Sultan of Delhi, Muhammad bin

Tughluq. Through the lens of this historical narrative, Karnad crafts thought-provoking commentary on leadership, governance, and complexities of human nature.

At its heart, "Tughlaq" explores the character of Muhammad bin Tughluq, a ruler known for his visionary yet controversial policies. Karnad's portrayal of Tughluq is a nuanced study of a leader driven by a grand vision for his kingdom but plagued by the limitations of his own ambitions. The play delves deep into the psyche of Tughluq, showcasing the inner conflicts and dilemmas that arise when a leader attempts radical and transformative changes. This internal struggle becomes emblematic of the broader theme of power and its corrupting influence.

Karnad also uses the historical backdrop to reflect on the cyclical nature of power and politics. Through the character of Tughluq, he demonstrates how idealistic intentions can often lead to unintended consequences, and how the pursuit of absolute power can corrupt even the most well-intentioned leaders. This theme remains relevant in contemporary society, serving as reminder of fragility of leadership and need for balance and humility in wielding power.

Moreover, "Tughlaq" delves into the intricacies of political maneuvering and the dynamics of loyalty and betrayal. The play's ensemble of characters, including Tughluq's loyal minister and his disillusioned father, illustrate the complexities of relationships and alliances in the political arena. Karnad's portrayal of these characters adds depth to the narrative, shedding light on the multifaceted nature of power politics.

In essence, "Tughlaq" by Girish Karnad is a masterful exploration of the complexities of leadership, the corrupting influence of

power, and the intricate web of politics and ambition. Through its historical lens, the play offers timeless insights into human condition and the enduring challenges of governance and leadership. It serves as poignant reminder of timeless relevance of political dramas in reflecting on complexities of our own contemporary world.

The medieval Indian ruler life of Muhammad Bin Tughlaq is the subject of Girish Karnad's Tughlaq. The life and reign with his extensive use of symbolism of Tughlaq by author skillfully writing. The drama, in a way, new politics of independent India is reflected gradual disillusionment of my generation with an erosion of ethical values. It had guided independence movement, and coming of cynicism and actual politics. The wide variety of forms and origins of symbols are throughout in this play, by this he shows universal feelings and ideas with symbols. Various emotional and associative meaning is added to the play by using symbols including chess, aziz and aazam, prayer, python, daulatabad, roses, and birds like vultures. In India's current political situation, Tughlaq serves as a symbol, and it is symbolic play itself also being historical Tughlaq captures the anarchy, disillusionment, and pervasive corruption in independent India. Tughlaq policies are similar to those of the Indian government, and the political climate of disillusionment is captured in 1960s. It follows the nation's Nehru era of idealism like no other play. The Muslims and Hindus are in huge crowd in front of Delhi's Chief Court of Justice at initial scene. In modern Indian society, it represents a microcosm and primarily made up of these two groups. "God, what's this country coming to?" is play's first line and shows a com asks him this question plete picturises of India today.

Even the person in India with rich cultural heritage value asks him this question.

Muhammad kicked the container at Thatta as he looked for the fomenter. The Ruler was set free from his family and his family from the Lord, according to a later historian. No other king in our recent history has combined as much curiosity and conversation as Muhammad-repository Tughlaq. He acquired a vast dominion that included the Dakhin as well as all of northern India. However, his accomplishments were unsuccessful. After he passed away, the Sultanate of Delhi shrank appropriately. In a sense, the Dakhin was lost. When he took his final breath, He was essentially sidestepping his hand. Some of the more advanced students of history believe that Muhammad was not responsible for his error and that he failed as a ruler because the odds were not in his favour. His error was the direct outcome of his brand name restrictions and a few strange choices. The entire play is a repository for powerful legislative themes; he had everything keenness, power, and thoughtful heart, too but what he sought was common sense and utilitarian sagacity. Possibly only one drama in all of Karnad deals with the topic of force-related governmental difficulties. The drama is filled with references to the imagined crazy Tughlaq and his experience influencing political affairs, starting with the transfer of the capital from Delhi to Daulatabad and ending with the iconic money scene.

IV. CONCLUSION

Mythological and historical related study in the selected plays of Girish Karnad is described in this paper. The myth and history become instruments for both revisiting the past. It expressing the possibilities that the future appears to hold in Karnad's hands. According to Karnad, "the

energy of folk theatre comes from the fact that although it seems to uphold traditional values, it also has the means of questioning those values, of making them literally stand on their heads". This study has highlighted the enduring impact of Karnad's contributions to Indian theatre, demonstrating how his innovative use of myth and symbolism has left an indelible mark on dramatic landscape. It invites us to appreciate rich tapestry of Indian culture and offers valuable insights into the broader human experience, proving that the power of myths, history and symbols in literature and theatre is both enduring and transformative.

V. REFERENCES

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