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Treachery in a Devoted Relationship In Girish Karnad's '*The Fire and The Rain*'

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ABSTRACT:

In this article, I will explore the drama the Fire and the Rain's persistent theme of betrayal in a dedicated relationship. When the distinguished Tyron Guthrie Theatre commissioned Girish Karnad to create a play for them, the English translation of his fifth Kannada drama, Agni Mattu Male(1989), was released. In a workshop in Minneapolis, in October 1994, he delivered the myth in English under the title The Fire and The Rain. Karnad read the Mahabharata's myth of Yavakri and Parvasu, penned by C. Rajagopalchari. The narrative of Yavakri is told in this drama, which is based on chapters 135-138 of the Mahabharata's "VanaParva (Forest Canto)."During the Pandavas' exile, Lomasha tells the Pandavas this narrative. Yavakrida abused Vishakha in the Mahabharata. Her attractive body drew his attention. The episode was shaped by Karnad, who depicted Yavakri and Vishakha as elderly lovers reuniting after a ten-year separation. When Raibhya learned of Yavakri's molestation of Vishakha in the Mahabharata, he used an oblation to make a lovely lady who looked just like Vishakha. Yavakri's sacred water was spilled on him, rendering him weak and vulnerable. In the play, Vishakha is the one who spills the sacred water and destroys Yavakri. Raibhya, Vishakha's father-in-law, had no incestuous relationship with her.Raibhya felt terrible for her pitiful situation as she was brutally violated by Yavakrida. He expressed concern for her. The incestuous relationship between Raibhya and Vishakha is shown in Karnad.

Keywords: treachery, relationship, molest and destruction

INTRODUCTION

When the distinguished Tyron Guthrie Theatre commissioned GirishKarnad to create a play for them, the English translation of his fifth Kannada drama, Agni MattuMale(1989), was released. He

gave the tale of Yavakri, which he had studied in college, its final form. For over thirty-seven years, the tale lingered in his head, assuming the form of a play. In a workshop in Minneapolis, U.S.A, in October 1994, he delivered the myth in English under the title The Fire and the Rain.

Yavakri is a true romantic. He is completely devoted to Vishakha. He is self-disciplined and self-assured. He honours his commitment, but Vishakha, unhappily, is unable to follow her promise and marries Parvasu. As a result, she has betrayed Yavakri. The news of her marriage has stunned and enraged him. He understands that it isn't his fault.

For ten years, he undertakes a strict penance. He persuades Indra to bestow unlimited wisdom upon him. When Yavakri is going to throw his heart into the fire, Lord Indra stands before him. Yavakri believes that experience, time, and location have no bearing on knowledge. He does not seek wisdom from a guru with diligence. He seeks the gods' austere might. Knowledge also necessitates restraint, passion control, calmness, and impartiality in many forms. He genuinely desires almighty power, which he intends to wield for nefarious and harmful ends. As a result, he achieves it through frugality. He is tortured by ants, beetles, leeches, scorpions, vipers, chameleons, and mosquitoes.

His power is resurrected in him. Raibhya's family is his target. As a result, he summons Arvasu at the exact same moment as molesting Vishakha. Vishakha is led astray by Yavakri using pleasant words. He brings up memories of their previous relationship. He persuades her by informing her that

RESEARCH ARTICLE

the scent of her breast, which he first smelled 10 years ago, still haunts him. He blackmails her on an emotional level. He also passes judgement on Vishakha's unfulfilled wishes. He makes the most of her impoverished state. He concocts a scheme, catches his target, and convinces Vishakha to surrender to his will.

After that, she gives gladly. Yavakri isn't interested in having a sexual relationship with Vishakha only for the sake of sexual pleasure. Parvasu, the Chief Priest, is someone he wishes to challenge. He uses Vishakha to get vengeance on Parvasu, her husband. In reality, his nefarious activity is aimed at Parvasu's priesthood. He wants to throw stumbling blocks in the ceremony of fire sacrifice. He intends to avenge his father's humiliation at the hands of the Raibhay family. He resents Vishakha because she has betrayed his genuine affection. Yavakri pollutes Parvasu's wife publicly as a result of all of these factors. He doesn't engage in covert copulation with Vishakha. Arvasu becomes a bystander to the events. Yavakri tells Vishakha :

Do you think all this happened accidentally?
...How do you think Arvasu happened to arrive at the river-bank at the right moment ?
Who called your father-in-law back? (p.23)

It demonstrates that he becomes enraged with vengeance. He just cares about destroying his uncle's family. He even tells Vishakha that it's a good thing she surrendered to him because he would have taken her by force if she hadn't. Nittilai refers to him as a "dangerous viper."

He died as a result of his wicked and unfaithful actions. He does not flee, but instead accepts Raibhya's challenge. He carries the sanctified water. With the help of the water, he can defeat any threat. He sticks to his ruthless tactics

without fail. As a result, he is unconcerned about the implications. He exacts vengeance on the Raibhyas. Everything went just how he had planned. He is obstinate and unyielding. Vishakha, on the other hand, is disturbed as he pours forth the holy water. He frantically dashes around, trying to save his life. After all, everyone enjoys their own life. He digs for water in such a dire circumstance, but to no avail. All he needs now is a smidgeon of water. The Brahma Rakshasha kills Yavakri with his trident since he is unable to enter his father's hermitage. Despite his father's admonition, Yavakri goes beyond the bounds of acceptable behaviour. In the Mahabharata, Bharadwaja warns Yavakri:

Be not ruined by vanity. Cultivate selfrestraint.

Do not transgress the limits of good conduct and do not be disrespectful to the

greatRaibhya.(Mahabharatha1986:118)

Yavakri's arrogance has wrecked his life. Raibhya is cursed by Bharadwaja, who predicts that he would die at the hands of his oldest son.

In the case of **Vishakha**, another incidence of filial treachery is discovered at a different level. Vishakha is similar to Padmini from Karnad's Hayavadana and Rani from NagaMandala. She's a pitiful persona. Yavakri is her true love, but he is going to the forest for ten years, therefore she won't be able to be with him. Meanwhile, she marries Parvasu, who is unable to give her with marital bliss for the next seven years. He was named Chief Priest of the Sacrificial Rite a year after her wedding. Both her lover and her spouse have ignored her.

When Yavakri returns after his extended penance, his love affair with her is revealed to us. Despite Yavakri's attempts to persuade her otherwise, she makes every effort to avoid meeting him. She is, however, a victim of his scheme. as soon as She recognises Yavakri's wish: she replies

RESEARCH ARTICLE

I'll give you the knowledge Indra
couldn't
give you. My body—(p. 17)

Her words demonstrate that a woman has more power than a deity. It can be interpreted in a variety of ways to demonstrate a woman's power. She is the ultimate source of pleasure. She bestows to him a divine delight and much more.

Vishakha acts erratically. Seven years ago, her spouse abandoned her. A newlywed woman is left on her own. Like tinder, she's gotten parched. Her suppressed emotions and passions explode when she runs into her former boyfriend. When she sees Yavakri, she becomes overjoyed and gives him her breasts. She's baffled by his nefarious motives. Intercourse with him is something she appreciates. Behind her husband's back, she does an indecent deed. As a result, she betrays her husband, who is engaged in the village's noble and devout fire sacrificing ceremony.

But, after she realises she has been deceived emotionally and physically, she turns the tables on Yavakri in a more devious manner. Until then, she blindly strives to save his life from the Brahma Rakshasa. Vishakha's father-in-law makes the decision to teach Yavakri a hard lesson. He summons the 'Kritya,' and the Brahma Rakshasa is dispatched to assassinate Yavakri, who had molested Vishakha. Vishakha is portrayed as a devout lover who does everything she can to urge Yavakri to flee and preserve his life. She suggests that he visit his father's hermitage, where the demon cannot harm him. She holds herself accountable for Yavakri's sorry state. But when she detects his nefarious motive for assaulting her, she transforms into his destruction. A defender becomes a destroyer. Such a wounded lady could not save anyone. Vishaka asks :

Why life i`s so contrary, Yavakri ?
(p.24)

She takes the kamandalu in her hands and pours the holy water out. Yavakri's final hope of survival is vanished. Yavakri curses Vishakha and cries out :

The water—the sanctified water!
My life !
You
What are you doing?...Only a drop...
devil. I trusted you... (p.24)

He feels helpless and forlorn as a result of her actions. A good-hearted lover becomes a good-hearted murderer. No Brahma Rakshasa or ghost could have harmed Yavakri if he had possessed that sanctified water. Yavakri's death is simple for Vishakha. He frantically searches for a drop of water but comes up empty-handed, and the ghost kills him. It demonstrates that a traitor must pay a price for his evil deed.

Vishakha, like Rani in Naga-Mandala, suffers from loneliness. It is stated that a devil's dwelling is an idle mind. How long can a twenty-six-year-old lady keep her desire hidden? Her brother-in-law frequently leaves the hermitage. In the hermitage, Vishakha and her elderly father-in-law are alone. Raibhya, Raibhya's father-in-law, is a wise man. But, after all, he is a human person. Vishakha describes her incestuous relationship as follows:

On the other, there's lust...An old
man's
curdled lust. And there's no one else
here to
take his rage out on but me...At least
Yavakri
was warm, gentle. For a few
minutes, he
made me forget the winzied body,
the scratchy
claws, and the blood, cold as ice.
(pp.32, ,33)

RESEARCH ARTICLE

She tells her husband Parvasu about everything, and he goes out in the middle of the night to see his wife. Raibhya exploits Vishakha to gratify his lust, as Vishakha's remark demonstrates. Vishakha submits to the frigid body with reluctance. She and her father-in-law are, in fact, linked through a holy connection. If the formal terms 'in-law' are removed from their relationship, we are left with merely a daughter's relationship with her father. In an isolated hermitage, the daughter-in-law and her father-in-law dwell together. Furthermore, while one may manage one's passion for a day, a week, or even a month, seven years in the life of a young married lady is a long time to control and bear hunger. They dwell in the woods like stags. They don't have any control over the inherent attraction. As a result, they both breach their holy bond. Raibhay betrays his son while Vishakha betrays her spouse. As a result, Vishakha, like Rani, has her suppressed yearning satisfied by another guy.

She is not, however, as naive as Rani. She despises the elderly guy and seeks vengeance whenever the opportunity arises. When Parvasu arrives to see her, she tells her husband all she knows. 'The crab,' she refers to her father-in-law. She practically orders him to murder her father-in-law. A son is inspired to assassinate his father. Parvasu launches an arrow in the direction of Raibhya as a result. As a result, Chief Priest Parvasu murders his father. Vishakha is a woman who seeks vengeance. Her victorious utterance proves it when she tells her husband :

Now you'll never know if I told you a lie. (p.33)

A major question confronts us: what can be the truth? Vishakha is a courageous woman who

may be a vindictive lady. She tells her husband and father-in-law in no uncertain terms about her illicit connection with Yavakri. She is always prepared to deal with the dire repercussions of her actions. Raibhya and Yavakri, her exploiters, have been avenged. She is righteous in such a vital moment. She firmly advises her brother-in-law, Arvasu, not to atone for her husband's parricide. She is both betrayed and betrayed. She vanishes from the scene after completing her vengeance. Vishakha is nowhere to be seen at the end of the play, when every dead soul comes to life.

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