



**TRINITY COLLEGE FOR WOMEN
NAMAKKAL**

**Department of English
INDIAN WRITING IN ENGLISH**

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Nagamandala

- ❖ Girish Karnad wrote the drama titled Nagamandal, which was first released in 1990. The principal figures of the queen are the subject of the play's plot. He was wed to a woman by the name of Alpna.
- ❖ In order to keep the queen in the room, Alpna always kept a concubine outside for the majority of the day. At the time of the analogy, he only returns home once every day. Even though Appan doesn't care for his wife, he doesn't waste any time speaking to her. Vishala always silences Rani when she tries to speak to Alpna by claiming that her arguments are unconvincing.

Introduction

- ❖ Nagamandala (lit. 'Nāga Mandala'; transl. Serpent Ritual) is a 1997 Indian Kannada-language drama film, directed by T. S. Nagabharana and written by Girish Karnad.[1] Produced by Srihari L. Khoday with music by C. Aswath,[2] It is an adaptation of a 1988 play by Karnad with the same name which is based on a local folk tale and ritual.
- ❖ Karnad's play has been compared with Vijaydan Detha's 1970s Rajasthani folkloric short story Duvidha which has a similar plotline and has also been cited as a source for this film.
- ❖ It was selected for the Indian Panorama section at the 28th International Film Festival of India in 1997.

Significance of the title

- ❖ The title Nagamandala means ‘a play with cobra’ and the play literally presents a cobra as one of its main characters. The myth of Naga is very popular in Indian society. It is believed that Naga can assume any shape of his/her desire.
- ❖ Naga is considered as a Divine creature who fulfills the desires of men. In Indian society, Naga is regarded as a keeper of fertility and for this reason, houses, temple walls, and village shrines are adorned with the images of Nagas. A woman who wishes to bear a child worships him.
- ❖ In Naga-Mandala, Naga consumes the paste of magical root takes the shape of Appanna and enters into Rani's house.

Significance of the title

- ❖ Since Appanna comes to Rani only for lunch at midday and goes to his concubine with whom he spends the whole day. Naga comes to her at night and talks to her sweetly while Appanna never speaks with her well. In the absence of Appanna, Naga gives her emotional support, and love and as a result, she becomes pregnant.
- ❖ Rani is accused of an extramarital affair. To prove her innocence Rani goes to the anthill and takes the Naga in her hand and says as Naga had suggested to her. The snake turned like a garland over her neck. Then, It slid through her shoulder and didn't bite her.
- ❖ Thus her innocence was proved. Afterward, the villagers considered Rani a Goddess, and Appanna had to accept her with the child. The presence of Naga changes the life of Rani as she transforms from a distressed woman to a Goddess

Significance of the title

- ❖ Naga is a foil to the character of Appanna. Whereas Appanna presents the patriarchal side of society where the traditional gender roles are followed. Rani becomes a possession and a figure that has no importance than cooking and waiting for her husband.
- ❖ Naga's presence gives her the liberty and love she cherished for. Naga is a symbol of liberty and power for Rani in the text. The title aptly presents the central character as well as the mythical aspect of the play.
- ❖ The female protagonist Rani and Kurudavva are main characters who stand for Indian woman.

Themes & Morals

- ❖ Naga-Mandala is a feminist play which not only exposes male chauvinism, the oppression of women, the great injustice done to them by men and the patriarchal culture, but also stealthily deflates the concept of chastity.
- ❖ This theme of longing extends beyond romantic love to encompass the human desire for companionship and understanding, highlighting the universal quest for emotional fulfillment.
- ❖ Another prominent theme in "Naga Mandala" is the power dynamics within relationships, particularly between men and women. Karnad explores the societal norms and expectations that dictate gender roles, presenting characters who struggle against these constraints.

General Points

- ❖ Nagamandala a play deeply rooted in south Indian folklore revolves around the tale of neglected wife rani and her mystical encounter with snake. The mystical encounter between rani and snake use of the root given by kurudava makes rani's journey towards self-discovery and empowerment.
- ❖ While 'Naga-Mandala' incorporates mythological elements, it also serves as a social commentary on the position of women in society, the constraints of traditional marriage, and the patriarchal norms that often trap women. Rani's relationship with the cobra symbolizes her rebellion against these norms.

General Points

- ❖ The play Nagamandala is labeled as „Story Theatre“ as its actions are based on folk stories. Karnad asserts that these types of stories are told by women in the kitchen while they feed children or sometimes it becomes the mode of communication among the women in the family.
- ❖ Nagamandala also referred to as Nagaradhane is a multi-day festival and worship program in honour of the snake god. People of Dakshina Kannada perform an elaborate ritual called Nagamandala to appease the serpent spirit.
- ❖ There are three different ends to the play. The first is the happily ever after ending with Rani and Appanna living a happy life with the newly born child, the second ending is when Naga, not able to bear to see Appanna by Rani's side, kills himself by entangling himself in Ranihair.

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