

Lecture 12

The Fire and the Rain

Let's discuss now, a new play by, Girish Karnad are called, 'Agni Mattu Male' or the fire in the rain, 1994 or which is a Meta theatrical play, about love, violence and sacrifice for the community. It was written in Canada, but was immediately rendered into English, for a workshop for actors, at the Guthrie the play has been performed, in Hindi and English, as well and has also been made into a Hindi movie. But, liberties have been taken, as the theaters call, 'Aparna Dharwadker' recounts in the introduction to the second

volume of Girish Karnad collected place, where she recounts there were that the playwrights, I mean the directors, took her liberties with the play and the script, when they remade the play into Hindi and English and also made a movie out of it. Much to the disapproval of Girish Karnad. The play itself takes the form of a play, within a play, which is why it's, it's a Meta theatrical play, where performance itself becomes, a theme in the play. Right? So, the inner play, the play within the play, our theme at Isis the outer frame play, and they both in some sense, the distinction between reality, the outside play the frame play, reality and the, the life the world of the inner play, gets blood and collapses by the end of the play. So, there's a complete blurring of the very, distinction between reality and fiction, between a representation and, and the object being represented. And out of play which frames, the inner play is a modern adaptation of the tale of Yavakri. So, Girish Karnad, takes you know, the as the raw material of his play, the story or the tale of Yavakri, which is taken from the Vana, Vanaparvam of the Mahabharata. In a Mahabharata, Yavakri is the son of the sage Atwater, who acquires knowledge of the Vedas, from Indra, after years of penance, he uses this knowledge that is acquired, from Indra, of the Vedas, to molest the doctrine law of the sage Rabiya, whom he resents and who in turn, creates a demon and a spirit in the form of his daughter-in-law to kill, to kill Yavakri.

But, Bharadvaja curses Rabiya: that he would be killed by his own son and thus Rabiya is killed by his son Parvasu, who mistakes his father, who's wearing deerskin, for a deal Barabbas who then falsely accuses his brother, Arvasu for killing the father and excludes him, from the fire sacrifice that, they are both conducting and officiating and we're Parvasu, is the chief priest, Arvasu begins his own penance by praying, to the Sun God who, brings back, who grants him his boon: that Yavakri Bharathwaj and Rabiya, be brought back to life. In Karnad's modern rendition of the tale, Yavakri and Vishakha, Rabiya's daughter in law our love was both before and after her marriage to Parvasu, her own marriage is loveless, because a husband after gratifying his desire, for, for her, in the first year of their marriage, abandons her in Rabiya's care, to participate in the fire sacrifice: that would promise him greater power. So, of course the fire the sacrifice is being conducted to actually, pray for rains, because the land is not the parched, land has not seen rains, for years and many people are dying, you know or relocating fleeing, because of the of the famine, in the drought. Vishakha, brings about Yavakri's death, get precisely out of her own desire to keep him alive, because when you Yavakri, decides to actually, seek revenge, against Rabiya, because he resents Rabiya for having been the chief, priests and now he's, unlike his father who did not receive any recognition of validation. So, he wants to actually, avenge his father's insult and so he decides to try and kill, Rabiya but, Vishakha then brings about Yavakri his own death, precisely because of our desire to keep in my life. So, there's a cruel irony, to this whole situation where, where Rabiya has created this Brahma Raksha's, this demon that will, that will kill, Yavakri and Vishakha who's in love with Yavakri, despite the fact that she's been married to her husband, forever so for 10 years, tries her best to keep her Yavakri, alive and although Yavakri tells, Vishakha that, nothing and can kill him, because he has a jug, full of sacred water and even and drop that water is enough, to actually you know, numb the demon, completely freeze him so that, he cannot kill him, Vishakha does not, trust or have any faith in his power and she ends up emptying, the entire jug of water and there's not a drop of water left and then she, she pleads, Yavakri to go and take refuge in his father's hermitage, which is the only place where he, can be safe from the demon.

But, of course as, as tragedy would have it he is rushing towards, his father's hermitage, when Andhaka, the blind Shudra man, in the plane, the Shudra character was blinded in the plane, he's unable to recognize Yavakri, footsteps and you know, catches hold of him, as he is guarding Yavakri s, father's hermitage and

in the meanwhile, the demon the Brahma Raksha's, overtakes Yavakri and impaled with a spear. So, he's killed, Parvasu in turn kills, his father deliberately, unlike the tale in the Mahabharata where, he accidentally gives his father, mistaking him for a deer, you're Parvasu hates his father, resents his father and he kills his father, deliberately out of hatred and finally, himself chooses death. I think, Yackniya to expiate himself, to expiate himself, in the act of patricide that, Rakshasa returns to the spirit world as he is, in release from the bondage of life and death, with Arvasu compassion and forgiveness and in tan and with Arvasu intervention, he is freed of the bondage of life and death. There's also, parallel story that Karnad develops in the play, which is the love affair, between Arvasu and Nittilai, Nittilai or tribal woman, while there the male correct characters the play, Rabiya, Parvasu and Yavakri represent the power of violence, of ascetic Brahmanism, Arvasu was caught in between the world the Brahman and the world the non Brahman, of the Shudra between the sacred and the profane the sacred world of very Brahmanism and the profane world of the non Brahman of the tribal of the Shudra and the, the opposition between, the brought the world the Brahman in the world with the Shudra, is mapped onto the opposition between, the mind and the body between the life of discipline and ritual sacrifice and emotion. While so, therefore you know, Brahmins are equated with this ruthless, greed for power and violence and the Shudra is associated with, with compassion, compassion and love for Humanity, while Rabiya and Yavakri and Parvasu, have lost the legitimacy, of their power through their acts of violence and killing, Arvasu has a redemptive function to play, in the to, in the play or where he works, for the greater good of his community, even at the cost of losing, Nittilai, Nittilai pays with her life, while she's trying to rescue out of a so from the sacrifice and so, she loses her, she loses he loses her and Vishakha herself is chastised, in the play, for but not punished for transgressing the boundaries of female chastity, because she has an affair with she continues to her to have an affair with Yavakri, even after she's married and Nittilai, loses her life for choosing Arvasu over her husband.

So, Nittilai is actually married off to her tribal a man from our own tribe, because Arvasu loses his opportunity to get married to her, because he is busy trying to he's stuck, you know carrying out the final rites, for a Yavakri after he was killed and so, he loses the opportunity to actually, arrive on time at the tribal's, council of elders meeting. Where he was supposed to marry, Nittilai the distinction between the play and the play within the play, is blurred and collapse where the end, when Parvasu pollutes the sacrificial area, with his act of patricide and Arvasu who assumes the role of Rithri, Rithri which is which is the, the half demonic son of Brahma, Brahma has three sons. One is Indra, one is who's a divine son, one is Vishwaroopa, who was his son through a mortal woman and Vythiri is Brahma's son, with that he had with a demines. Right? So, Arvasu plays the role of Vythiri, in the play within the play and he wears, a mask in the play too in the, in the play to play the role of Vythiri, but, ends up bringing the mask to life and ends up destroying sacrificial altar and killing Parvasu. Right? So, the mask comes to life and there's, there's no, no there's no longer a distinction between fiction and reality between the world of the play, outside the play and the play within the play. Nittilai, loop pays, for with her own life, because she cannot stop herself, from rescuing Arvasu from the destruction of the Yagni Ya and finally, Arvasu sacrifices his or her own happiness, with Nittilai for the sake of the, Brahma Raksha's, as released from life and death. So, now let us just look at the, the details of the play, so as I mentioned only the whole idea, of performance is Thematize in the play, it becomes achieved theme of the play, which in some sense is also an expression of the sacred, it's one of the expressions of the sacred is performance itself, because it, it legitimizes, the divine origins of drama and theater from Bharata Natya Shastra onwards and it also acknowledges and validates, the, the lower caste identity of the actor, in the hierarchy of cost. So, the actors considered to be a lower caste a person, simply also, by virtue of acting, because when

Arvasu decides to take on the life of an actor, decides to become an actor, his brother part of us who forbids him, from entering the sacrificial arena, because he is he has polluted, his own Brahminical identity, his polluted his community by becoming an actor.

So, if you look at the opening stage directions of the play the quite elaborate, it says that, it has not rained adequately for nearly ten years, this is the prologue and the prologue and the epilogue, frame the in a play. Right? So, you have a prologue which is, which, which, which is situated, at that point in time, when Arvasu on the verge of acting, in the play within the play, as Vythiri and he's looking out he's searching for Nittilai, who cannot be found in the audience, the play also ends with an epilogue, where you know, the, the Yagni Ya has been destroyed and towards the end you know, there is a complete collapse between the play and the play within the play. So, in the initial prologue, the description of the stage directions are like this, so there has been a drought for nearly ten years, which has caused famine and there's been a seven year long fire sacrifice to the Lord Indra. Who's the god of rains, to propitiate him in order to enable rains in, in a land that has been parched, with years of drought, fire burns in the center of step like break altars, there are several such altars at, at all of which, Priest offering oblations to the fire, while singing the prescribed him Younizin, the presold rested long, flowing seamless pieces of cloth and where sacred threads, the king who was the host is, similarly just but, has his head covered. Parvasu is the conducting priest; he'll be called the, 'Chief Priest' since he is the most important of them all. It is his responsibility to see that there are no errors, either of a mission or of commission, in the performance of the sacrifice, he's about 28, it is an impressive panorama, the Brahma Rakshasa, a Brahmin soul, trapped in the limbo between death and rebirth, he is moving around at the sacrificial precincts, don't know, human I can see him. So the hip production already, exists he is a Brahmin soul: that's been trapped between, death and rebirth and is constantly hovering, around the sacrificial area. The afternoon session is over, the priests began to disperse or courtier enters with the actor manager, the latter's made to stand at a distance, from the fire sacrifice since as an actor, he's considered lowborn, the quota rushes into the protected, enclosure of the fire sacrifice and talks the king, the priests around them, is a heated discussion. They discussing the possibility, of having a plate, to which the king is quite shocked and will not allow it and when they discover that, Arvasu got to play the, role in the, in the, in the play, then now they're all, all the Brahmin's actually, on the priests a quite shocked: that a Brahmin is going to be acting. So, the actor manager says, to the Brahmins that sirs, as is well known to you, Brahma the Lord of all creation, extracted the requisite elements, from the four Vedas and combine them into fifth Veda and thus gave birth, to the art of drama. So, of course this is the validation the acknowledgement of drama as the fifth Veda, the its, its neck knowledge meant of the divine origins, of, of drama he handed it over to his son Lord Indra, the god the Sky's, Lord Indra in turn passed on the art to Bharata, a human being, for the gods cannot indulge in pretense.

So, if Indra is to be pleased and bring to an end this long drought, which ravaged is our land. Messiah is a fire sacrifices not enough, a play has been performed along with it, if we offer him entertainment, in addition to the oblations, the God may grant us the reins we are praying for right. So, this need to enact to perform, along with our fire sacrifice to propitiate, the god of rains Indra and of course the courtier, is very clear that, Arvasu should not be admitted into the sacrificial arena, because he is also going to be acting in the play, which is, the role of a Lower Cosmos and of course the Arvasu sends a message with the actor manager, which says, a message from a brother, dear elder brother, this is a message from Arvasu, elder brother Parvasu which says, the sons of Bharata were the first actors in the history of theater, they were Brahmins. But, lost their cars because their profession, a car occurs plunged them into

disrepute and district disgrace, if one values, one's high birth, one should not touch this profession and I accepted this. But, today I'm a criminal, I have killed my father, a normal problem, I already stand honest, I may now become an actor, this follows from your own words. So please, do not bother way now. Right so here, we must remember that, Arvasu you know, performs the function of redeeming, the sin that his brother. Parvasu committed, of killing their father, right. So he, he performs the, the expiatory rites, of redeeming his, his father's death, at his brother's hands and he uses this opportunity, to actually you know, seek the possibility of freedom, of freedom from caste, freedom from Brahminical Hinduism, from caste and the freedom to actually marry, the woman he loves, which is Nittilai a, a tribal girl. So, by embracing, a stigma which of patricide, of killing, which he does not commit himself, Arvasu then, gains the freedom of acting of performing, of propitiating the Lord Indra, of also redeeming, his father, his brothers sin of patricide and not of course to mention also the fact that he can now, he hopes that he would be able to live, happily with Nittilai.

But, as the play's about to begin, Arvasu was hoping that Nittilai is in the audience watching the play. Right? So, he's happy when the courtyard might wind up when the courtier and actor manager tell, Arvasu that, Parvasu has given him permission, to act in the play, he says he's a great Nittilai he tells himself, he'll be there to watch the play, but where are you? Why aren't you here, Nittilai, Nittilai I'm, going to act on stage, I hope you're watching please, please watch, the plays about to begin. Yes after all these years it's going to happen, but you know and brother knows and I know that this isn't the real thing, this is a fiction, borrow from the myths, the real play began somewhere else, a month ago, a month was it really that recent, it seems ages and ages of darkness ago, you and I were going to get married, begin a new life and I had to meet the elders of her tribe. Right? So, there's a flashback at this point, which goes back to the point when they, were in love and her Arvasu was going to, meet the tribal council of elders, to ask Nittilai, for her hand in marriage and Nittilai in act 1 tells, Arvasu that, she is hopeful that, the elders of our tribe will agree to the marriage, because it's not often as she says that they get a Brahmin groom. Right? So, they may actually think it's a matter of Honor, to get their daughter married, to a Brahmin groom and Arvasu says that, he is now free to as he says I'm, about to jettison my caste, my people, my whole heritage for you. Right? So, Nittilai of course is initially modest and she does not wish, wish to be touched, by a man before the marriage and so, she says I cannot be touched, Arvasu says I'm actually, giving up pronouncing my entire cost, my people, my whole, heritage for you, can't my, can't you forget a minor custom for my sake and Nittilai says this is, the only custom that actually worth, observing because I actually retained my, my modesty, my reputation.

So that, nothing there can be no mishap, before our, Arvasu says all these days I couldn't touch you because Brahmans don't touch other cars. Now, you come in, now you can't touch me because among hunters, those don't touch their betrothed, are you sure someone won't think of something else, once we married, then later on Arvasu again, expresses his desire, for sheer happiness and joy to be with Nittilai he has none of the ambitions, of the spiritual Aesthetic ambitions that, his brother and father and Yavakri have, his cousin, Yavakri has he says I'll never be loner like father or uncle I shan't, ever conduct the royal sacrifice, like Parvasu or perform penance like cousin Yavakri, all I want is to dance and sing an act and be with Nittilai, it doesn't matter a flake of counter, counter dung to my father, with him alive or dead, my sister lives wrapped up in a world of her own: that leaves only my brother, Sushi's he's not concerned with these temporal ambitions, of power and he's not concerned with the sacrifice, so he's free to do what he likes and Andhaka, who was the bland, the blind Shudra in the play, asks and what would happen if, Parvasu his brother forbids the barrage and he says Arvasu says I'll tell him, I can't give up my Nittilai

she's my life, I can't live without her I'd rather be an outside outcast. So, he's willing to actually sacrifice his, his cost community, for his love for Nittilai and Nittilai of course is very concerned, hoping that they will get married because marriage is the only guarantee that she and her, trouble community has that, she will not be misled and betrayed, by a man who was willing to marry her, before the marriage. Then through Andhaka, Nittilai and Arvasu learn of Yavakri's, pens that Yavakri performs these self modifications and penance for years, to win the favor of Indra, 10 years under curses, 10 years of rigorous penance and still Lord Indra would not oblige, finally Yavakri stood in the middle of a circle of fire. And started offering his limbs to the fire, first his fingers, then his eyes, then his entrails, his tongue and at last his heart: that's when the God appeared to him, restored him limbs and granted him the boon, Andhaka later on says, 115 every Brahmin on the face of this earth, wants to gain spiritual powers, but few succeed, in my lifetime, I have known only two who did, your uncle as in referring to Arvasu's uncle, your uncle and your father, Arvasu.

But, they got their knowledge from human gurus, by diligent study, Yavakri has gone beyond even them, he received as knowledge from the gods, direct your uncle was sure he would feel, how he tried to dissuade, the boy from taking on this ordeal. But, I said to him, master let him go to the jungle, you don't know your son, I do, I brought him up, on this lap of mine, he would succeed in anything he tries, you mark my words. So, Andhaka is raised, Yavakri from the time he was a child and he stands convinced that, Yavakri is determined, to win greater powers and to be blessed the line with rain, through his, his harsh, severe austerities and penance, to win Lord Indra's favor. And now, he has come back so unlike Arvasu father and an uncle, who won their spiritual power, through who gained the spiritual power, through human gurus, Yavakri wins it, through the sheer determination and arrogance of, of office penance, of Ass Tapasya to actually acquire, power spirit power from Indra himself. And Nittilai is one of those characters, embodying the, the profane non Brahmanical, world of the tribes, the tribal world of the tribes, of the sutras, who calls me questions, the ritual discipline and form of ascetic Brahmanism, she says you know, their fire sacrifices are conducted in covered enclosures, they mortify themselves, in the dark of the jungle, even their gods appear so, secretly, why? What are they afraid of? Look at my people, everything is done in public view, the priest announces that he invoked the deity, at such-and-such a time, on such and such a day and then the right in front of the whole tribe, he gets possessed and the spirit answers your questions, you can feel it come and go, you know it's there, not mere hearsay. So, here in the tribal community you have a man who gets, possessed who becomes the conduit, the medium through which, the earthly world communicates with the spirit world. Unlike the world of Vedic Brahmanism, where everything happens, as a secret ritual: that is only, privy to by Brahmins, you have a fire sacrifice that happens in private, with in the presence in the front, in the presence of the king and the Brahmins.

So, this is the contrast that she draws between the two worlds, the difference to come out of difference between the world with Brahman and the world with the tribe, of the tribal. Nittilai says my point is since Lord Indra, appear to Yavakri and Indra is their god of rains, widened Yavakri asked, for a couple of good showers, you should see the region around a village, washed every room, every morning, women with babes, on hips shrunken children, shriveled old men and women gather in front of my father's house, for the gruel he distributes, no young people, they have all disappeared and father says, all the land needs is a couple of heavy downpours: that will revive the earth, not too much to ask of God is it. So, she is, she's very practical, she says what is, what, what stop Yavakri from asking Indra, for rains. So, that they can, you know, overcome the famine and the drought that has ravaged the land for decades. So, she is more interested in actually you know, using divine divinity God and divine power to you know, save her people

from starvation and death. But, Andhaka says, half agree in that, these divine powers, should not be used to solve day-to-day problems, they are meant to lead to inner knowledge. Right? So, there's obviously a distinction being made between, inner knowledge, inner spiritual knowledge, self knowledge, absolute infinite knowledge and power that's required to actually help, humanity. Right? So, you have to the sacred, the divine the ritual and, and human individual ambition, opposed to power that can be used divine power, the power of humanity: that can be used to, to secure humanity's own welfare, Nittilai later on says, actually I want to ask Yavakri two questions, can he make it rain and then, can you tell when he is going to die, just to, what is the point of any knowledge? If you can't save dying children and if you can't predict your own moment of death. Right? So, she's the voice of secular humanism, which is completely crushed and killed, by the end of the plane. and of course, the Yavakri makes a appearance later on, in another part of the stage, which is the Hermitage, Hermitage of Ryetopia, in the father Arvasu, Vishakha about 26, but she does not look like she is, she's happy, I mean, she is she looks completely sullen and Haggard his description, she was once an attractive woman.

But, now she is trapped in a loveless marriage, her husband has long left her, to be the chief priest of the fire sacrifice. And she's in a father-in-law right, because care. And she just spends our date, through the daily rituals; of you know collecting, the water and a pot. When Yavakri appears and she is quite surprised and shocked to see him, after so many years. And he makes advances at her and she's unable to, stop him, she does field in secret, pleased and happy to see him, after so many years. And Yavakri doesn't seem to have changed, at all from, his ten years of penance, he in his pursuit of universal knowledge, he is still susceptible to his own lust, for Vishakha. Again like Nittilai Vishakha is not a woman in the play, who questions, the hypocrisy of Brahminical discipline and asceticism. Because, these men have obviously not been, able to completely, sublimate their desires, their greed into, into Asceticism independence. Because, they are still the same people they still, overcome by, by lust and greed for power. Yavakri says, for a start, it's not as easy, as you think, to actually get universal knowledge from the God, it's not just that, it's not just a question of performing austerities, in the name of a god and then, winning universal knowledge. It's much harder than that, so he describes his arduous life, in the forest. He says, life in the jungle is sheer hell. Flies, giant ants, beetles, pests, leeches and attacking at the suspicion of moisture Vipers, lurking in bowels of, dust, the relentless heat, not demons but mosquitoes to torture you. One would expect the appearance of a God to be a shattering experience, concrete indubitable, almost physical. But, though I think, Indra came to be several times, I was never certain. Then, if the first time he appeared he said, no Yavakri, you can't master knowledge through austerities, it must come with experience, knowledge is time, it is space, you must move through these dimensions, I said, no I must have it, grant me all knowledge, he laughed and said, you're being silly, that's it. Common dialogue, not very profound and when the God disappeared, nothing was left, behind to prove he had never been there, I looked around, the same old black scorpion, the same on chameleons, the shower of birdseed around me, so it was all a hallucination, caused by something and eaten that morning. Or was it fever working on my brain, so I go on, another year, perhaps two, then the god comes again, why are you being so stubborn, he chides, you can't cross a full stream on a bridges and so on. So, he is you have a Cree is relentless, in his pursuit for greater power, from Indra. Right? An Indra r says, the only way you can actually gain powers through experience, in not a god you're a human being. But, Yavakri it has not refuses to listen. Right? He's determined to win his, his, his moon. But, Vishakha is in complete contrast to Yavakri. Because, she is only concerned with the fact that, she liked the Shudra, like the tribal is, outside the realm of Brahminical masculinity. Because, she has spent her life, abandoned, neglected, she has lost her youth or desirability; she seems to be even lost her LIF to hell her will to live.

And she's not concerned, with these male Brahminical, male ambitions of power. And she also recounts, how after, the first year of marriage, when Parvasu gratified her is, I mean, sought sensual gratification, from Vishakha and then, abandons her in his father's care, to become the chief priest of the, of the fire sacrifice to the rain god, she Vishakha tells that, tells Yavakri, about how after the first year of marriage, Parvasu tells her that, on the first day of the second year of the marriage, she said, enough of that, we now start on our search and then, it wasn't that I was not happy, the question of happiness, receded into the background. So, for Vishakha happiness is just living, being happy with the husband. But, for the husband he wants to seek, absolute knowledge. Right? He used my body, in his own body like an experimenter, an explorer, as instruments in a search, search for what, I never knew. But, I knew he knew, nothing was too shameful, to degrade, to degrading, even too painful. Shame died in me and I yielded, I let my body be turned inside out, as he did his own, I had a sense, he was leading me on to something, mystical, spiritual, we never talked, then one day, he received the invitation from the King, to be the chief priests to the fire sacrifice and he left, the site of the fire sacrifices, only a couple of hours away from here. But, in all these seven years, he hasn't come back. So, he's only interested in, in pursuing in fathering his own, American power while, while Vishakha, has been left abandoned and trapped in a loveless marriage. And so, she blames both Yavakri and on, and Parvasu, of being these typical Brahmin men, who are only interested in, their own selfish ends. And later on, Yavakri actually meets, Nittilai, as she's talking to Arvasu, in fact later Arvasu in Nittilai almost discover, the affair that Yavakri having with Vishakha, as they are, as they are secretly talking to each other, along the banks of a river. When Arvasu walks in and upon them, but at the last moment, of a Vishakha escapes, but, her clothes are torn and she's completely dirty with, with mud and the filth and slush on her back. And she sees here, he sees Yavakri pursuing her and on the way, Yavakri meets near Nittilai and, and contemptuously curses her, when Nittilai, he gets to know, he obviously knows through his divine knowledge that, she wants to know when he will die and so he says that, I don't know when I'll die, but I promise you, this you'll be dead within a month. Right? So, you have a clear actually foretells, Nittilai his death. Later on Arvasu and does not tell, rapier his father about, the affair between Yavakri and, and, and Vishakha although he discovers it, he learns somehow he, he arrests, the secret out of all, Arvasu he realizes that, there's an affair going on between the two. And she's very disgusted with his daughter-in-law and caused a hole, for having an affair with, another man. But, he falls a stop shot of Corsica and he decides that, its Parvasu responsibility to actually, take care of discipline his wife.

So, Vishakha is not punished, but she's just iced for her, sexual transgression. And later on, a driver decides to actually, avenge the insult to his family, to his reputation by creating a Brahma Raksha's. So, he even he invokes a Brahma Raksha's and he tells, the Raksha's to, to actually kill Yavakri. Right? He says, Vishakha he tells his daughter-in-law, 'Vishakha go and tell you lover, I accept his challenge, I shall invoke the Kritya and send a Brahma Raksha's a, a demon soul after him. Let Yavakri save himself, he need only go and hide in his father's Hermitage, I love my brother, I mean not desecrate his altar, let Yavakri cower in there like a dog, if he steps out, he'll be dead. And so, the only place Yavakri, can be free is that his father's hermitage and his father is, Raibhya brother. Since, Raibhya actually respects his, brother and the sanctity of his Hermitage, that's the only space where Yavakri can be safe and he says that, if Yavakri can keep himself alive for 24 hours, he will accept, defeat and I enter the file. So, Vishakha is intent on saving Yavakri life and they, go in search of him, Under Arvasu unable to find him. But, Vishakha sees him, for discovers in, you know murmuring incantations, sitting cross-legged, with his Kamandalu he is a water job in front of him. Vishakha runs and panting and while, Yavakri continues

meditating. And he calls, she calls her to, Yavakri who opens his eyes and acknowledges, Vishakha presence and Vishakha tells him that, her father-in-law has, invoked the Kritya spell, to engage his or his full powers and that ,he has and he as you, he has made use of, all he has created a Brahma Raksha's to actually kill, Yavakri. And Yavakri is not scared, he's not daunted because he has is, magical water, in his jug and he is, he's convinced that, a drop of this water, will render the demon powerless. But, Vishakha is not convinced and she ends up, pouring the water, into the earth. And Yavakri betrayed and then he starts, panicking and he rushes, towards his father's Hermitage. Because, that's the only space where, he can be safe. So, this is of course, a tragic ironic twist, in Cardinals rendition of the original tale, where Vishakha can only keep Yavakri alive by enabling his death. So, Yavakri rushes back then and Antkm, who has been placed by Arvasu, on guard at Yavakri father's Hermitage, does not recognize, I don't leaders not rather, recognize Yavakri footsteps stops him, but in the process the Brahma Raksha's overcomes, overtakes Yavakri imperial scimitar spear, killing him on the spot. So, the act one ends with Yavakri death'. In act two, Raibhya is horrified to see that, her son Parvasu has left the sacrifice, just a month before his completion, having heard of his wife, Vishakha sexual misdemeanor, Vishakha meets, talks Parvasu after many years, for the first time and he also meets Arvasu and he gives Arvasu, permission to act in the play, it is here that Parvasu tells, Vishakha. Right? In fact, Vishakha again compares Parvasu to Yavakri says then, both of you, resemble each other. Because, both of you go away and whenever you feel like it. Right? So, she accuses both of them of using her, right for their own, sensual gratification. Parvasu says, one can practice austerities like a fool, Yavakri to coerce the gore gods to bend to one's will, stand in a circle of fire, torture oneself, so many techniques, all equally class to make the gods appear and when the given, what do you do: extend the begging bowl, give us rains, cattle, Suns, wealth, as the one defined human beings by their begging, eye despise it, I went because a fire sacrifices our formal right. Right?

So, Parvasu describes the form of the fire sacrifice, as a formal structured right, it involves no emotional acrobatics, from the participants, the process itself will bring Indra, to me'. And if anything goes wrong, there's nothing the gods can do about it, it has to be set right by a man, by mean, that's why, that's why when the moment comes, I shall confront Indra in silence, as an equal, for that, it is essential that one shed all human weakness, be alone, absolutely on one's own to face at moment, become a diamond, unscratched. All right? So, Parvasu desires to become absolutely, all-powerful and not just use prayers, not just use practices, austerities, as a means of gaining, access to the gods and favors from them. Right? So, she he wants to actually overcome his human weakness. And become a Gordon is', all right. So, there is no room for emotional attachment, in these fire sacrifices, it's an absolutely structured discipline. Right? Which goes beyond personal, obligations of emotions and an attachment? And Vishakha does not understand, there's an entire this obsession, with absolute power. She says that, what's so wrong in being human, what is wrong with his living, with leading a human life. Where one is just happy with, with what, what has and with, with, with one's attachments and love for Humanity. And she says, later on that,' that even though Yavakri and you, used me and humiliated me for your own lust, at least Yavakri was warm and gentle, for a few minutes, he made me forget the wizened body, the scratchy claws and the blood and the blood cold as ice and he paid for it with his life'. And that's when. The Raibhya, a father-in-law appears and, and Parvasu here, deliberately kills his father, within her out of his hatred for his father, he kills his father, because his father killed Yavakri to disturb him, in the last stages of the sacrifice. So, he kills his father'. 'And he returns to the sacrificial altar, meanwhile Arvasu who has been busy, performing the final rites, for Yavakri who has been killed, you know is late by half an hour for the, the meeting, with the tribal elders, where he's supposed to marry, Nittilai but since his late. The council of elders have has left and he is very upset that he has, lost his opportunity to actually marry Nittilai'. Who was then

promptly married off, to another man from her own tribe and on the way back, he discovers that his father's been killed and Parvasu tells, lies to him saying that, he mistook their father for a wild animal and shorter with an arrow. But, Arvasu now has to perform the rites, for his, for their father, the rites of penitence and Parvasu tells delegates the, the responsibility of performing.

These rights of penitence to his brother. While he returns immediately to the sacrificial altar. And there later on, the he meets the Brahma Raksha's and, and Brahma Raksha's, through the Brahma Raksha's was performed his, his, his role of, function of killing our Yavakri. Now, seeks to be freed from the bondage of life and death. And begs Parvasu to, meet the gods to encounter the gods in his sacrifice and, and request that, he be you know, released from both from the bondage of life and rebirth'. But, Parvasu refuses he does not know, how he can help, the Brahma Raksha's and when I reverse who comes in the sacrificial area, after completing the funeral rites, you know Parvasu falsely accuses, wrongly accused in the Arvasu of having killed their father, for which the Brahmins, refused to let him come in, they take some a couple of soldiers take hold of him and drag him away. 'Act three begins with Arvasu lying in the outskirts of the city, with Nittilai sleeping next to him. Right? And when he wakes up, he is right and not knowing, not knowing where he is, but he's very happy to seen Nittilai. And he's, a he's a neighbor, he's incredulous of a sight of Nittilai and it let us him that, she escaped from her husband and to rescue a reversal. Nittilai is also willing to choose all of, Arvasu over her husband and she says, Arvasu when I say, we should be together, I don't mean we should have to live together, like lovers are like husband and wife, I have been wishes enough to my husband, I don't want to disgrace him further, let's be together, like brother and sister, you marry any girl you like, only please Arvasu square a corner for me. So, she is willing to think outside the fold of marriage, to actually probably even continue in living with her husband, while at the same time, having some kind of relationship with Arvasu. Even if it is not one of marriage or a romantic relationship, outside marriage. And Arvasu who's determined to actually avenge, the death of his father and so he says, he tells Nittilai ,I can't help it, I want to make all, make them all pay', Yavakri, father, Parvasu, it's a conspiracy, don't you see, it's all planned because I wanted to marry you, because I was, I was, ready to reject my caste ,my birth, can't you see it, I wanted to strike out on my own, so first a corpse calls itself around my ankles'. Yavakri then its father, bodies drenched in blood, like rats that pour out in the plague and die vomiting blood, so he is can he's convinced, he's determined to actually avenge their, their killings. But, 'Nittilai tries to dissuade him from, perpetuating the spiraling cycle of violence and bloodshed. And Nittilai says, leave that to the gods'. 'Arvasu look at your family, Yavakri avenges his father shame, by attacking your sister-in-law, your father avenges her by killing Yavakri, your brother kills your father and now, you in your turn, want vengeance, where will it all end. However so, so what do I do? Sit in a corner with my hands crossed, like a eunuch', Nittilai do that, better than better that, then become the man you hate. Right? She tries to convince him, to not for bitch wait further violence and bloodshed, the actor manager tells, 'Arvasu any fool can see that, you two belong to, different worlds. anything is possible in these troubled times, so I won't comment, but your names on every tongue in this town and they are mostly trying to spit it out, I didn't save your life, she did, I only found you, you were lucky that she turned up, soon after and as she who has been nursing you, mopping up your vomit, wiping your bottom, like a baby. I am grateful to her because, my babies were starving when she came and now they get a bite to eat every day, when she gets the food from, I where she gets the food from, I don't know, but she knows the woods.

So, obviously Nittilai is a symbol of compassion, she someone was able to access, food from the woods the forest that she knows intimately, we would have moved out of this town the day, the old man died,

except that we have become dependent on her, for food, for nursing, for laughter, we're just waiting to leave with her, but she won't budge to do better. Then, later on Arvasu decides to actually act in the play and she decides, he wants to play the role of Ritter. Right? And Nittilai tells, the actor manager that her father and brother and husband .Will also be there. Towards the performance. So. They obviously in search of her and they're willing to do it, ok. To do anything to get Nittilai back. So, she's very upscale, that maybe her husband might actually, end up killing a reversal and, and killing her too and she doesn't want to die. So, the whole act of performing in the play itself is, an act of exposure or to that tribal community, the actor manager of course is only interested in the pin, in the performance happening. Because, that's his only source of income and livelihood so, so that's the only way that, he says my children will sleep on a full stomach, for number two months, if this play happens. So, when all of us who decides to play the role Britta and not Indra'. Nittilai says, I'm glad you're not playing Indra, I don't like that god of yours, he's immortal when someone doesn't die, can't die, what can he know about anything, he can't change himself, he can't, can't create anything, I like with rudra because even when he is triumphant, he chooses death, I always wonder, if flowers didn't know, they were to fade and die, would they ever blossom. Right? So, again the contrasts between immortality, but immortal gods like Indra, who can never change. Because, they can't die. Right? Who can't create anything, because they can't die, but it's far more glorious, far more joyous to play, a human mortal character who, who can, who can create, who can show compassion, for Humanity who can create transformations and change and who can choose death. They use masks in the play. And Arvasu wears the mask of rudra and the demon and the actor manager wants a saying that you should surrender to the mosque, but surrender you and pull your life into it. But, remember once you bring the mask to life, you have to keep a tight control over it; otherwise it will try to take over. Right? It will begin to dictate, dictate terms to you and you must never let that happen. Right? So, I know the risk that, if he surrenders to the mask, the mask may actually take over him and acquire a life of its own, which, which is exactly what happens in the play. So, in the play of course there are these three characters, in their Lord Indra and his brother's half-brothers, rudra and vishwaroopa. Vishwaroopa is Rama, Brahma son with a human, mortal woman. And rudra is Brahma son with a dear female demon'. And Indra is very insecure, about vishwaroopa.

Because, Mr. Vishwaroopa has won the, the raises of everyone, for his wisdom and his gentleness and Indra feels extremely insecure and won't be able. Because, he seems he feels like, he feels like, an eclipse to moon, he feels like his lorry has been eclipsed by, by Vishwaroopa. And so he wants to kill, Vishwaroopa and therefore, rudra offers to protect Vishwaroopa from Indra. So, the two are inseparable because, they are paired always trying to save, each other from Indra's wrath. So, Indra organizes a fire sacrifice in honor of Brahma and he invites all the gods and the men to the sacrifice. And he also invites, which will part of the sacrifice and but, forbids withdraw from coming because, he is a rock Chasseur or diamond. So, of course the play itself is a, an allusion to the actual play, the outs of the play, outside play, an allusion to the relationship between Arvasu, Parvasu and a father Raibhya'. And ultimately of course Indra betrays Vishwaroopa and he kills Vishwaroopa and Rudra is very upset, at his brother's death. And he enters the enclosure and he sees Vishwaroopa dying and he is furious, at Indra treachery and they have a, duel and in the fight, the actor managers playing Indra and Arvasu who's playing rudra and he completely surrenders to the mask, which actually brings with rudra character to life and the very distinction between fiction and reality is completely, collapsed in this moment, where he says, you can elude me Indra, but you can't escape me, even if you fly in like a falcon, across 99 reverse, I'll find you, I'll destroy you, I'll raise your befall sacrificed the ground, I'll burn down the sacrifice. And that's when, other words who begins destroying the sacrifice and the actor manager says, no, no, not that, stop him,

stop him, for God's sake'. And 'AgniVarsha who says, I'm a Brahmin, if you try to stop me, I'll kill myself and the same is done and the sin of killing a Brahman will be on your heads, I'm a rock show sir and I'll kill anyone who tries to stop me and the actor manager is trying very hard to get the mask, off on Arvasu face, which is what Nittilai leaders, Nittilai struggles and she finally manages to remove the mask from Arvasu and the Brahmins are furious because, the entire sacrifice is being desecrated, by the tribal's and, and Arvasu who was going to destroy the sacrifice just at the moment of his completion and Parvasu was watching the entire play realizes that, the play is alluding is, an allusion to him and he, he tries to stop, the destruction, by you know, he knocks out of us sit down, he pins him to the ground and he and the husband , Nittilai husband pulls out a knife and grabs Nittilai by her hair and slashes her throat. Arvasu who gets up but it's too late, to save, Nittilai who tried to intervene to save him, from the fury of the mask that took over and Indra, Indra voice can be heard back in the skies and he tells her, heaters Arvasu who do not grieve, we are pleased with you, ask for any boon and I shall be granted. Right?

So, Arvasu asks that, that Nittilai be brought back to life. So, interest please by the way Arvasu ,who challenged Indra and perceived him in the play and then, he says, that he, he asks him to, ask for a boon and he says, Indra says, it's not, this it's no, it's no big deal, bringing a Nittilai back to life. But, once the wheel of time starts rolling back, it will bring back, everyone to life. All those who have been killed, but ever so, you have Yavakri and Nittilai they will all be brought back to life. And, and, and you have a Yavakri, Arvasu yes; let them all be brought back to life. But, Indra says that, if they're all brought back to life, then they may be a repetition of the same tragedies and then, Arvasu who says that may not happen. Because now, having lived this life, of, of sacrifice, I have become, I have grown wiser. Right? And I will not commit the same mistakes again. And Indra is, Indra is on the verge of granting him the boon, of bringing back Parvasu Yavakri and his father to life, when the Brahma Raksha's intervenes and begs Arvasu to release him from the bondage of life and death and Arvasu who's on the verge of, relenting out of his sheer compassion for, the Brahma Raksha's. But Indra says, there's another consideration, that if the Wheel of Time must roll back, Nittilai will turn to life, but it must roll forward, for the Brahma Raksha's to be released, from the bondage of life and rebirth. So you can't have it both ways. You can either bring Nittilai back to life or you can release the Brahma Raksha's from the bondage of life and rebirth and that's exactly what our Arvasu chooses to do. So, as the Brahma action says that, 'you're a human being, you are capable of mercy', so Brahma the Arvasu who actually, takes mercy on him and you know, releases him, from the, cycle of life in death. So therefore Nittilai actually ends up becoming, a scapegoat, to the rivalries, between these different Brahmin men and also Arvasu's own desire to, to seek the welfare of his community and so that's exactly how, the, the play ends, with Nittilai living a life, as tormented as the Brahma Raksha's, where, you know, the Brahma Raksha's is resurrected and released from the cycle of, life and rebirth. But Nittilai is now living the tormented life of a spirit and this is exactly how the play ends.