

“Treatment of Love in the play Naga-Mandala: Play with a Cobra”

Abstract

Like American writing, Canadian writing, Australian writing, Indian writing in English has accomplished critical place in world writing. In the antiquated writing, author introduced himself through myth and legendary portrayal, a brilliant world where God and men existed together. However, present day time is being commanded by authenticity yet numerous authors have return about traditional myths. Where we can associate legendary stories with display time (Kalyug) where Karnad discusses craziness, duty, generosity, treatment of love, dreams and wants and numerous different things. This research mainly focuses upon *The Treatment Of Love in the selected plays of Girish Karnad*. Here we are going to highlight the love triangles formed between the characters as per **Robert J. Sternberg’s theory "A Triangular Theory of Love"**.

"I learned the real meaning of love. Love is absolutely loyalty. People fade, looks fade, but loyalty never fades. You can depend so much on certain people; you can set your watch by them. And that's love, even if doesn't seem very exciting". ~Sylvester Stallone.

Keywords: Love, Chastity, Loyalty, Myths

Introduction to author

Girish Karnad is the most important name in the area of play writing in Indian English Literature. He wrote his plays in Kannada formerly and later on himself, he translated them into English. In his plays, Karnad has created consciousness while interpreting ancient myth and legends. The greatness of Girish Karnad lays the success on the stage as well as among the readers. The use of Myths, Love Triangle and Feminism are the reasons behind Karnad's success as a playwright. Folk art originated in the areas where most of the people could not read and write. The genesis of this form can be attributed to the intellectual limitations of the primitive audience that found certain elements like supernatural fantasy, myths and legends, the hyperbolic beliefs associated with animals, and nature to be more absorbing. The use of the supernatural is an inevitable in folk art. It has been discussed earlier that the folk art is meant to entertain the audience with limited intellect. Thus, in order to keep the audience absorbed, the narrator makes use of the supernatural. The three flames on the stage with female voices introduce supernatural fantasy. The speaker confirms the importance of the supernatural, through surprise.

Therefore, his works has been liked very much. A number of writers or critics have written on human values but most of the time his works are always appreciated. So, I am privileged to work on his “Treatment of Love” in selected plays of Girish Karnad.

Introduction:-

In this exploration, we will examine around "**A Triangular theory of Love**" by **Robert J. Sternburg** in the chose works of Girish Karnad. This examination is somewhat relative investigation of legendary and present day plays. As we probably are aware the characters of Karnad's play are enamored which either way eventually falls into the affection triangle. Love is an amazingly intense word. Love envelops a wide range of passionate and mental state, commonly solid and emphatically experienced, going from the most profound relational warmth to the basic joy. Albert Ellis (1954) purposed additional love varieties:

"Love Itself... includes many different types and degree of affection, such as conjugal Love, parental love, familial love, religious love, love of humanity, love of animals, love of things, self love, sexual love, obsessive-compulsive love, etc".

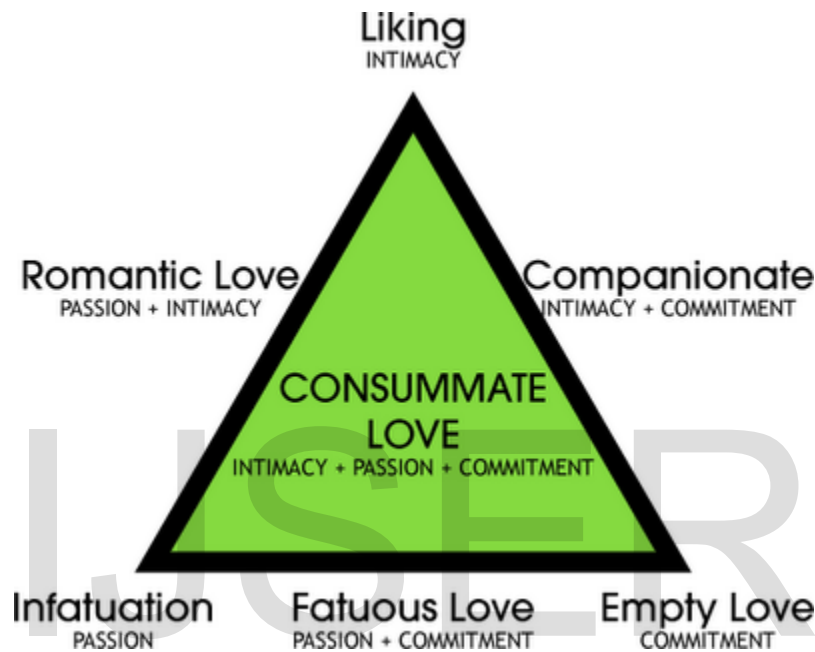
Sternburg (1986) conceptualized love in terms of three basic components that forms the vertices of a triangle: **Intimacy, Passion and Commitment/Decision.**

- A. **Intimacy component** viewed as "Warm" which involves feeling of warmth, closeness, connection and bond in the relationship.
- B. **Passion** is considered as hot component which involves excitement or energy of the relationship. It consists of derives that are involved in romantic and physical attraction, sexual consummation and related phenomena.
- C. **Decision/Commitment** is a kind of "Business Aspect" of the relationship. It represents both the short term and long term relationship. It is considered as "Cold Component". In short term, decision that one loves someone else, and in long term, the commitment to maintain that love.

These three basic components combine to produce eight different love types.

- i. **Non-love (No Intimacy/ Passion/ Decision or commitment):** Absence of all three components of love.
- ii. **Liking (Intimacy only):** It refers to the set of feeling one has towards another person that can be truly characterized as friendship.
- iii. **Infatuation (Passion only):** It is "Love at first sight". It tends to characterized by a high degree of psycho-physiological arousal, manifested in-somatic symptoms such as increase heartbeat, increased hormonal secretions.
- iv. **Empty love (Decision/Commitment only):** It is a kind of love that is stagnant, that is going on for years but has lost both the mutual emotional involvement and physical attraction that one's characterized them.
- v. **Romantic love (Intimacy and Passion):** Romantic love is not only drawn physically to each other but is bounded emotionally. The view of romantic love can be seen in the classical works of literature, such as Romeo and Juliet.

- vi. **Companion-ate love (Intimacy and Decision/Commitment):** It is essentially a long term, committed friendship, the kind that frequently occurs in marriages in which the physical attraction has died down.
- vii. **Fatuous love (Passion and Decision /Commitment):** The commitment is made on the basis of passion without the stabilizing element of intimate involvement.
- viii. **Consummate love (Intimacy, Passion and Decision/Commitment):** It is a kind of love towards which many of us strive, especially in romantic relationships.



Nagamandala on the prospective of Love Theory:-

Love has been a typical subject for any inventive author appropriate from the earliest starting point be it Shakespeare, Kalidasa, Brecht or Karnad. Yet, the treatment fluctuates from individual to individual. Karnad's plays are totally connected with the stories of Indian culture where marriage is masterminded by the guardians and it gives a chance to love, sex and parenthood without precedent for a man's life. Pre-conjugal love and sex are denounced. Nagamandala tests into the female and male development into self-hood and their develop modification with the stereotyped parts allocated to them by the convention bound society.

Naga Mandala (play with Cobra, 1988) was based upon the folk tale related to him by A.K.Ramanujam, brought him the Karnataka Sahitya Academy Award for the most creative work of 1989. It was directed by J. Garland Wright, as part of the celebrations of the 30th anniversary of Guthrie Theatre, Minneapolis.

Rani, the hero and the champion of the play has two pictures, one of an anguish lady of the hour and the other of a perfect incarnate. She is married to Appanna at an early age when she doesn't comprehend what wedded life is. Be that as it may, her better half has been aware of his natural needs and fulfilled it by going to his kept. Indeed, even after marriage he proceeds with his unlawful undertaking. He bolts his better half inside and invests his energy with a courtesan. Rani is innocent of sexual needs yet unquestionably requires physical and mental organization. This is the affection she requires. Furthermore, in its nonattendance she pines for her folks:

Rani: I am so frightened at night. I can't sleep a wink. At home, I sleep between father and mother. But here, alone-Kurudavva, can you help me. Please? Will you please send word to my parents that I am, like this here? Will you ask them to free me and take me home? I would jump into a well- if only I could-(p. 32)

Rani loyalty and virtue are set against Appanna's constancy. Appanna's illegal association with a lady is known to all including the seniors however he is never addressed in this male-ruled society where social codes have been confined by men, they appreciate certain benefits. Man's indecent state of mind is disregarded however lady is reserved even in doubt. Rani gets no adoration from her better half, just frosty apathy. It is the curry of Spanish fly root implied for Appanna yet poured on the ant colony that influences the lord cobra to love her. However, Rani can't be blamed for unlawful relationship of additional conjugal relationship as Naga goes to her as Appanna and she can't separate the two. Naga adeptly conceals the distinction of lead by doubtlessly soliciting her to pick either from the two or accommodate with the duality of his direct:

Naga: What should i do then-stop coming at night? Or during the day?

Rani: Who am I to tell you that? It's your house, Your pleasure.

Naga: No, let's say, the husband decides on the day visits. And the wife decides on the night visits. So I won't come at night if you don't want me to.

Rani: ...

Naga: I am afraid that is how it is going to be like that during the day. Like this at night. Don't ask me why. (p. 42-43)

Rani, who has never observed her significant other's adoration and love who has never had any correspondence with him normally, acknowledges any condition for having a decent organization of her better half. Starting nonappearance of any new connection for Rani makes it troublesome for her to adjust in the new part of spouse. Truth be told the Naga begins the procedure of socialization in her and instructs her. It isn't weird that she has not seen any one or conversed with anybody aside from Appanna, Naga and Kurudavva. Her forlornness makes her dray and she swings amongst dream and reality until the point when Naga goes into her life. She envisions herself to be the princess bolted up by devil,

"So the demon locks her up in the castle. Then it rains for seven days. Then a big whale comes to Rani and says", "Come, Rani, let us go."(35)

On the other hand Appanna's behavior reflects his fractured and is articulated self. His character is not fully developed. There are dark recesses in his personality. He treats both Rani and the prostitute in and unfair manner. Neither of the relationship is complete. Husband and wife are stranger to each other. His dishonesty in relationship reflects in his doubt on his innocent wife and in his restrictions imposed on her meeting any one. He is very much defensive as regard to his wife and in his restrictions imposed on her meeting any one. He is very much defensive as regard to his wife and is always haunted by fear psychosis. But 'in the play he is mocked at as he could not defend his wife's chastity and his own figure (Naga) sexually abuses her. What a dramatic irony it is! She remains in illusion all through.

When Appanna comes to know of her pregnancy, he is shocked and he calls her whore and harlot. It is natural for him as he has never had sex with his wife. For Rani it is baffling. She gets a warm response at night and a sound beating and abuses in the day from her husband. It has been a practical experience that even a cruel husband loves his pregnant wife. But how can Appanna love her who knows that the baby in the womb is not his but at somebody else? He must be in the inferno of shame. Appanna takes her to the public trial. Naga consoles her and prepares her for the trial. He asks her to swear by the king Cobra and speaks the truth. "There is an enormous ant-hill under the banyan tree. Almost like a mountain. A King Cobra lives in it- say you will put your hand into the ant-hill." Naga genuinely feels sorry for her:

"I'm sorry, but it can't be done."(p. 53)

when she expresses her fear that the snake would bite her, he assures her, "

No, it won't bite. Only you must tell the truth."(p. 53)

Rani further asks to satisfy the rising questions in her mind

"And suppose what I think is the truth turns out to be false?" (p. 53)

One wonders' does she have any amount of doubt about the man who beds with her at night? Or if it is simply born of fear? However, Naga tries his best to give her practical as well as emotional support. His honesty and integrity in love can't be questioned.

Reality for Rani is that she has been loyal to her better half and faithful to him. She has been tame like dairy animals and has never raised a word against his oppression. Then again Appanna's fact is that he has never touched Rani and that he isn't the father of his future child. The aftereffect of the test relies on how the words are placed in their vow. Luckily it is the dialect of Rani that spares her life. Had she said that the child is of Appanna and none else that snake would have nibbled her? Be that as it may, her dialect turned into the deliverer.

Rani: Since coming to this village, I have held by this hand, only two.

Appanna: (Triumphant) There. She admits it. Two, she says. Two! Who are they?

Rani: My husband and...

Appanna: And-say it, who else?

Rani: And this Cobra.

(Suddenly words pour out.)

Yes, my husband and this king Cobra. Except for these two, I have not touched any one of the male sex. Nor have I allowed any other male to touch me. If I lie, let the Cobra bite me.(p. 58)

In this manner Girish Karnad in the Naga-Mandala mocks the men who look for just sexual fulfillment and preclude the significance from securing adoration and trust of lady in family and individual relationship. At the end of the day the male suspicion of keeping full control over the body, sexuality and temperance of lady are chuckled at in the story where the missing spouse discovers his substitute assuming control over his place. The Senior citizens however disregard Appanna's disloyalty, maintain the foundation of marriage, procreative capacity of the couple and offer their regard to parenthood. It likewise demonstrates how enchantment authenticity deals with the villagers. The Seniors call her awesome incarnate look for her favors and urge Appanna to acknowledge his significant other and the child and take best care of her. The choice is adapted by the Older folks dedication to the mystical energy of the Lord Cobra and the formal routine with regards to experience to choose reality and not to feeling of judgment and thinking. Appanna is lowered by the utilization of enchantment authenticity. He surrenders not to his better half as a mortal but rather to her picture of celestial incarnate. This surrender is additionally seen as the surrender of selfish objectives to the bigger enthusiasm of the family and the group.

Rani is seen in the last part of the story to be in command of the household, with full authority of decision making power. Appanna even agrees to her demands that sound baffling to him for example he can't make out any sense of her demand that their son should give Mukhagni (lit the ceremonial fire) to the dead Cobra and that

"every year on this day our son should perform the rituals to commemorate its death."(p. 63)

As a matter of fact it is done only for the father when he is dead. It is not clear if Rani has got the truth about Naga or it is simply in excess of gratitude that she regards it as a father figure who has saved the child. Appanna obviously questions,

"But aren't you going too far? I mean-that's done only for one's own father. And i am still alive." (p. 63)

Rani observes a mystic silence after saying, "Please don't say no."

However, her earlier remark gives an indication of her indebtedness for the cobra:

Rani: We are not important. But our son is the blossom of our family. He has been saved. He has been given the gift of life by the Cobra, as by a father.(p. 63)

This is the second ending. However, in the third ending she comes closer to acknowledging her love for the Cobra. She saves it from being killed by Appanna by hiding it in her thick hair. She says softly to the Cobra:

Rani: (Softly, to the Cobra.) You? What are you doing here? He'll kill you. Go. Go away. No! Not that way. He's there. What shall we do? What shall we do? Why did you ever come in here, stupid? (Suddenly.) My hair! Of course. Come. quick. Climb into it. (She lets her hair down to the floor.) Quick now. Get in. Are you safely in there? Good. Now stay there. And lie still. You don't know how heavy you are. Let me get used to you, will you? (Appanna comes in with a stick.) It went that way-toward the bathroom. (Appanna rushes out of the bedroom, toward the bathroom, looking for the snake. Rani pats her hair.) This hair is the symbol of my wedded bliss. Live in there happily, forever. (p. 64)

The play closes with this note of affection. Be that as it may, there is another part of adoration in the play capably showed by Naga. This is the conciliatory love. Love does not mean ownership. It requests forfeit and a genuine romance like the Cobra sacrifices.

While watching the incomparable estimation of affection he gives her all that she needs throughout her life-an upbeat wedded life, as mild spouse and a stunning child lastly wants to pass on in her tresses to stay away from his any plausibility of coming in their euphoric wedded life.

Critical Prospective:-

“Nagamandala”

Types of Love	Intimacy	Passion	Decision or Commitment	Characters showing Love characteristics
Non Love	X	X	X	
Liking	X			Relation between Rani and Naga throughout the Play
Infatuated Love		X		
Empty Love			X	Initial Relation of Rani and Appanna (before their marriage)
Romantic Love	X	X		Relation between Rani and Naga.
Companionate Love	X		X	Later relationship between Rani and Appanna
Fatuous Love		X	X	
Consummate Love	X	X	X	Love Relation between Rani and Naga.

Conclusion:-

In the mythical plays we may conclude that we can see the glimpse of consummate love (intimacy, passion and commitment/ decision) whereas in the modern times we lack such kind of love which exemplifies as "made for each other". Karnad has been very innovative in depicting absurd situations and strange sequences. In a passing manner, Karnad is raising too many passing questions and issues that plague contemporary Indian society. Behind every such passing issue there is a deep rooted mystery. The stories in modern plays are full of abrupt situations and episodes like in an absurd drama where Mythical Plays have zeal, passion, enthusiasm to sacrifice or achieve their love. Though stories Karnad exposed suppressed frustrations and sexual games people play under cover of maintaining traditional values.

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