



**A CRITICAL ANALYSIS OF GIRISH KARNAD'S FIRE
AND THE RAIN**

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Girish Karnad's Fire and the Rain is the 6th effective play which depends on fanciful scenes from Mahabharata. The play was initially written in Kannada as "Agni Mattu Male" deciphered as Fire and the Rain in English. Girish Karnad is the ace of utilizing antiquated legend into his plays. He skilfully determines old fantasy and with essential changes uses into his plays to give the contemporary soul. In a similar custom, this play by Karnad depends on the legend of 'Yavakri', 'Yajana' and 'Indra' which happens in the Mahabharata. In the introduction of Fire and the Rain, Karnad himself clarifies the wellspring of the play in the accompanying words.

The myth of Yavakri (or Yavakrita) occurs in Chapters 135-38 of the Vana Parva (forest Canto) of the Mahabharata. It is narrated by the ascetic Lomasha to the Pandavas as they wander across the land during their exile. I have met Sanskrit scholars who were unaware of the existence of the myth: it is easy to lose track of a short narrative like this in the tangled undergrowth that covers the floor of that epic....It was fortunate for me that Rajaji did not do so, for the moment I read the tale, I knew it had to be turned into a play. (18)

The play is exceptional for its principle just as sub plot. Karnad utilizes the play inside the play strategy in The Fire and the Rain. The play is about homicide, envy, power and political and Karnad attempts to look at human instinct by making certain characters in the play. As Rama Nair composes:

The play begins with the dominant myth Yavakri. It places the action that follows in the realm of the mythical and the elemental. The quest for personal and social meanings through the myth contribute to the cohesive structure of the play. It involves the nature of the world analysis of the concept of morality and emotion and emotion which leads one to the essentiality of human experience itself. The myth of Vritra and Indra acts as catalyst to free Parvasu and Arvasu from the human bondage of fear and vengeance. The prologue and the Epilogue are inevitably conjoined to project a holistic view of life. (35)

The play portrays the account of Aravasu, a Brahman by position, who turns into a performing on-screen character and misconstrued by the individuals. At course

of time Aravasu begins to look all starry eyed at Nittilai, an innate young lady. She likewise adores Aravasu, however needed to take consent from his folks and town seniors before the marriage. In the play a character called Paravasu shows up who is a sibling of Aravasu. He performs customs and function of petition to satisfy the God Indra so the town may get rain. Raibhya is the dad of Aravasu and Paravasu hates his children. He has question that Paevasu's better half having illicit relationship with Yavakri. Indeed, Yavakri has needed to love Devraj Indra for a long time and hence he needed to leave his association with Vishaka. At the point when he returns he finds that Vishakha wedded to Paravasu who lives with her joyfully. On finding that, Vishaka meets with Yavakri as an angered Raibhya brings Brahman Rakshas, an evil presence to murder Yavakri. In a manner, the story moves around every one of these characters and the sensational condition is wonderfully made by Karnad.

The play likewise moves around the man and lady relationship. It brings two significant lady characters Vishakha and Nittilai, an inborn young lady. It shows that how ladies have been abused in the general public and remain the instrument in the hands of universal condition. Vishakha never wish to wed Paravashu yet couldn't hold from the social custom. Then again, the character of Nittilai likewise pulls in the reader's consideration. She has numerous great quality and alluring character. She has a place with ancestral network and jelly rich Indian convention. She is away from the universal attitude and has no dread about coming clean. In this way, Karnad wisely brings the issues identified with conventional Indian ladies and their sac overflowing. Mala Renganathan properly watches:

Karnad's postmodernist attempts to highlight and romanticize the suppressed categories (such as the lower castes, the demons, the artists), are not effective with woman's question. The two women characters-Vishakha and Nittilai-become victims of the male paradigmatic struggles. Both get caught between the real and the romantic, and they are reduced to nothingness, one to insanity and the other to death. Vishakha is exploited by her husband, father-in-law and by her lover. (8)



Therefore, Karnad address several issues in the play The Fire and the Rain. Karnad presents the true face of society and brings the reality on the surface in the play. He explains the true meaning of sac rife and also rituals. The play also focuses on social aspects of the society life tribal community and the place of woman.

Conclusion:

The Fire and the Rain is the sense of fulfilment seems to be accompanied with the sense of realization of the guilt. The world has been accepted by remaining character without any want to change. And it appears that Karnad's vision about human relationship has been mellowed and broadened to accept the reality as truth.

References

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