

Understanding Human Emotion: An Intervention of Anger through Raudra Rasa in Dina Mehta's Drama *Brides Are Not for Burning*

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Received: May 10, 2023

Accepted: July 4, 2023

Online Published: August 16, 2023

doi:10.5430/wjel.v13n7p387

URL: <https://doi.org/10.5430/wjel.v13n7p387>

Abstract

Anger is the main propaganda of this study. This study aims to explore the intervention of anger through the aesthetic concept of Raudra rasa in Dina Mehta's drama, "*Brides Are Not for Burning*." Emotions play a significant role in human experiences, and anger, in particular, has been the subject of extensive research. Drawing upon traditional Indian aesthetics and performing arts, Raudra rasa represents a complex emotional state of anger, rage, or ferocity. By examining its portrayal and impact in Mehta's drama, this study seeks to enhance our understanding of the role of Raudra rasa in evoking and managing anger. Utilizing a descriptive qualitative method, this study employs how Raudra rasa is embodied and expressed by the character. By delving into the intervention of anger through Raudra rasa in the play, this study contributes to the existing knowledge on the interplay between emotions, art, and human experiences.

Keywords: Anger, Fury, Raudra Rasa, Bharat Muni, Indian Theatre, Women Dramatists, Dina Mehta

1. Introduction

The cultural progeny, Drama, and Theatre hold a distinct place in the history of women's writing. It is the art of numerous possibilities – a way of self-articulation, documenting the creator's personal experience and journey, communicating and understanding the modus operandi and rectitude of life. Women's writing has opened the way to a hot debate together with their knowledge, expressing power, and performance. Women's writing has always been loathed and pitied against male writing. The refutation of education, the male-exclusive rights and dominance in the print media, and the suppression of women's writing tagging them as "devalue oral culture" as stated by Tutun Mukherjee (2005, p. 4) have acted as blocked rubbles for them to swim and experiment through different genres. For example, we have numerous epic poems and literary works foreshowing valiant heroes and their marvelous valor, an indication of the so-called patriarchal societal structure. These literary works are no doubt a thrilling and spellbinding experience to read but are written from the male perspective. Also, this gives the impression of a powerful man's world where women's writing and their creative persona have not been corroborated. Women are best thought to stay at home and performed all domestic chores while it is the male who battled and is worthy of being written about. This complicated relationship of women with the literary world has provoked Olive Schreiner's (1911) epigrammatic persiflage that "there must be some inherent connection in the human brain between ovarian sex function and the art of fiction!" (p.158).

However, the scenario takes a U-turn with the emergence of eminent women writers and the feminist theatre in the last decade of the 20th century where they began to jolt down their experience, they undergo being a part of the marginalized society, the issues of being a woman and the question related to it. This includes agendas like women's education, property rights, domestic violence, dowry-related death, rape and trauma, and others. This feminist theatre beautifully ensnared and staged the burning women question of the time and is successful to garner and stimulating public attention. The decade-long suppression and humiliation of women now find a proper channel to be voiced and heard by the rest of the world as appropriately said in the words of Lizbeth Goodman (2003), "Feminist theatre was written and directed by women and is informed by the issue of seven demands and common political interests." (p. 29). Drama written by women playwrights is mapped in such thoughtful ways that it not only pleased the audiences but also brings forth the problem faced by them. Its main purpose is to whip up the same amount of rage that they faced in real life. Anger is the main ingredient in these literary works. Modern women's theatre capitalizes heavily on this wrath to condemn societal evils, and this anger becomes the commanding key factor of their writings.

Published in 1993, Dina Mehta in *Brides Are Not for Burning* addresses themes such as violence, dowry, bride Burning, dowry-related death, and other relevant topics. The play talks about the story of Laxmi, an innocent woman who was tortured mentally for not bringing enough dowry from her natal family, not being able to bear an offspring, and ultimately pushed to her death by setting ablaze. The play also depicts the struggle of the younger sister Malini against the evil practices prevalent in society to bring justice to her sister's untimely death. It also aptly depicts the anger and frustration displayed by Malini against societal rules and regulations and the callousness showcased by the authority during her journey.

Before this researcher, in the previous research articles, other researchers talked about various themes connected with this drama. S. Devika

in 2012 studied the protest started by women against the abuse and brutality towards them. Dipak Jadhav (2022) sheds light on the social discrimination that woman has to face in society. Monika Rao (2020) has discussed the existing gender differences in Indian society and their effect on the masses. She also talks about the existing laws of the Indian Penal Code namely the Dowry Prevention Act 1961 and the Prevention of Female Infanticide Act 1870 and how they can be used as a legal remedy against the crime. Danisha Guha (2019) in her article "Contemporary Relevance of Dinah Mehta's Play: Brides Are Not for Burning" has examined the play from the perspective of a feminist view which could have brought a change in Laxmi's life. Had she been able to stand for her rights, she would have led a peaceful life. Thus, so far, all the researchers have focussed and attempted to explore particular aspects of this work including patriarchy, gender, and feminism. In this paper, the researcher will be benefitted from the existing works of other researchers by applying Rasa theory to read and examine the presence of emotional aesthetics Raudra rasa in Dina Mehta's work to show how it becomes the ruling and dominant rasa.

2. Literature Review

Narula Marisha, Sharma Rohita, and Verma Kumar Manish (2022) in their paper 'An Investigation Into the Efficacy of Applying Bibhatsa Rasa In Public Service Advertisements In India' have applied Bibhatsa Rasa in Public Service Advertisements by the Government of India to raise the apprehension and knowledge of people against the evil pangs of smoking through advertisement. Likewise, 'In Rasa Analysis of Poems in Shastri First Year' (2022), by Yog Raj Paudel demonstrates the need for imparting the basic features of all rasas to learners at universities and how doing so would improve their ability to comprehend and evaluate literary works, while reading the paper, the readers will become aware of this necessity. Jagdish S. Joshi and Saurabh Vaishnav in their article 'Raudra and Vira Rasas in the Oath of the Vayuputras' (2020) have applied the Rasa Theory as promulgated by Bharat Muni and examined the presence of Raudra and Vira Rasas. They have examined the characters in the light of Raudra and Vira Rasas and have shown how the characters of Shiva, Anandmayi, Ganesh, and Sati become the epitome of Raudra and Vira Rasa.

Vijayapal Pathloth (2020) in 'The Aesthetics of Sentiments and their Interpretation in Kuchipudi Dance' has applied the Nava rasas (the nine rasas) in the classical Kuchipudi dance to bring out all the hidden nine rasas and the emotion present in the dance form to enable it to reach its full potential and marks the distinction between the class stratification of Kuchipudi and other classical forms of Indian dance. Madhurantika Sunil (2018) in her work 'Application of Rasa Theory in James Joyce's A Portrait of the Artist as a Young Man' has closely analyzed the peregrination of an individual from being to becoming to unbecoming and in this quest how an individual goes through the phases of different aesthetical sentiments and emotions which builds up his character. For this purpose, she has applied the Rasa theory of Bharat Muni which traces the character's emotional journey which climaxes into various rasas. Ram Ji Mishra and Zameerpal Kaur (2018) in 'Romeo and Juliet in the light of the Theory of Rasa' has analyzed the play Romeo and Juliet in the light of Rasa Theory and explained how the different characters exhibited the Nava rasa (nine rasa emotions) through their characters and how the spectators experienced the same through the enactment of the characters.

The 2016 article 'Patriarchy in Dina Mehta's Brides are Not for Burning' by Pandurang Ananda Kirdat examines patriarchal behavior in the supposedly utopian society. The neglected issue of sexual assault in women's life seeks representation in this definition of women's theatre, which works to challenge sexist views. A call for action to improve the situation of women in India is made in 'An Investigation and Probing into the Contemporaneous Issues and Rationale behind Laxmi's Death in Dina Mehta's Brides are Not for Burning' by Usha Jain and Nobert Solomon (2015). It expresses opposition to several crimes against women, including dowry payments, foeticide, lack of education, poverty, discrimination based on gender, bias in the judiciary, and the subjugation of women. Dina Mehta makes a call to all females to give up their apathy and adopt active resistance in order to stop social discrimination from happening in the first place.

The 2014 play 'Questioning the Dowry Deaths in India: Dina Mehta's Brides are Not for Burning' by B.S. Varma addresses the problem of dowry demise and supports the play's appropriate title. The drama talks about Laxmi's experience with abuse in her marriage. She is victimized for her inability to bear a child but the real culprit is her husband who is azoospermia. Milind Dandekar (2013) in his paper 'Evaluation of Eugene O'Neill's Play Desire under the Elms in the Light of Nine Rasas of Bharat Muni' talks about the application of nine rasas in the drama and how they uplifted the emotional and mental well-being of the characters throughout the drama.

3. Theoretical Framework and Methodology

Rasa theory, developed by Bharata Muni in ancient India in his famous treatise *Natyashastra*, (*Natyashastra*, translated by Ghosh, 1930) is a foundational concept in Indian aesthetics and performing arts. Rasa, meaning "essence" or "juice," refers to the aesthetic experience or emotional sentiment evoked in the audience through the medium of art. It provides a framework for understanding and analyzing the emotional impact of artistic performances. According to rasa theory, there are nine primary rasas: love (sringara), laughter (hasya), compassion (karuna), anger (raudra), valor (vira), fear (bhayanaka), disgust (bibhatsa), wonder (adbhuta), and tranquility (shanta). Each rasa is associated with a specific emotional state or bhava, which is expressed by the characters or performers. The portrayal of rasas involves various elements such as vibhavas (stimulants or determinants), anubhavas (visible manifestations), sthaya bhava (dominant emotional state), and alamkaras (embellishments). Vibhavas (stimulants or determinants) provide the context and triggers for the emotional experiences, while anubhavas (visible manifestations), encompass facial expressions, bodily gestures, vocal modulations, and other physical elements used by performers. The sthaya bhava (dominant emotional state) serves as the foundation for the manifestation of rasas, while alamkaras (embellishments) enhance the aesthetic appeal.

Rasa theory recognizes the significance of the audience in completing the aesthetic experience. The audience's emotional receptivity, empathy, and resonance with the performances play a crucial role in the actualization and enjoyment of rasas. It is through this interaction

between performers, characters, artistic elements, and the audience that the rasas are fully realized. Rasa theory continues to be influential in contemporary performing arts, including theatre, dance, music, and literature. It provides a rich vocabulary and framework for analyzing and appreciating the emotional and aesthetic dimensions of artistic expression. The exploration and mastery of rasas not only enhance the artistic experience but also provide a deeper understanding of human emotions and the power of art to evoke and communicate those emotions. The play *Brides Are Not for Burning* serves as the primary source through which this study investigates the presence of Raudra rasa.

This study adopts the qualitative research method employed with an intertextual and close reading approach to examine the presence of Raudra Rasa in the text in the light of Rasa theory. This paper addresses and analyzed numerous incidents from the text to identify instances and manifestations of anger through the lens of Raudra Rasa. The text *Brides Are Not for Burning* acts as the primary source which was followed by gathering and analyzing the secondary data. To collect the data, the author read books and article reviews and performed an Internet search to learn more about Raudra rasa. The process of taking down notes and underlining is also done. The data was sorted and filtered to acquire the key data. Thus, the study is focused to witness the portrayal of Raudra rasa in the selected works.

4. Discussion

4.1 Raudra Rasa and Indian Drama

In Raudra rasa, anger is the core or fundamental feature, that is, the Sthayi bhava (Permanent mental state or emotion). It takes its roots from the demonic and subhuman origins where a physical display of anger, bloody combat, and the slaughtering of fighters and soldiers are the common hallmark. The vibhavas (determinant or the cause) of Raudra rasa are anger, violation, abuse, treachery, insults, and others and are executed with anubhavas (or Physical gesticulation) such as making the eyes red, knitting eyebrows, teeth gushing, biting the lips, swelling of nostrils, etc and the outcoming or the Vyabhicharibhavas are wraths, ferocity, trembling, perspiration, restlessness, etc. In *Natyashastra* by Bharat Muni (translated by Ghosh, 1930), we have noted the paintings of Devi Durga astraddle her pet lion with weapons bestowed to her by various gods to finish off the buffalo demon, displaying the Raudra rasa.

B.N Goswamy's 1986 exhibition, *The Essence of Indian Art*, hosted as a part of the Festival of India, a show where the Hindu paintings and sculptures were displayed under the prescript of different rasas and aesthetics essences of Sanskrit aesthetics prudently cites materials from *Natyashastra* and other resources to display Raudra rasa as presented by aestheticians: a somatic exhibition of anger, bloodshed, the coalition with demons and subhuman beings. The mentioned rendition might arouse in the mind of the viewers to see maybe men fighting, but what these actually present are the images and pictures of goddesses and buffalo-demon fighting or the slaughter of innocent victims. This representation aptly made David Gitomer (2000) comment, "in the dramaturgical and poetics literature, ... one might expect to find verses of furious women threatening violence to evildoers, especially those who had wronged them, ... the angry goddess grinding down her nemesis, even the castrating taunts of a woman whose lover has cheated on her." (p. 219-236).

Similarly, Cahill (1995) in his thesis mentioned about Jagannatha's book *Rasagangadhara* that mentioned anger and zest, as the dual elemental bhavas (emotion or mental state) are consistently connected. He goes into detail describing this Raudra rasa:

"Krodha is a Cittavritti (mental condition/state) called exploding (Prajvalana or blazing up), produced by the most severe offenses, such as one's guru or relative being killed, and others, glossed by the commentator as beating, raping, destroying property, and so on."

Thus, Raudra rasa represents the aesthetic emotion of anger and is associated with intense and powerful expressions of this emotion within artistic performances. This rasa elicits a range of emotional responses in the audience, evoking a sense of tension, fierceness, and agitation. The portrayal of Raudra Rasa involves several elements, including the performance of actors, the narrative structure, the dialogue, and the artistic techniques employed. Actors convey the emotion of anger through their physicality, facial expressions, voice modulation, and gestures, aiming to evoke a visceral response in the audience.

Numerous plays both in Hindi and English have nailed this rebellious and angry attitude of modern women displaying the existence of Raudra rasa. The face of the drama changed in the late 19th century with the participation of women playwrights in the arena. For example, Tripurari Sharma's play *Bahu* (Daughter-in-law, 2016) manifests the issues of women's oppression, search for self-identity, and value as a woman. *Rudali* (*Funeral Wailer*, 1997) is the play that showcased that a woman can earn her living in a men's world by weeping at others' funerals. Tutun Mukherjee's *Staging Resistance: Plays by Women in Translation* (2005), a collection of 18 dramas elucidates the perspective of women's life from different arenas of life. The playwrights of this compilation deal with realities of life faced by women in every aspect like gender prejudices, sexual abuse, domestic violence, and psychological trauma, and their story of breaking the pigeonhole. Plays by Shaoli Mitra *Mahabharata: Nathboti Onathbot* and *Katha Amritasamam* (2012) puts a question mark on the prevailing orthodox traditions and brings out the issues of women-related question. These plays are the burning example of the change that is coming with time.

Many other playwrights have also worked on the themes like dowry, wife battering, discrimination against the female child, prevention of child marriage, and the requirement for separate women's trade unions at the workplace and others to bring forth this rebellious and angry attitude that women of the modern era have been transforming through. These women writers very well with their plays proved the fact that today's women are no more in the mood of tolerating the suppression and discrimination thrown in their way. The plays of contemporary Indian women's drama depict the complication that women face in everyday life and the question related to it. As Lakshmi Subramanyam (2002) says, "one of the important strands of women's theatre in India is its intervention in the areas which directly concerns women. This theatre has been used to voice those issues which are largely suppressed or considered as non-existent by the mainstream theatre." (p. 31).

The dramatic dialogue and conversation used by these women playwrights aptly channels their anger. By using rational and infuriated dialogue, the female protagonists of the modern era convey and channel their rage and fury. They are much more powerful and capable of raising their voice against male patriarchy. The focus of this paper is to encapsulate this unique aesthetic mood of the time without disturbing the emotional content.

4.2. Raudra Rasa in Dina Mehta's *Brides Are Not for Burning*

Mehta's play *Brides Are Not for Burning* is a BBC award-winning play dealing with the demons of dowry and death related to it. She has dedicated this play *Brides Are Not for Burning* (1993) to "all the angry young women who can be whatever they choose to be" (p.5) setting the mood of the fiery rasa of the play. By the very use of the phrase "angry young woman" (p.5), she was from the very first in the business of portraying those spirited women who can change the outlook of society. Her propagandist Malini Desai or Malini is the woman who fights and voices against the social evil where a bride is considered a golden goose that brings home more and more dowry.

Bharata Muni has explained Raudra Rasa in *Natyashastra* (translated by Ghosh, 1930) as "the Furious Sentiment has its basis the Dominant State of anger. This is created by Determinants such as anger, rape, abuse, insult, untrue allegation, exorcizing, threatening, revengefulness, jealousy, and the like" (p.112-113). Raudra rasa is evinced through the anubhavas (visible manifestations) of the flagbearer. Mehta communes her emotions of krodha (anger) and vega (agitation) to invoke the rasa. Mehta has very aptly used the concept of Raudra rasa and the aesthetic pleasure associated with it while remaining true to the real scenario of Indian society. Even though all the rasas cater a window into thought and comportment, Mehta has used the furious sentiment, that is, raudra rasa to succour today's readers and audiences to fathom the anger and frustration a woman feels. As David Gitomer (2000) has observed,

"In the internal logic of the rasa system, all of a woman's emotions are modifications of the Erotic; a woman's possibilities are local and erotic. In fact, the elision of the female emotional responses to the world is so fundamentally established in the aesthetic discourse that it is not discussed; it may not even be visible." (p.228).

The nub of the play is the by-product of a woman's death by her spousal family by setting her on fire for dowry and the reaction of her natal family. Mehta's mouthpiece Malini is survived by her sister Laxmi and she begins to investigate the heinous crime. Her character is the perfect exemplar of Raudra Rasa, as from the very start she vents out her anger, resentment, rancour, and woe against the societal demon. The curtain rises with Malini and her father Mr. Desai conversing and grieving the untimely death of their sister and daughter Laxmi by ablaze. The father was lamenting the death of the daughter Laxmi in such a horrible and pathetic way. He talks incoherently and is having a mental breakdown because of the shock he received from his daughter's death news. Even though the conversation between the father and daughter sounds tragic but one can also feel the fury that has already started building inside Malini.

"Malini: What are you looking for?

Father: I don't remember. Where are my spectacles?

Malini: On your nose

Father: Oh Anil hasn't come home? ... Your mother always got me to total up her purchases. (looking round vaguely)
She is in the kitchen?

Malini: (Sharply) Dad! You're allowing your mind to wander again." (Mehta, 1993, p. 12)

Laxmi's marriage was an expensive and extravagant affair. It was a marriage that costs the Desai family beyond their capacity and ability. Mr. Desai, in the hope to buy happiness for his daughter, went far, which in turn raised the expectation of the greedy groom's family and the end of Laxmi's life.

"Marriage is 12 tolas of gold, 2,000 rupees for a hall, utensils of steel, saris of silk... Their expectations were endless because they imagined a government clerk makes so much on the side. They thought I had feathered my nest with bribes and kickbacks... And I let them think that because I wanted to do my best by Laxmi". (Mehta, 1993, p. 13).

Malini was in deep trauma by her sister's death due to lack of providing sufficient dowry and this makes her lose her faith in the institution of marriage and law and order. She became aware of the pathetic state of women in a patriarchal society. Being unable to hide her anger, she spats out sarcastically:

"Malini: Isn't it funny... that with a fat dowry Laxmi would have been a flaming success overnight—instead of a heap of ashes today? ... Freedom is money in the bank, Anil. You think if Laxmi had a fat bank account they could have trampled over her? Never" (Mehta, 1993, p. 51).

In this regard, the court's judgement of Laxmi's death as a case of an accident, ruling out the option of murder, makes Malini more agitated. She was not ready to digest the fact that her sister's death was just a case of an accident. She smells the conspiracy behind it: "Malini: (*grimly*) I see. They decided Laxmi's sari was soaked in kerosene by accident. A match was set to it by accident". (Mehta, 1993, p.15).

Malini was overwhelmed with the tragic death of her sister, a sense of loss and emptiness surrounded her mind. She also brings to light the fact that before Laxmi's tragic demise, her life was insured for a hefty sum of 80,000 rupees. The truth that the spousal family's constant cavilling forced Laxmi to take the dire step, that the mother-in-law stopped other members of the family to save Laxmi from being burnt alive, made Malini seethe with anger. She spats out: "Malini: A doctor is called three hours after the incident. But can a doctor revive a half-cooked corpse with no skin to speak of?" (Mehta, 1993, p. 78).

Malini's investigation to find out the truth brings out the hidden fact about Laxmi's husband Vinod. Vinod is aspermia and to hide the truth from others, the mother-in-law blamed Laxmi for being barren and an evil force, " ...she is the kind of woman who would wring the neck of flowers... She said that Lakshmi's womb would remain barren-- if it was not already diseased and rotting--- because of misdeeds in past life" (Mehta, 1993, p.70). Haque (2020) has aptly commented in this regard:

"... all the definitions about women's conduct, behavior, and existence were given by men ... indicate the status of women in male-chauvinistic society. The old conventional notions of male-dominated society were ... rude, unbearable, suppressive, oppressive, depressive and unscrupulous" (p.2).

Laxmi's deaths stripped open the shameless mask of the hypocritical society. These harsh circumstances kindle Malini's hatred, rancour, and resentment toward society. Malini is a revolutionary, "the stuff militants are made of" (Mehta, 1993, p.92). She was unable to cope with the loss of her sister and the complacent role played by the government and the authorities in judging the case. Her exasperation and anger over the negligence of her sister's case simply stimulate her determination and resolution to fight and confront the system. She was boiling with rage for the untimely death and maltreatment her sister received at her in-law's house. The partisanship and corruption within every layer of societal functioning shattered Malini's dream of becoming a lawyer. She voices out her angst in utter melancholia and exasperation against the prevailing judiciary system, by the judgment of the court and the callousness of the societal rules and regulations, she sees red and cries out:

"Malini: I've come to the conclusion that the weakness of democracies is that they move too slowly in the right direction ... Playthings in the hands of the exploiters and reactionaries, they deal out one kind of justice to the rich, another to the poor" (Mehta, 1993, p. 18 - 21).

Further snooping of the crime reveals the truth of Laxmi's status in her in-law's home, her husband's impotency, the egregious crime of letting her burn alive, the false evidence produced by the marital family, and others pushed Malini to abhor everything in life and screamed in angst:

"Malini: "... You destroyed my sister, you she-devil! You are a murderess! [screaming] You murdered her! Murdered her!" (Mehta, 1993, p. 82-83).

According to Peter Andersen, "yelling and screaming is a part of physical display of anger" (Andersen, 2004, p.58), and Malini's relentless screaming and yelling, her displaying of her anger signifies Raudra rasa. She even vilifies the media and newspaper agencies very strongly, as they provide no comfort to the downtrodden and helpless. They are shamelessly prejudiced in favor of the rich and upper strata of society. The number of cases reported related to dowry death is only a few as the media tries to cover them up. Malini was right when she said:

"Malini: "Of course there is no report of it in the papers. We are not important enough" (Mehta, 1993, p. 11).

This angry outburst of Malini reminds us of *Justice*, a drama by Galsworthy (2014) where "Men ... are destroyed daily under our law". (Act 2). Similarly, Bill Cosgrave (2007) writes that,

"When a person experiences anger, (s)he may react in a variety of ways. The most obvious and most common one is to express that anger verbally and/or physically. Such expression of anger may be done in an appropriate or inappropriate manner as will be seen later" (p. 486).

Such is the case with Malini, her disillusionment with the societal rules made her react vehemently bringing out her inner anger (krodha). Swedging for justice and equity Malini executed war against the existing societal order that is responsible for the crime. The lack of consciousness and the taken-for-granted mentality of society have percolated evil into every stratum of society. As said by Alrasheedi (2023):

"The dilemmas that she fights are not only personal but also, societal ... The double standards that she sees around her trouble her far more ... These dual social norms are intolerable to her..." (p. 114).

Malini was shocked and heartbroken by the indifference of not only the social institutions but also of her brother. As Anil, her brother clearly stated his stance on the subject by saying:

Anil: "Come on Malu. She is gone now. Let her go. She is beyond pain, beyond redress.

Malini: But not beyond retribution.... I demand justice! That was my sister they set fire to' (Mehta, 18 - 19) '..... I shall be tempted to kill you!" (Mehta, 1993, p. 82 - 83).

This sitch of not releasing the anger and the intense zeal of striving for revenge has been elucidated by Trudy Govier (2011) as: "Seeking revenge is one way to reassert ourselves, to attempt to get relief from the hurt and humiliation of being wronged." (p. 13).

The infelicitous and malapropos death of her sister made Malini the most bitter person. Malini is a rebel by nature, an angry young woman, who firmly believes in the path of violence and to whom the notion of idealism holds no value anymore after the brutal death of her sister. The unexpurgated incidence of her sister's death and the injustices she faced at every level from the established institutions of society craves a cavernous cicatrix in her psyche. Disillusioned by the justice system prevailing in the country, being frustrated and exasperated by the malfeasance and corruption, she joined radical politics. With Roy, she fought and revolted against the system and dreamed of establishing a utopian society: "There is no remedy for the evils of our system except total destruction and a new beginning." (Mehta, 1993, p. 29).

5. Conclusion

Mehta's dialogue and conversation, tinged with proficient and masterly wordplay and hilarity, fiery dialogue, acerbity, derision, and even vituperation, beautifully and aptly deliver the message of anger or Krodha in a most stunningly way. As Yarrow (2000) commented, "... a provocation, a raging challenge to our orderly pigeon-holing minds..." (p. 5).

With the help of her rebel character Malini, Mehta takes a dig at the insensitivity of social institutions such as marriage, judiciary, education, and others. Through Malini's character, the readers can taste the presence of Raudra rasa. Dina Mehta's heroine is a revolutionist whose anger or Krodha is projected through thought-provoking dialogue and dedication, capable to throw challenges to the wrongdoings of patriarchal society. The angst of her Nayika (heroine) climaxes into Raudra Rasa and Mehta displays the associate Vyabhichari bhavas (transitory emotion) through the restlessness of her heroine. As a modern writer with the changing scenario, she has used the technique of mental ferocity, strong determination, and sheer intelligence against the social war to showcase the Raudra rasa through the character of Malini.

It is important to note that Raudra rasa, as an artistic concept, primarily exists within the realm of aesthetics and performance studies. While there may be research studies exploring related aspects, such as the psychological or physiological effects of anger or rage, it is essential to differentiate between the artistic concept and scientific research on emotions. Further research is recommended to explore the application of raudra rasa in other artistic forms and its potential therapeutic implications for anger management and emotional well-being.

Funding Details: The research was not funded by any funding agency.

Disclosure Statement: The authors report there are no competing interests to declare.

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