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**CULTURAL PERSPECTIVES IN GIRISH KARNAD'S SELECT PLAYS OF
NAGAMANDALA AND HAYAVADANA**

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ABSTRACT

This play Nagamandala in Girish Karnad expressed his thought the emotion of annoyance and their affection. It is known as the greater power to endurance their life deeply. We will feel proud to express that the dreams are subservient to society into family.

Key words: Annoyance, endurance, subservient.

Introduction

Girish Karnad is one of the stage actor, Playwright film actor and television artist etc. He was born at Mathern near Bomboy in 1938. He went to the U.K, for his higher studies. He also acted as a visiting professor and resident scholar at the Chicago University.

This plays the author has briefly explained that the love and marriage have been common subjects for any creative writer. It is one of the picturesque novel, there are only two characters Rani and Padmini involved in the play to deal with her love and marriage of two minds.

Cultural aspect of Nagamandala

In Nagamandala plays main concept is female oriented. The narrator is a female character. The most important differences is that in Nagamandala individuals are subservient to society into family. Appanna and Rani are two couples at a very early age. When Rani became young appanna took her to his home. She forced to live all alone in his hour day dreaming or weeping. She was very innocent girl and she wants to love and care and time of her husband.

Rani is so much that she does not question his spending nights else. where or quarrels with his

over his relation. When she wants to say fumbled words.

"Listen – I feel- frightened- alone all night".

Appanna either does not talk to her or speaks in monosyllable. Mostly imperative sentences like

"Do as you are told you understand? She is not allowed to talk to anyone even to Kurudavva. It creates suspicion in his mind leading to Communication gap between that the partiality of the panch is exposed. Her chastity as Seeta in the Ramayana was put to. But no one questions his extra material relationship with a harlot. The gender bias is an important issue addressed in the play. The very system of trial for women is inhuman. This is her first disobedience is an abnormal situation to escape his wealth on the whole she is a conformist character and is not revolting. She has not matured enough to revolt she realises the change through supernatural interventism. Naga is a magical power to assume any fanciful plays bringing about the reconciliation. However before the larger claim of the family and community each one surrenders his or her individuals claim to pave the way for a happy ending.

Cultural aspects of Hayavadana

This plays cultural aspects of Hayavadana is interrupted by an actor who comes bewildered terrified by a horse speaking like a man. But son Hayavadana the man with horse's mane appears. It becomes a living reality. He tells that his mother who was a princess, married to a Gandharva turned into a stallion. After Hayavadana has gone of the stage, the thread of the main plot is picked up. The loving goes on a trip against the wishes of Devadatta. One has to collect merit in seven lives to get a friend like him. On the way padmini is taken stingily by Kapila's still in driving a cart, his strong muscles. His agility and his effect to keep her cheerful added to her admiration.

All the three unfortunate friends went to a Rishi, who knew the text, answered as heavenly Kalpa vriksha is supreme among trees. So is the head among human limbs. According to padmini went with the man having Devadatta head, In the final stage of this new dispensation Devadatta had a physical exercises. He is visibly upset by the news that padmini has a got child. The moment it came to me, a war started between us. The war obviously is between the head and the body and as it is always the mind that controls and direct of the body. She thought in this triangular love affair. She is the only person that is the loser in the game. In a way she fails to got either Devadatta and that is why she tunes form Devadatta to Kapila and vice versa to satisfy the craving of her soul.

Conclusion

Love will not after at any difficult time and situation. It belongs to the theme of love and marriage . But ultimately the author said that the play to be able to feel the condition of women. God has sent women the messenger of gospel of the Non-violence, women has endowed power with man's equality.

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