

ROCK PEBBLES

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Editor speaks.....

The staggering impact of Covid- 19 in the field of education is very much concerning. This global threat has distanced the teacher and the taught for nearly two years. The surge of Covid 19 in India has made life miserable. It has claimed many lives irrespective of cast, religion, gender, age and linguistic affiliation. In this crucial juncture, inviting attention of the teacher and the taught towards academics is a great challenge. When an individual strives hard for survival, academic pursuit for him sounds blasphemous. But the resilience of people has gone up to a greater degree. Despite the plights and predicaments, trials and tribulations and sorrows and impediments, man stands apart as an invincible and incredible creature on the earth.

However, the beauty of human race gets its fortification when it comes out victorious combating against all odds of life for the pursuit of knowledge. Therefore, life and knowledge need to move parallelly with same pace so as to get a fulfilling bliss. The effort of *Rock Pebbles* in this direction is admirable.

Rock Pebbles, a 34 year old Peer-Reviewed English Journal has been instrumental in creating opportunities for the students, scholars, teachers and intellectuals to display their critical thinking on varied fields. The Journal not only publishes scholarly articles but also upholds the quality. Organising webinars and recognising literary talents across the country and the globe alongside the publication of scholarly articles has been a regular activity of the Journal. Despite the unprecedented situation in 2021, the journal has awarded Sri Soubhagyabanta Maharana, a noted Odia poet in a literary function at Boudh, Odisha. The journal is looking forward to conduct many such events in 2022. I express my profound sense of gratitude to all the erudite readers, contributors, editors, reviewers, sponsors and well wishers for their relentless and unhesitating support for the sustainable improvement of the Journal. Wish you all a very happy, prosperous, creative and eventful New Year - 2022.

- Chief Editor

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Memories of the Migrants: The Case of Indentured Labourers in Anat's Novel *Lal Pasina* or *Red Sweat*

Anand Mahanand

Mass migration can be forced or voluntary. People are forced by agencies to move from one place to another. People also move from their original location on their own. Migrants settle down in their new location temporarily or permanently. As they make their journey and relocate themselves in their new location, they continue their cultural practices imbibing some from the local culture. Jasbir Jain in her book titled *Writers of Indian Diaspora: Theory and Practice* (1998) rightly states “Cultures travel, take root or get dislocated and individuals internalize nostalgia or experience amnesia”(11). Such people have memories of their original homeland, memories of their journey and relocation. Some express these through different narrative forms including stories, songs, personal narratives, novels and so on. These are precious resources and deserve to be documented and studied as this body of narratives “occupies a significant position between cultures and countries”(Jain 11). The Marutius writer Abhimanyu Anat's Hindi novel *Lal Pasina* (1977) which can be translated as *Red Sweat* or *Blood Sweat* is such a narrative. It tells the story of the migrants from India who travelled through sea route to Mauritius in the nineteenth century to earn their living by working in sugarcane fields. It is an account of exploitation, human suffering and struggle. The novel is also a reservoir of cultural narratives and a document on a phase of history of Mauritius. The aim of this paper is to foreground these aspects in the novel highlighting how memories constitute history of a community.

Keywords: Migration, memories, journey, Mauritius, indentured labourers

1.The Outline

The paper begins with a discussion on the relationship between memory and history to show that people's collective memory of indentured labourers that come through their experience, memoirs, songs, tales, myths, folklore and other forms of narratives including fiction contribute to the formation of history. Then the paper describes the historical backdrop which the novelist has adopted in writing the novel on the indentured labourers. The next part of the paper gives a detailed introduction to the novelist. Then the paper gives a short the story line of the novel followed by the issues highlighted by the novelist in the novel including the living conditions and cultural practices in the plantations. The last part is the Conclusion which sums up the kind of representation we get of the people and their life.

2.Memory and History

The discourse of indentured labour is intimately associated with history and memory. It is pertinent here to understand their relations. Received knowledge informs us that historical narratives are factual and objective and therefore scientific. Hence they should be valued more than any other imaginary forms such as folklore and fiction. However, since the middle of the nineteenth century, this view has been challenged. Hegel called historiography as interpretation, whereas Levi-Strauss states that historical facts are constituted. Northrope Frye calls historiographical narratives as emplotment. As Hayden White explains, “During the nineteenth century, four Major theorists of historiography rejected the myth of objectivity prevailing among Ranke’s followers. Hegel, Droysen, Nitzche, and Croce all viewed interpretation as the soul of historiography, and each tried to work out a classification of its types” (1982, .52).

If we view history as not no-objective, we ascribe its inadequacy in constructing the past. If we call historiography as memory, interpretation, construct and emplotment, we make its comparison with other forms such as memory, folklore(songs, tales and anecdotes), and fiction. Memory not only represents the official history but it interprets the past. History is official whereas memory is personal memory is passed down from generation to generation through different forms of narratives it tells about the history of a community. Some historians opines that memoir, speeches, debates, autobiography, collective memory is found in the forms of practices and ideas embedded in a culture which people learn assert their identities. David W. Blight compares Memory and History and points out that Memory “however, is often treated as a sacred set of potentially absolute meanings and stories, possessed as the heritage or identity of a community” (2). For Blight the role of memory is crucial in the reconstruction of the past. For this reason Paul Ricoeur states “Memory Is of the Past”(15).

These views explain two arguments. First, the archival historiography is inadequate, and second, it should be supplemented by other forms such as myth, fiction and folklore. Using these two arguments, I would like to use the novel- *Lal Pasina* and narratives of the indentured labourers and suggest that they may also be used to reconstruct the past in addition to the colonial accounts about them.

3.Historiography as Interpretation

Hayden White, a Professor of Historical Studies and a renowned scholar from the University of California in his book *Tropics of Discourse* subverts the traditional notion of historical accounts as facts. He states that “critics of historiography as a discipline, have taken more radical views on the matter of interpretation in history, going so far to argue that historical accounts are nothing but for understanding of historical progress in general”(1982, 55). White takes help from Levi Strauss and Northrope Frye to substantiate his argument. Strauss concludes that “Historical facts are in no sense “given” to the historian but are rather “constituted” by the historian himself by abstraction and as though under the

threat of an infinite regress (qtd. in White, 55). Strauss further adds that, “ if historical facts are constituted rather than given so too they are selected for an audience. This means that in Levi Strauss’s view history is never simply history but always history for history written in the interest of some intra-scientific aim or vision (qtd. in White, 1982, 56).

4. Historiography as Emplotment

Northrop Frye views historiography as emplotment. As White points out A historical interpretation , like a poetic fiction, can be said to appeal to its readers as a plausible representation of the world by virtue of its implicit appeal to those “pregeneric plot-structures” or archetypal story forms that define the modalities of a given culture’s literary endowment” (58). As White understands Frye, just as there can be no explanation in history without a story, so too there can be no story without a plot by which to make of it a story of a particular kind (61).

5. The historical backdrop

The British Government in India introduced a system called “ Indentured System “ in 1834. Under this system, labourers from India could go and work as indentured labourers in different parts of the world under fixed terms and contracts. Because the labourers had to sign agreement, for them the system was called *girmit*. A lot of people from Bihar, Uttar Pradesh and Bengal went as labourers to work in Mauritius, Fiji and Dutch Guiana and worked as labourers in the sugar cane fields run by the European plantation owners. They were subjected to hardship, ill-treatment and lived in inhuman conditions. The novel highlights how aspects of their culture such as songs, rituals and other forms of cultural practices are reflected in their narratives. When we talk about diaspora, we tend to think of the elite and educated people, but there is little discussion on illiterate and the lesser gods who migrate and settle in another location. Hence I have chosen to take up this novel which deals with the subaltern Diaspora.

It is to be mentioned here that the plantation owners were capitalists who were influential members of the British Parliament and they had their ways of manipulating the law and also treating the labourers. The following song sums up the purpose of the agreement:

Aaye hum sab hind se karan naukari het
‘Girmit’ kati kathi se phir sarkari khet.
 We came from India to do service here,

Completed girmit (agreement) with difficulty and then toiled on government field well”(qtd. in Kumar, 1).

This paper relates to the conditions of workers who travelled to Mauritius and lived there. It will primarily study the novel by Abhimanyu Anand and explore mainly three aspects- the journey, living condition and cultural practices. . For historical facts the paper relies on historical texts on the subject.

The novel describes how people are transported from their original places. They are transported like cattle in large number. A writer states it was no better than the slaves were taken to the plantation sites. The ship was overcrowded. In one ship there used to be more than 500 people loaded like sacks and bags. There used to be smell- emanating from below the ship. Many workers were unaware of where they were going. They were told they would be taken to a good place where they could have enough sugar cane to eat and good tea to drink. They would have enough leisure. They could play flute but when they reached the place, the actual scene was different. One of the labourers describes:

... this *arkati* fooled me and brought me to his house. Once there, I saw about 100 men sitting in one line and about 60 women in another...*arkati* explained things to the people there “ Look, brothers, the place where you work you will never to suffer any sorrows. There will never be any kind of problems there. You will eat a lot of bananas and a stomach full of sugarcane, and play flutes in relaxation.” (qtd. in Kumar, 167) .

There also private papers and personal narratives (that of Munshi Rahman Khan, banarasi Das Chaturvedi, for instance) of the immigrants that correlate the fictional narrative and supplement the novel in question. As Laura Marcus points out “Autobiography is both introspective and centrally concerned with the problematic of time and memory”(2).

The immigrants felt cheated. But there was no alternative. They had to slug. There was no medicine, no food. They were not aware of the rules of indentured labourers. Many died on the way. Many fell sick. Diaries of Captains record that many people died of cholera. The Acts had provisions to treat the workers well but all the rules were violated. The handbook for Surgeons in the Coolie emigration service which was issued by the colonial office had these rules encoded but the coolies had no access to theat. From the official documents we come to know that the coolies were given food according to the dietary provisions made for them. Provisions for food include, Rice, Dal, Ghee or oil, salt, onions, Tamrind. Scholars, however state that ‘ indentured labourers were not properly fed during their journey in the high seas, which led to sickness and mortality on the ship’(qtd. in Kumar 102). The labourers carried dry food like chura and sattu during bad weather. There is a song describing this. A labourer asks his wife to prepare chura so that he can carry that with him. It says:

Chiura kutu chiura kutu sawaron tiriya re
 Are ham jabo sawaron Maghre deswa re
 Roi roi sawanre chiura kuteli
 Are unsi hunsi umar ban havele re
O pretty woman do husk chura
O pretty woman I shall go to the country of Magh
The pretty tearful woman husks chura and shows a smiling face,
{Her husband} boosts the morals with smiles).
 (qtd. in Kumar, 104)

Before going into the issues, it will be helpful if we know a little about the novelist

6.The author

Abhimanyu Anat is a famous novelist from Mauritius. He was born in a village called Triyol located in the northern part of Mauritius on 9 August 1937. He worked as a teacher since his 18th year. He was also a teacher of drama at the Youth Ministry for three years. He has written more than seventy books in Hindi including novels, verses, prose and essays. They include *Cactus ke Dant*, *Nagphani Ke Ulljhi Saanse*, *Gunga Itihas*, *Insan Aur Machine*, *Jab Kaal Ayega Yam Raj*, *Laharon Ki Beti*, *Ek Bigha Pyaar*, *Virodh* and so on. His writings depict the fate of the indentured labourers working in the sugar cane fields. He is known for description of daily life realism, and as a sharp critic of exploitation and injustice. His writings also highlight the injustices and hardship experienced by common people. Anat has been honoured with many awards. He received the Sahitya Akademi Award, Soviet Land Nehru Awards, Maithili Sharan Gupt Sanman, Yashpal Puraskar, Jan Sanskruti Sanman, Uttar Pradesh Hindi Santhan Puraskar and so on.

7.The novel

The novel *Lal Pasina or Blood Sweat* was published first in Hindi in 1977. It is yet to be translated into English. It depicts the life and struggle of the indentured labourers in Mauritius who are taken from India showing them beautiful dreams. They are carried away by the dream, but as they land up there, they have nothing but only pain and suffering. These labourers produce very good crops through hard labour, sweating day and night. The European plantation owners benefitted the crops of sweat blood of the workers but the workers' life was miserable. As a member of the same community, Anat had first experience. He has fictionalized their problems in a realistic manner by describing their day to day life.

7.1.The storyline of the novel- *Lalpasina*.

The story of the novel is set at the historical backdrop which describes how people from Uttar Pradesh, Bihar and Bengal were transported to Mauritius to work in the sugar plantation fields in the nineteenth century owned by the British and French capitalists. The three main characters in the novel are Kundan, Mangru and Kishan. They represent the labour class. They work hard shedding their sweat and blood, make the barren land filled with crops, but they starve and suffer. Their life is miserable. The novelist vividly portrays their life. They are beaten up, their women are sexually exploited. But this is not the only thing. They live a life of community of migrants in solidarity remembering their homeland maintain their cultural practices. The reservoir of cultural capital they inherit from their home land remain with them and in many cases bind them together, sometimes longing for their homeland.

7.1.2. Life on the Plantations

Labourers who landed on the plantations found the place new. They lost the

freedom they used to enjoy way back home. It was a new world. They realized that they were brought there only to work. They had supervisors to supervise their work. They had to work from morning to evening. They had no leisure. Women were exploited by the supervisors. For instance, in the novel the character Meera has been assaulted by the supervisor. If someone raises voice, they are accused and punished. In the novel Kundan, Kishan and Mangru who rebel against the authorities are subject to punishment and ill-treatment. They have to spend their time in jail. The labourers are punished for petty things such as for not coming to work due to illness, breaking the token given to them and so on. Kundan is whipped and beaten on his back with a sugar cane. The novelist also describes the kicking of the Saheb to Lalan and Ruplal with shoes. He says: “Everyone was aware of the experience the labourers of the colony went through. It was as if someone throws a stone at the dog peacefully lying down in front of a courtyard. The dog barks helplessly wagging its tail behind its hind legs” (Anat, 45). They are put in jail and move to hospital if they fall terribly sick. In the novel we can see that Jatan is dead for some reason nobody knows. People gave different reasons: “Some said: he had been working in empty stomach for three days. Some body said he had fever for last few days.” (Anat, 67; Translation mine). His death in mysterious circumstances tells many things about the employers. They are given rice as wages that is not worth eating. Anat points out “even horse or donkey would not smell it” (46). When the labourers are engaged in songs and music at the end of the day’s hard work, that was seen as mere noise. For instance, Langdawa Saheb sent people to stop them. He calls them the following morning and enquires why they make such a noise” (52). But the labourers sing and rebuke their employers calling them names.

Aurre re muse Langdwa ke raj me

Kuran ke bada bhagwa

Dum hilal se okar to banal batwa

Muse re to ke raj me

Gor khete ke mol wa

Aadmi wa kuta kata sardarwa.

In the regime of Langdwa sahib

The dog shows his power

He achieves his goal by wagging his tail

The rat also shows its power here

It is hard to say the Sardar is a man or a dog. (Anat, 54)

This shows that even suffering and resistance has poetic flavor which is a rare element.

We can decipher the kind of struggle the workers have to undergo. The novelist has vividly portrayed their life and struggle in the plantation. We find that Kundan is jailed for many days. When he is ill he is shifted to hospital. The hospital is also not a good place to live in. Along with Kundan Mangru is also falsely accused and put in jail. Kishan who takes up the leadership to fight for the rights of the labourers is eventually killed. His son,

Madan who takes up from Kishan is also subject to humiliation and hardship. Nandu one of the labourers is beaten up on his back. To make it more painful, the employers put red chili powder on the wounds. The supervisors and the white masters on the other hand exploit the labourers and their women. Daud is asked by the master's son to send his wife to him to spend one night with him. The workers continue their fight amidst hardship and suppression. Though they are not able to defeat their exploiters, they do give a strong fight without succumbing to the pressure.

7.1.3. Cultural life

As they reach the island after travelling in the ship they tend to think that they have lost their castes. Consequently, they regard themselves as one community forgetting their castes. They also forget their identity. One of the characters rightly says: "In India I was known as Lakhan Thakur, but here No.45" (Anat 237). In India the person enjoys high social rank but in the plantation, he is just a coolie.

It is interesting to look at people's life in on the plantations. The migrants are from rich cultural backgrounds. They carry with them their religious beliefs, customs and cultural practices. They practise these religious rituals like aarti, listening to Ram katha, gurmukhi, chanting of Gayathri mantra, Hanuman Chalisa and reading the *Ramayan*. In the novel the characters read *the Ramayana* and recite *Hanuman Chalisa* (Anat 238). Many sects and sadhus also exist and people follow them.

They observe the religious festivals even in their new land followed the rituals for marriage and other social ceremonies. Rituals of birth and Death are also observed in the manner they had in their homeland. The following song for marriage collected by Suchita Ramdin is an example:

Rosejil se aawe bariyatiya ta, lataant(mandap) me paani bahata
Kerpi me jene-tene logwa, samdhiniya ke soch paral ba

(The groom's procession has come from Rose Hill, due to heavy rains wedding pavilion is flooding with water. The people in the groom's procession are in a pathetic situation, as they are not used to rain. The bride's mother is anxious that the groom's people may sulk.) (qtd. in Kumar 141). Another song on the birth of a child can be cited as example:

Uthal aj sohar gawe re mahaliya, horila ke janam bhaile aj horila
Kedali ke banawa katu re beliya, bundawa ras chwawela gulab bundhwa
(Come let's sing sohar, for our son is born
I got the juice drops from vine in the banana forest...)(qtd. in Kumar 143)
The following song is sung by the mother of a new born child:
Sasu aibe na hamar, are ka karihe
Abatan apan amma bolaibo
Hame rangilli ke kehu karihen

Hame aisan sundari ke ka kehu kahi
 Babuwa kelawana ke bahin bolaibo
 Halawa banaike bhauji bolaibo
 Gotani na aihe hamar ka karihen
 Ham rangile ke ka kehu kari
 Hamara aisan sundari ke ka kari
My mother-in-law does not come, what to do
I will call my mother for the perfume massage of my baby
I am so colourful, what can anybody say
My sister-in-law has failed to turn up
So what, I will call my sister to baby-sit my son
I'm so beautiful, what can anyone say. (qtd. in Kumar, 144)

In case of death, the corpse if a Hindu is carried on and it was called arthi, rathi or tikthi. The burning of a corpse was dagh dena or dagdh. The cremation place is called smasan, soraghat. The cremation rites are followed even in the sugar cane plantation.

Festivals

Majority of the indentured labourers were from the northern part of India. So they celebrated the north Indian festivals even in Mauritius. Festivals like Diwali, Holi, Phalgun, Muharam and Eid were celebrated by the indentured labourers in Mauritius. Patrick Beaton describes the celebration of Muharram as the following:

There is one great religious festival, if it can be so called [sic], which is observed once every year by the whole Indian population, and by some of the lower classes among the creoles is known in Mauritius as the Yemesh.... Corresponds with the feast[sic] of the *Muhhurum* in India (qtd. in Kumar 148). Prabhu Mahapatra too describes in his article the Tazia procession which was seen by the British as a law and order problem. In the novel too we find instances of celebration of some of these festivals. These festivals bound the laborers as one as Indians living outside India.

People who came back from the island for some reason were looked down upon as they considered to have lost their caste by travelling in the same ship. They are also made to pay fine if they are to be taken back. Some told a researcher that their people had not received any letter or telegrams they had sent their home from Mauritius.

After they come back from the island, they are penalized for losing their caste. They were branded as *tapuha* (from island) made to take a dip in the Ganges. For this reason many were not willing to return even if they were not happy.

8.Memory

Memory is one aspect of migrant life that remains with them and connects to their former homeland. The immigrants have fond memories of their former homeland. When Kundan sees a "Maina" in Mauritius, he feels nostalgic. The narrator says "he was not

so interested to see a Manina in India but when he saw it Mauritius, he loved that bird immensely” (17). He is reminded of his place in India. The recital of songs, performance of rituals are all part of their cultural memory the migrants have. Through this novel we get an idea about the a slice of history. The characters of Kundan, Kishan and Mangru who represent the labour class tell the story of the hardship the people had to undergo in the past. The novelist very artistically weave themes of memory, history and cultural artifacts like stories and songs in the novel. One is reminded of Laura Marcus who states about autobiographical narratives which are “both introspective and centrally concerned with the problematic of time and memory”(2). This novel though is not an autobiography, it can be read like a testimony of the labour class to which the writer and his people too belong.

9.Conclusion

It is to be observed that the indentured system was a capitalist system meant to exploit labour and make profit. The masters made profit but the workers lived in misery. The labourers were doubly colonized. They were colonized as subjects of the British regime in India also as subjects of their masters in the sugar cane plantations. The life of the immigrants reflects many aspects. Though their life gives us a picture of pathetic picture due to exploitative behavior of their masters. However, it also tells about the rich cultural life. In spite of their suffering and hardship, they retained their culture. Their songs and tales give evidence of this. Above all, the novel is a magnificent testimony of these aspect. To go back to the relationship between history and memory it can be stated that certain facts from this novel can serve as a correlative to the views on the official history of indentured labourers and their life. This representation is an engaging interpretation of the life and history of a community. ■

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Ted Hughes's *The Hawk in the Rain* : An Apologia for Thomas' Art Song

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In the allegorical poem *The Hawk in the Rain*, Ted Hughes's apologia for Dylan Thomas's Yeatsian introspective process of transfiguration and transformation, his Yeatsian mortal vision of Grecian altruistic art song that repudiates Auden's metaphysical process of transgression and transmigration, his immortal vision of aesthetic amoral art song, that countermands his criticism of Thomas's art songs as ironic songs of counter-espionage and that counter claims against the political poets' censure of his later and last art songs as deviation from the early poem and art song of pity and that counter measures against the Movement poets condemnation of his art songs as process of counter culture, profanation and subversion, carnivalisation and commercialization, globalization and epigonismis implied through grapho-centric images of birds, animals and landscape. Hughes's apologue serves as a statement of Thomas's inner crisis, his functioning as a poet and an artist of Yeatsian empathy, sobriety and sagacity, moral disinterestedness. The ramifications of this theme that Hughes discusses in the titular poem "The Hawk in the Rain" demand close scrutiny.

Keywords: apologia, recalcitrant, modernism, incoherent, impromptu, grotesque, and animating.

Introduction

Dylan Thomas's indisposition, his alienation and estrangement from the small social circle to which he has belonged, the separation of the instable impassive war poets, Roy Fuller, Alan Rook and Keidrych Rhysturning to romanticism of their early phase, "not one snorted or stamped ... their hung heads patient as the horizons ... high over valleys, in the red levelling rays," the hostile reviews of the political poets, Cecil Day Lewis, Stephen Spender and Louis MacNeice on his later and last art songs diverting from his early poem and art song of pity, "their draped stone manes, their tilted hind-hooves ... stirring under a thaw" and aspiring to Auden's metaphysical immortal art to W.H. Auden's metaphysical immortal art song, "while all around them ... the frost showed its fires," the Movement poets' sympathy and Philip Larkin's apoplectic move in support of Auden's moral victory,

his diminished status, “there, still they stood ...but now steaming and glistening under the flow of light,” the uncertainties in regard to his own creative effort, and finally his emigration to America, “stumbling in the fever of a dream, down towards ...the dark woods, from the kindling tops ... and came to the horses” – all these made Ted Hughes poignantly conscious of the stark tragedy of the poet of human life and love, endurance and co-existence, reconciliation and regeneration, prudence and benevolence. Hughes’s early poem *The Hawk in the Rain*, indicating this change in attitude and position of the contemporary poets of the fifties, serves as an apologia for Thomas’s Yeatsian cyclic process of life and death and his pagan humanistic art songs:

In din of the crowded streets, going among the years, the faces,
May I still meet my memory in so lonely a place
Between the streams and the red clouds, hearing curlews,
Hearing the horizons endure. (*Hawk in the Rain* 9)

Thomas’s illness and worry is analogous to that of Auden whose declining starts slowly from the transitional and middle phases, “slowly detail leafed from the darkness. Then the sun ... orange, red, red erupted” and reaches its zenith in the last phase, “silently, and splitting to its core tore and flung cloud ... shook the gulf open, showed blue ... and the big planets hanging...” according to Hughes. In the last phase, Auden becomes increasingly serious and speculative. It is true that he still indulges in jokes, puns, and witticisms trying to convert frustrations and doubts into mirth, but his ironic laughter gradually loses the spontaneity of his early phase.

The apologetic poem *The Hawk in the Rain* reads like an exploration, a groping towards realization of a truth that is yet to be grasped firmly. But it is clear that Hughes posits two distinct orders of reality – the one is self-subsistent and the other has only relative worth, “huge in the dense grey – ten together — ... megalith-still. They breathed, making no move ... with draped manes and tilted hind-hooves ... making no sound.” In this hierarchy, things which are not self-sufficient and which depend for their existence on subjective response are consequently less real. The poem shows that he is not quite concerned about the problem of subject-object relation, the metaphysical speculations that so much obsessed with Auden and the Movement poets, “I passed: not one snorted or jerked its head ... grey silent fragments ... of a grey silent world.” Equally, he does not show any interest in the mortal fortunes, comforts and the worldly concerns of the political the war and the Movement poets, “I listened in emptiness on the moor-ridge ... the curlews tear turned its edge on the silence.” While Auden and the Movement poets as idealists of various denominations and order, pure being and pure art assign a greater degree of reality to mental constructions, self-subsistent entities are given a higher rank in Hughes’s value-scheme. It is significant that Hughes places Thomas’s Yeatsian art songs in the category of self-substantive identities:

I climbed through woods in the hour-before-dawn dark.
Evil air, a frost-making stillness,

Not a leaf, not a bird—
A world cast in frost. (HR 8)

This implies a distinction between two kinds of art songs – the one, the Yeatsian kind, embraces human situation and recaptures human reality itself, and the other is the Eliotian kind regulated by and directed towards subjective experience that receives validity only through recognition of the metaphysical art and reality.

Hughes's comment that Thomas's six occasional art songs of organic process of life and death, pagan humanistic character that repudiates Auden's Eliotian metaphysical process of death and life, eternal suffering and aesthetic amoral art song, "I came out above the wood ... where my breath left tortuous statues in the iron light" correlate and concur with Yeats's mortal vision of Grecian altruistic art song, his mythopoetic process of transfiguring tragic experience and transforming them into tragic joy, "but the valleys were draining the darkness ... till the moorline — blackening dregs of the brightening grey ... halved the sky ahead" is significant in this context. Yeats perceives that the revolution of seasons from spring to autumn is paralleled by the progressive enrichment of the human mind, "hearts with one purpose alone through summer and winter seem ... enchanted to a stone ... to trouble the living stream," but the bleak reality of winter, the metaphysical process of death-in-life and ascetic art song reduces to mockery all creative activity, "He, too, has resigns his part ... in the casual comedy... he, too, has been changed in his turn ... transformed utterly" (YCP 152). In Yeats's vision of Grecian altruistic art song, there is substantiality of individuation and integration, life and love as the criterion of value, "the long-legged moor-hens dive ... and hens to moor-cocks call ... minute by minute they live ... the stone's in the midst of all," while no value can be assigned to mental perceptions of art song, to the metaphysical poet's conception of pure being and pure art, "the horse that comes from the road ... the rider, the birds that range ... from cloud to tumbling cloud ... minute by minute they change," the visionary poets' romantic process of mortal comforts and ecstatic art, "a shadow of cloud on the stream ... changes minute by minute ... a horse-hoof slides on the brim ... and a horse splashes within it" (153).

The problem of *modus vivendi* and *modus operandi* is the focal point of the post-modernistic poets in the fifties. The ideal process of pure being and pure art, the immortal vision of aesthetic amoral art and ironic technique, the Eliotian intellectual process of self-annihilation and eternal art that Auden focuses in the early poem *Poems*, "needs death, death of the grain, our death ... death of the old gang" in order "to destroy the efflorescence of the flesh ... the intricacy of the mind, to enforce conformity with the orthodox bone ... with organized fear, the articulate skeleton," denouncing the currents of romanticism, the process of globalization and commercialization, carnivalisation and epigonism, subversion and profanation "needs more than the abrupt self-confident farewell ... the heel on the finishing blade of grass ... the self-confidence of the falling root" (*Poems* 66) is the leitmotif of the Movement poets who feel the need of Auden's Eliotian musical avant-gardism and modernism in the post-modernistic era of absurdities. Donald Davie, acknowledging Auden

as “father” of Eliotian existential process of pure being and pure art, articulates his “desire to reinstate some of the traditional disciplines of English poetry (chaste diction, strict metric)” (*CV* 323) as the cherished value of the Movement poets:

My father, of a more submissive school,
Remarks the rich themselves are always sad.
There is that sort of equalizing rule;
But theirs is all the youth we might have had. (325)

Robert Conquest, the editor of the anthology *New Lines* (1956) that introduces the poems of the Movement poets, Kingsley Amis, John Holloway, Elizabeth Jennings, John Wain, Thom Gunn, and Larkin and others, having sensed the perils of Thomas’s evil influences of romanticism and epigonism, “liguria tingles with peculiar light ... the sea and sky exchange their various blues”(303) as “a problem” of postmodernism, his Yeatsian early poems as a source of carnal pleasures, “empiric rules of joy and thought” and his Yeatsian vision of Grecian altruistic art songs and his polysemous technique, “a poem or stream, a Parthenon,” as a hope for violence among the immature poets, “while many poems that dare not guide ... yet bring the violent world inside ... some girl’s ephemeral happiness and charm” (304), finds Auden’s poetry or his art songs of Eliotian sensibility, musical avant-gardism and modernism, epistemological knowledge and pure art as an alternative salvation and blessed redemption to post-modernistic time, “the clear completeness of a gnomic rhyme ... or, off the beat of pure despair ... but purer to the subtle ear ... the assonance of eternity with time” (*CV*).

In contrast to the recalcitrant and obstreperous crusade of Larkin in his early poem reflecting the dying Auden’s functioning “between ... hatred and desire” (*YCP* 157) to restore his lost grandeur, his Eliotian aesthetic distance and ascetic coldness, “and there rides by ... the great lord from hunting. His embroidered ... cloak floats, the tail of his horse pours” and the reconnaissance move of Davie and Conquest to destabilize Thomas’s stable position, “and at his stirrup the two great-eyed greyhounds ... that day after day bring down the towering stag ... leap like one, making delighted sounds” (*HR* 18), the dying Thomas continues to function as an artist of ignorance and innocence and appeals to the Movement poets to avoid facing the tragic fall of Auden and Larkin, their metaphysical process of metempsychosis, the fatal failure of the political and the war poets and persuades them to choose Yeatsian vision of Grecian altruistic art song as the viable alternative to assure themselves of life of success and contentment that he has continuously enjoyed, “I saw my freedom won and all laugh in the sun” (*YCP*). The dying Thomas illustrates his Yeatsian functioning, his faith in the actual life rather than the ideal metaphysical functioning in the last poem “Do Not Go Gentle into That Good Night”:

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light. (*Poems* 48)

Hughes explains Thomas's last appeal as "a modest proposal" suggestive of his empirical process of artistic intensity, his relentless Yeatsian forward journey of individuation and integration, endurance and co-existence, reconciliation and regeneration until his death in contrast to the contemporary poets' metaphysical and metempirical process of artistic intensity, their preoccupation with sentimental visionary art and immortal values, "neither can make die ... the painful burning of the coal in its heart ... till the other's body and the whole wood is its own." Moreover, Thomas's Yeatsian cyclic process of life and death that makes his literary career in the ascendancy stands in contrast to Auden's Eliotian metaphysical process that deprives him of his grandeur and the political and the war poets' metempirical process of "incompatibilities," survival and immortal art, sentiment and immortal love, resulting in half-sound and unsound art song, "then it might sob contentment toward the moon" (*HR*).

In the early poem *Poems*, Auden's Eliotian tragic vision of beauty, his metaphysical process of Eliotian artistic intensity eliminates disagreeables to perpetuate metaphysical art and reality, "the old gang to be forgotten in the spring ... the hard bitch and the riding-master ... stiff underground; deep in clear lake ... the lolling bridegroom, beautiful, there" (Auden, *Poems*), but in Thomas's early poem *18 Poems* his Yeatsian tragi-comic vision of vicarious impersonal beauty, his process of transfiguration and transformation includes a segment of life: the insistence on the process of growth and the rendering of a natural setting, however remote, establish a link with human reality, "a process in the weather of the heart ... turns damp to dry; the golden shot ... storms in the freezing tomb" which strikes sharp contrast to the political poets' visionary process and Auden's historical process, "a weather in the quarter of the veins ... turns night to day; blood in their suns ... lights up the living worm" (*Poems* 17). Hughes's poem "Incompatibilities" is a further elaboration of the motif, and Thomas's severance from the metaphysical and romantic reality becomes almost complete in his art songs:

Old Eden commonplace: something magnates
And furnaces and with fierce
Hammer-blows the one body on the other knits
Till the division disappears. (*HR* 19)

The sharp tonal shifts in Thomas's art songs from the gay to the serious and from the serious to the gay indicate an effort to communicate contrary experiences, to unfold swift movements of thought. In tracing the varying moments the readers are struck by Thomas's keen responsiveness and his candour; but they also recognize the separateness of each mood. In the political poets' duality, the contrariness is not dissolved, and the thought-process is resembles a flow rather than a cluster. Hughes shows that Thomas creates a relief-situation to release himself from tension of the self-contradicting political and the war poets.

To reconcile the tragic vision of intensity with the frightening spectre of the shrunken political poets would involve the telescoping of the different perspectives.

This Auden seldom achieves in his early poem; what is noted chiefly is a juxtaposition of contraries. In the last phase, Auden comes close to an inclusive ironic vision, mockery deepening the poignancy of the situation and not just serving as a relief. Hughes explains:

Desire's a vicious separator in spite
Of its twisting women round men:
Cold-chisels two selves single as it welds hot
Iron of their separates to one. (*HR*)

The political and the war poets participation in diverse forms of experience evinces a zest for life, an abundant vitality that does not shrink from the coarse and vulgar; but the political poets' vivacity is also a descent from earnestness, "but desire outstrips those hands that a nothing fills ... it dives into the opposite eyes" and in the case of the war poet it is a protective armour against painful experiences, "flesh and beat upon ... the inane everywhere of its obstacle." Their playful tone towards the end of the later phase suddenly gives place to poignant anxiety about Thomas's later art songs. Hughes realizes that Larkin's play of Auden's ironic metaphysical process is also an escape from the pressure of actuality, his crusade for Auden's relief reveals a desperate effort to relieve the inward tension, "each, each second, lonelier and further ... falling alone through the endless ... without-world of the other, though both here ... twist so close they choke their cries" (*HR*). Larkin's transition from immortal process to mortal process proves, however, much too quick. It is an almost ironic sequel to his hearty jests and puns.

The pursuit of Eliotian immortal vision of austerity and pure art, Eliotian musical avant-gardism and modernism, the existential suffering and the crusade of Larkin for the perpetuation of existential art receive a special poignancy in Auden's poem *Nones*. Thomas's continuous popularity as an artist, his Yeatsian Grecian humanistic vision of art song, and his influence among the contemporary poets that chill all the hopes of recovery had almost a traumatic effect on Auden in the last phase. Auden explains:

Though as fresh and sunny still are not friends
But things to hand, this ready flesh
No honest equal but my accomplice now
My assassin to be and my name
Stands for my historical share of care
For a lying self-made city,
Afraid of our living task, the dying
Which the coming day will ask. (*Nones* 10)

What troubled Auden the most is the inability of Larkin's human will to regulate events, and events are unpredictable, cruel and ineluctable. Larkin's failure to order recalcitrant events and experiences shows the inadequacy of both artistic and philosophic attempts at unifying disparate elements; Thomas may have achieved unification at the formal or aesthetic

level, but such synthesis is artificial and does not eliminate the actual contrarities and disagreeables. Auden perceives:

It calls me again to our plane and soon we are floating above
A possessed congested surface, a world: down there
Motives and natural processes are stirred by spring
And wrongs and graves grow greenly; slaves in quarries
Against their wills feel the will to live renewed by the song
Of a loose bird, a maculate city is spared
Through the prayers of illiterate saints and an ancient
Feud re-opens with the debacle of a river. (20)

In *The North Ship*, Larkin glorifies Auden's ironic process of inclusiveness, his immortal vision of existential art song as evident in the early poem *Poems*, his grandeur and supremacy among the political poets and conveys his crusade for his suffering and sunken status through a series of aural and olfactory images, "minutes uproaring with our heads ... like an unfortunate King's and his Queen's ... when the senseless mob rules" and in the allegorical poem *The Hawk in the Rain*, Hughes's apologia for Thomas's Yeatsian introspective process of transfiguration and transformation, his apologue on Thomas's Yeatsian mortal vision of Grecian altruistic art song that repudiates Auden's metaphysical process of transgression and transmigration, his immortal vision of aesthetic amoral art song, that rebuts the political poets' censure of Thomas's later and last art songs as deviation from the early poem and art song of pity, and that rejects the Movement poets' reprehension of Thomas's art songs as process of counter culture and epigonism, carnivalisation and commercialization, subversion and profanation are implied through grapho-centric images of birds, animals and landscape. Hughes's apologue serves as a statement of Thomas's inner crisis, his functioning as a poet and an artist of Yeatsian empathy, sobriety and sagacity, moral disinterestedness, "and quietly the trees casting their crowns ... into the pools" (*HR* 20), and so the poem deserves a more searching critical attention than it has so far received.

In the early poem *The North Ship*, Larkin considers the introspective structure of *The Hawk in the Rain* as disjointed and incoherent, "the first steps going down the unswept street ... voices of girls with scarves around their heads" and thinks that Hughes's purpose is to make a picture solely to console and amuse his "sick" friend Thomas suffering from separation, loneliness and sleeplessness due to the contemporary poets' turning away from his influence and turning to the romanticism of their early phase, the political poets' censure of his later and last art songs as metaphysical and ironic deviating from the early poem and art song of pity and the inactive war poets' separation from the influence of his Yeatsian introspective process of transfiguration and transformation and return to the romantic process of their early phase, "the soundless river pouring from the cave ... is neither strong, nor deep ... only an image fancied in conceit ... I lie and wait for morning, and the birds" (Larkin, *Collected Poems* 277). Even Auden thinks that it would have disturbed rather than flattered Thomas, long after his death, these art songs, like so much of his ancestral poets of

skeptical, romantic and impromptu verse, were salvaged and printed as poetry, and then approaches with formal expectations of popular appeal and immortality that are wildly irrelevant:

Sure that whatever – O God!—she is in for
Is about to begin,
Or hearing, beyond the hushabye noises
Of sea and Me, just a voice
Ask as one might the time or a trifle
Extra her money and her life. (*Nones* 25-26)

Unlike the contemporary poets yearning for greatness and immortality in their art songs, Auden's immortal vision of art song aspiring to double immortality, communion with weak contemporaries and ancestors' souls, the political, the war and the Movement poets ambitious of motif is pride and power, "when they saw what annuities of hours ... and comfortable blood he burned to get ... his words a bare honouring in their ears ... the shrewd townsfolk pocketed them hot," Thomas's motif in his art songs has never been worldly identity and recognition, immortal honour and immortality but close identification with Yeats' natural process of life and death, his mortal vision of Grecian altruistic art song, his generous vision of redemption and regeneration, his disinterested goodwill and action for the goodness of the fellow-poets, the ignorant victims of Auden's Eliotian ancestral process of art song, "stamp was not current but they rang and shone ... as good gold as any queen's crown" (*HR* 54).

Moreover Auden's metaphysical process of eternal suffering and eternal art, his Eliotian historical vision of pure immortal art song is associated with the Word-centric heavenly harmony, "his body's cold –kept miserdom of shrieks ... he gave uncounted, while out of his eyes," which is in sharp contrast to Thomas's Yeatsian mortal vision of soundless Grecian altruistic art song, "out of his mouth, fire like a glory broke ... and smoke burned his sermons into the skies" (*HR*). The underlying introspective motif of Yeats' soundless art song, his moral disinterestedness for the "perfection of the life" (*YCP* 209) of the ignorant sorrowful victims of the metaphysical art song stands in stark contrast to the epistemological motif of Eliot's phono-centric metaphysical pure art song, his idea of perfect work of art. In this context, Yeats sings of his vision of soundless vicarious art song analogous to that of Michael Angelo who "reclines on the scaffolding" ... with no more sound than the mice make ... his hand moves to and fro" (*YCP* 287) and leaves "a proof ... on the Sistine Chapel roof" that sets "a purpose" for "profane perfection of mankind" in contrast to "the secret working" (302) of the metaphysical artist who sings of "what his great forefathers did" to "bring the soul of man to God... make him fill the cradles right" (301).

The three contemporary poets – George Barker, W.R. Rodgers and David Gascoyne – have analyzed Hughes's apologue *The Hawk in the Rain* in considerable detail and pointed out its structural coherence. Barker suggests that a fundamental aesthetic problem underlies the poem: Hughes is here confronted with the question whether and how it is possible to

account for the disagreeables in the poems of Lawrence, Yeats and Eliotian Auden, in dreams, in art, in poetry. He chooses Thomas's Yeatsian organic process of life and death, his prudent and benevolent impersonal art as an alternative to the process of extremities, Auden's Eliotian metaphysical process of death and life, his aesthetic amoral art and Lawrence's romantic process of ecstasy and existence, his romantic poetry of self-expression, "every thing ... even the sly night gives up its lunar secrets." Barker explains that Hughes's choice is life and love-centric process of human situation rather than death-centric process beyond time and place:

And I with pilchards cold in my pocket make
Red-eyed a way to bed,. But in my blood
Crying I hear, still, the leap of the silver diver
Caught in four chords after his fatal strake:
And then, the immense imminence not understood,
Death, in a dark, in a deep, in a dream, for ever. (*Modern Verse* 336)

In Rodgers's view, Hughes's poem affirms the need of reconciling Auden's complex metaphysical values with Lawrence's natural or moral philosophy; the poet finally abandons the whole dilemma and seeks to take refuge in Thomas's Yeatsian introspective process of individuation and integration.

No enormous beasts, only names of them;
No bones made, bans laid, or boons expected,
No contracts, entails, hereditaments,
Anything at all that might tie or hem. (381)

Gascoyne perceives that from beginning to end Hughes's poem is concerned with the unhappy vagaries of Auden and the political poets, "let us consume in fire unfed like yours ... and may the quickened gold within me come ... to mintage in due season, and not be ... transmuted to no better end than dumb" in contrast to Thomas's pragmatic and generous functioning in the art songs, his "self-sufficient usury," his moral disinterestedness, "magnificent strong sun! in these last days ...so prodigally generous of pristine light" (352).

All of them point to the tension resulting from the clash of unreconciled opposites; while Barker and Rodgers emphasize the appalling nature of the poets of metaphysical reality and metempirical reality that refuse to submit to the dictates of human situation, "cold shuttered loveless star, skulker in clouds ... streetwalker of the sky ... where can you hide? No one will take you in" and the magnanimous nature of the human reality responding to human situation, "happy the morning lights up other worlds ... as from sleep they turn a family of faces ... to the houseproud sun" (*MI*). Gascoyne thinks that Hughes's poem dramatizes Auden and the political poets' malfunctioning of their extended reading of Thomas's art songs, "these days and years ... may bring the sudden call to harvesting when if the fields Man labours only yield ... glitter and husks" and "who first with His gold seed

the sightless field ... of Chaos planted, all our trash to cinders bring” (*MV*). The clash between the inner and the external world, Thomas’s Yeatsian mortal vision of Grecian altruistic art song and Auden’s Eliotian immortal vision of aesthetic amoral art song and the political poets’ immortal vision of sympathetic art song undoubtedly constitutes the theme of this troubled poem *The Hawk in the Rain* according to W.S. Graham, “quietly this morning beside the subsided herds ... of water I walk. The children wade the shallows ... the sun with long legs wades into the sea” (409). The ramifications of this theme that Hughes discusses in the titular poem “The Hawk in the Rain” demand close scrutiny.

Reviews, Methods and Objectives

The critical studies of Alan Bold, A.E. Dyson, Terry Gifford and Neil Roberts, and Michael Sweeting do not help the readers to grasp the meaning of this allegorical poem “The Hawk in the Rain” as they are limited to paraphrase or commentaries. Kenneth Allott holds that “verbal belligerence is present more often in *The Hawk in the Rain*” (*CV* 380). His reading that the landscape elements provide a collective metaphor for cruelty and disharmony is not justified by the poem. Hughes assigns landscape elements to the role of detached but keen observers of the terrestrial plane. The varied responses – love and hatred, smiles and frowns – betray the instinctiveness of the birds and the eagerness of the animals that he discovers in the contemporary poets’ art songs the apocalyptic, the apoplectic and the appalling world in contrast to Thomas’s idyllic and artistic world of sobriety and sagacity, human life and human reality, “he meant to stand naked ... awake in the pitch dark where the animal runs ... where the insect couple as they murder each other ... where the fish outwait the water.” So in the titular poem, Hughes as the apotheosis of Thomas envisions his apostatic truth, “while I am this muck of man in this ... muck of existence, I shall not seek more than a muck of a woman” (*HR* 21). So, a figurative analysis focusing on the “multiplicity” of the paradoxical poem, could discern the core meaning as “the total existence of ... a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation” (Roland Barthes 150), as “a text is ... a multi-dimensional space in which a variety of writings, none of them original, blend and clash” (149). So, this paper, adopting an intertextual approach, endeavours to decipher the essential statement and decode the much condensed, ambivalent meaning of this popular poem as it abounds in poetic images suggestive of the contemporary poets’ metaphysical or met empirical functioning and Hughes’s contra functioning that transfigures and transforms his apologia of Thomas’s art songs into mythopoetic beauty.

Discussion and Analysis

To Day Lewis’s socio-political vision of immortal art song, his time consciousness Thomas’s later and last art songs appear incongruous when he recalls his sense of pity in the early poem and art song, his defiance of Auden’s Eliotian metaphysical vision of pure art. But in juxtaposing the opposites, Thomas’s Yeatsian process of magnanimous impersonal art in the early phase and Auden’s Eliotian ascetic metaphysical impersonal art in the early

phase, Day Lewis really sees congruity at the metaphysical level between the later Thomas and the early Auden. He finds the later Thomas aspiring to Auden's immortal vision of perfect work of art, his hawk's vision of metaphysical art song and censures him as Audenesque:

What if along the pot-holed boulevards
Slogans are scrawled, not cantos? if postcards
Stand in for masterpieces, and ice cream
Says more to them than edifying facades? (*Collected Poems*338)

In *Poems*, Auden envisions his vision of socio-politico-historical crises of the post-war world as aesthetic and amoral, ascetic and cold as Eliot, "consider this and in our time ... as the hawk sees it or the helmeted airman (*Collected Poems*87). Day Lewis describes Auden's aesthetic functioning and his ironic technique as a prayer for immortality, "the hawk comes down from the air ... sharpening his eye upon ... a wheeling horizon ... turned scrutiny to prayer" (*DCP* 49). Disenchanted with Auden's metaphysical process of death and life, "through mansion, lake and the lack-lustre groves ... we see the landscape of their dissolution" (174) and his death-centric art song, Day Lewis protests, "stay away Spring! ... since death is on the wing ... to blast our seed and poison everything" (170); the disappointed Day Lewis then glorifies the early Thomas's Yeatsian magnanimous impersonal art and his Yeatsian mortal vision of Grecian altruistic art song and foresees the death of Auden's greatness as metaphysical Eliotian artist, "from the gashed hills of desolation ... our life-blood springs to liberty ... and in the callous eyes we see ... the landscape of their dissolution" (175). However, he loses his love for Thomas's later and last art songs seen as Audenesque and metaphysical. Hughes views Day Lewis's process of enchantment and disenchantment similar to that of his contemporaries Spender and MacNeice as the world-centric process of survey to survive:

I drown in the drumming ploughland, I drag up
Heel after heel from the swallowing of the earth's mouth,
From clay that clutches my each step to the ankle
With the habit of the dogged grave, but the hawk
Effortlessly at height hangs his still eye. (*HR* 3)

In the last phase, Day Lewis as a lost lover of immortal art song bids farewell to both Auden and Thomas and suffers as a poet of pity and pathos as MacNeice and Spender.

Spender remembers the young hearty and smiling generous Thomas, "surrounding us with lights ... that have eyes watchful, benevolent" (*Generous Days*28), though he is no more in the later and the last art songs aspiring to Auden's immortality, "today, left only with a name, I rage ... willing these lines – willing a name to be ... flesh, on blank unanswering page" (27). The final picture of him with his companion Auden composing songs and exchanging notes and comments. Two of them would be no more, "their lives are now those poems that were ... pointers to the poems to be their lives." Day Lewis recasts

that “the past is all encroaching; and unless ... they lopped its tentacles, stemmed its excess ... to clear the air some domestic seed ... they’d soon be strangled by a wilderness” (*DCP*). Spender’s hero-worshipping of Auden, his metaphysical process of death-in-life and immortal art song finds fullest expression in “Beethoven’s Death Mask” which describes the portrait of the living Beethoven, which successfully communicates the vastness and the mystery of genius tinged with an element of awe, “imagine him still with heavy brow ... huge, black, with bent head and falling hair ... he ploughs the landscape” (*Poems* 19). In the second stanza of “The Hawk in the Rain,” Hughes recalls Spender’s cherished memory of Thomas’s Yeatsian art song of pity and lyric impulse being killed by Auden’s influence of the timeless technique of irony and his dream of immortality, “his wings hold all creation in a weightless quiet ... steady as hallucination in the streaming air ... while banging wind kills these stubborn hedges” (*HR*).

MacNeice who has extolled Thomas’s sceptic magnanimous impersonal art in the early poem that sympathizes with the suffering contemporaries, “nothing to be seen ... but a stone posture ... the shape of the song of the cuckoo” (*MCP* 83) and celebrated his development as an artist of Yeatsian mortal vision of pagan humanistic art song in the sequence of sonnets, “the earth compels, upon it ... sonnets and birds descend ... and soon, my friend ... we shall have no time for dances” (104) that paves the way for the political poets’ freedom and separation from Auden’s metaphysical art, “our freedom as free lances ... advances towards its end” (105) discerns that Thomas in the later and last art songs slowly moves and merges with Auden’s metaphysical concept of immortal art song and immortality:

The movement ends, the train has come to a stop
In buttercup fields, the fiddles are silent, the whole
Shoal of silver tessellates the aquarium
Floor, not a bubble rises.... (*MCP* 260-61)

MacNeice, having separated himself from the influences of Thomas, predicts that in case Thomas continues to function with his frenzy for timeless perfect of work of art, aspires to Auden’s immortal art, it is imminent that he would be facing the tragic downfall of the political poets as lovers of Auden’s immortal art song:

And what happens next on the programme we do not know,
If, the red line topped on the gauge, the fish will go mad in the tank
Accelerando con forza, the sleeper open her eyes
And, so doing, open ours. (261)

In the third stanza of “The Hawk in the Rain,” Hughes recasts MacNeice’s dramatic memory, his observation on the destructive influence of Auden’s Eliotian metaphysical art song and the creative influence of Thomas’s Yeatsian introspective Grecian art song, his diurnal art song of man’s endurance and co-existence becoming Auden’s nocturnal art song of God’s Will, patience and prayer, “thumps my eyes, throws my breath, tackles my heart ... and rain

hacks my head to the bone, the hawk hangs ... the diamond point of will that polestars ... the sea drowner's endurance" (*HR*).

In the last phase Auden, the metaphysical artist of ironic technique, is seen staggering towards Eliot's influence that has made him a grand artist in the early poem for further progress as an artist of architectural art song. He maintains that Thomas's art songs are a play within a play to wreak vengeance upon him for his adverse criticism on his early poem, "we suck our thumbs or sleep; the show ... is gamey and too long." The situations in Thomas's art songs have a touch of the grotesque according to Auden:

A rather scruffy-looking god
Descends in a machine
And, gabbling off his rustic rhymes,
Misplacing one or two,
Commands the prisoners to walk,
The enemies to screw. (*Nones* 29)

To Auden the early poem of Thomas offers a queer juxtaposition of unreconciled images. He dismisses the poem as wild and chaotic, "you seem ... forms which I saw once in a dream ... the stocky keepers of a wild estate" (*ACP* 29), but the political poet MacNeice discerns significance in Thomas's apparent incoherence, "the room was suddenly rich and the great bay-window was ... spawning snow and pink roses against it ... soundlessly collateral and incompatible." Auden's view that Thomas deliberately contrived this medley to amuse the contemporary poets, "world is crazier and more of it we think ... incorrigibly plural ... I peel and portion ... a tangerine and spit the pips and feel ... the drunkenness of things being various" is not warranted by the text, for the poet specifically states that the vision of the disjointed shapes of the contemporary poets is empiric and introspective. The images are neither meaningless nor are they mental projections as MacNeice suggests; the mind is now a passive recipient of impressions projected by reality, "and the fire flames with a bubbling sound for world ... is more spiteful and gay than one supposes ... on the tongue on the eyes on the ears in the palm of one's hands ... there is more than glass between the snow and the huge roses" (*MCP* 86). MacNeice's observation that all the political poets' pairs or duality illustrate in a flippant way the incongruity of the ideal and the actual is only partly correct; the pairs represent two aspects of reality that the political poets still fail to comprehend in an inclusive vision. Day Lewis perceives that Auden's metaphysical reality is one complex whole; it is the political poets who are incapable of perceiving the unity of opposites. The polar opposites, the unhappy and "the happy," the evil and good are also contained in the cohesive pattern of Thomas's early poem and art song, "perceiving in what shallow ... crevices and few crumbling grains of comfort ... man's joy will seed, his cold ... and hardy fingers find an eagle's hold" (*DCP* 177).

Moreover, Auden perceives that there is an apparent denigration of certain lofty poets of metaphysical tradition in the last art song "Over Sir John's Hill" that stands as

incoherent and confused as the early poem:

Having finished the Blue-plate Special
And reached the coffee stage,
Stirring her cup she sat,
A somewhat shapeless figure
Of indiscriminate age
In an undistinguished hat. (*Nones* 27)

But MacNeice observes that Thomas's tone is not satirical, but affirms that his last art song is a virtuoso performance of quite dazzling accomplishment analogous to Auden's early poem and that it indicates his aspiration to Auden's immortality and foresees his gloom and doom similar to Auden's fatal failure owing to the metaphysical process of aesthetic amoral art song. The reason being that Thomas's poetic images in the art songs seem to imply that idealized portraits are distortions of reality, for in focusing attention on a particular aspect they miss the other aspects that are equally relevant:

That thread of so articulate silence. How
You died remains a conjecture; instantaneous
Is the most likely – that the shutter fell
Congealing the kaleidoscope at Now
And making all your past contemporaneous
Under that final chord of the mid-Atlantic swell. (*MCP* 267)

In the fourth stanza of "The Hawk in the Rain," Hughes registers Auden's spiteful record of Thomas's process of commercialization and globalization, carnivalisation and epigonism, subversion and profanation in polysemous language to accomplish his act of vengeance, "bloodily grabbed dazed last-moment-counting ... morsel in the earth's mouth, strain towards the master ... fulcrum of violence where the hawk stands still" (*HR*).

Dissimilar to Auden's tone of hatred and scorn and the political poets' voice of love and hatred, Hughes's tone of the poem "The Hawk in the Rain" is neither playful nor satirical, and it is more clearly suggested in the concluding lines. The contemporary poets' critical interpretations of Thomas's motif in the later and last art songs are evidently disturbing – although in the preceding stanzas the shapes, shadows and remembrances of Auden and the political poets and their views are both happy and unhappy – and only few fortunate poets can escape these kinds of adverse critical perspectives. To Hughes these visitations are not in any way amusing, and this change in response is reflected in Hughes's mythopoetic treatment of Thomas's leitmotif in the art songs, his Yeatsian mortal vision of Grecian altruistic art song with "an old man's eagle mind" (*YCP* 257) in contrast to Auden's Eliotian immortal vision of pride and power with "an old man's frenzy" (*YCP*), his metaphysical vision of aesthetic and a moral art song, "the hawk in the rain." The contemporary poets' character and attitude is allegorically characterised in the images of birds: the cuckoo, the skylark, the albatross and the hawk. These images represent

hideousness and ferocity. The pity conscious political poets' romantic perception of Thomas's later and last art song is clearly reflective of their sinister, malevolent and malcontent attitude, but Auden's distorted portraits of human situations and human personalities in Thomas's art songs indicate his merely existential perception, his absurd and anxious, malignant and discontent attitude towards fellow beings according to Hughes:

That may be in his own time meets the weather
Coming the wrong way, suffers the air, hurled upside down,
Fall from his eye, the ponderous shires crash on him.... (HR)

Hughes attributes the identical tragic fall of Auden and his time conscious contemporary poets to their *modus operandi* and *modus vivendi*: Auden's Eliotian aesthetic amoral disinterestedness, his Word-centric process of artistic intensity blossoming forth in pride and power is suggestive of his phono-centric metaphysical beauty that wrecks his grandeur and success and the political poets' met empirical process of romantic concerns and immortal art that ruins their poetic career. Eventually, their real life is analogous to Eliot's description of existential suffering:

Yet when we came back, late, from the hyacinth garden,
Your arms full, your hair wet, I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, the silence. (*Waste Land* 28)

On the other hand, Thomas in the art songs experiences an entirely different kind of vision. The last two lines of the poem "The Hawk in the Rain" project Thomas's Yeatsian vision of beauty, both natural and artistic, his Yeatsian cyclic process of life and death, his Yeatsian mortal vision of Grecian humanistic art song:

The horizon traps him; the round angelic eye
Smashed, mix his heart's blood with the mire of the land. (HR)

The image "the round angelic eye ... smashed" implies Thomas's Yeatsian empirical process of life and death and his Yeatsian moral disinterestedness that fetches him outstanding success and overwhelming popularity among the contemporary poets. The phrase "the horizon traps him" suggests the kind of mortal vision of soundless beauty that owes more to Yeats paradox of life-in-death in contrast to Auden's Eliotian paradox of death-in-life. The different alternative life and love-centric artistic process of Yeatsian kind is made concrete in the paradoxical image, "mix his heart's blood with the mire of the land." The expression means that Thomas takes on the contemporary poets sorrowful situation and offers them salvation and hope for their regeneration that is vitalized by his introspective process of transfiguration and transformation, and this process is similar to that of Yeats.

Hughes's image of Thomas in the last two lines reinforces the sense of harmony. The vision of Yeatsian Grecian humanistic beauty, of harmonious order of endurance and

co-existence in the midst of man's sorrow, projected in these lines evokes Yeats' singing of the process of transfiguring and transforming tragic experience into tragi-comic vision of art song, the tragic joy:

I am content to to follow to its source
Every event in action or in thought;
Measure the lot; forgive myself the lot!
When such as I cast out remorse
So great a sweetness flows into the breast
We must laugh and we must sing,
We are blest by everything,
Everything we look upon is blest. (YCP 199)

The tone of Thomas's paradoxical vision of pagan humanistic art song points to Yeats's *weltansicht*, his arcadian outlook and cosmopolitan poetical character, but it has little bearing on the destiny of mankind as a whole, on Auden's *weltanschauung*, his metaphysical tragic vision of art song and on the political poets' romantic vision of art song, their *weltschmerz*. Thomas's Yeatsian art song raises, however, an important question. Auden and the political poets' leitmotif in their art song is aspiration to immortality with which the fortunate few artists like Dante, Milton and Eliot are blessed, the state of immortality in which they do not have to encounter the real experiences of human situation, they escape from the human experiences of pain, ugliness, and incongruity; this seclusion of significant areas of human life necessarily limits their range of vision, and their dream of immortality becomes partly unreal. Yeats celebrates the Sophoclean vision of life in the midst of death in a buoyant manner while disapproving of the contemporary poets' passion and longing for immortal art song and immortality throughout their career despite their tragic fall, "endure what God gives and ask no longer span ... cease to remember the delights of youth, travel-wearied aged man ... delight becomes death-longing if all longing else be vain" (YCP 192).

Findings and Interpretations

In contrast to Eliot's historical vision of pure being and pure art symbolic of metaphysical ancestral immortal art song, his scorn and contempt for the ignorant contemporary poets, "I stared upon his blood-bedabbled breast ... and sang my malediction with the rest" and D.H. Lawrence's lyrical vision of tragic art song emblematical of extinct primitive vision of ecstatic art song, "sang of the beast that gave the fatal wound," Yeats sings of the mythopoetic vision of paradoxical art song, his tragi-comic vision of tragic joy, his mortal vision of Grecian altruistic art song, his introspective process of transfiguration and transformation:

That thing all blood and mire, that beast-torn wreck,
Half-turned and fixed a glazing eye on mine,
And, though love's bitter-sweet had all come back,
Those bodies from a picture or a coin

Nor saw my body fall nor heard it shriek,
Nor knew, drunken singing as with wine,
That they had brought no fabulous symbol there
But my heart's victim and its torturer. (*YCP* 233)

Thomas's leit-motif in the art songs is Yeatsian soundless empathy suggestive of his empiric vision of individuation and integration rather than Auden's Eliotian phono-centric hymnal art song emblematic of the God's Will, "the hawk in the rain," envisioned as the aesthetic amoral art song and the political poets' half-sound visionary art song that is an extension of romantic individualism according to Hughes, "words which, before they will be dumbled spared ... will burn their body and be tongued with fire ... make paltry folly of flesh and this world's air" (*HR*).

Thomas's contra position of being self-fulfilled and self-contented, his relentless contra functioning as a modest and moderate, prudent and benevolent paradoxical poet and artist is in accordance with Yeats' singing:

Everything that man esteems
Endure a moment or a day,
Love's pleasure drives his love away,
The painter's brush consumes his dreams;
The herald's cry, the soldier's tread
Exhaust his glory and his might:
Whatever flames upon the night
Man's own resinous heart has fed. (181).

It is Thomas's Yeatsian mortal vision of Grecian altruistic art song, his Yeatsian introspective process of self-discovery, self-development, self-advancement, his Yeatsian polygonal sensibility, his Yeatsian sobriety and sagacity that makes his career and life as idyllic, "sobriety is a jewel ... that I do much adore ... and therefore keep me dancing ... though drunkards lie and snore," far removed from the disturbing facts of life of the contemporary poets, "a drunkard is a dead man ... and all dead men are drunk" (*YCP* 268). His contra distinctive image possibly suggests that his grapho-centric functioning creates an arcadian world that is not merely beautiful but also animating. In the ode "On a Grecian Urn," John Keats, while repudiating the metaphysical poet's ancient ritualistic process of eternal art that affords freedom from suffering needs one must disentangle oneself from life, from all sensory experiences as there is no other means of conquering reality and escaping from flux and self-awareness, as the ordinary men are evidently unaware of the ultimate order or of the need to perceive this metaphysical reality and art, directs such people to the urn's Grecian message that men suffer and will continue to suffer in the future; and yet in this eternally recurring scene of mutability and decay, the Grecian urn, "Attic shape! Fair attitude" and "Cold Pastoral!" a symbol of the heights of human labour and aspiration and heart's truth, the introspective process of mortal vision of Grecian altruistic beauty, will

remain a friend to man, not so much a source of comfort as a perpetual challenge to the human spirit:

When old age shall this generation waste,
Thou shalt remain, in the midst of other woe
Than ours, a friend to man, to whom thou say'st,
'Beauty is truth, truth beauty,' – that is all
Ye know on earth, and all ye need to know. (422)

The mysterious metaphysical priest and poet believes that the ancient ritual act of slaughtering the heifer is an auspicious process that helps to maintain the concord between earth and heaven, the ancestral vision of immortality. The urn's message is that though it is possible to find release from suffering in brief or prolonged states of visionary trance, the gulf separating the two orders of experience, between the ideal and the actual, between dreams and reality, is not bridged. Again, the world of flux may be a world of appearance and therefore less ideal, but for suffering generations of mortals this world is painfully real, and a denial of or escape from process of life and death is for them a denial of truth.

Michael Roberts perceives that Hughes in the early poem, while repudiating the contemporary poets' tragic vision of immortal poetry and immortal art song, aesthetic distance and coldness, their aloofness from human situation leading to their tragic fall, "scatter grey ash to the darkness, break ... the jar, the brittle urn, to the bleak ... inhuman north, and the dark wind," while overcoming the visionary political and the war poets' ignorance of the metaphysical process of art song, the epistemological process of Auden and the existential process of Larkin, "Beethoven deaf and Milton blind ... Melville, forsaken of the valiant mind ... beyond the inhuman pattern, men ... broken, ephemeral, undismayed" (*MV* 362), emulates Thomas's Yeatsian paradoxical sensibility, his Yeatsian tragi-comic vision of vicarious impersonal art, his Yeatsian mortal vision of Grecian humanistic art song and attains success as a poet and an artist as well. He commends Hughes on his functioning as a poet of free play and free love, prudence and benevolence, modesty and magnanimity in the midst of ferocious birds and fearsome animals, the contemporary poets of mere instinctiveness and eagerness, aesthetic distance and ascetic coldness, "trees crash at midnight unpredicted ... voices cry out ... naked he walks, and with no fear ... in the strange isle, the wise and gentle" (*MV* 363). Hughes functioning as an artist of sobriety and sagacity, moral disinterestedness offering salvation to the dying Thomas, his tragi-comic vision of art song is analogous to that of Hardy, Yeats and Thomas. Hardy sings of his tragi-comic vision of archetypal art song, the paradoxical song of endurance and co-existence, heart and mind, sadness and happiness, "his homely Northern breast and brain ... grow up a Southern tree ... and strange-eyed constellations reign ... his stars eternally" (80). Yeats sings of his paradoxical mythof art song, "I made my song a coat ... covered with embroideries ... out of old mythologies ... from heel to throat" as a dramatic song of endurance and co-existence, "for there's more enterprise ... in walking naked" while disapproving of the ancestral metaphysical song, the metaphysical process of transgression

and transmigration and immortal song or the romantic song of fortunate life and love, pride and power, “the fools caught it ... wore it in the world’s eyes ... as though they had wrought it” (*YCP*104). In the early poem and the art song Thomas is emulous of both Hardy and Yeats, their metaphorical and metamorphical process of transfiguration and transformation “though they be mad and dead as nails ... heads of the characters hammer through daisies ... break in the sun till the sun breaks down ... and death shall have no dominion” in contrast to Auden’s death-centric Eliotian immortal vision of immortal art song or the political poets’ world-centric romantic vision of Auden’s immortal art song, “no more may gulls cry at their ears ... or waves break loud on their seashores ... where blew a flower may a flower no more ... lift its head to the blows the rain” (*Poems* 31).

E.J. Scovell commenting on Hughes on his early paradoxical beauty explains that he reconciles the contemporary poets’ antithetical vision of pure art song and his own Thomas’s Yeatsian introspective process of individuation and integration, the process of self-awarding, self-rewarding, self-guarding dramatic art song free from elemental consciousness of the contemporary poets, from the influences of the representative poets of extremism, Eliot’s metaphysical process of self-mortification and Lawrence’s romantic process of self-glorification:

He is not moved by winds in air
Like the vain boats in vain,
Lest you think him too a flower of parchment,
Scentless magnolia,
See his living feet under the water fanning,
In the leaves’ self blows the efficient win
That opens and bends closed those leaves. (*MV* 371-72)

Muir perceives that Hughes elevates Thomas’s introspective vision of inner reality, self-discovery and self-development to the landscape image that keeps on functioning with the motif of disinterested goodwill and action for the goodness of the fellow-poets in contrast to his contemporary poet Larkin’s crusade for Auden’s existential process of eternal suffering and eternal art and his grotesque “faces,” “instead I am a smiling summer sea ... that sleeps while underneath from bound to bound ... the sun-and star-shaped killers gorge and play.” In the early poem, Larkin’s enchanted face thus receives a semi-paradisial character, and from his aesthetic perception his belligerent situation is both real and unreal, “I should have worn a terror-mask, should be ... a sight to frighten hope and faith away... half charnel held, half-battle and rutting ground” (*MV* 357). Roberts thinks that Larkin’s killing motif in his crusade that meets the hidden agenda of his charmer Auden suggests the malevolent aspect of the animal image; the visible beauty of the enchanted landscape is, on his view, deceptive, “in the strange isle ... in the green freckled wood and grassy glade ... strangely the man, the panther and the shadow ... move by the well and the white stones” (*MV*). Kathleen Raine, while emphasizing the ironic design, the wild killing attitude of both Auden, Larkin and the political poets towards Thomas, underscores the organic process of

life and death, the process of transfiguration and transmutation as the motif of Yeatsian Thomas and Thomasian Hughes in their poems and art songs and the process of translucence and transference as the scope of their functioning, “at the focus of thought there is no face ... the focus of the sun is in crystal with no shadow ... death of the victim is the power of the god” (373). William Blake distinguishes the ferocious poets in wild dream of immortal art and immortality from the humanistic poets of mortal vision of life and death, “the roaring of the lions, the howling of wolves, the raging of the stormy sea, and the destructive sword, are portions of eternity too great for the eye of man” (126).

In countermanding Auden’s Eliotian metaphysical process of “ancestral Sorrow” (*YCP* 36) and immortal art song, his transcending rule and energy of “bitter wisdom” (237), “bitter sweet” (233) and “bitter glory” (215), his “murmuring” and “bitterness” about Thomas’s art songs as counter-espionage, his ironic design of “planning, plotting” (*YCP*), in counteracting against the political poets’ metempirical process of “the ecstatic waters” (283) and “ecstatic breath” (71) and in counterclaiming their claim that Thomas’s later and last art songs as Audenesque, “love’s bitter mystery” (34), in counter measuring against the Movement poets’ condemnation of Thomas’s art songs as the process of subversion and profanation, carnivalisation and commercialization, globalization and epigonism as his “share of the world” (67), as his counter-culture of absurdities in the post-modernistic era, and in counter balancing his counterpart Larkin’s existential process of immortalizing “a book of stories” of “my heart’s agony” (188), “my glory” (277) and “my sorrow” (16) and his counterproductive salvage for Auden “so battered, badgered and destroyed ... that he’s a loveless man” (*YCP*), Hughes espouses and emulates Thomas’s early poem *18 Poems*, his Yeatsian cyclic process of life and death, individuation and integration, his countervailing force of “the living world” (108), his Yeatsian introspective process of transfiguration and transformation, his metaphorical and metamorphical process of “man’s love” (*YCP*), “man’s enterprise” (184), “man’s glory” (*YCP*), his mortal vision of pagan humanistic art song, his paradoxical sensibility of “blind bitter land” (72) and “bitter sweetness” (236) as his process of “spontaneous joy and natural content” (75), as his counterpoint in the allegorical poem *The Hawk in the Rain*, “that listless effort tends ... to grow percipient with advance of days ... and with percipience mends” (Hardy168).

On the whole, Auden’s Eliotian metaphysical vision of art song sounds phono-centric amoral aesthetic reaching the height of metaphysical silence, sound music of mystery and miracle, ironic art and immortality, Larkin’s vision of sound-centric art song and crusade is Auden’s epistemological process of existential suffering and his immortality falling as the process of self-conflicting self-diffraction, as unsound as the war poet Prince, “the air was as a razor ... the moor looked like the moon ... when they all went roaring homewards ... an hour before dawn;” the political poets’ process of art song stands as effusion of half-sound, worldly and romantic ecstatic art in the midst of memories of hellish suffering as lovers of Auden’s immortal art song, “while the world under their footsoles ... went whirling still ... gay and forever, in the bottomless black .. Silence through which it fell.”In contra

distinction, Hughes's cyclical process of life and death, his mortal vision of Grecian humanistic art song succeeds as balanced and beneficent, as the introspective process of self-discovery and self-development, as the poetic process of transmission and transfusion, as the effusive and effective poetical character of Thomas fused with the Grecian altruistic poetic tradition of Hardy, Yeats, A.E. Houseman and William Blake, "those living images of their deaths ... better than with skill ... blindly and rowdily balanced ... gently took their fall" (*HR* 37). W.R. Rodgers distinguishes Hughes's disinterested poetic image of Thomas as a poet and an artist of innocence and ignorance, translucence and transference, modesty and generosity, creation and re-creation, gentle and genial, archetypal and arcadian paradoxical sensibility, "no arrogant talk is heard, haggling phrase ... but undertones, and hesitance, and haze" from Auden's glorification of Eliot as his God, the mysterious and miraculous power and pride, Larkin's perpetuation and globalization of Auden's Eliotian metaphysical process of austerity and pure art, the silent ironic divine image, from the visionary political and the war poets' as the romantic image of commercialization and carnivalisation, "on clear days mountains of meaning are seen ... humped high on the horizon; no one goes ... to con their meaning, no one cares or knows" (*MV* 381). This contra distinction is analogous to Blake's singing, "the pride of the peacock is the glory of God ... the lust of goat is the bounty of God ... the wrath of the lion is the wisdom of God ... the nakedness of woman is the work of God" (126).

Thus, the vivid, empathic sense conveyed in the depiction of Auden's hawk vision of pure art, his Eliotian metaphysical vision of lusty pride and power, of the political poets creating a new realm of pity-centric art song, and of Thomas's Yeatsian introspective vision of Grecian altruistic art song with its perfect balance of motion and stasis gives Hughes's sapologia for Thomas's Yeatsian mortal vision of Grecian humanistic art song vis-à-vis Audenesque hawk's vision of immortal art song, "he spins from the bars, but there's no cage to him ... more than to the visionary his cell ... his stride is wildernesses of freedom," his Thomasian vision of art song a semblance of sufficiency, coherence and fulfilment, in contrast to the contemporary poet Larkin's Audenesque vision of aesthetic amoral art song that escapes from human reality serves as an ironic commentary on his visionary process of immortalising Auden's existential art and his state of apparent immortality, "the world rolls under the long thrust of his heel" (*HR* 4). ■

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Movements in Post-colonial Poetry: Multi-Cultural Commitment and National Identity in Derek Walcott's Universal Poems

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The British Government had a fairly powerful impact on all its territories: Canada, New Zealand, Australia, India and Nigeria. By the statute of Westminster, Australia, Canada, New Zealand and South Africa got Independence in 1931. India became free in 1947 and Sri Lanka was granted independence. The break-up of the British Government with resulting growth of newly independent countries and the positive declaration of an independent political and cultural identity led to the development of Commonwealth Literature that refers to the literature written in English only in the Commonwealth nations Canada and New Zealand on the one hand, the English language whether as an acquired or inherited language has been employed as the means of creative declaration in various cultural contexts. 'English' being the recognizing outside the Anglo-American tradition. In Asia, Africa and West Indies on the one hand and in Australia, target of Commonwealth Literature, this literature obstructs the literatures written in the inherent languages in the Commonwealth nations, even though these writings are more reliable than literature in English. Some of the creative authors in Commonwealth nations, declared their authority to use English not like the Englishmen but in their own style. Commonwealth Literature obtained currency in 1960s. Despite the acute dissimilarities in context in which the Commonwealth authors work, Commonwealth Literature shows a huge landscape sensitive with creative vigour and intuition with pledge.

Keywords: Commonwealth nations, Movements, Cultural commitment, National identity.

Some critics say the term Commonwealth has political connotation. An alternative meaning to Commonwealth Literature is discussed i.e. Third World Literature. But all the nations of Commonwealth group of countries do not belong to this term. And again this term has political meaning Arthur Ravenscroft states:

The literatures of those Commonwealth countries that can conveniently be regarded as belonging to the Third World are either very much concerned with 'the turning world', as in Africa and the Caribbean or look back to great cultural phenomena unrelated to

Europe's Renaissance, as in India- despite Raja Rao's interest in the Albigenian heresy in *The Serpent and the Rope*. The literature in English of India begins with Mulk Raj Anand's *Untouchable* and R.K. Narayan's, *Swami and Friends* in 1935, of Black African with Sol Plaatje's *Mhudi* in 1930 and Amos Tutuola's *The Palm-Wine Drinkard* in 1952, of the Caribbean with Claude McKay's *Home to Harlem* in 1928; or alternatively with C.L.R. James's *Minty Alley* in 1936. There were earlier writings in verse and prose, but these titles are markers of the rising tide which proclaim that quarter of the twentieth century, at least a decade after the end of the first of Europe's two holocausts.

(Ravenscroft 23)

The other alternative to the term Commonwealth Literature is advised by a phrase New Literature in English. The term Commonwealth Literature dealt by the authors from the erstwhile British colonies, when it was drawn upon them that the authors of the Britain do not create a part of this genre of Literature. Hence a new term is added to give de-centring of Colonial Literature. The Encyclopedia of Post-colonial Literatures in English by Benson, Eugene and Connolly and *The Empire Writes Back* (1987) by Bill Ashcroft, Gareth Griffiths and Helen Tiffin proved to be effective mark of Commonwealth Literature and gave rise to the term Post-colonial literature Mukherjee Comments:

We use the term post-colonial to cover all the culture effected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupation throughout the historical process initiated by European imperial aggression

(Mukherjee 8)

As Griffiths illustrates it:

..... The question of the post-colonial is grounded in overlapping of three competing research or critical fields, each of which carries a specific cultural location and history. In the first of these fields, the term 'post-colonial' is an outgrowth of what formerly were 'Commonwealth' literary studies. a study which came in being after English studies had been liberalized to include 'American' and then an immediate national or regional literature (Australian, Canadian, West Indian), and as way of mobilizing the concept of national or geographical difference within what remains a unitary idea of English.

(Griffiths 33)

Post-colonial Poetry was written in English in the erstwhile British colonies. Post-colonial writers write to fix their individual identity independent of their colonizer and attempt to highlight that not only they have obtained independence from the latter but successfully created the colonizer's language as a medium for creative writing. The conclusion is that English Literature has remarkable position to literature in English and the vehicle for creative expression has been changed from English to other English. Each former colony uses English in its own style and that is why we receive African English, Australian English, Caribbean English, Canadian English, Indian English in the Post-colonial era. S.K. Sarma comments:

But in 1962 a bold step was taken, and the writing in English language from all the countries which were at once time a part of the British Commonwealth was christened as "Commonwealth Literature". The term appeared to be descriptive and appropriate. Though some critics from Canada like George Woodcock sneered at this christening principalities, the term gained currency, and a number of scholars have been using without embarrassment.

(Sarma 67)

Post-colonial poetry should be construed in connection to colonial poetry, and praised as 'resistance and subversion' of former master of colonial age. Hence national culture, tradition, rituals, landscape and national identity create the core of colonial poetry. The recent trend in Post-colonial poetry is to declare one's national identity and celebrates the landscape of his/her nation. The Post-colonial poets in Africa, Canada, Australia and West Indies compose to show their landscape and national identity. The Poets of Africa in whose writings the picture of Africa comes alive are Okot p'Bitek, Dennis Brutus, Wole Soyinka, Christopher Okigbo, David, Rubadin, J.P. Clark, Noemia De Sousa and Flavien Ranaivo. Wole Soyinka states:

The artist has always functioned in African Society as the recorder of mores and experiences of his society and as the voice of vision in his own time.

(Soyinka 15-16)

The poetry of Dennis Brutus bears proof to Soyinka's experience as it is the result of Brutus's pain in conscious existence that shows his struggles for emancipation, peace and justice in South Africa.

Jasper A. Onuekwusi comments about Brutus's poetry:

.....is a direct response to the unsavoury demands which a horrible socio-political situation make on his personality. Every page of his poetry bristles with images of searing pain, spilling blood, controlling hearts or wacking nerves. In his poetry words are charged with lethal colours. From Brutus we read Poetry that shocks, simulates, agitates,

activates and educates us about the South African society. In fact Dennis Brutus's poetry is inseparable from South African reality. He is the altruistic voice of the people who has gone through almost all the experiences which any coloured South African may undergo.

(Onuekwusi 60)

His poetry is an artistic interpretation of a socio-political thought of the South African position. African Poets make perfect use of their native tradition in their creative works and they are very successful in adapting the traditional faith to English Language. They do not accept the British poets unthinkingly and present the bravery to compose poetry in their own style. It is in this quality African poetry has relationship with Post-colonial Poetry. C.D. Narasimhaiah has correctly seen this characteristic in African poetry in the following lines:

Similarly the African poet summoned courage to affirm 'Black is beautiful' and reject Bach and Mozart as rhythms fit Yeats and Eliot as for him he wishes to laugh, cry, grimace which elevated the drum beat into poetry where generally the English poet showed fear and anxiety in the face of death, here in what may be called an African Ode to Autumn, the poet (Wole Soyinka) explores in the traditional Yoruba way the metaphysical dimensions of life and death through agricultural images of the harvester, witting for the fruit of life, death.

(Das 10)

Poets Christopher Okigbo and Wole Soyinka have attempted to infuse their sense of faith into the texture of their poetry. Soyinka comments:

And no one speaks of secrets in his land only, that the skin be bared to welcome rain. And earth prepare, that seeds may swell and roots take flesh within her, and men wake naked into harvest tide.

(Soyinka 1-2)

The African poets have a discernment of pride and belonging in using English in their own style. Chinua Achebe says about English language that in Southern and West Africa English has become an African language for literary purpose and hence their writings assume an identity which is both alluring and appealing. Noemia de Sousa provides poignant touch to African awareness in a poem called, "If you want to Know Me". These African poets are attempting to infuse their sense of emancipation and freedom through their poetry. The image of Africa dominates their realizing power and they search an individuality which is both alluring and appealing. David Diop's Africa is a brilliant instance of a poet's wish to celebrate the nation.

The image of Australia in Australian poetry has become central to the modern Australian poets such as Judith Wright, Mary Gilmore, A.D. Hope, Douglas Stewart and

James McAuley. Judith Wright presents a timeless antiquity of her young nation in the image of The Cycads and the manner it influences the poet. The native idiom and native land are the two traits which are common to all Post-colonial poets. Nowhere one gets a better representation of the image Australia than in A.D. Hope's poem, 'Australia'.

Australian landscape comes alive in the poetry of Judith Wright. For her Australia has been the outer significance of an inner actuality first and tenaciously, the actuality exile second though perhaps we now tend to omit this, the actuality of newness and emancipation. This double appearance of the Australian mind, Judith Wright observes in her writing, *Preoccupation in Australian Poetry* David Malouf has provided beautiful images of Australia in his poetry.

In the Post-colonial Poetry there is the discussion of the depiction of the native land in all aspects of conscious existence. Archibald Lampman and G.D. Roberts are pioneers of Canadian Poetry. Duncan Campbell Scott has presented national awakening in Canadian Poetry. Margaret Atwood presents the Canadian situation in the poem, 'Notes towards a Poem that Can Never be Written'. A.J. M. Smith shows his determination to voice his song to carry the poetic tradition like W.B. Yeats in his poem 'Ode on the Death of William Butler Yeats'.

The concept of national identity and landscape creates a rewarding knowledge when applied to Indian English poets. Landscape of India has motivated the Indian English poets to make a more alluring image of India that have not been made before. Images of India are presented with a keenness of rationality in Shiv K. Kumar's particularly Indian poems like "Indian Women", "A Hindu to His Cow", "Karma", "Rickshawallah", "Transcendental", "Meditation", "An Indian Mango Vendo" and My Correspondent. Kumar's love for Indian landscape has the value of a poetic reconciliation of the nation and the spirit. He infuses the dust and heat, the crowd, the sun and the flood, the poverty into the texture of his moods. In *Summer in Calcutta* Kamala Das shows a world which is hostile where men have limbs like carnivorous planes. Nissim Ezekiel's Poetry presents life. The city of Bombay has become the main to the Ezekiel's poetic idea and significant part of his poetics. Jayanta Mahapatra's numerous themes in relations to the elements of the landscape have the significance of a poetic reconciliation of the nation and the spirit, a subconscious empathy with the human traits of the Orison landscape and topographical elements.

New Zealand obtained importance in the 1930s and it sought for actuality in the specific character of the nation, the identity of New Zealand. Poets like R.A.K. Mason, A.K.D. Fairburn, Denis Glover and Curnow gained popularity and composed their perfect poetry in the 1930s. Most of the New Zealand poets have faith in tradition. Nationalism too has a great fascination for them. Andrew Gurr has correctly remarked:

While Holcroft and poets like Charles Brasch concerned themselves with expressing the physical character of their country, the environment, Curnow's especial preoccupation in his poetry was

with the heredity, New Zealand's history.

(Gurr 103)

Allen Curnow's *Sailing or Drowning* is the green myth which relates the past with present creating the evening and the morning one. His *A small Room with Large Windows* (1926) is a chief volume which contains poems like "A Victim", "Discovery", "The Unhistoric Story", "House and Land", "The Navigators", "Landfall in Unknown Seas" and "Sailing and Drowning" dealing with numerous aspects of New Zealand history.

Derek Walcott, Edward Brathwaite and Wilson Harris have provided the West Indies poetry a new guidance and established its identity. Wilson Harris's '*From Eternity to Season*', Edward Brathwaite's '*The Arrivant's : A New World Trilogy*' and Derek Walcott's volumes of poems like '*Another Life*', '*The Castaway and Other Poems*'. '*In a Green Night*' and '*The Gulf and Other poem*' present the picture of the native land and in its actuality Walcott adopts the stand of rational West Indies from the starting of his poetic career. He shows the condition of the West Indies. The culture of the West Indies which is the confluence of numerous cultures prepares the subject matter of Walcott's poetry.

Against the backdrop of the colonial harassment, the West Indies poet has to opt between the native tradition and the cultural past, on the one hand, and the English Language on the other. The last stanza of the poem presents Walcott's dilemma as a writer. Walcott not only attempts to acclimatize native tradition to English Language but he also tries hard to maintain multi-cultural commitment and therefore it attracts to people cutting across continents. The poem contains a series of questions partly rhetorical, for Walcott has opted to retain both the adopted English Language and his native tradition. The Post-colonial Poetry can be celebrated better as a resistance to the former exploiter and assertion of national identity which completely defines the theory of post-colonialism.

It has been correctly narrated that one can accept a person out of his nation but not the country out of his brain. In the Post-colonial era, the idea of 'Home' has become completely complicated. In the closing decades of the twentieth century the expatriate ideology has provided upliftment to expatriate writing. Commonwealth authors from Africa, West Indies, Australia, India, Pakistan migrate either to America or to England with an anticipation to get the heed of a large number of readers cutting across continents and countries. But this expatriate understanding culminates in a sense of loss, for it attaches an unbearable rift from one's tradition and origin. The expatriate authors encounter the dilemma of selection between the language of their constructive expression and the nation of their birth-culminating in the crisis of identity. As Chinua Achebe correctly comments:

Colonialism did bring together many people's that had hitherto gone their several ways. And it gave them a language with which to talk to one another. If it failed to give them a song, it at least gave them a tongue for singing.

(Achebe 57)

A perfect author is one who assimilates both the cultures- of his native land and the present living nation- create a multi-cultural commitment to transcend the individual awareness and thereby gains universality. Derek Walcott, the Caribbean Nobel Laureate in Literature for 1992 is one such expatriate Poet who has gained universality for his multi-cultural commitment.

The Swedish Academy, narrating its judgment, defined, three loyalties are main to him- the Caribbean where he lives, the English language and his African origin. Walcott was born in the island of St. Lucia in the West Indies. He studies at St. Mary's College, Astries St. Lucia and at the University Campus of the West Indies, Mona Jamaica. His father, Warwick Walcott was English and had love for theatre and opera. His mother was a producer and social worker. Though he holds a chair in English at Boston University, U.S.A. Where he functions, he still retains his West Indies nationality. His volumes of poetry include. *InaGreenNight*(1962), *TheCastaway*(1965), *TheArkansasTestament*, his autobiographical poem *AnotherLife*, *TheGulfandOtherPoems*' (1969), and his *Omeros* a royal Caribbean epoch in sixty four chapters.

In Walcott one is conscious of a treble impulse-that of his African origin, the West Indian birth and the new American stay which hold him at a distance from his surroundings. He has to select between the English Language and the country of his origin. Louis James and Cameron King Comment:

Reacting against democratic imprecision of language, he declares that as a literary artist he seeks.

(King et al 289)

As Derek Walcott comments in his Islands:

As climate seeks its style, to write
Verse crisp as sand, clear as sunlight
Cold as the curled wave, ordinary
As a tumbler of island water; yet, like a diarist, thereafter....
(Walcott, Islands, 1-11)

"A Far Cry from Africa" is a very important poem for it provides influence to multi-cultural commitment for which he was awarded Nobel Prize for literature. If there is any strong theory for literary prize providing that affects the Swedish Academy Stephen Breshow remarks:

It is a strong regional voice that transcends its topical locality, through the depth and breadth of its poetic resonance and its global human implications. The publication of Walcott's *Omeros* in 1990 absolutely certified this same long standing quality of his work *Omeros*, a rare modern verse epic place Walcott's birth places of

St. Lucia at the center of his epic cosmos builds its local islanders into epic heroes, magnifies their conflicts into epic battles, visits the exotic shores of Africa, North America, and Europe on Odyssean journeys and gives voice (in a lyric mode that departs from traditional epic form) to the epic writer himself, Walcott as the lonely, exiled 'Homer'. In the manner of Joyce and Yeats Walcott has merged a profound, rhapsodic reverie upon his remote birth place-its people, its landscape and its history-with the central classical tradition of Western civilization

(Breshow 267)

What is important to Walcott is his multi-cultural awareness that beautifully binds his native tradition and current occupation of instruction and works in English together. Critics who charge him with avoiding the indigenous West Indies tradition and adopting the powerful culture of European imperialists are taught by his historical themes of the African diaspora, his shaded St. Lucian Characters, and the epic largesse of *Omeros*. Walcott is affected by Antillean natural settings and Port of Spain, Trinidad and Castries, St. Lucia from as it were his main city scapes. Walcott's characters are presented in his two epic-length poems *Another Life* and *Omeros*. This epic pattern suits his poetic ability to prosper more generalized human typologies which mix into universal themes. Like T.S. Eliot integrated the history of Britain into the texture of his poem *Four Quarters*. Walcott too recalls the Caribbean history in his effort to adjust it along with the European history in course of his poetry Breshow defines:

From the outset of his poetic career through his recent completion of *Omeros*, Walcott has sketched and resketched discrete fragments, long passages and cosmic eons of history unfolded in the Caribbean. Beginning at the zero point, the blank pages turning in the wind and the infinite void of blue zurs and Caribbean Sea imaged in many of his poems. Walcott has set out to reconfigure and to reprioritize Caribbean history. From his Post-Colonial vantage point, the poet has been freed to reverse the sights on European history on the prior heralded exploits of imperialist expansion, the conquest of indigenous people, slave-trading and colonial cultivation. In most of the official European and American histories of colonial grandeur, the slaves have been mere foot notes to essentially Text. While the true history of Caribbean blacks, as of the Caribbean Indian before them, remains largely unwritten. This vast and sad ignorance permeates even the present generation, as Walcott's person Shabine reflects in 'The Schooner Flight' (from *The Star-Apple Kingdom*, 1979): Who know/ who his grandfather is much less his name? His history is only one that his 'master's please' official histories are most frequently

promulgated on some nation of progress and progress in quite hard to discern within the back wash of present day colonial vacuums as Shabine goes on to lament in the Schooner Flight: Progress leaving all we small islands behind Progress is history's dirty joke.

(Breshow 270)

Walcott remembers the landscape of his nation and maintains his umbilical cord intact. Walcott accepted that he needed to become omnivorous about the literature of Europe to make out his own world. He writes his own world because he had no doubt that it was his that it was provided to him, by God, not by history, with his gift. In a poem, 'A Sea Chantey', he summons his past and voices the song of his ancestors.

Walcott does not disown the past and the domination of the colonizers is still new in mind. "AFarCryfromAfrica," defines the dilemma in the minds of the poet: how to mingle the past with the present in the Post-colonial age becomes the torture of his poetry. The pain of colonial poetry is still new in his mind. As Walcott Comments:

A wind is ruffling from tawny pelt
Of Africa. Kikuyu, quick as flies
Batten upon the bloodstreams of the veldt
Corpses are scattered through a paradise...

(Walcott, "A Far Cry from Africa", 14)

The gruesome image of domination inflicted by the colonizers is presented by the image of worm which vitiated the atmosphere. This is recurrent picture in Walcott's poetry. He is harsh against the colonial strategy. The separation against colour and race is brought out in his poems. As he puts it:

Statistics justify and scholars seize
The salients of colonial policy
What is that to the white child hacked in bed?
To savages, expendable as Jews?

(Walcott, 7-10)

The song of humanity is drowned in the contempt of person for his fellow human beings as the colonizers select to separate against people on basis of race and colour. Walcott wrote:

The violence of beast on beast is read
As natural law, but upright man
Seeks his divinity with inflicting pain

(Walcott, 15-17)

The conclusion of human domination is the native dread. Man's inhumanity to man has culminated in a waste of our empathy. Against the backdrop of colonial harassment, the West Indies poet has to select between the native tradition and the cultural past on the one

hand and the English Language on the other Walcott not only attempts to acclimatize an indigenous tradition to English Language but he also fights hard to maintain multi-cultural commitment and therefore, he attracts people cutting across continents. Walcott has selected to retain both his native tradition and the adopted English Language. He writes:

I who am poisoned with the blood of both,
Where shall I turn, divided to the vein?
I who have cursed
The drunken officer of British rule, how choose Between this
Africa and the English tongue I love?
Betray them both or give back what they give?
How can I face such slaughter and be cool?
How can I turn from Africa and live?

(Walcott, 26-33)

Walcott is entrapped between a commitment to the English Cultural traditions- he loved the English tongue and the national identity of the Caribbean. This thought of multi-cultural commitment is further infused in *Omeros* where he enjoys the numerous strands in his conscious existence. He records:

I' m just a red nigger who love the sea
I had a sound colonial education
I have Dutch, nigger and English in me
And either I' m nobody or I' m anation.

(Walcott, "The Schooner Flight", 40-43)

His love for English language, nostalgia for the African origin and though for the native country mingle in his poetry and inspires him to fulfill the multi-cultural commitment which create him universal poet.

Derek Walcott has open an idea to put down no blinkers. By uplifting the boundary of his native tradition and through his multi-cultural commitment, he has believed an individuality of his own that is both alluring and charming. ■

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Post-partition Trauma, Social Isolation and Double Marginalisation of East Bengali Dalit Refugees in Manoranjan Byapari's *Interrogating My Chandal Life*

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The partition of India in 1947 witnessed a hike in the exodus of refugees from East Pakistan to Bengal. While a considerable number of various upper caste refugees managed to fix their roots in the safe, sumptuous suburbs of Calcutta, the neglected 'others' saw the belligerence and wrath of their new host country, leaving them ever more vulnerable, sans shelter and space. It is customary that always at the end of a conflict, refugees are often portrayed as hapless prey of social dislocation, trauma and marginalisation. But these refugees are unaware of the immense power lying dormant within them. They have the potential to transcend the imaginary boundaries of cultural dependence and create sustainable existential spaces within their new environments. While too much is written about the politics of dislocation and humanitarian intervention, very little is written on how a refugee lives. This paper examines the double marginalisation faced by the continually displaced refugees and their discreet struggles for resettlement in a post-partitioned Bengal through Manoranjan Byapari's *Interrogating My Chandal Life*

Keywords: Social dislocation, Trauma, Double-marginalisation, Conflict and Refugee settlement.

Refugee migration in the wake of the partition of the South Asian countries continued for decades even after 1947. An unprecedented number of refugees were forced to flee their partition-torn homelands and millions were slaughtered in the violence propelled by communalism. According to UNHCR, a refugee is someone who has been forced to flee his or her country in fear of persecution, war or violence. Presumably they cannot return home or are afraid to do so. War, ethnic violence and religious discrimination are some of the leading causes of refugees fleeing their countries. Refugee narratives on 1947 partition have effectively dealt with questions of belonging, citizenship, problems of forced displacement and eviction of dalit partition refugees that rose from endemic violence committed upon them. There are many major contributions in the existing refugee literature that deals with the oppressive experiences of dalit refugees of which Manoranjan Byapari's autobiography *Interrogating My Chandal Life* is One. Byapari's autobiography rightly sees in many instances of forced displacement effectuated by the state and how the refugees contrived different strategies of resistance.

Dalit autobiographical narratives are often poetics of pathos, chaos and soul-numbing pangs of oppression that work as agents of positive transition beyond borders. Byapari's works were the outcome of impetus gathered from increasing rage left by the double marginalisation that his family and community fell prey to. "I am one of them, so I write about them, a rickshaw puller, a vagabond, a prostitute, a helper in a lorry, a thief called Bhagaban, futureless assailant with a knife" (The Hindu). Born into an impoverished Dalit family in the village of Pirichpur, which was once a part of the Barisal district in the now vanished East Pakistan, his early life was not at all congenial. Byapari's struggle for survival was continually hindered by various class conflicts over scarce resources. Belonging to the Namashudra community, the lowest strata, their identity was often distorted by the upper-caste officials who were contemptuous of them. They used to call them Chandals and listed them as such in the 1872 census, which was the first census of the land carried out during British rule. The Nama shudras strongly protested under the new Matua faith, founded by Harichand Thakur. This new faith, that denounced the superiority of the elite varna, later entwined its ideals with Ambedkarite ideologies to restore the lost worth and dignity of the Namashudras. The officials were forced to change the name of the community from 'chandal' to Namashudra in the 1911 census records. However Byapari says that the community never gained anything from the four-decade struggle and the long battle for a change of name remained pointless at the realisation that it was not the change of name, but a change of mind that was required. The discrimination continued.

There are not a few doctors, engineers, artists, politicians, poets, writers from among the Namashudra community today. While it is true that in a professional sphere the doctor gets his due respect from his student, the discrimination continues. At professional gatherings of people who are peers in education and vocation, the Namashudra finds that nine out of the ten gathered there are from the upper castes. He is treated with disdain, the butt of ridicule and jokes uttered in low tones or behind his back (11).

The namashudra refugees, who fled in the face of communal riots in East Pakistan, were of lower caste and therefore the most disadvantaged of the groups of Hindu East Bengali migrants who came to India. To a great extent, it was this dalit identity and consciousness of the Namashudras that contributed to their dehumanised existence in the host country too. Byapari's family was neither exempted from the fate of fleeing. They too were forced to flee from their homeland and came down to Calcutta. There they lived in semi-legal camps which were sites of constant exploitation and marginalisation. These dislocated dalits who were lodged in the camps received a dole from the government initially. However that too stopped after a few months with the proposals for various rehabilitation projects. The experience of the Bhadrakol settlers, who later became the pillars of various prominent political parties, were different from the refugees who had a considerably different experience of resettlement.

The upper caste refugees got legalised colonies and government aid. Those Bhadrakol,

who exhibited unwillingness in staying together at camps with the Chottolok, managed to get a space within Calcutta in about 150 colonies . With the help of Caste Hindu officials and with their “wily network of communal brotherhood” (Byapari 21), they were able to secure large political backing and fair means of livelihood in the new host land.

Of the uprooted people who had, like a tidal wave rushed into this part of Bengal there were clearly two kinds. One was the educated upper caste those who are called the Bhadrals and the other was the poverty stricken illiterate lower caste the Chhotoloks . The upper caste was unwilling to stay at the camps with the Muchi , the Nama, the Jele. Most of them with the help of the caste Hindu officials or ministers in the West Bengal managed a space within or near Calcutta in over 150 colonies which sprang up on land that had been forcibly occupied by the refugees (Byapari 20)

Their caste has helped them to strike better bargains with the state . Their connections with the bureaucratic state apparatus has been employed to form middle class brethren. On the contrary the sense of belonging of the dislocated dalit groups never helped them achieve such kind of unity among them .Those peripheral spaces inhabited by the lower caste refugees never showed signs of progression , instead they were dumped into perpetual unsettlement . In fact, those who were first identified as refugees were de- refugeeed by the postcolonial governmental apparatus.

The treatment meted out to them by the government was indeed discriminative.They were rationed with low quality grains which gave rise to numerous health issues. People were dying like “flocks of chicken, stricken by bird flu” (Byapari 17), stranded upon the land, by a cruel twist of life. This state of affairs caused a hike in death rate at the camps and the inhabitants got reduced to bare life. The machinery of governance itself became an agency of violence, degeneration and erasure. “ those millions of unwanted unacceptable desperate destitutes, who had no powerful connections turned mere objects that needed to be dumped somewhere” (Byapari 21).

Though feeble hopes like relocating the refugees to the distant Andaman Islands was under consideration, the Communist party which was then on shaky grounds, finding this a good opportunity to fish in troubled waters who had somehow built their party among the refugees, discouraged them from traveling to the distant Andaman. Those cunning, mercenary, opportunistic motives of the CPI put their hopes at stake.

There were also instances of forced displacement of these refugees from governmental camps to unsuitable locales with prioritisation of developmental goals over refugee rehabilitation. The Dandakaranya proposal was one such case of false hope, where refugees were viewed as pools of unfree labour. However the settlement processes were cleverly devised with elements of erasure embedded in them. Unable to get through the agony of hunger, Byapari ran away from the half-fed, half-starved life at Doltala Camp. His

rootless voyage landed him in endless trouble and after five years he returned to Calcutta empty handed. It was the hollowness of this rootless journey that initiated his entry into the Naxalbari movement, that too during a time when nobody dared to utter the word 'naxal'. It was the CPM who was worried at the entry of the naxalites into the social arena, for the whole of West Bengal was aflame with this movement. It was 'Ashuda', the Naxal leader Ashu Manjumdar, who was known as the noble leader of a great struggle, who paved the way for Byaparis ingress into the movement, to fight against the ruling hegemony. "Ashu Majumdar was not an individual. He embodied the hopes of the Age" (127). Their target was to build an egalitarian society where equality was doled out to all, especially the partition refugees who were deprived of their rights. Even educated youth from well-off families came to fight for their cause. However this mass movement took away lives of many innocent youths from his own side and Byapari and many others like his was forced to relocate themselves into the Dandakaranya Project.

The Dandakaranya rehabilitation project was devised in 1956 to resettle the partition refugees, especially the dalit refugees who had no means to find a space of their own. These hapless beings tried every means to adapt themselves to the milieu of the host country. However in Dandakaranya they were in dire straits. A hilly forest area inhabited by the indigenous tribes and surrounded by an alien culture and recalcitrant uncultivable soil, they were merely grasping at straws to get themselves acculturated to the new settlement.

To add to their misery, the issue was politicised by the Left Front Government with their frequent visitations. The Left Front minister Ram Chattejee who visited them proclaimed that the government has exiled the refugees under the facade of rehabilitation. He campaigned them to settle in the Sunderbans, which had been a long held demand of the CPM. Relying on the fake promises and false hopes of rehabilitation from so many leaders, once again these doomed refugees sold their possessions and left for Marichjapi, leaving behind Dandakaranya a concrete metaphor for prolonged displacement in their memory.

But things turned topsy turvy on their arrival at Marichjhapi. The Leftists who were then singing a different tune alleged that the refugee arrival was a deliberate ploy by the opposition to embarrass the Left government. The Leftists tried their level best to get the refugees off Marichjhapi island. January 26 1979, saw the vengeance of the Leftists on the ill-fated dislocated refugees, with the declaration of an economic blockade of the island in order to flee them off Marichjhapi.

Police encircled the island, refugees were tear-gassed, their huts and farms were destroyed. Those who tried to escape by boats were shot at sight. The refugees, armed with primitive weapons, were no match for the government forces. Several hundred men, women and children were killed and their bodies were thrown into the river. Marichjapi was off limits to the media, opposition politicians and even parliamentary bodies that came up to investigate police atrocities. About four thousand innocent families perished in this state-sponsored violence. Thus Marichjhapi became an apogee of genealogical violence and

annihilation. Those left behind were sent back to Dandakaranya. One after another every rehabilitation plan became mere mechanisms of prolonged displacement with elements of erasure cleverly embedded in them. In their traumatic reminiscences of the past, the partition and dislocation still remain symbols of erasures and silences.

However Byapari's life witnessed a sea change with his prison life. There he was introduced to the world of letters and his cowered dalit self got emancipated into an enlightened world. Thus Byapari who came as a refugee from East Pakistan, picked up a pen rather than a gun. In his interview to the Hindu he said "I write because I can't kill. When a kid is raped in Kathua or a man is punished for using his village well, I feel like shooting. But I can't, so I write and kill the villain" (The Hindu)

Nevertheless not every dalit refugee got the privilege to read and write. There was no space for education in their plaintive years that was charged with those numerous battles they fought against their acute settlement problems. They became symbols of the 'other' living in their pre-migration memories, hovered by the perpetual clouds of social isolation and victimisation.

CONCLUSION

The problems of refugees continues to be a grave example of human rights violation in this post colonial era. Definitely it is the unequal socio-economic development and racial tensions that contributed to their homelessness and misery. Uprooted from their homeland and transported to an alien land with a constantly changing identity, their fragile attempts to re-root their lives, along with preserving their indigenous culture and identity, proved futile. Manoranjan Byapari, the pioneer of dalit literature in Bengali, through his autobiography, has clearly represented the constant sufferings and hardships imposed on the hapless Namashudra refugees who crossed the borders, into a totally hostile host country, with a complex migrant identity. While refugees, in general, strived hard for stability, rootedness and security, the dalit refugees who were double-burdened were struggling even harder to escape the pangs of abject poverty, victimisation and double marginalisation, unleashed by caste atrocities. ■

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The Difference between Grammar and Linguistics

Basudeb Chakraborti

Everybody knows these two words, Grammar and Linguistics and often they use these two words in a context without any knowledge about the difference of meaning/denotation of these two words.

Linguistics is a scientific study of the internal mechanism of human language. There are three important phrases in the sentence, mentioned here, 1) *scientific* 2) *study* 3) *human language*. The study of Linguistics is based on observation of what human language is, how human language is spoken, how it is audible, how it is written with alphabets and how it is read.

All these data and direct investigations are examined and experimented in language laboratory. And finally a tentative conclusion at the end comes. The study of Linguistics is scientific because it is involved with observation, experiment and tentative conclusion about human language in general. Everything is dependent on human language data.

The next important word in the definition is Study. What is the difference between study and skill? Skill has nothing to do with the study of internal structure of human language in general. Endeavours to acquire some skills, practical expertise on something and undertaking to study something scientifically are two different things. Let me give some examples in this regard:

- 1) He knows how to swim.
- 2) He knows motor driving.
- 3) He knows how to bicycle
- 4) He knows how to cook foods.

These abilities are skills. Another example: He knows French. Language learning and using that language in speaking, listening, reading and writing are skills. To acquire certain skills and to study something are different. Some examples of study are the following:

- 1) I will study the Indian Philosophy.
- 2) I will study Automobile engineering.
- 3) I will study Child Psychology.
- 4) I will study British history.

An auto-mobile engineer may or may not know motor driving but he has Studies auto- mobile engineering. Naturally he knows the ignition process, car engine, shock absorber, wheel alignment and all about car. On the contrary, one who knows the motor driving only knows how to drive a motor car. A motor driver may not necessarily know the Brake system or how the Gear system works of a car.

Grammar records the rules of a particular language objectively. A sentence, ‘I will study grammar’ is unacceptable and meaningless. The moment someone writes this sentence, he will be incomplete in what he wants to mean. The reader will ask him, “Which grammar of a language do you want to study?” Linguistics studies human language in general and grammar studies the rules of one particular language. Chomsky’s Transformational Generative grammar is common to all human language. Kernel sentences which are simple, active, affirmative in nature are converted into non-kernel sentences of all human language. Those Transformational rules are governed by syntactic rules of respective languages.

A Linguist may or may not know many languages. He knows only the internal structure of human language in general. He may not be a polyglot.

There are two types of grammar— Descriptive grammar and Prescriptive grammar. Descriptive grammar of a language describes dispassionately the rules of a language. Every living language undergoes changes over times. A living language has its spoken and written forms. ‘There are many ‘Englishes’ even in one English language’. Those who are interested in Dialectology may be familiar with dialectal variations, social variations, register variation. Indeed the concept of language is more abstract than the concept of dialect. Naturally, with the change of language at the phonological, morphological, syntactic and semantic level, descriptive grammar also changes. Let us look at the following dialectal examples of phonological differences first:

	British RP	American English
Last	/ la:st/	/laest?
Cast	/ka:st/	/ kaest/
Class	/kla:s/	/klaes/

At Syntactic difference:

An American uses different than. An English man says, different from.

An Indian speaker of English says ‘I will talk to him. An English man also says so. But an American says, ‘I will talk with him’. Another example is that an American says Fill up the application, while an English man says, Fill in the application.

Differences of British and American usage at the level of lexis:

Standard British English

American English

Petrol

Gas

Night duty

Graveyard duty Descriptive grammar

is revised and rewritten from time to time. Like descriptive grammar, the dictionary of that language requires to be revised and changed.

Prescriptive grammar asks learners to follow certain inflexible rules a learner ought to follow. Prescriptive grammarians do not welcome any change in language. A dead language like Latin or Sanskrit does not undergo any change. A dead language has not its spoken form. So a dead language does not change. Both prescriptive grammar and descriptive grammar records rules about the language. But the rules, a prescriptive grammarian records, are like the rules of a club or a football team or a theatre group or the rules the Government. Wren and Martin, Nesfield are prescriptive grammarians. A descriptive grammarian's rules are like the rules of Botany or Chemistry. They faithfully describe the language. Moreover, according to descriptive grammar there is nothing right or wrong in a language. Educated and enlightened native speakers of a language govern a language. If educated and enlightened native speakers of a language go on using a sentence ending with a preposition for a considerable length of time, if everybody of that community uses that sentence, ending with a preposition, that will be considered acceptable and correct. John Dryden believed that a sentence like "This is the house I live in" is ugly, but the native speakers of English living in London or in its vicinity unhesitatingly use this sentence. They are the ultimate authority. Prescriptive grammarians are not.

Indeed Nesfield Turner, Wren and Martin, etc, are not adequate and acceptable on all occasions. Let me refer to some examples from traditional or prescriptive grammar books of English language. In the sentences mentioned below, we will see some Interjections which are not at all inseparable from the speech. Practically speaking, interjections have no grammatical link with any word of the following sentences. To express our doubt, amusement, weariness, attention, etc we used the following exclamatory sounds in the past with our speeches:

Hum! Hem! Humph —— For expressing our Doubt

Ha! Ha! Ha! —— For showing our amusement

Heigh! Ho! —— For revealing our weariness

Lo! Hark! —— For drawing attention

Undoubtedly, these are the most archaic words. If we decide to include all these words, following Nesfield's grammar book in our school text book for our learners to learn all these expressions, we will definitely encourage learners to learn obsolete and archaic words in their speech and writing. We have to keep in our minds that all living languages

undergo changes time to time. Living language has its spoken form. Language at the level of Lexis, syntax, phonology changes almost every fifty miles,. This is an example of Regional variation of language. It is conspicuously noticeable that Hindi language used by the people living in Lucknow or people living in Patna or in Jabalpur or in Bombay is different.

There is another problem with the prescriptive grammarians. On many occasions, prescriptive grammarians censure all casual constructions as ‘incorrect’, and they are adamant on the use of stiff formal constructions.

Let me mention two sentences

Who did you speak to?

To whom did you speak?

The first sentence is considered ‘incorrect’ by prescriptive grammarians. A descriptive grammarian thinks that both these two sentences are correct. The first one is relaxed and the second one is official. It will be perhaps wrong to think that the difference between the two sentences, mentioned above, is a matter of ‘correctness’ or ‘incorrectness’. Indeed it is a matter of ‘appropriateness’ in a particular context.

Another interesting point comes to my mind in this context. Most of the educated Indians ignore English stress pattern. They make hardly any difference between short vowel and long vowel /i/ and /i:/ or short /u/ and long /u:/. Indians ignore allophonic variations in English. Most of them do not even know that the Voiceless Stop, /p/, /t/ and /k/, if any one of them occurs at the beginning of an accented syllable, that voiceless sound will be aspirated. Indians ignore Assimilation. They forget that spelling and pronunciation in a living language do not correspond at all. One Example:

Indian English pronunciation

RP

Last train /la:st trein/

/lastrein/

Indians pretend to pronounce this way to be meticulous in their English articulation. The reason is that during the British colonial rule in India for more than two hundred years, our colonial masters have wanted to make an English knowing class of Indian people who will help the administration run smoothly in India. The English rulers wanted Indians to learn only the written skills. In Indian schools and colleges the syllabus of English emphasised on grammatically correct English. There are two things connected with this syllabus in the past. Indians can write grammatically correct English. ‘English has become the window on the world’. And Indians were exposed to Western Philosophy, Western History and above all Modern Civilisations. The British rulers helped Indians develop a sense of Indian Nationalism. The 19th century half hearted Renaissance in India in general and Bengal Renaissance in Bengal in particular benefited Indians very much in the long run. Perhaps in the year 1932 (?), Charles Grant on the floor of the British Parliament argued principally that the British rule should be established in India for the moral improvement of the native

Indians. Mill also advocated the English rule in India for executive and political uplift. The fact is that the colonial rule in India did a great loss but at the same time it can be said unhesitatingly that without the British rulers India would deteriorate into a primitive, immoral slough. This article, however, does not aim at entering into a historical debate. But the fact is colonial rule in India benefits India.

Let us come back to our main contention of this article. A stern accusation against the Prescriptive grammarians is that they are very much inflexible and rigid about their conceptions on correctness and incorrectness in the syntax and the word-usage, collocation, and many other aspects of language. Nesfield writes that the sentences “That is him”, “Neither of these two birds are welcome here”, etc, are grammatically incorrect. Prescriptive grammarians’ Time Reference is not appropriate to the modern Standard British English. According to them there are three tenses in English. But a careful examination of modern English language reveals that there are two tenses only in English language. Let me give one example from English here:

You are going to Birmingham tomorrow?

Traditional grammarians find three redundant problems in this sentence. Traditional or prescriptive grammarians think that the verb will precede the subject in an Interrogative sentence. According to them, “Will you be going to Birmingham tomorrow?”

Prescriptivism ignores the fact that Tense is a matter of form and grammar and time-reference is a matter of meaning. Indeed a form has nothing to do with the meaning.

Prescriptive grammar holds rigidly that written form of a language is superior to the spoken form of a language.

The problem of Wren’s understanding of English tense system is that he makes a chaotic confusion between time reference and tense. Indeed there are two tenses in English language. The native speakers of modern dialect of Standard British English confidently use sentences like these in their day today lives. And they are the final authority; prescriptive grammarians are not.

Finally, it may be said that the modern Linguistics after Ferdinand Saussure and after the publication of Noam Chomsky’s publication of *Syntactic Structure* (1956) is a scientific study of human language in general. It examines Phonetics, Phonology of a language, Morphology, Syntax and Semantics of human language. Chomsky’s concept of Universal grammar has revolutionised our traditional and rotten ideas of human language. Linguistic is a science whereas a Grammar is a documentation of the rules of one particular language. ■

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Bapsi Sidhwa's *The Pakistani Bride* and Bharati Mukherjee's *The Tiger's Daughter* – as Diasporic Novels

Arvind Kumar Mishra

Literature is a powerful tool in the hands of creative writers to modulate and change the social framework. It reveals principally three sets of relationship; human being in relation to the universe, individual in relation to society, and man in relation to woman. The primary motivation of the novel has always been a projection of a social situation and the reflection of social consciousness. In other words, the novel may be considered a document of social criticism. It tries to reflect the contingent reality in an artistic fashion. It being a sub-system of a given culture, offers an illustration or exemplification of some general pattern or syndrome. Fiction in English, especially by women writers, provides insights, a wealth of understanding, a reservation of meanings and above all a basis for discussion as they always oppose or challenge patriarchal domination. In fact, literature becomes an instrument of social reform. Language, music, culture, social milieu, beliefs and problems are the same charms and aspirations they share, the same concerns, tragic or placement.

Keywords: The Pakistani Bride; diasporic; partition; The Tiger's Daughter; zaitoon

Bapsi Sidhwa (b. 1939 -), a Pakistani novelist in English and her novel *The Pakistani Bride* (1983) is unique in range of setting, plots, themes, and character make her one of the modern commonwealth novelist. Bapsi Sidhwa's themes vary, the partition crisis, expatriate experience, the Parsi assimilation and social idiosyncrasies the theme of marriage woman's problems, patterns of migration the complexities of language etc. She has created her woman characters in her novels as herself as in her life. Her woman characters try to cope with parental, societal and cultural pressures in their life as much as they can but when they find their very life or identity in danger, they throw off all shackles and fight with full forces to foil the foul attempts of their adversary.

Sidhwa's *The Pakistani Bride* (abbreviated PB) describes the struggle of an orphaned girl, Zaitoon, a Punjabi girl, is orphaned by Partition. She is married to Sakhi who is almost raped by Sakhi on their first night of marriage. She rebels against her, decide to go away from Kohistan. During her flight, she is unable to escape the violence. The novel ends with her epic struggle to find the bridge and cross it. Her choice of freedom over slavery, her rejection of the oppressive and brutal tribal society, her courageous and heroic struggle for survival against impossible odds are a testimony to the fishing spirit of the weak. The novel is based on an actual story. The novelist had heard about Zaitoon who had entered into an arranged marriage with the Himalayan tribal man, attempted to escape, and after 14 days of wandering in the mountains was found by her husband, he cut off her head and threw her body into a river.

Bapsi Sidhwa, a Pakistani leading diasporic writer and her novels reflect her personal experience of the Indian subcontinent's partition, abuse against women, immigration to the U.S. She witnessed the bloody partition of the Indian subcontinent as a young child in 1947. Her perspective on the Partition of the Indian subcontinent is her religious distance from its most immediate effects as a member of the Parsi community. The traditional story of the Passes' arrival from Iran to India in the 8th century: Bapsi Sidhwa's heritage allowed her to witness the Partition from a safe distance, since Parses held a religiously and politically neutral position. She says that the struggle was between the Hindus and the Muslims, and as a Parsee, she felt she could give a dispassionate account of this huge, momentous struggle.¹ She further points out that as a Parse, she can see things objectively. She sees all the common people suffering while the politicians on either side have the fun.

Along with political ineffectiveness, Sidhwa draws out the most damaging effect of the Partition, the symbolic desecration of women on both sides of the conflict. She recalls the chilling shrieks and moans of recovered women at the time. She asked herself, "why do they cry like that? Because they are delivering unwanted babies. Thousands of women were kidnapped. Victory is celebrated on a woman's body, vengeance is taken on a woman's body *Cracking India* includes among all of this tragedy, a brilliant humour as well. She explains that laughter does so many things for us.

It has the quality of exposing wrongs and gets rid of anger and excitements.² This novel calls the recollection the pain of old, caked wounds so that they may finally be healed.

*The Pakistani Bride*³ is serious and almost tragic, though it has its laughter moments. At the heart of the novel, is the struggle of an orphaned girl for a survival in the brutal and primitive tribal society in the mountains of Pakistan. The heroine is a Muslim refugee from India and is adopted by a path an enduring the partition upheavals. The language, the insight into the Pakistani ethos, the understanding of the path on psyche, is a superb testimony to Sidhwa's assimilation into Pakistan.

Zaitoon, a young girl is victimized by the debilitating patriarchal prescriptions of an insular tribal society. A child of partition, her parents are dead when she was four or five. Brought up by Qasim as his own daughter. She grows up secluded in Qila Gujjar Singh, Lahore. At sixteen, her marriage is fixed by Qasim with Sakhi, the son of Misri Khan, Qasim's cousin. The marriage seems to be doomed to fail. First Misri warns Qasim about the differences between hill life and urban life. Finally, Zaitoon herself has misgivings and begs to be taken back with Qasim. But Qasim is adamant, even threatening to kill the girl if she crosses him. The marriage and the interlude of joy that follows are both short-lived. Zaitoon's torture begins on the very next day after marriage. Soon after that, she is broken in by her "tyrannical, animal-trainer" of a husband, who "beat her on the slightest pretext", two months later, Zaitoon is severely battered for going up to the river against the commands of her husband:

That night Zaitoon resolved to run away. Her sleepless eyes bright with shock, her body racked by pain, they knew that in flight by her only hope of survival. (PB, p. 186).

The river is the boundary between the tribal territory and the army. Beyond the river is the world Zaitoon is familiar with. She longs to go back to it. Seeing her wave at the "Jawan's across the river, Sakhi nearly kills her. She decides to flee from her nightmarish world.

Zaitoon frames her resistance in the gesture of defiance. Her escape from her husband and his family is the only act of Zaitoon propelled by her own free will, after being a victim of ineluctable fate almost throughout the narrative, Carol, the American girl in the story married to a Pakistani army officer, is equally oppressed in her relationship:

Her fantasy – set off by his startling handsomeness, his intense animalism, and her fascination with tribal love and romantic savagery – took wing. (PB, 221.)

also,

Carol had a glimpse of her condition and the fateful condition of girls like her. (PB, 228).

Finally, Carol realizes:

I think I'm finally beginning to realize something ... your civilization is too ancient ... too different ... and it has ways than can hurt me ... really hurt me ... I'm going home. (PB, 229.)

But the means of resistance being more easily available to her, due to her privileged class and race identity, she decides to break free. The open-ended novel makes available to the reader various options to construct its likely end. But there is strong points in the text towards Carol taking charge of Zaitoon and perhaps returning to America. The end of the novel achieves the feminist utopian ideal of female solidarity of sisterhood. The novel is a

very moving and powerful work of art. It portrays a great idealism, a philosophical outlook which shows the primacy of the human spirit over physical and material obstacles. It is a story of courage and heroism, superbly narrated.

Thus Bapsi Sidhwa is a powerful and dramatic novelist who know how to flesh out a story. Her genius lies in her style. She has a rare sense of fun that is irresistible. The naturalness of her descriptions of the physical – be it the look, the body or the sexual act – is a unique feature among the subcontinent’s women writers. Sidhwa’s *The Pakistani Bride* reveals to the western reader a way of life that is completely alien. She writes with vivacity that makes her works so memorable. There is plenty of vivid and forceful writing in this novel; the smothering rules of a repressive religion are seen in action – the fetid female ‘Cencanna’, the suppressed and violent sexuality of the men. Women are segregated and curtailed. It is Carol through whom Sidhwa speaks when she cries out against the oppression of women:

Women the world over, through the ages, asked to be murdered, raped, exploited, enslaved, to get importunately, impregnated, beaten up, bullied, disinherited. It was an immutable law of nature, what had the tribal girl done to deserve such grotesque retribution? Had she fallen in love with the wrong man? (PB,22).

On the other hand, in Mukherjee’s novels where the expatriate becomes an immigrant. He/ she is slowly assimilated into the host society – at all levels, psychological, sociological and linguistic.

She married to Clark Blaise, a Canadian American writer, a novelist of Indian origin. Her work deals with an ongoing quest from expatriation to immigration. In her works, she is concerned with the life of South-Asian expatriates or immigrants in U.S.A. She is also concerned with the life of South-Asian expatriates or immigrants in U.S.A. She is also concerned with the problems of acclimation and assimilation. She deals with various upheavals crippling legacies of colonialism, migration, instances of discrimination and violence, encounters with cultural otherness. Her works can certainly be read in the national context of Indian writing in English and in the international contest of the literature of the Indian diaspora. Indian figures in her novel as a part of memory as “their World Place”, as a fragment of nostalgia. She can be defined as a writer who has lived through several phases of life, from as a colonial to latter as a citizen in the United States. As Professor Anita Myles in her book “Bharati Mukherjee” expresses:

Bharati Mukherji has successfully fused ..., life and background so to say, into a new kind of literature, the new immigrant’ literature. The main thrust area in her novel being a description of the condition of the Asian immigrants in North American with particular reference to the changes taking place in South Asian woman in a new world⁴

As Mukherjee talks about an Indian immigrant community in America, Sidhwa celebrates the tinge of a Parsi community in Pakistan and in America. It has survived migration without losing its cultural identity.

Mukherjee's novels where the expatriate becomes an immigrant. He/she is slowly assimilated into the host society – at all levels, psychological, sociology, and linguistic. Her protagonists break the umbilical cord with the homeland.

The novel *The Tiger's Daughter* (1973) (abbreviated TD)⁵, purely an immigrant novel, deals with rootlessness and nostalgia. Tara's journey to India is best represented in the following line, "It was so vague, so pointless, so diffuse, this trip to India". The greatest irony of Tara is that she survived the racial hardships in a foreign country but becomes a victim in her native soil-her home, which she had longed to see since her stay in New York, and where she comes to seek peace.

Since being diasporic is a matter of personal choice, the journey of life becomes an exploration of an individual's sense of 'self' and a quest for the liberation of the human spirit. The possibilities are diverse and varies as there are individuals. Characters in diasporic literature, particularly those in Bharti Mukherjee's novels provide a key to unsaved the quest of the diasporans.

Mukherjee's writing begins in exile, moves on to expatriation, then to assimilation, and later to translation and cultural hybridity. There are novels like *wife* and *Leave It to Me* which deal with disillusionment and fragmentation, brought about by the immigrant experience. In *Desirable Daughters* and *The Tree Bride* is a further widening of immigrant experience. True to life, her women protagonists deal with the problems of loneliness, despair and alienation. yet then are characters like Jasmine and Hannah who emerge as warriors. Mukherjee is interested in writing the lives of Third World women who are liberated from the shackles of constrictive patriarchal society. These women refashion their lives, realize their 'selves' and get in inner sense of liberation. She is highly critical of Eurocentric feminism because of its inability in dealing with the problems of Their World women. In her fictional world women are always accompanied by men in their pursuit of freedom, independence and individualism.

The Father in Mukherjee's first novel *The Tiger's Daughter* as modeled after her father, Mrs. Sudhir Lal. Her father's ancestral place was Faridpur and his wife's Dhaka, both parts of the present Bangladesh. Their families moved to Calcutta as many of the elect Brahmins families did during partition. This was the first diasporic experience which has become a part of the novelist's ancestral history. Her father wanted to give his daughters intellectual fulfillment. her mother was the first true feminist she had met in life. She had gained great things for women at a time when women were treated as mere slaves. The second phase in the life of the novelist began when she moved with her family in England in 1948. In England she enjoyed the privacy and independence offered to her. She also got an opportunity to develop and perfect her use of English.

Her first novel, *The Tiger's Daughter*, in it she had drawn heavily from her personal experiences of being caught between two cultures. The only daughter of Bengal Tiger and even his wife cannot question the wisdom of Bengal Tiger when he decided to send his frail, sensitive daughter to the United States for studies at the tender age of fifteen. She does not feel better in Madison either where she attends the summer school.

Tara returns to India after a lapse of seven years. Having married David Cartwright, a writer, she is now Tara Banerjee Cartwright. On arrival in India, she finds it difficult to relate to her relatives in Bombay and Calcutta. They treat her like a foreigner. Tara feels insecure even at home. When she visits Nayapur, P.K. Tuntunwala, a businessman, turned – politician seduces her in the Nayapur Guest House. This incident undermines the little self-confidence that she is left with in a culture that is both alien and her own. Tuntunwala's seduction outrages her so much that she resolves to leave Calcutta for good. Tara's relationship with India too is fragile, she becomes homeless.

Tara's impulsive marriage to David bristles with a lot of problems. Doubt, fear, suspicion and misunderstanding surface in their personal relationship. Oscar Handlin's⁶ words in *The Uprooted* can be used to describe Tara's condition in America. He says:

You long of course for the safety, you cherish still the ideals of the nest. But danger and insecurity are other words for freedom and opportunity. You are alone in a society without order; you miss support of the community, the assurance of a defined rank. (5)

But Tara fails to make use of the freedom and opportunity offered by the host culture. Her problems of alienation, loneliness, despair, loss of identity and total anonymity in America's spring from her uprooted condition. Her impulsive decision is to get back to India and belong them.

Tara's relatives refuse to treat her as an insider not even as an insider – turned – outsider. Both in Bombay as well as in Calcutta, Tara feels completely alone. To Tara life in Calcutta is easier and simpler than life in New York. Life in New York is a gruesome nightmare. Her friends in India romanticize New York as an exotic place whereas Tara romanticizes India only to be disillusioned at the end when she faces the stark Indian reality. Moreover, Tara realizes that she has lost touch with her native tongue 'Bengali'. Thus Tara's Indian dream is thoroughly shattered. She reconciles herself to reality:

Camac street had felt the first strings of death. With new dreams like Nayapur, Tara's Calcutta are disappearing. New dreams occurred with each new bulldozer incision in the green romantic – hills. Slow learners like Tara were merely victims. (TD, p. 199.)

The discussion of the 'expatriate' and the 'immigrant' self of the protagonist leads us to the vital issues raised by the novel. It is not easy to accept Mukherjee's distinction between these two and compartmentalize 'immigrant' and 'expatriate' sensibility. We cannot call Tara an exclusive 'expatriate'.

‘Journey’ is a recurring motif in *The Tiger’s Daughter*. Her journey is in search of her identity. She travels from India to America. After seven years she travels back from America to India. In India she travels from Bombay to Calcutta, she realizes temporal movement from Old India to New India. To her, old India implies ‘order’, ‘safety’, and ‘comfort’ and New India implies ‘danger’, ‘disorder’ and ‘confusion’. So the search for identity implies a journey at the spatial and temporal levels. There is also a journey from illusion and reality.

Tara’s journey in search of identity becomes fertile because her search is aimed at reclaiming her lost collective or community identity as the daughter of Bengal Tiger and not her primary personal identity. At a particular stage Tara’s journey ceases to be a physical one. It becomes an odyssey of the mind. The destination of such a journey is not a geographical location called India but a mental reality. Mukherjee herself wonders after her return to India in *Days and Nights in Calcutta*.⁷ Certainly there is strong autobiographical strain in the novel. Mukherjee says in an interview with Geoffrey Hancock that she is not an autobiographical writer but her obsessions reveal themselves in metaphor and language. Thus the novel represents the expatriate sensibility of the writer too.

Therefore, in *The Tiger’s Daughter*, there is a call to end fertile engagements with the past. There is an exhortation to build a ‘home’ where our feet are.⁹ There is also a gentle suggestion to slum the path of an ‘expatriate’ who is ever an exile both in his/her own land and also in the adopted land.

Thus, Both Bapsi Sidhwa and Bharati Mukherjee construct their characters’ expatriate and immigrant consciousness which is ever shifting and fluid. In inscribing the female subject, they foreground an identity in process, aspiring towards a matured artistic vision. In their developmental process their protagonists dismember the past, the self, sexual identity, and male-female relationship and most importantly sexual violence and the conflicting self of an individual they endowed, conflictual identity to a mature woman—Zaitoon, Tara and so on.

Both Sidhwa and Mukherjee in their novels, present some of the more violent and grotesque aspects of cultural collisions. In their works they depict a liquid society, a society in flux. Their characters are real, modern and life like. Their countries figure in their narratives as a past memory as a fragment of nostalgia. They push both their protagonists to the edges of their worlds which is free from dominance and hierarchy, a world that rests on the principles of justice and equality and is truly human. They attempt to trace the development of the protagonist trying to find a place of their own in the world at large either through rebellion or acceptance of realities. Both suggest that if one has to assimilate oneself to the mainstream culture of the adopted land, one should forge one’s past. ■

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“Keeping Things in Balance”: Land and Cultural Memory in Barbara Kingsolver’s *Animal Dreams*

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Barbara Kingsolver has a reputation for consciously writing novels on environment. Her other writings also propagate her environmental vision. *Animal Dreams* also interweaves various themes and contributes to the shaping of Kingsolver’s vision of a healthy and holistic relationship with the natural world. Kingsolver attenuates rigid individualism and envisions a community that equally values its nonhuman members. The unique feature of American culture is the division between the attitudes of settlers and the Native Americans toward the natural world. The settlers see the natural world as a commodity, while the native cultures view it as an integral part of their culture. This paper attempts to analyze the protagonist’s return to her community and land and traces the role of memory (cultural memory and land memory) in her journey to self-realization. The novel is structured as a call for the white Americans to return to the land, they call home and learn from the cultures that had called Turtle Island their home for thousands of years before the Europeans arrived there.

Keywords: Cultural Memory, Land, Community, Balance, Native.

In *Crossing Open Ground*, Barry Lopez writes, “One of the great dreams of man must be to find some place between the extremes of nature and civilization where it is possible to live without regret” (178). In his attempt to find such wholesome relationship with the natural world, he suggests two remedies: learning from “the long-term field observations of non-Western cultural traditions,” and “to cultivate within ourselves a sense of mystery- to see that the possibilities for an expression of life in any environment, or any single animal, are larger than we can predict or understand, and that this is all right” (201-02). He proposes learning from the Native people and their wisdom. Much before Lopez, Thoreau has also expressed a similar point of view:

A dictionary of the Indian language reveals another and wholly new life to us. Look at the word ‘canoe,’ and see what a story it tells of outdoor life, with the names of all its parts and modes of using it, . . . or at the word ‘wigwam,’ and see how close it brings you to the ground; or ‘Indian corn,’ and see which race was most familiar with it. It reveals to me a life within a life, or rather a life without a life, as it were threading the woods between our towns still, and yet we can never tread in its trail. The Indian’s earthy life was as far off from us as heaven is. (193)

Though Kingsolver respects Thoreau and his idea of nature, she markedly differs from him. Her protagonist being a woman, she places great emphasis on the bond of community, unlike Thoreau. She brings characters and places in her novels to show that the Native cultures and people are present and thriving, and mainstream America needs to learn from them how to have an ethical framework that gives great importance to maintaining the integrity of the land. She presents two landscapes of the Southwest that border each other, but the difference between them shows the difference between two cultures. The landscape surrounding Codi's (CosimaNoline) hometown, Grace (a fictional town), bears the scars of excessive mining and the harmful practice of irrigation in an arid land. The bordering land of Apache and Navajo Reservations remains healthy in the same climate region.

The dazzling Southwestern landscape plays an important role in this novel. Another important feature is the recovery of cultural memory. Memory plays a very important role in keeping the balance between nature and culture. Philosopher, Edward Casey argues that "remembering is essential to our very sense of personal identity-of persistence over time as continuously the same person or self" (194). The lapses in Codi's childhood memories render her unable to nurture a sense of belonging. Growing up motherless and a father who did not believe in an outward show of love, Codi suffered a miscarriage at the age of fifteen. Yearning for belongingness and traumatized by her lonely suffering of miscarriage, Codi distances herself from her father and community. Her connection with the community of Grace was also disrupted by her father's strict upbringing of Codi and her younger sister, Hallie. He always lied to them that their family came from outside and they do not belong to the original descendants of the nine sisters who came from Spain a hundred years ago and founded this town after marrying nine miners. The truth is that Codi's parents both belong to this group of descendants. Codi's father, Dr. Homer, descended from the ill-tempered sister, and his family was looked down upon by other townspeople. He hides this from his daughters to protect them from the humiliation they would have suffered in the town as children. Both the sisters were brought up to be well-educated and to have a scientific temperament. Codi, devoid of any roots, clings to Hallie as her only anchor in the world. She couldn't complete the internship to get her medical degree and became a drifter attaching herself to her then-boyfriend Carlo. She is very urban and cosmopolitan in her appearance but yearns for love and belongingness. When she returns to Grace, she realizes the impact of her memory loss. In this familiar town, her desire to belong becomes even stronger.

At the beginning of the novel, Codi returns to Grace after fifteen years. The reason that she gives to people for her return is her father's failing health. But she has come home because Hallie, who used to live with Codi in Tucson, has decided to go to war-damaged Nicaragua to help the farmers there with organic methods of farming. Hallie holds a degree in pest management and used to advise people in the city about healthy gardening. Unsatisfied with this meaningless job, she decided to go to Nicaragua to use her abilities for the people who need them most. Hallie is present in the novel only in Codi's memories and through her letters to Codi. Codi suffers from memory loss of her childhood memories and can't

understand the reason behind her own apathy toward the world. When she gets off the bus in Grace, she comments, “I didn’t recognize it” (8), despite the fact that “Grace is made of things that erode too slowly to be noticed” (8). She calls Grace “a memory minefield” (47) but fails to connect with it: “Grace looked like a language I didn’t speak” (12). From the outside, she may appear to be an “adventurer,” but she confesses, “I’d sell my soul and all my traveling shoes to *belong* some place” (30). Instead of staying at her own house with her father, Codi decides to live with her childhood friend Emelina. Emelina scolds her for keeping her walls empty of any pictures of her family. Codi compares herself to “a well-meaning visitor to this planet awaiting instructions” (10). She is afraid that she has forgotten the way to her home and makes sure to find the way in the night to hide the depth of her dislocation. She is not able to recall the event when she and Hallie almost drowned trying to save seven coyote puppies in flood. A part of the reason for Codi’s alienation from Grace lies in Dr. Homer’s upbringing of the girls, denying them their community. She has no aim in life beyond “personal survival” (109). When she calls herself “a hard seed beyond germination” (314), she is not only commenting on her lack of rootedness but also on her inability to consider motherhood. She is terribly afraid of losing her loved ones, and to protect herself from the pain, she finds shelter in detachment and indifference. On her visit to Emelina’s family to the graveyard, she feels like “a tourist” (168) because she has no ancestor resting there. Codi has knowledge but lacks the ability to connect with the world. She had successfully completed the learning part of medical education, but she quit during the internship as she found herself lacking the empathy needed for this profession.

Codi’s return to Grace and gradual retrieval of her memories that prove to her that she is a descendent of one of the founding mothers of Grace gives the message of returning to the wisdom of the Native cultures. Her renewed relationship with Loyd and the love that she receives from Emelina’s family help her in recovering and finding a sense of belongingness. This association greatly helps Codi in understanding her roots. The sense of belongingness reawakes her medical training when on the spur of the moment, she saves Emelina’s baby from choking. The band playing Chicken Scratch music in this scene hints toward the multicultural heritage of Grace. Another memory is also awakened through the figure of St. Francis of Assisi. St. Francis is the patron saint of nature. Lynn White in his famous essay, “The Historical Roots of our Ecological Crisis,” calls upon the western world to make the teachings of Saint Francis the basis of relationship with nature.

Kingsolver imagines the women of Grace as the decision-making authority. Men remain in the background. Women keep up the fight to save their river, Grace’s only source of water, from getting dammed by the powerful mining company. The Company has completely polluted the river, and as a result, the orchards of the town are becoming infertile. To avoid paying the fine to Environmental Protection Agency, the Company decides to make a dam and divert the river in an uninhabited canyon. The town is looking at an uncertain future as people will have to move to other cities to earn their livelihoods. Codi, who is now a science teacher in the school, accidentally discovers that the river’s water is devoid

of any life form. She gets to know about the river in detail from Voila, Emelina's mother-in-law. She becomes a part of the townswomen's group who has decided to spread awareness about their plight and the wrongdoings of the Company. This women-led movement is structured upon the Native American cultures that are women-centered. Paula G. Allen writes in her Introduction to *The Sacred Hoop*:

Allied with the view of the Indian as hostile savage is the common practice (I should say obsession) of proving that Indians mistreat their women brutally, at every level in every way-the implication being that civilized people revere women, and savages, who don't revere them, deserve extermination. This unstated but compelling rationale for genocide is at the bottom of the academic, political, and popular attempts to paint Native American cultures as patriarchal when they are not. (5)

To cultivate a healthy relationship with the land, Barry Lopez proposes a "storied relationship to place rather than a solely sensory awareness of it; and living in some sort of ethical unity with a place" ("We are"). This kind of relationship cures the harmful effects of loneliness. Loyd and Viola help Codi by telling her stories of random things and her childhood respectively. Barry Lopez also talks about two landscapes: "one outside the self, the other within" (*Crossing Open Ground* 64). According to him, the story's function is to project the balance of the external landscape on the internal landscape. He also says, "Inherent in story is the power to reorder a state of psychological confusion through contact with the pervasive truth of those relationships we call 'the land'" (*Crossing Open Ground* 68). When Loyd tells Codi why he calls the coyotes God's own dogs, Codi comments, "But truly Loyd had the most unselfconscious way of telling a story I'd ever heard, as if it didn't matter whether I was impressed or not, he was just going to give me the facts. It seemed as if he didn't care enough, one way or the other, to lie" (106). Leslie Marmon Silko also comments on the tradition of storytelling in Pueblo people:

Communal storytelling was a self-correcting process in which listeners were encouraged to speak up if they noted an important fact or detail omitted. The people were happy to listen to two or three different versions of the same event or the same humma-hah story. Even conflicting versions of an incident were welcomed for the entertainment they provided. Defenders of each version might joke and tease one another, but seldom were there any direct confrontations. Implicit in the Pueblo oral tradition was the awareness that loyalties, grudges, and kinship must always influence the narrator's choices as she emphasizes to listeners this is the way *she* has always heard the story told. The ancient Pueblo people sought a communal truth, not an absolute. (269)

Codi's journey to Loyd's village also reflects Lopez's theory of two landscapes and Silko's emphasis on storytelling as a medium to conserve cultural memory. Loyd lets Codi experience the beauties of the land and the remains of the ancient existence of humans in that land. Codi is mesmerized: "The canyon walls rose straight up on either side of us, ranging from sunset orange to deep rust, mottled with purple. The sandstone had been carved by ice ages

and polished by desert eons of sandpaper winds. The place did not so much inspire religion as it seemed to be religion itself'(216). And again:

“Several times Loyd stopped to point out ancient pictures cut in the rock. They tended to be in clusters, as if seeking refuge from loneliness in that great mineral expanse. There were antelope, snakes, and ducks in a line like a carnival shooting gallery. And humans: oddly turtle-shaped, with their arms out and fingers splayed as if in surrender or utter surprise. The petroglyphs added in recent centuries showed more svelte, self-assured men riding horses. The march of human progress seemed mainly a matter of getting over that initial shock of being here.” (217)

Loyd shows her the Spider Rock and narrates the Native stories of Spider Grandmother. Paula G. Gunn writes about the significance of Spider Grandmother images in the Native cultures:

She is the Old Woman who tends the fires of life. She is the Old Woman Spider who weaves us together in a fabric of interconnection. She is the Eldest God, the one who Remembers and Re-members; and though the history of the past five hundred years has taught us bitterness and helpless rage, we endure into the present, alive, certain of our significance, certain of her centrality, her identity as the Sacred Hoop of Be-ing. (11)

During this journey, Codi feels Loyd's deep connection with the land: “On this land Loyd seemed like a family man” (221). She realizes that he is not a lonely orphan like herself, but he had always been with family wherever he went. Codi also experiences the warmth of Loyd's family and culture and finally realizes the difference between the dominant white culture and the Native cultures. Loyd has inherited Navajo, Apache, and Pueblo roots and identifies himself as Pueblo. Unlike many other Native American tribes, Pueblo people have never migrated far away from their original land. They belong to the Southwest. Loyd informs her that Gracela Canyon used to be in the Reservation but was taken by the white people for mining gold. The contrast between the two parts of the same land is striking. The Pueblo believe in “keeping things in balance.” And Codi cannot help to compare it with the “bluntly utilitarian culture” of white people (247). Robin Kimmerer, A Native American biologist, also reflects on the intrinsic difference by comparing the creation stories of the two cultures. The creation stories of all tribes state that the world was created by a woman. Kimmerer compares that creator mother the “ancestral gardener, a cocreator of the good green world that would be home for her descendants” with Eve “an exile, just passing through an alien world on a rough road to her real home in heaven.”

The Gracelacanyon is suffering from the effects of mining. The orchards have become “poison ground” (64) for the trees because they get water from the polluted river. Grace is about to lose its existence, and its unique identity will also get lost. The town gets saved by the cultural heritage continued by the townswomen and scientific knowledge that Codi contributes by informing them that the river will become clean again if the Company

stops polluting it further as its origin in the Apache reservation is clean. Metaphorically the novel suggests returning to the ancient wisdom of the Native cultures and learning from them to have such a relationship with the land that the land and culture become caretakers of each other.

Keeping with the native tradition, Kingsolver presents Codi's "re-membering" in her community through the process of her remembering. Along with memory loss, Codi is also bothered by two strange memories. She remembers having witnessed her mother's death. She also remembers to have accompanied the founding mothers of Grace on the ship that brought them to America from Spain about a hundred years ago. These memories show Codi's yearning to have roots. The memory of the ship is not possible, but Viola tells her that she has actually taken the three-year-old Codi without Dr. Homer's permission to see the last moments of her mother's life. After this knowledge, Codi begins to trust her memories and realizes that her persistent nightmare of everything going black is actually a memory of the moment right after her birth when her father took her picture to match the unique color of his baby's eyes with the other babies of Grace to prove that they also belong to the founding mothers. Remembering also leads Codi to Grace and Loyd again in the end when she is trying to escape from the pain inflicted by Hallie's death at the hands of *contras* in Nicaragua. The fact that these *contras* are funded by the US government brings to light how important it is to live a life of awareness. Codi had always seen herself as different from Hallie and her father. The scare in the flight pushes her to remember that she is carrying the traits of her family within herself. She returns to Grace from a new direction by train and puts the symbolic remains of her sister and her baby to rest in Grace and admits Hallie is within her, "Everything we'd been I was now" (337). Though she is a science teacher, she plans to teach her students "how to have a cultural memory" (342). Strangely there is no mention of the grave of Codi's mother in the novel. She only remembers where her mother died when a helicopter had come to take her to the hospital. It means that Codi had never been motherless as all the women have been taking care of the sisters silently. Both burials reflect the deep connection between the earth and humans:

Just as burial lays the dead to rest in the earth, mourning lays them to rest *in us*. The analogy between these two parallel rites of internment rests on an intimate and age-old kinship between the earth and human inwardness- a kinship that makes the earth the caretaker of cultural memory and cultural memory the caretaker of the earth. (Harrison 50)

The novel ends when Codi visits the place where her mother died and narrates her memory in the present tense. It shows the continuity of life. At this point, Codi is expecting, and the once dead land is healing: "But now the rabbitbrush was beginning to grow here too, topped with brushy gold flowers, growing like a renegade crop in the long, straight troughs of the old irrigation ditches" (351). The novel does not give any ideal or utopian solution. The mining company is gone, but the railroad remains. Thus this novel follows the tradition explained by Leo Marx in *The Machine in Garden*. We cannot return to the age of no

technology, but it is necessary to slow down. Loyd's advice for driving a train has ecological connotations: "Setting the brake early enough, that was the part I never got before. It kind of goes against what you think's right" (301). Paula Allen writes about how progress should be viewed: "Modern people think of change as progress, that is the primary organizing principle . . . But Native people see change as the fundamental sacred process, as Transformation, as Ritual, as intrinsic to all of existence whenever and wherever, in whatever form or style it takes." (*Voice of the Turtle* 7). Humans are yet to learn this lesson from the Native cultures, and as a result, here we are in the Anthropocene.

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Geo-cultural Politics of Home and Dispossession – A Study of Doris Lessing's *The Grass is Singing*

Sharmistha Das

The Grass Is Singing, the first novel of Doris Lessing as a fictional discourse, is a textual re-working of the troubled colonial history of Southern Rhodesia, now Zimbabwe. The novel emphasises the vulnerable psyche of a white-settler-women, Mary Turner and her (mis)engagements within the spatial-racial structure of the Southern Rhodesian hinterland. Lessing's own culturally bifurcated identity, as an English and a migrant woman-writer, complicates her relationship with her protagonist in significantly layered ways. Mary is white and female but she is the antithesis of Lessing in every other respect. Her miserable lack of critical acuity, her vicious struggle with the African farmland and its natives, her eventual disintegration and death makes her a pitiable protagonist but subverts and exposes the socio-political jeopardy of the Rhodesian white-settler's colony, which the author herself, as the daughter of settler-colonial parents, has witnessed and survived. This paper attempts to examine the writer Doris Lessing and her first fictional creation Mary Turner in their antithetical and ambivalent involvement with white privilege and land appropriation.

Keywords: Geo-politics, Migration, White-settlement, Dispossession, Identity, Race

“The writers I know, or whose lives I have read about, have one thing in common: a stressed childhood. I do not mean necessarily an unhappy one, but children who have been forced into self-awareness early, have had to learn how to watch the grown-ups, assess them, know what they really mean as distinct from what they say, children who are continually observing everyone- they have had the best of apprenticeships.”¹

Doris Lessing was born in Persia (present day Iran) to British parents in 1919. Her family then moved to southern Africa, where she spent her childhood in her father's farm, what was then Southern Rhodesia (now Zimbabwe). When her second marriage ended in 1949, she moved to London, where her first novel *The Grass Is Singing* was published in 1950.

As the child of white settler parents in a British colony, one who relocated from Southern Africa to England, but never quite knew where to think of as home, Lessing's

personal history provides a very particular, though not exclusive, context and writing perspective. Experiences of dislocation and displacement, of shifting continents are undoubtedly formative for writers, operating in different ways for female writers, each affected in a unique way. A shifted and gendered consideration of the figure of the English woman rather than the more usual English man would reveal a different literary cartography if we look at the writings of the post-war milieu. In September 1939 a third of all Britons changed address and in the course of the war 60 million changes of address in a population of 35 million were registered. Mobility on this unprecedented scale radically shaped and transformed the subjectivities, altering their perception of their own sexuality, concepts of home and belonging, ethics of marriage and motherhood, and most importantly their role and function as women writers. A few examples of displacements that proved life changing for women writers are: the move from London to rural Sussex for Virginia Woolf, the journey from Africa to England for Doris Lessing, the reverse shift from Edinburgh to Africa for Muriel Spark and the relocation from India to England for Kamala Markandaya and Attia Hossein. At one level these are journeys of momentous personal significance, but their resonances in writing must be situated in the historical context of war, political upheavals and post-war migration in which the mobility of women is not only a sign of the times but also a sustaining metaphor of women writing.

‘I can’t remember the time when I didn’t want to come to England. This was because, to use the word in an entirely different sense, I was English. In the colonies or Dominions people are English when they are sorry that they ever emigrated in the first place; when they are glad they emigrated but consider their roots are in England; when they are thoroughly assimilated into the local scene and would hate to ever set foot in England again; and even when they are born colonial and have an English grandparent.’²

Daughter of a conservative first-generation English settler and brought up on an isolated farm on the Rhodesian veldt, Doris May Lessing was struggling with the stifling provincialism that marked her upbringing. As Louise Yellin perceptively suggests, ‘Lessing’s self-fashioning as an English writer - her textual performance of her own English identity - is complicated, both by her colonial beginnings and by fault lines running through definitions of Englishness itself’.³ Lessing’s quest for ‘Englishness’ led her to embrace aspects of specific English literary culture reading the works of Shelley, Byron, Dickens et al, for which she is indebted to her parents and the cultural baggage that they retained in Southern Rhodesia. But at the same time she developed an instinctive repugnance towards the insular, small minded, suburban attitudes and the endemic racism of her parents’ generation of English expatriates. Lessing very early started suffering a conflict between her recognition of the rights of the black Africans and her painful understanding of her own family’s complicity in appropriation of native land. In the Foreword to Lawrence Vambe’s *An Ill-Fated People*⁴ 1972, Lessing recounts how her parents bought from the government for a few shillings an acre land from which the Africans had been moved to free it for white development. The black Africans’ moral entitlement to their ancestral home has been in

tension with her own deep emotional investment in the country as a second-generation immigrant. A small passage from one of the African short stories *The Old Chief Mshlanga* narrated in the authorial first person, poignantly articulates Lessing's own position: 'But I thought this is my heritage too; I was bred here; it is my country as well as the black man's country; and there is plenty of room for all of us, without elbowing each other of the pavements and roads.'⁵ Interestingly Lessing's another work of non-fiction *Going Home* concludes with 'Africa belongs to the Africans; the sooner they take it back the better. But a country also belongs to those who feel at home in it. Perhaps it may be that the love of Africa the country will be strong enough to link people who hate each other now. Perhaps.'⁶

Lessing's dilemma is clear and so is her position on one of the most troubling issues confronting South Africa in the 1950s, and haunting Zimbabwe and South Africa till today, whose history has been equally troubled and conflicted. The core principles of The Freedom Charter of 1955 spelt out the African National Congress's ideal of a non-racial South Africa and equal rights for all alongside demands for democracy, human rights, land Reform and labour rights. But this Liberation movement led by the ANC faced opposition from the Africanists who broke away to form the Pan African Congress in 1958. In 1956, because of her outspoken opposition to apartheid and her left-wing opinions, she was declared a prohibited immigrant in both Southern Rhodesia and Southern Africa. The subsequent history of Zimbabwe under the Robert Mugabe regime witnessed the expulsion of the white farmers and the confiscation and re-distribution of white-owned land. It is in this context of troubled colonial history that Lessing's first novel *The Grass Is Singing* needs to be understood. This novel explores the complicated semiotics underlying the notions of race, rights, ownership and dispossession. The biographical content of the author's life provides an ironic and inverted perspective to the depressing narrative of Mary Turner, the female protagonist of *The Grass Is Singing*. This article attempts to read the novel from a subversive perspective of an anti-autobiographical schema.

The Grass Is Singing, situated in the political context of Rhodesia immediately after the war, focuses on how the white settler society was thriving in their attempts of subsistence farming; hostile and insensitive as they were towards the social, economic, and environmental aspects of the Rhodesian hinterland. Notwithstanding the narrative matter that primarily deals with the white colonialists and only marginally with the blacks, *The Grass Is Singing* is not allied with the "white cause". Rather it argues for a political change in Africa as Antony Chennells puts it, Lessing's 'importance is principally historical in reminding us that White Rhodesia was not so overwhelmingly committed to a single racist discourse as Zimbabwean historiography seems to maintain.'⁷ Lessing is 'the only novelist who registers the hysteria of the settler belief that all black men are potential rapists and her political background enabled her to recognise not only the race divisions of Rhodesia but the real power structures of the country.'⁸

The Grass Is Singing is a bildungsroman of a vulnerable white protagonist Mary Turner. Mary is white and female but she is the antithesis of Lessing in every other respect.

The novel starts with the murder of Mary and features the manner in which the locals react to it, and then segues into a long recollection to explain the causes and events that might have been responsible for the crime. The first chapter features a newspaper article that describes the killing of Mary Turner, wife of a white farmer named Richard Turner, by her native servant Moses, who was 'in search of valuables'. The local whites were astonished, took the incident as disgraceful and simply repudiated it as a something not worthy of any serious concern. The reason behind this, apparently, is the cloistered life that the Turners lead, not socializing enough with the white community nor rich enough to do so. Tony Marston, an assistant of the Turners, and a fresh import from England, tries to explain the circumstances of the murder but is quickly snubbed and quietened by the Turner's rich neighbour Charlie Slatter and local authority surgent Denham. The murder disturbs Marston to such an extent that he packs up and leaves for England shortly after the killing of Mary. The novel again segues back to Mary Turner's discontented early life. Bearing with emotionally inattentive and aggressive parents, Mary's childhood is spent mostly in a boarding school, after which she procures a job of secretarial work. Mary spends a happy single life in the city which gets disturbed by a chance overhearing of her friends talking about her in a manner that rudely shakes her out of complacency. Their talks construct a very unkind picture of her as someone not belonging to the mainstream - a girlish woman misfit for her age and times. Mary, out of self-disgust, starts looking for a husband in a desperate attempt to 'belong'. She meets Dick Turner, an ineffectual dreamer and a farmer, who she ends up marrying.

The years after her marriage are not happy either. The African heat, a shanti habitat, black populace working in her husband's farm, all combine to depress her. She develops a deep antipathy towards Dick who is portrayed as a sympathetic soul, ineffectual as a master and as a husband. Dick's serious illness forces Mary to become the governing mistress of their farm, controlling the natives in a way expected of a white settler. She displays unprecedented cruelty towards the native men loathing their womenfolk for their unabashed motherhood, and finally she finds herself involved, body and mind, with their house boy Moses, a sturdy black man. This inter-racial liaison doesn't foster much happiness for Mary, she disintegrates gradually and finally in a fit of lost temper spurns Moses only to have him return and murder her.

In Mary Turner, Lessing creates a cold, unlikeable protagonist, an angular woman whose face was pitiful, with no critical insight into her situation. With her narrow-minded, sterile values, and hatred of the black workers Mary represents all that Lessing detested about the white women in Africa. Mary Turner is a chilling warning of what might have happened had not Lessing taken her flight to England and recourse to her writing.

Helen Tiffin's hyphenated term 'settler-invader' finds application in Doris Lessing, a white woman-writer weighed down by the consciousness of being a subject and/or product of the white imperial and patriarchal tradition, uneasily positing herself, both in the inside and outside of the narratives of empire. Phyllis Lassner in *Colonial Strangers* calls for a

more nuanced understanding of white women writers who have refused to be 'fixed marginalized or victimized by their historic and geo-political conditions'.⁹ As Tiffin puts it 'these women writers are struggling to escape from or at least unmask, dismantle, and oppose it to re-enter those texts and re-write their terms.'¹⁰ Lessing's ideological project in *The Grass Is Singing* is to enter the ossified, racist, and austere divisive white settler Society of Southern Rhodesia, as an omniscient third person narrator to reveal the cracks and fissures of a colonial system marked by an endemic white complacency. In it, she re-worked her own personal history that was embedded in the larger cultural context of Rhodesia that thrived on a systemic exploitation on the grounds of race, class, and gender. What she needed to bring to the fore for her white readership was the actual picture of the colonies by dramatizing the effects of economic injustice and racial exploitation on a vulnerable white colonial female, Mary Turner. Many African and postcolonial critics have aligned Lessing with a history of white privilege and land appropriation and the most common criticism levied against *The Grass Is Singing* is the near total silence of the only black character Moses who enacts the role of a murderer and/or a sexual predator. But Lessing defended herself against this much criticized representation of Moses, in an interview with Eve Bertelsen: 'But it was the only way I could write about him at that time since I never met Africans excepting the servants or politically in a certain complicated way'.¹¹ But a sensitive reading would reveal that Lessing's narrative stance in *The Grass Is Singing* gives her a vantage point of neutrality navigating through the dismal colonial structure and its damaging effects on almost all concerned. Barring the character of Charlie Slatter, all the other significant characters of *The Grass Is Singing*- Mary Turner, Dick Turner, Moses, and Tony Marston are all from the subject-position and sufferers. Beyond the inherent racism another responsible factor has been the in-built status quo of the white-settler society that sharply divides a Britisher from an Afrikaner that is a poor British. The Turner's habitation is described thus: 'Living the way they did! That little box of a house- it was forgivable as a temporary dwelling but to live in it permanently. Why, some natives (though not many, thank heavens) has houses as good and it would give them a bad impression to see white people living in such a way.' (Lessing, p 11). *The Grass Is Singing* brought to the literary focus the deep rifts and fissures between rich whites and poor whites who lead lives of suffering, poverty and deprivation. The poor whites, such as the Turners and the black farm labourers are victims of a socio-economic system characterized by a nexus, made of the vicious co-ordinates of race and class, illustrating a Marxist dialectical relationship between the individuals' circumstances and the material nature of the society in which they live in. In 1958 Lessing wrote that she could see no reason 'why good writers should not, if they have a bent that way, write angry protest novels about economic injustice'.¹² But Lessing's anger in *The Grass Is Singing* is much more subtle and subversive. She contrasts the Turner's economic failure to the success of their brutal and ruthless neighbour Charlie Slatter: 'Slatter farmed as if he were turning the handle of a machine that would produce pound notes at the other end'. (Lessing, p 15) There is no doubt that Charlie deals with his black servants with an iron hand. The narrator makes this clear when informing us of the time when Charlie got

angry with one of his workers and killed him in a fit of rage and he was fined just 30 pounds for this crime, whereas Moses would have been hanged for committing a similar crime. This contrast is one of the glaring instances of the racial divide that the novel illustrates. In the very first chapter there is a blunt declaration of the narrator that 'there is certainly a race division where black men can be picked for their physique'(Lessing, p 16) to become a police man, but the policies of the white government and its contingent application have enforced a hiatus between theory and practice: 'black men, even when police men, do not lay hands on white flesh'. (Lessing, p 13) The legal system of the colony serves another purpose too, it makes imperative for the Black man to hand-cuff one of their own kind on their own land as the case of Moses points out, successfully alienating the black people from the members of their own clan. The narrative ironically implicates that Moses' surrender has no dignity or glory about it as this mentality is rooted in their culture and tradition: 'If someone did an unforgivable thing, like touching one of the king's woman, he would submit fatalistically to punishment as it is explained in the memoirs and letters of the old missionaries and explorers'. (Lessing, p.13) This reference reiterates the hegemonic discourse that seem to be centuries old in its layout with just a different de-facto ruler, from the king to the colonial master. Another instance where the gross anomaly between law and its application is implied is where Mary strikes Moses with a sjambok, meaning whip, in the field. The narrator's tone echoes the white colonial conviction as Mary thinks: 'he will complain to the police that I struck him? this did not frighten her it made her angry. The biggest grievance of the white farmer is that he is not allowed to strike his natives and that if it does, they-but seldom do- complain to the police. It made her furious to think that this black animal had the right to complain against her, against the behaviour of a white woman.'(Lessing, p 120)

Mary was assured that the espritdecorps was stronger than any legal mandate. But Mary's unusual bond with Moses, that eventually develops and also Dick's failure as a farmer are ironic and potentially subversive as narrative constructs. For, they not only thwart the assumption of unfaltering white superiority but also implicate the fissures of a ruling system that cannot assure the well-being of its bonafide beneficiaries. Mary's disproportionate equation with Moses claims her sanity and finally her life. Whereas Dick had to leave the farm in debt after working on it for 15 years which he did not even own: 'So here he was, this hopeless, decent man, standing on his "own" soil which belonged to the last grain of sand to the government, watching his natives work.'(Lessing, p 138)

The Grass Is Singing as a text does not ponder over the dilemma between free will and determinism, because none of the characters here is motivated by 'free will'. Environmental, colonial, racial and genetic determinism drive each of the characters to their respective destiny. Lessing's own early life and her lived experience with her parents in the densely racist society of Southern Rhodesia since 1924 till her early twenties has been the raw material for this novel. She wrote what she saw, perceived and suffered.

'I think what happened was this: when she arrived on the Rhodesian farm, which was still virgin bush, with not so much as a field cleared on it, not a house or farm building

– nothing; when she knew that this would be her future, a lonely one, because of her neighbours, with whom she had nothing in common... when she knew her husband was an invalid and would not be able to keep his grasp on life; when she knew that nothing she had hoped for could ever happen – then she had a breakdown and took to her bed.’¹³

This description is of Lessing’s mother, Emily Maud Taylor that matches Mary Turner’s life and circumstances. Emily was a nurse heartbreakingly cast up against the hidebound restrictions of the colony - a maize farm in Rhodesia. Lessing watched her parents suffer as did Mary Turner. But Mary’s life over which she had no control, charts a course of progressive degeneration. She perishes as a victim of her own paranoia caught in an oppressive system. But Lessing propelled herself out of whatever situation she felt as stifling - the confines of the Convent in Salisbury (now Harare) to which she was sent to study; her mother’s dogmatic Edwardian mores her father’s banal war-weariness and the confines of her two early marriages. Thus, *The Grass Is Singing* can be read as a subversive autobiography whose ambience is marked by a stifling control made even more airtight by its own racially restrictive politics and policies. Lessing said of it in a 2007 Australian radio interview: ‘it was a very nasty little police state... I had no idea how bad it was until I went out of Rhodesia and looked at it from the outside.’¹⁴ Lessing was able to garner this distancing view not until she was in her early twenties equipped with the objectivity of an artist who could rewrite her past into a fictional narrative, defying her codified upbringing under white privilege and land appropriation. ■

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Pseudo-Liberation of Women Sportspersons in Bollywood Films

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Films are increasingly becoming instruments for social development and are making honest efforts in sending out meaningful messages for the betterment of the society. Films with sports genre are discussed in academic forums to show how sports films send powerful messages and have far-reaching effect on the audience. The paper does a critical analysis of two movies- *Chak De! India* and *Dangal*- centered on women sportspersons to point out pseudo-liberation of women sportspersons in Bollywood films. The paper tries to prove that these films make false assertion of women empowerment as they are made to bear the burden of a male ego. Whatever *Chak De! India* and *Dangal* achieve as films empowering women sportspersons is watered as both the films misconstrue feminism and diminish the capabilities of women. The films, unfortunately, underline the stereotype that women can't accomplish anything unless they are helped by men.

Keywords: Bollywood, Pseudo-Liberation, Sport Films, Sportspersons, Women Empowerment, etc.

Sports have been regarded masculine sphere despite women's contribution to it. The women sports players in India face multiple challenges before they emerge winners. When it comes to women, most of Indian families are conservative and are orthodox and biased in views about women playing sports. Most of women sportspersons in India are initially discouraged at every stage from the family and society. They face challenges of inadequate resources and infrastructure for practice and training and do not get conducive atmosphere to excel in their chosen field. Whatever success these women sport players have achieved is the result of their talent, gritty nature, hard work and persistence. This paper is concerned with questions of sport, gender and sexuality in relation to films. It is an attempt to research the ways in which gender and sexual identities are re-constituted in *Chak De! India* and *Dangal*.

In *Chak De! India*, directed by Shimit Amin and produced by Aditya Chopra, Kabir Khan (played by ShahRukh Khan) and his mother are forced to leave their ancestral house.

The charge against Kabir Khan, the then Captain of Indian Hockey Team, is that he deliberately miscued crucial penalty corner in the World Cup final against arch-rival Pakistan. Kabir Khan, in reality, is a staunch patriot and has a deep love for the game of hockey. Though he is termed as 'traitor', he wants to coach Indian women Hockey Team for the World Cup to prove his innocence. He faces challenges at multiple levels but leaves no stone unturned to ensure Indian Women Hockey Team wins the World Championship.

At the very beginning, the film establishes the lack of respect that women's hockey team receives from the committee's chair who laughs at the idea of sending Indian Women Hockey Team for the World Cup. He is of the view that the team is "not fit to play against European high schools." With nothing to lose (he is already a "traitor" in the public's eye) and everything to prove (his innocence), Khan takes on the challenge of coaching an insignificant women Hockey team. The focus of the film is less on the efforts put in by women sportspersons and more on Kabir Khan for providing resourceful coaching and dynamic leadership in settling down individual egos of players, instilling discipline and ultimately moulding a disparate group into a unified team. Women are cleverly shown to be incapable of fighting the odds alone. Therefore, a so-called betrayer, Kabir Khan, is called to coach a hopeless hockey team whom no one is willing to train. The sinking ship of women's hockey team where the girls are more interested in *kitchen politics* rather than playing as a team is rescued by Kabir Khan. In this way, the film harps the age old trope of "Damsel in Distress".

Though the film with its feminist attitude stands for faith in abilities of women, it is dominated by the "hero" – the coach and mentor who magically transforms the team from nothingness to the World Champions. With the World Cup win comes Kabir Khan's redemption and the focus on the women sportspersons becomes secondary. Women sportspersons success gets blurred against dazzling male figure of the coach who is both patronising and decisive. The film belittles women sportspersons winning the World Hockey Championship and glorifies the film's hero (the Coach, Kabir Khan). Winning the Hockey World Cup is more important for the hero's redemption in the public's eyes than glorification of women empowerment. Women hockey players' ordeal of winning the Hockey World Cup unfortunately gets clouded and the entire focus is on Kabir Khan for his thankless role of coaching the National Indian Women's Hockey team.

Chak De! India gives priority to Kabir Khan's journey from a so-called "traitor" to a man who carved out the World Cup victory for Indian Women Hockey Team. It is a victory by which he proves his innocence. It is with him- and not with any other woman player- that the film begins and ends. The film beautifully interweaves two plots: a journey of women hockey players from insignificant and "taken for granted" individuals to decisive and confident individuals who start controlling their own life and Kabir Khan's redemption from one's social rejection to becoming a national hero. But it is the second plot that overshadows women hockey players' win so much so that we get the feeling that if Kabir Khan had not been there, the team would not have won the World Cup. The match-winning moment

in the climax—defending the last penalty shot—is orchestrated by the coach and not by any women player. The story indisputably revolves around coach Kabir Khan while women hockey players do not get their individual identities but a collective one.

Well! Who is the central character in *Dangal* directed by Nitesh Tiwari: Mahavir Singh Phogat or Geeta Phogat? The answer is Mahavir Singh Phogat. It is because the film is more about his decisions, determination, strategies and the manner in which he brings out his daughters than the efforts Geeta puts in to win the final match in Commonwealth Games. The film begins with sad Mahavir Singh who could not participate in Olympics because of financial problems. He wants a baby boy in order to fulfil his dream of winning a gold medal in Olympics.

Without a male heir, Mahavir Singh leads a frustrated life till his daughters – Geeta and Babita beat two young boys. It is then that he realises the possibility of training his daughters as wrestlers. The narrative is constructed in such a way that both Geeta and Babita become aware of the hard work their father is putting in for them. Geeta's friend makes Geeta realize how much Mahavir Singh Phogat is concerned about his daughters unlike her father who is in a hurry to marry her off at an early age. This brings change in both Geeta and Babita and they start participating in training wholeheartedly. Both Geeta and Babita are made to realize how "privileged" they are for getting their basic human needs fulfilled and that they must take up wrestling seriously as a token of gratitude towards their father. The film unnecessarily shows that being too "feminine" is a sign of weakness and also a distraction in achieving the ultimate goal. The film gives the hint that Mahavir Singh is against his daughters' sporting long hairs and applying nail paint. Geeta is shown losing games without Mahavir Singh's guidance. She is in dilemma for whom should she follow: her coach or her father. Geeta is unable to take her own decisions and even national coach's advice is ineffective in comparison with Mahavir's dictums to Geeta during the Commonwealth Games. This makes it clear that we are not watching a story of Geeta and Babita's rise as wrestlers but of Mahavir Singh as an ambitious and focused father.

In *Dangal*, Geeta and Babita strive less for themselves and more for their father. In other words, their struggle and fight is not for "themselves" but for their father. Feminine attributes are shown as a hindrance in getting success. In National Sports Academy, Patiala, Geeta starts taking interest in feminine traits like growing long hairs, applying nail polish and attracting male gaze. These feminine traits are shown as reasons behind Geeta losing her focus and ultimately her matches. This is how the story justifies Mahavir Singh imposing himself on his daughters and his earlier decisions. Unfortunately, a beautiful film like *Dangal* indirectly hints that being feminine doesn't win wrestling matches. Geeta's feminine traits become symbols of her weakness. The film shows that Geeta loses because she indulges in feminine attributes. Once she abandons her feminine attributes, she becomes capable of winning. Geeta's return to muscular ways of life in order to win matches is a disturbing point. The film should have shown Geeta winning the final match despite her feminine attributes. In fact, Geeta Phogat in real life doesn't have short hair.

There are definitely some men like Kabir Khan and Mahavir Singh Phogat who believe in and pursue gender equality. Men like Kabir Khan and Mahavir Singh Phogat have always played an important part in feminism. But that's the bone of contention here: the films should have shown them in supportive roles rather than making them central figures who take decisions on behalf of women sportspersons. We cannot bring equality by discouraging women from making their own decisions. The film should never ever tell women, directly or indirectly as is the case with *Dangal*, that their feminine attributes are causing their failure. Advocating gender equality must always be without condition and should lead to women empowerment but it is here that *Dangal* fails us. One heartening factor of the film is that Mahavir Singh Phogat is absent in the climax of the film and Geeta wins the final match of her own. This is true women empowerment and we need more of that in Bollywood.

In *Chak De! India* and *Dangal*, the so-called empowered women sportspersons play second fiddle and supporting roles to Kabir Khan and Mahavir Singh Phogat respectively, who are hailed as feminist heroes. Both the films focus less on the problem of Indian Women Sportspersons and are more concerned with singing the tales of Kabir Khan and Mahavir Singh Phogat. On deeper penetration, we realize that there is very little scope for gender equality and empowerment. The films rather than dealing with feelings and views of the women sportspersons, glorify determined and assertive men who are nourished by feminine sacrifice. *Chak De! India* and *Dangal* overtly champion women empowerment but covertly both the films have very little or no scope for women empowerment as women they play the secondary roles to their male coaches. Kabir Khan and Mahavir Singh Phogat have indisputable power and towering personalities that leave almost no scope for women sportspersons to develop themselves. These women sportspersons are just like climbers who need strong and sturdy support. The story line of these films is more concerned in nurturing injured male ego at the cost of feminine sacrifice than the feelings of women sportspersons. The films are directed in such a manner that the women sportspersons, despite their hard work and dedication, are made to sing the glories of their male partners. The women sportspersons in the films experience gender-bias at familial, social, and professional levels in sports just because they are born female. In short, women sportspersons are made submissive to their male partners in the celluloid world of Bollywood. ■

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Poetry of Resistance :

An Analysis of Robin Singh Ngangom's *The Strange Affair of Robin S. Ngangom*

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As a potent stratagem in getting hold of one's due rights, resistance literature serves as a powerful tool against the traumatic feelings of inequalities, sufferings, and oppression. Protesting is intrinsic to poetry and the resistance poets and their poems reflect their deep understanding of the painful experiences and psychic traumas of the people by exposing the corrupt ideologies.

In India, the resistance poetry developed and emerged as a protesting medium for all sorts of socio- political oppression and terrorist uprisings. Robin Singh Ngangom, hailing from Manipur in India portrays the social and psychological perplexity in the Manipur of the twentieth century.

The paper tries to posit some basic facets of resistance poetry and analyze Ngangom's poetic attempt in 'The Strange Affair of Robin S. Ngangom' within the purview of the poetry of resistance with special focus on the persistent realities such as ethnic violence, corruption, extortion, terrorism, and oppression in the North Eastern state of Manipur.

Keywords: Resistance, Northeast, Manipur, violence, conflict, oppression, terrorism.

Lexically the word 'resistance' refers to 'the act of fighting against something that is attacking you, or refusing to accept something'. A resistance movement wishes to attain its goals either through the use of non-violent resistance (also called civil resistance which embraces literature). While the use of armed forces, militancy and threat are the common causes for such resistance movement, the resistance literature seeks to protest the dominating pitfalls of such aggravations leading to violence, trauma and exile. As a potent stratagem in getting hold of one's due rights, resistance literature serves as a powerful tool against the traumatic feelings of inequalities, sufferings, and oppression. Resistance literature also makes

informed political commentary analyzing the inherent motives behind the willful power hungry political maneuvers leading very often to disorientation and dislocation of geographical and cultural boundaries. Barbara Harlow in 'Resistance Literature' (1987) points out that the literature which emerges under or as a result of any kind of colonization or oppression falls under the category of 'resistance'. She also writes, 'the theory of resistance literature is in its politics' (Harlow 30). Further, it deserves mention that in resistance literature, historical knowledge provides the author with the framework, In fact, the literature of resistance preserves the political and cultural debates under historical framework in a creative manner.

Amongst the varied forms of resistance literature like fiction, cinema, drama, visual art, and song, the genre of poetry occupies an important place in bringing to the fore the agony as well as the protest of the dislocated and oppressed. Resistance poets and their poems reflect their deep understanding of the painful experiences and psychic traumas of the people by exposing the corrupt ideologies that compel them to resist. Resistance poetry not only serves as a means for the expression of personal identity or nationalist sentiment but poetry, says Harlow, 'as a part of cultural institutions and historical existence of a people, is itself an arena of struggle.' (ibid.33). Though all poetry is not political, yet poetry is always engaged in political resistance. In this very context, the term resistance literature should be applied to all forms of poetry that voice opposition to oppression and not just, as Barbara Harlow defended, those engaged in the anti-colonial fight of the sixties.

In fact, protesting is intrinsic to poetry. English poet Simon Armitage in an interview with John Harris for 'The Guardian' rightly said, 'There is something about poetry that is oppositional...it is a form of dissent... even in its physical form ...it doesn't reach the right-hand margin, it doesn't reach the bottom of the page...there's something obstinate about it.' Nobel laureate Pablo Neruda, who took on the role of activist-writer during Chile's revolutionary student movement, devoted his life and poetry to uphold his of resistance to dictatorship. Neruda symbolically wrote: 'You can cut all the flowers, but you can't stop spring from coming. 'To be precise, all resistance poetry across the world has a definite background of protesting for a cause. In India, the resistance poetry developed and emerged as a protesting medium for all sorts of socio- political oppression and terrorist uprisings. For instance, while Avtar Singh Sandhu (better known as Pash) was inspired by the Naxalbari uprising in 1967 reflecting of the suppression, immorality, religious fundamentalism and feudalism in Punjab of the 1970s and 80s, the poet whose works will have specific discussion in this paper namely Robin S Ngangom, portrays the persistent realities such as ethnic violence, corruption, extortion, terrorism, and oppression in the North Eastern state of Manipur.

Along with other Northeastern writers such as Desmond Leslie Kharmawphlang and Kynpham Sing Nongkynrih, Robin S Ngangom in his poems voices his concern for separatist politics of Manipuris, and insensitivity of the Indian government that led to mere anarchy. Ngangom's poetic works have been variously described as 'poetry of survival',

‘the poetry of conflict’, ‘poetry of witness’, and most specifically as ‘poetry of resistance’. Nevertheless, Ngangom himself describes his writing as ‘mostly autobiographical, written with the hope of enthusing readers with my communal or carnal life – the life of a politically discriminated against, historically overlooked individual from the nook of a third world country’. However, his own statement itself clarifies that his poems are mostly poems of resistance.

Robin Singh Ngangom, who has received many honours like the Katha Award for Translation in 1999 and Udaya Bharti National Award for Poetry in 1994 and who was also invited to U.K for the U.K Year of Literature and Writing, 1995 published his poems extensively in magazines and journals like *The New Statesman*, *Verse*, *The Literary Review*, *Planet: The Welsh Internationalist*, *Kunapipi*, *Kavya Bharati*, and *Chandrabhaga*. Beside his three books of poetry namely ‘*The Desire of Roots*’ (Cuttack: Chandrabhaga, India 2006), ‘*Time’s Crossroads*’ (Hyderabad: Orient Longman Ltd, India 1994) and ‘*Words and the Silence*’ (Kolkata: Writers Workshop, India 1998), Ngangom’s poems has been included in many anthologies including ‘*An Anthology of New Indian English Poetry*’ (Rupa), ‘*Khasia in Gwali’a*’ (Alun Books, Wales), ‘*Confronting Love*’ (Penguin India), ‘*Where the Sun Rises When Shadows Fall: The North-East*’ (OUP), ‘*The Other Side of Terror: An Anthology of Writings on Terrorism in South Asi’a*’ (OUP), ‘*These My Words: The Penguin Book of Indian Poetry*’ (Penguin India), and ‘*The HarperCollins Book of English Poetry*’ (HarperCollins India). In most of his poems Ngangom successfully makes representation of social and political truth. Some of his poems of resistance have even been included in undergraduate and post graduate syllabus of different universities, and the poem ‘*The Strange Affair of Robin S. Ngangom*’ picked in this paper is analyzed within the purview of the poetry of resistance.

Through references to the picturesque exquisiteness and the natural scenery of Manipur, Ngangom in most of his poems both invokes the glorified past of Manipur, as well as describes his painful experience of his homeland, the miseries of his family friend and the people of Manipur at large. His poem ‘*The Strange Affair of Robin S. Ngangom*’ is generally regarded as the most motivated and political of all the poems written by Ngangom, about his homeland ‘Manipur’. In this poem, By using his own name in the title of the poem Ngangom drives home the point of his unique affiliation with his homeland. The poem is termed as a Strange Affair because of the paradox in the message that it conveys. The multiple voices that the poetic voice assumes echoes his resistance from multiples levels of oppression, domination, subjugation and tyrannies. The poem is written in the backdrop of enforcement of AFSPA (Armed Forces Special Powers Act) in Manipur- an act that gave armed forces extraordinary powers, including immunity from legal action, and the license to shoot to kill and arrest people without obtaining warrants. The poet describes a visit to his native Manipur at a time when the violent and bloody activities arising out of the conflict between the armed forces and local insurgent groups reached its peak. While armed forces were busy in counterinsurgency acts leading to bloodshed, the insurgent groups

equally indulged in repulsive violent behavior. Therefore, he begins the poem revealing that he is not in control of the destruction that is going on around him. He says:

‘Not once can I say I am the captain
Behind this wheel of fire’ (1-3)

Amidst such a volatile situation Ngangom attempts to resolve his uncertain or constantly swinging identity, ‘I can say I am this or that. The individual ‘I’, however, paves way for a collective and communitarian ‘we’ to build up the basis for his resistance to such terror situation after rigorous enforcement of AFSPA. The poet utters:

‘This is the story of my people.
We sowed suspicion in the fields.’ (33-34)

As the poem progresses, the strange affairs of Ngangom no more remains affairs Ngangom alone as it catches the affairs of his entire homeland at large. The struggle to counteract the adverse effects of the dispossession of identity is clearly portrayed by the poet as the poem gradually traces the entire bloody history of Manipur. The resisting mindset of the poem excogitates upon all the disturbing factors that have reduced his homeland of Manipur to the present state of degeneration. The poet says:

Our past, we believe, is pristine
Even as we reaped heads and took slaves
When we rewrite make believe history
With malicious intent
Memory burns on a short fuse. (49-53)

Ngangom anticipates resistance from the decay of morality, culture, and humanity as well as the destruction of personal relationships for material gains. To understand this ‘pristine’ one need to revisit the glorious history of Manipur. It deserves mention here that Manipur was merged in the Indian Union as part “C” State on 15 October, 1949. However, only after violent protests, it became a separate state on 21 January 1972. The poet reveals that hatred, suspicion and fear were the dominant feelings that turned the dreams of the boys into ‘dressed in red’ (61).

In the same manner, poet expresses his inner most feeling for the oppressed .He feels sorry for the destruction done to his motherland. He is aghast by the gash it received; therefore, he cannot help resisting “who branded the moonskin of my love?”(66) and decries the armed forces for the physical tortures meted out to the women of his homeland. He says, ‘Who used you like a toy doll?’ (67) The poet regrets that his native land has become a ‘flaming country’ and therefore, he writes:

‘When I turn with a heavy heart
towards my burning land,
the hills, woman, scream your name.

Soldiers with black scarves
Like mime artists
Turn them in seconds into shrouds.’ (lines 70-75)

The poet talks about the pitiful states of affairs in Manipur where the ‘ism’ of terrorism runs as the rule of the day arriving only at large scale death and devastations. The poet resents:

‘For the trucks/carrying
the appliances of death and devastation,
the graves of youth who died in turmoil
are the only milestones to the city.’ (76-81)

Here, Ngangom regrets that the traditional culture of Manipur and the traditional agricultural economy is dislocated and degenerated and the same is reduced only to the ‘milestones’ of death, death and death.

Ngangom also wishes to resist the tremendous destruction of the natural resources by those destroyers of harmony:

‘He cut down the remaining trees
and carried them away
like cadavers for dissection.’ (88-90)

Ngangom foregrounds the disturbing affairs of Manipur at an edge between state sponsored terrorism and internal conflict. The poet protests that ‘rape, extortion, ambushes, confessions, embezzlement, vendetta’, has become a established aspect of this society. Though the enemy of the people is known to everyone, yet the people are only meek spectators and the enemy moves wearing ‘new face’ every morning. The poet points out those words like patriotism and uprightness have lost their values and have now been degraded to mere travesties. He says:

Uprightness is not caressing anything publicly,
uprightness is not drinking,
uprightness is contributing generously to a new faith
to buy for unleashing ideological horror, “”(106-109)

Pointing out the pure propaganda having no aesthetic dimension, the poet decries the materialistic and selfish environment that set free ideological horror.

The poet observes with great concern the availability of the basic needs (oil/lentils/vegetable/food for babies/transport) of the people in terror driven Manipur have also been made uncertain. He pens his firm resistance that the natural elements like ‘Fire water and air’ are also ‘slowly becoming commodities.’

Ngangom realizes that ‘patriotism is the need of the hour.’ Equating patriotism to preserving native customs and tradition, literature and performing arts, Ngangom enunciates

with great concern that patriotism that proclaims as ‘all men are brothers’ are now obliterated as ‘ism’ of ‘depriving my brother. The poet resists that in such a volatile situation in Manipur, even ‘Love is also a forgotten word.’(168) and, amidst such a situation of violent and bloody activities many women lost their man. The poet says:

‘Today, I’m again with widows
who cannot light lamps anymore.’ (175-176).

Thus, decrying the atmosphere of unrest, Ngangom marks his protest against all the odds like decaying of morality, culture, and humanity as well as the destruction of personal relationships for material gains. The poet here in other words makes a counter-elegy, focusing on violence and cruelty and on the need to resist it by denouncing it. Maybe the land is tired

‘Of being sickled on blood,
maybe there is no peace
between the farmer and his land. ‘(177-180)

Ngangom concludes the poem with a kind of plea for peace. He excogitates his mind, and in the concluding lines of the poem, he says that he can never run away from his beloved homeland:

‘ But where can one run from the homeland,
where can I flee from your love?
They have becoming pursuing prisons
which hold the man
with criminal words.

In fact, by resisting the ongoing turmoil period in his native land Ngangom makes a plea that peace must revisit his native land again. The paradox lies in the strange fact that though his troubled torn homeland is sick, but he can resist such oppression and terror only through his poetic art. Clearly, this is all about experiencing the painful and horrific processes of transformation and transition of Manipur, and the same is truly a ‘Strange Affair’ for Robin S. Ngangom.

Thus, Ngangom registers his protest and makes clear resentment against the onslaught of the so-called “outside forces” who are attempting to uproot their indigenous culture and identity. He is firm on depicting the harsh realities and social as well as moral miseries suffered by his fellow natives by chronicling them through his poetry and therefore, in ‘The Strange Affair of Robin S. Ngangom’, Ngangom resists the politics of assimilation adopted by the mainland especially by enforcing Armed Forces Special Powers Act. ■

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The Black, Igbo, Nigerian and Woman Efuru's Extreme Refuge in a Detached Religion

Mumtaz Mazumdar

Efuru' was written in 1966 by Flora Nwapa. The 'episteme' of the male writers had not explicitly represented the female Igbos. It was done through andocentric and stereotypical gaze. The Western feminists too did not cover the Nigeria women. Instead, Motherism covers the indigenous women and this intersects with Nwapa's personal, social, economic and cultural representation of the Igbo woman. Her book 'Efuru' presents the rural Igbo woman in relation to the economic independence, family, marriage, motherhood and religious praxis. The protagonist Efuru's both marriages end due to her childlessness despite her huge capacity to earn. The society refuses to be kind to her and shocked Efuru takes refuge in the company of an ancient Igbo Goddesses Uhamiri.

Keywords Efuru; Motherism; Childlessness; Marriage; Igbo

Introduction

Nigeria is one of the West African nations. Like the entire continent, it is too a multi-ethnic nation. The Igbo are one of the four major ethnic tribes along with the Hausa, Fulani and the Yoruba (1). These Igbos consist of seventeen percent of Nigerian population. The first writing script of Nigeria along with the many North and Western African states was Arabic. Before that the written records were in pictograph forms. Egypt is considered to have some of the oldest African examples of pictographs. It is natural in human beings to express their selves through various mediums. The medium may be the pictographs or other written scripts. These expressions echoed the 'indigenuity' (2) of the ethnic communities of Africa but male icons dominated these pictographs. Another most important expression of the Igbo tribe or any other African tribe was the songs and proverbs. These oral songs which have been transmitted from generation to generation were mostly about male heroes and were sung by the women. The oral traditions of speech and writing continued in the African continent along with the newer Arabic. They also persisted even after the Christian missionaries arrived and succeeded in transforming the West Africans from Arabic to the Roman script (3). The case included Nigeria and its Igbo society. Ancient things remain in

the ear as per a Ghanaian proverb (4). Despite the arrival of the newer scripts what the Africans did was incorporation of their oral mediums amidst the modern write-ups. Even in Nigeria, the line of the new writers experimented with the juxtaposition of the oral and the written. Male writers were the first ones to express about the black world before the rest of the world. What is to be noticed in the pictographs, the oral traditions and the English write-ups of the first writers, they all displayed male valour and men as the protagonists. It is shocking and ironical that they found nothing to write about women although women form half of the humanity in any nation. Woman's role in the collective whole had been left behind by the shortsighted writers.

We find numerous historical evidences of the role of the women of Nigeria and how they have been ignored by the male writers. For example, there was the domestic slavery of women within Nigerian society even before trans-Atlantic slave trade or before the entry of the British colonizers. Women were sold in the Bights of Benin and Biafra as 'legitimate' items along with other products. Half of those sold women or slaves were young African girls and children. The male writers rarely confessed these historic trades. Apart from this inhuman trade history, there had come eras after eras of Igbo politics and domination intermingled with or without external colonialism. One of the Igbo leaders named Ojukwu agitated to secede as Biafra. In this post-Independence secession movement their Igbo women paid tremendous role. But such female participation has also remained unacknowledged by male writers. Igbo women have also been forever webbed in the economic, family and religious lives in their ethnic society. But such functions too have not been justifiably covered by any writer until Flora Nwapa dared. Her debut novel *Efuru* was written in the sixth year after Independence. Nwapa was born in 1931 in Nigeria's Oguta. She also wrote other novels like *Idu*, *Never Again* and *Women are Important*. Apart from representing the Igbo women in her novels Nwapa taught at colleges and universities around the globe. She died in 1993.

Efuru was written when we had already finished facing the World Wars and was dipping in the Modern post-colonial era. The new colonizer or the United States of America was going through the impacts of the Harlem. From there arose the cry of Pan-Africanism to emotionally and culturally unite the dispersed blacks of the world. The Diasporic blacks writers started to catch the attention too. Petroleum revenues were then the trending economic excitement among the young Nigerian men. Nwapa's *Efuru* was different from the themes of those happenings and writings. She rather seeped into an ignored core issue related to ever dominant *episteme* of the social life of ordinary Igbo peasant woman. The Western or white feminists hardly included the lives or experiences of the black women. It can be said that

White feminism still appropriate the role of determining the primal theoretical concept for a generic feminist criticism; even with the benefit of hindsight acknowledging that for millions of women other ideological factors collude simultaneously with gender oppression, Green and Khan, among other white feminist critics, define feminist literary as "one branch of interdisciplinary enquiry which takes gender a fundamental organizing experience".

...Although Green and Khan go on to state that feminist criticism is the committed to revising “concepts previously thought universal but now seen as originating in particular cultures and serving particular purposes”, and to restore “a female perspective by extending knowledge about women’s experience and contribution to culture”, reifying gender as the primal critical factor compromises these assertions (5).

Nwapa’s eponymous novel transcends these injustices in the writing history. Her protagonist fails in both her marriages due to childlessness. And in a country where Igbo were fast becoming Christians, Efuru finds relief in her ancient Igbo religion while worshipping Mami Wata or Igbo Goddess.

Efuru nowhere fits amidst the descriptions of the whites. In fact, Western feminists dealt with the needs of the middle class white women in Britain and North America and sexist oppression of their white women. Alice Walker from North America renamed the study of black woman’s experiences as Womanism. But she called so particularly in relation to the African-American women in North America and Black Diasporic women. The triple oppression of race, class and gender of the Black women was the concern of Walker. African women’s *historical, cultural and aesthetic specificity in a collective experience...* (6).

...is dealt by Walker but she missed out the black women within the continent. In such case placing *Efuru* theoretically become in between Western feminism and Womanism becomes very difficult.

These challenges leave the position womanism in the context of the African female experience in Africa in question. ... indigenously African in gender discourse rooted in the peculiar experience of the African female in Africa as suggested via Motherism presented by C. O. Acholonlu and Stiwanism presented by Omolara Ogundipe-Leslie. First, in her book Motherism (1995), Acholonlu posits the concept of Motherism focused on the centrality of motherhood in the African female experience ... (7).

So *Efuru* best fits under Acholonlu’s Motherism. This paper deals with the three closest themes that operate in the life of an African and Igbo woman living inside Africa. Economic aspect of the Igbo woman is one such theme which the novelist brings forward through her narrative space.

The Igbo Earning Woman

Being a female earner is as old as the ethnics in any country or continent. Apart from connecting with the paternal and marital families by cooking, doing chores or monitoring the home premises, economic role was also connected Efuru. Family is still the center of social and economic fabric of Igbo and African society. To run these families the Igbo have been farming, herding and hunting and their women have been contributing at par with their men in the economic progress of their respective families.

Flora Nwapa has taken up this contributing aspect and role of the common Igbo woman. The condition of the peasant woman was declining during the colonial rule when

women kept on struggling with the old types of cultivation like yams and cassava when men started to take interest in faster money generators like peanuts, cotton, cocoa and coffee. Colonization created this gender-division in labour world. By continuing to grow yams the Igbo women let yams available for all the basic rituals and festivals which could not be completed without it. The Igbo women showed acceptance and flexibility in agreeing to continue growing yams. This intersects with Julia Kristeva's flexible and 'unifying' nature of the female language, which she calls 'semiotic' (8) where a woman can accept and adjust with anything. Efuru too could do so. When she got married to Adizua the success of the family depended more upon her hard work. Adizua was laughed at by other farmers for unable to make profit. It was Efuru who directed him to try trade in yams, dry fish and crayfish. Crayfish brought full fortune to them. The novel proves how women motivated men to succeed and it an ancient interdependency when men in Africa were travelers and hunters and women have been covering the economic needs of the homes. It shows that the African and Igbo woman have not been stereotypes. From these historical aspects and Nwapa created a dynamic woman in Efuru too. The African women who are in economic pursuits may be like the "female husbands". Such expectations were lesser known to Western economic tradition. This kind of evidence of such gender system in Africa has been more flexible than in the West. Adizua's mother was so delighted with such an Igbo daughter-in-law that she openly remarked to Efuru's father Nwashike Ogene,

Your daughter has brought luck into our family. (9)

Nwashike Ogene, your daughter is the best of women. (10)

In this way she exerted more power in this economic process. As per Michel Foucault, we can apply that Efuru becomes the *machinery of alliance* (11) in this marriage system. But this marriage alliance could not fulfill her desire for motherhood. The sexuality takes over the economic alliance. The life of childless Igbo woman is considered to be under-ordinary, useless and unimportant by the Igbo people. Nwapa records this undervaluing of the female through the story.

It is shown how the ordinary life of a rural woman is as historical as the lives of the bourgeoisie. The importance of the biological phenomenon takes over economic alliances. And Flora Nwapa's portrayal of such women is modern in her narrative. Despite her economic independence Efuru failed to save her social position in relation to marriage and family. Her inability to bear children overtakes the continuation of marriage. Marriage and motherhood are interdependent social institutions in the life of an Igbo woman. The next sub-heading of the paper will deal with what is all about the married life of an Igbo man and woman in the rural world.

The Igbo Marriage

Abandoning wife is originally unknown among the Igbo marital rules. But Adizua did it to Efuru. This was double-standards practiced by Igbo husbands. It is also very ironical that Adizua used to swear that he could never exchange Efuru with a wife who would give

him twenty sons. But the same Adizua came out to be a fake lover of wife. It can also be noted that these kind of male representation was absent by the prominent male writers earlier. Efuru's easily complying with Adizua's intimacy with another woman may shock the readers. The narrative started taking turning point when Adizua had goes outside the village for job and starts getting involved with another woman. Efuru knew about it. Plural marriages by men were not unknown to the Igbo world and so she was not objecting to his marrying a second wife. Rather she said,

I do not object to being relegated to the background. I want to keep my position as the first wife, for it is my right. (14)

Efuru's confession reveals striking truths about her marriage. Efuru remembers how Adizua had changed with time and how he treated her,

. ...the way that only slaves are treated. God in heaven will judge us. (15)

But Nwapa is determined to display the Efuru's dynamism. She puts the following dialogue in the mouth of Efuru,

If Adizua does not love me any more, I too will try to learn not to love him any more. It will be a difficult task but it not impossible. (16)

The further story reveals from the mouth of Efuru's mother-in-law how Adizua's father too had acted similar to Efuru's mother-in-law as what Adizua was now doing to Efuru now. The mother-in-law was helped by her sister Ajanupu and mother to begin a small trade in fish to grow up baby Adizua then. When her husband returned, he was already full of diseases. This parallel memory of her mother-in-law's past in the otherwise chronological narrative is also a striking rare *episteme* brought to the attention of the readers. Earning to sustain oneself or other family members was not new or scary to Efuru or her mother-in-law. Nwapa discovers the various aspects of the lives of the Igbo woman. Adizua also left Efuru as his father had done his mother she also started keeping herself engaged in micro-enterprises. In the 1960s women have outnumbered males in the agricultural area. Male peasants had become much fewer in comparison to the females. There were coming up new women farmers. There were becoming businesswomen and entrepreneurs too. However, some like Efuru worked in the home fields without much remuneration. What offered was almost insignificant. Efuru coincides in all these historical perspectives. But it was a natural social institution. The evidence can be found in the pre-colonial setting of *The Rape of Shavi* by another Anglo-Nigerian Buchi Emecheta. In this novel of the Igbo world, we find the Chief marrying another young woman. The perfect villages of Shavi were distracted by the holocaust of the plane Newark, which consisted of the whites transgressed the dignity of the would-be female queen of Shavi. The would-be father-in-law would was the Chief. And he practiced polygamy as a usual thing. The Chief Queen Shoshovi's anguish was recognized by the husband but the Chief did not feel the necessity to correct himself and stop his polygamy. He was rather enjoying Shoshovi's dance which was filled with anguish and helplessness as if to release the pent-up feelings against the

going-to-be marriage of her husband. Observing Efuru and Shoshovi's objective and subjective reactions are both old and modern elements in the lives and literature of Nigeria. So it can be understood that did the Igbo female and wife really accept the polygamous nature of the males in the traditional societies but never abandon any wife. In *Efuru* failure of motherhood gives chance to the husband to avail the same custom. Nwapa shows that even a pure Igbo traditional society could be porous for the Igbo female. The role of marriage is most important in the life of a woman. A woman is glorified in reproduction of the male child. Marriage and motherhood go together for them. A daughter was born to Efuru. But it was a short-lived motherhood. Ojonim died in early childhood. No prayers to the ancestors could save Ojonim. And the absence of children Efuru was like a man then. The society which consisted of kins and neighbours had made life miserable for Efuru. Nnona says to her, *It is true that a person who has people is better off than a person who has money.* (17)

The other Igbo women commented upon Efuru and Gilbert that happy marriages without children cannot be eaten and said,

Of what use is it if it is not fruitful. Of what is it if husbands licks your body, worships you and buys everything in the market for you and you are not productive? (18)

These women choked the fire more. Again, a woman like Ajanupu was different and thoughtful and wanted to help Efuru. Ajanupu kept on explaining to Efuru that the latter should let others know that Efuru wanted her husband to marry another woman and have children. If she left it to Gilbert and the mother-in-law, then they may get someone who might override her. Efuru will have no control over the co-wife and this would become difficult for her. This may lead Gilbert and his second wife show Efuru the exit door of the house. This advice of Ajanupu transformed Efuru's heart to unending sadness.

After her second marriage to Gilbert, Efuru fell ill. The dibias or male Igbo soothsayers alleged her adulterous. They said that the sicknesses arrived because she was ill-charactered. The women of the community of same age accompanied Efuru to the temple of Utuosa to witness her prayers and let her get killed by the God if she was really adulterous. No Gods killed Efuru. But it is ironical that her first husband Adizua was never questioned about his character when he returned back home. It can be observed that the Patriarchy is never questioned in both these marriages. Patriarchy remains constant. It is nearly non-colonial setting, yet critics like Betty Friedan, Kate Millett and Shulamith Firestone showed reminded that patriarchy were one of the few powerful elements which were at the root of all evils in society. (19) Nwapa has too shown this successfully. Rather, she takes up the tool of writing rather than by showing the female movements. She re-examines the Igbo society from the traditional point of view. She systematically calls from the beginning and draws no rosy picture of the traditional Igbo society and customs in their female treatment of the Igbo female. The multi-structured layers of oppressions are observed here. Efuru represented the drawbacks of pure Igbo society in their dealings with women. Nwapa shows that even a pure traditional society could have drawbacks for the Igbo female.

The role of marriage is most important in the life of an Igbo woman. An Igbo woman is glorified if she reproduces a male child.

Flora Nwapa's novel *Efuru* clearly shows how inability to produce children takes over the life of the Igbo woman too. Biological shortcomings changes Efuru's entire destiny. Love between the couples take the backseat or almost disappear. To Simone de Beauvoir, *Biology is the fundamental ground of the human world...the body is a situation, part of the concatenation of historical circumstances out of which freedom has to be purchased* (20).

Religion comes to the rescue of Efuru at such crucial times of her life. Christianity was still unknown or not yet popular in the Igbo rural world of Efuru then. She naturally turned to her tribal religion. Nwapa rather introduces not just the simple Igbo marriage and life. She also introduces the world of Igbo religious practices and myths associated to it. The Igbo religion is re-imagined and recorded in the narrative space.

The Igbo Religion

Similar to women's history elsewhere, a compensatory concern with forgotten heroines – queen mothers, merchant princesses, spirit mediums, and participants in resistance struggles – (21).

Pictographs and oral literature are still available in the African world. But no doubt print culture has overtaken the other two in the modern and post-modern times. When Efuru fails to fit in the space of her society, she resorts to one of the mythical Igbo goddess. Had not been these myths and spirits of ancestors get counted in the literature, and then they might had been perished or left to a confined few. The relation to these spirit mediums are covered in *Efuru*. Childlessness was changing Efuru's fate. The role of the ancestors and the deities are inevitable in the lives of the Igbos. Earlier in her first marriage to Adizua, Efuru provoked the ancestors to save her daughter. The role of ancestors in the code of religious practices is severe in the Igbo world. Ancestors are so important that one wishes to die, go and rest with one's ancestors. The ancestors were expected to bless Efuru with baby. She was consoled that the ancestors will not allow her to remain barren. Later, when her daughter Ojonim fell ill, Efuru invokes the ancestors to save her daughter. She provokes, *Our ancestors fight against death, don't let death defeat you* (22).

But it is an irony that the ancestors who had earlier somehow blessed her with a daughter snatched her few years old daughter away from her. Later, as her second husband Gilbert was almost getting ready to marry again, Efuru was slowly turning to one of the Igbo Goddesses or Mami Wata named Uhamiri. Uhamiri is in truth Goddess of wealth. She was not the Goddess to give the wealth of children to any woman. It is ironical that Efuru seeks to go to such a Mami Wata. She goes to the lake Goddess Uhamiri to bless her with children. But she remains unrewarded. Nigeria was of course going through the experience of Christianity. But the Igbo religion still remains at parallel. The religion carries tribal essence. The local deities have always been so important from the pre-colonial times. The

female Goddesses have been very important from time immemorial for the Igbos. These deities attracted clients from faraway places too. That is sometimes they exerted influence beyond the Igbos. These trans-local deities are considered highly powerful. In fact they held sometimes held central positions in the lives of the Igbos. In Flora Nwapa's *Efuru's* case, an early female deity played major role in her life. It was religion which ultimately stabled *Efuru's* life. The Igbo mythical religion prevailed there yet. But Nwapa takes no backseat in making them represent themselves. There is the local belief system and social environment in *Efuru*. The days of pre-colonial might be over. But the effects and practices of traditional religions of the Igbos still persist. Nwapa creates an ideal world of the mythical religion of the Igbos. The mythical Goddess comes to *Efuru's* rescue. *Efuru* even sees dreams which unite *Efuru* with Uhamiri. She relates her dreams to her excited father,

I dream several nights of the lake and the woman of the lake. Two nights ago, the dream was very vivid. I was swimming in the lake, when a fish raised its head and asked me to follow it. Foolishly I swam out to follow it. It dived and I dived too. I got to the bottom of the lake and to my surprise, I saw an elegant woman, very beautiful, combing her long black hair with a golden comb. When she saw me, she stopped combing her hair and smiled at me and asked me to come in (23).

Efuru therefore considers herself selected worshipper of Uhamiri. This ethnic religion has been handed down via oral songs. *Efuru* is reminded of one of the pathetic songs she used to hear from one of the woman.

Uhamiri Please / Uhamiri Please / Uhamiri the goddess, please / Uhamiri the thunder, please / Uhamiri the Kind, please / Uhamiri the beautiful, please (24).

Nwapa makes tribal societies look superior to the urban civilization. In practice, many consider tribal religions as always inferior. But Nwapa takes the readers bit deeper into the matter to rethink upon these constructed conceptions. In fact, Nwapa shows the importance of the Mami Wata in the first chapter itself. *Efuru* was here considered so beautiful that one would think that the woman of the lake was her mother. In fact, she was compared to the Mami Wata Uhamiri which was chosen very ironical. The Nnobi or the Nigerian Igbo believed in a myth that the first married a Goddess, Idemili who demanded that she and her daughter Edo be worshipped all over the land, although later on she is found domesticated by the males. Women and religion get closely related to each other in African societies. Female figures have been worshipped by men from a long time in many societies all over the world. So is the same observed in the Nigerian societies. Women are also considered the healers, as Goddess Uhamiri comes to heal *Efuru*. A woman is powerless if she fails to acquire motherhood. This powerlessness makes her an outcaste. The Igbo society's reality failed to console and give space to *Efuru*. But the mythical Uhamiri empowers *Efuru*.

This relation with the mythological Goddess can be seen from another point of view. It can be said that when woman finds no space in the company of any human being.

Then she seeks the same in the company of the Gods. She rather finds permanent solution in this kind of worships and religion. Woman in such realities as of Efurū, woman can only become identifiable in the unexpected practices and beliefs. And then, soon this practice may become the reality. Efurū despite being an Igbo, Nigerian and human member of this world found refuge in an ancient, long, detached religion. It was either she did not find a normal society for herself or the society did not find her normal for them. Nina Auerbach in her book *Woman and the Demon: The Life of a Victorian Myth* also says,

Women exist only as spiritual extremes: there is no human norm of womanhood, for she has no home on earth, but only among divine or demonic essences (25).

Conclusion

Women all over the world found new voice in art forms. But the deep stories of the Igbo woman inside Nigeria would not have been made known to the readers of the other parts of the world if Flora Nwapa had not started with it. Acholonu calls this Motherism. Nwapa led the group in Nigeria. Literature became the most profound creative tool in the international arena for the Igbo female writers. And their being educated added to their availing the medium of expression in novels too. Some Afro-French writers before Nwapa had attempted to show the pathetic states of the black females. But surely this was not enough. Some had been attempting English too. However Nigerian Nwapa began best. Nwapa intertwines the old and the new. She takes aid of the ancient oral literature to represent the ancient world of the Igbos. She makes the audible Igbo ancient in the written form. Nwapa shows tremendous importance in the theme of motherhood. Men and women have to begin their lives from the naval of the mothers. But this sublime institution went ignored until Nwapa's attention and imagination. Chinua Achebe reiterated *mother is supreme*. (26) But this line was not really enough. It is Nwapa who swept into the deepest perspectives of motherhood. Male writers defined to disappointed love and forgot the perspectives of polygamy and marriage. Rather these latter two institutions are only related to disappointed love. Nwapa talks of the social inferiority of women. She relates the market economy in relation to Efurū's personal life. She shows the role of religion and myths in relation to Efurū's marriage and personal happiness. She shows how a woman's whole life may take place within marriage and motherhood only. Another thing is that women especially in the countryside still need help in decision makings. She should be taught about the importance and availability of free thinking and education. She should be thought to dream and design for herself for future. Even Flora Nwapa's heroine is shown as a decision-maker. ■

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The Barriers : While Translating Cultural Elements

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Nelson Mandela says, “If you talk to a man in a language he understands, that goes to his head if you talk to him in his language that goes to his heart. The aim of every communication, including translational communication, is to convey information about human beings and the extra linguistic reality which surrounds them. A translator is to extract messages from a given form of words in one language, and then to re-express the content of that message in a different form of words belonging to another language. According to social scientist, culture consists of shared ideas and concepts, beliefs, and material possessions of a society what are passed on from one generation to the next. The process of translation involves not just two languages but also two cultures. So a translator should be both bilingual and bicultural. Every text either written or spoken is the result of extra linguistic situation. It is determined by its cultural, historical and social contexts. Every translation is the process of conveying messages across both linguistic and cultural time.

Keywords: cultural elements, barriers, translational communication, phenomena.

Introduction

The state of being essentially equal in one-to-one translation is rare due to some problems. Speech community casts a series of words to designate its language/terminology. Thus the French are known to have numerous words for the various types of wines and cheeses, Spaniards for bull-fighting, Arabs for camels, Eskimos for snow, the Chinese for rice, the English for sports, and so forth. While dealing with some culture-specific elements in the process of translation then a translator may face some problems in translation or in some areas in which the source culture may contain some elements and phenomena which are not existed or not some in the target culture. Those may be categorized as follows.

Ecology: In this area we see the visual percept of a region like winds, hills, flora, fauna etc... the nature which is around us is t, for ex: flora, we may see the variety of plants in a particular region. Those names can't be translated as it is into our mother tongue. Another ex: English has a much broader vocabulary of colours while Kannada makes use of pre-modification.

Everyday life: It includes a lot, as part of everyday life in the broader sense like dwellings (hut, bungalow, cottage, shanty, dock), food/ meals (roti, idli, dosa, pizza, burger), clothes (dhoti, panche, tie, blazer), costumes of variety of dances (bharanatyam, yakshagana, kathak, ballet) ceremonies (funeral, naming) etc..... A translator can explain these types of elements by adopting the original words as it is in the target language but can't translate exactly into the both languages Kannada and English. Newmark defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression. If one starts translating the sweet items like jilebi into English as "round round round and stop", and Jahangir as "many more rounds in one big round" then what may be understood by a foreigner.

Material culture: Here we may see different products, trademarks etc in particular. We all of us use the words Xerox and Bisleri bottle instead of photo copy and purified water but these are the names of the producing companies. Even an illiterate is also using this type of material names in his communication such words can be re-written as it is in the target language.

Religion: If we think of religions and their belonging culture in India we shall come to know those all religious customs, traditions and events can't be reached through a target language to a foreigner. For ex: how can a foreigner understand the custom which is made to a pregnant woman? If that is re-written as "sari reason or sari making ceremony". The dress code and ornaments are not same to a woman whose husband is alive and widow. This idea of widowhood is not in the western countries so to cross over such barriers in translation the translator should explain through sentences or by giving the picture not by the accurate words.

Gestures and body languages: This area includes some gestures and body languages. For ex: in the Muslim community they shake hands in a unique manner in the fest of Ramazan, while making prayer/Namaz their body language, styles and gestures can't capture with exact words. So it is quite difficult to reach the translator from gesture to word translations.

The armed forces: The wordings which are related to the battlefield, the ranks in the army, the army forces, formations, weapons and tactics etc.... we may see here. For ex: while translating the text of the Kurukshatra war, the words like Pashupatastra, Brahmastra, Chakravyuha, Ashwamedhayag etc . how one can bring these to a target language without losing the cultural elements. If the translator gives such words same to same then also a target language reader can't understand that text unless he is given the meanings of those words.

Education: Thousands of years ago in India the Gurukul system was there, the syllabus or topics like Vedas, Upanishads, the study of Tarkashastra, war and the duties of a king etc.... were being taught. If a translator tried to convey these all with the help of target language wordings then the target language reader may misunderstand the concept or may not reach the topics.

Forms of address: The widely known and esteemed problem which is well known to us is the usage of the pronoun 'you', in kannada we use 'Neenu' and 'Neevu' to show the both singular and plural meanings and the latter one is used to respect the seniors. In English there is one word for both. When a translator is to give the meanings of 'Lord, Lady, Sir, Madam' then he confuses himself what words can be interchangeable there. The words like 'Dr, Prof Etc...' are used as it is in our mother tongue also. To make the right decision we must consider the relationship between the two people involved, their age, rank and other factors.

Leisure and entertainment: This area covers sports (cricket, rugby, and hockey), places (pub, café, teahouse, pothouse, casino etc) things like (karaoke, hip-hop etc) such words have become naturalized in many languages. In this situation translation can be a product of compromise between two languages.

Conclusion

The transfer of meaning from the source text to the target text always involves a certain degree of translation loss. According to N Pavlovic and P Darko the target text will always lack certain culturally relevant features present in the source text because the social and cultural context of the target text is different from that of the source text. When faced with unshared elements of culture between the original sender and the ultimate receiver, the translator has a variety of procedures at his/her disposal. These include literal and free translation, communicative translation (substitution), borrowing (the use of 'exotic' expressions), calques, and cultural transplantation. In all these procedures communication is achieved through the minimization of differences and the reduction of 'the unknown to the known, the private to the common, and the unshared to the shared'. This paper has sought to look at some of the difficulties in the area of culture- specific concepts that translators have to overcome when translating from English into Kannada and vice versa. We have seen that it is extremely important for the translator to be keenly aware of the differences existing between the source culture and the target culture.

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Political Picture of Contemporary Odisha in *Sâralâ Mahabharat*

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Sâralâ Mahâbhârat is not only an epic but also a picture of the political, cultural, historical and social life of Odisha in the 15th century AD. If we study the Sâralâ epic, we get information about the unprecedented word treasury of Utkal's civilization and culture. It is really the heart of the Odia race. Every field of this classic epic is filled with the glorious culture of the Odia race and blossomed with nationalism. Each and every character and incident of Sâralâ Mahâbhârata is portrayed in such a manner that it became a beautiful literary creation not only in the field of Odia literature but also in the entire Indian literature.

About the greatness of Sâralâ Mahâbhârata, Pandit Gopinath Nanda Sharma in his book 'Shri Bhârat Darpan' viewed that those who are versed with scriptures they consider it as scripture, critics of poetry as epic, metarorphicalist as metamorphic, historians as history and mythologist as mythology. Hence this great epic serves as a storehouse of knowledge in every sphere of Odia life. In other words, it can be said that what is not found here can not be found in any other work of art.

Logically in reference to Sâralâ Mahâbhârata, it is believed that what is not in Bhârat that is not seen in Bhârat. That means Sâralâ Mahâbhârata elucidates the picture of contemporary Odisha and Bhârat, which was not seen at that time so, from Sâralâ Mahâbhârata we observe history, geography, social, political, religion and the soul of the cultural life of Odisha and India of the 15th century A.D.

Sâralâ Dâsa was truly a revolutionary poet. His revolutionary point of view was not only organized against the Sanskrit language and literature but also it was against the Brahmin religion and feudalistic society. In social life politics and administration played a vital role, hence poet Sâralâ Dâsa clearly described this in his epic. Through his description, the poet has tried to analyze the administrative system and political graphic picture of the 15th century AD during the time of king Kapilendra Dev of the Surya Dynasty. In this context, Dr. Mayadhar Mansingh has said "Sâralâ Dâsa was

born in such political conditions and in such propitious times. True national poet that he was, we find all these happy contemporary conditions clearly reflected in the vigorous narrative of his great *Mahâbhârata*” (A History of Oriya Literature, Page- 47).

15th century AD was the glorious time in the political history of Odisha. During this time politics of Odisha had reached the highest stage. The political boundary of Odisha had spread from Ganga to Cauvery. Gajapati king Kapilendra Dev had enforced a strong administrative system and he ruled over Odisha according to law. The main objective of his life was to develop religion, literature, culture, art and architecture and to bring up the subjects like his own children. For better administration, he had appointed ministers, counsel, guardsmen, the army chief, Soldiers, doorkeepers, messengers, and diplomats etc. The then Odia soldiers were named Paika. At that time the paikas (Odia soldiers) were very popular in India because of their heroism. The main principle of his administration was to punish the criminals and reward honest people.

For better administration emperor Kapilendra Dev divided his kingdom into several provinces (Dandapatta) and the administration of the province was in the hand of the feudal king (Parichha). In consideration of the revenue system, he exempted taxes on necessary goods and levied tax over land according to its proportion. The foremost duty of the king was to help the subjects during natural disasters and calamities. He was very kind-hearted towards his subjects and he assumed himself as the greatest devotee and servant of Lord Jagannâth. His main political objective was the happiness of the people and to maintain peace, law and order situation in the kingdom. In *Sâralâ Mahâbhârata* we will see the real picture of administration during the reign of Kapilendra Dev.

The first and foremost aim of political motive which is revealed in *Sâralâ Mahâbhârata* is the bringing up the subjects and suppression of enemies. From the beginning of the human civilization and culture, it had been the moral duty of the king and that is why poet *Sâralâ Dâsa* has given more respect to the dutiful Kings in his *Mahâbhârata*. As a teacher of common men he thoroughly learned the social life of people and tried to create awareness among the rulers of the kingdom. According to the poet those kings who do not follow the moral duty or politics for the administration of the state, there may be a greater possibility of internal revolution and disorder. But poet *Sâralâ Dâsa* was committed to creating a civilized society. That is why the poet *Sâralâ Dâsa* in his epic described the advice of Vishma to Yudhistira related to the moral duty of the king when he was in the bed of arrows. In the words of the poet-

“Rule the state following moral duty
If you do injustice, the earth will not spare you.
You rear the subjects that they do not fall into sorrow
The happiness of the subjects leads to the happiness of the king.
If you rear the subjects with justice, lord Indra will rain in time
Subjects fall in trouble if you do not rule in a righteous way.

Bringing up the subjects is the duty of the king
If subjects live happily king will get all success”. (Sânti Parva-2)

To preserve unity and integrity in the state the king must punish the subjects in consideration of justice and injustice. Before punishing the people it is the duty of the King to collect information with the help of spies. If anyone disobeys the order of the king then he will be given capital punishment or exile from the kingdom, this was the law of that time. We can compare it with the declaration of Kapilendra Dev, which is found in the inscriptions on stone in Lingaraj Temple. In the words of emperor Kapilendra Dev, “All the tributary kings of my kingdom should do their duty with honesty for the sake of sovereign emperor. They should lead the life of virtue but it is wrong to lead the life of injustice. If they do not show their obligation towards the Gajapati then they would be exiled from the kingdom and all the property will be confiscated”.

It is clearly revealed that the declaration of Kapilendra Dev was to frighten or suppress the tributary kings. But the capital punishment during the time of Sâralâ Dâsa was not intended for the oppression of subjects. In Swargarohan Parva Yudhistiraa has told about the subject matter of Raja Dharma to Pareekshita that the duty of the king was to rear the subjects as his son. If the king looks after the welfare of the subjects then the age, fame and glory of the king will grow. The Poet has also described that Lord Indra would be pleased and give good rain, as well as the treasury of the king, would be filled up with wealth. The Poet has described the advice of Yudhistiraa to Parikshita -

In English Version-

“The son of Dharmaraj told Parikshita
The welfare of the subjects will grow age fame and glory.
If the king rears the subjects as his son
Lord Indra will be pleased,
If the king looks after the welfare, subjects will live happily
If subjects live happily, agriculture production will increase.
If agriculture production increases, treasury will grow”.

(Swargârohana Parva-3-4)

In order to build the empire wealthy, healthy and strong it is the duty of the king to give importance to the field of agriculture and animal husbandry. Because agriculture and animal husbandry is the backbone of the economy of the kingdom. The Poet Sâralâ Dâsa in his epic has always tried to make the king aware of the development in the field of agriculture and animal husbandry. In Santi Parva, Vishma has given advice to Yudhistiraa about the administration of the state, it clearly indicates the sensitiveness of the king towards the development of agriculture, animal husbandry, poor people, scholarly people and literary persons. In the words of the poet-

In English Version-

“King, you will create water resources at some places
If Indra does not rain, still crops will exist
you will not be angry for a little bit of fault,
To build houses for helpless people.

XXX

XXX

XXX

You will not exploit wealth from agriculturist
Construct cowshed and establish Brâhmin circle.

You will enhance milk production
Evacuate place for grazing field.

King, you will give food in holy places,
Place army chief in the sensitive area”.(Shanti Parva 3-5)

In Santi Parva of Sâralâ Mahâbhârata, the poet, by the advice of Vishma to Yudhistiraa has described different political subject matters. These are devotion to gods and goddesses, giving respect and showing loyalty to Brahmins and learned persons, not to exploit the farmers, protect the grazing field for the domestic animals, not to condemn poets, keep aware of alien countries, go out in guise to know the good and bad condition of subjects, donate wealth to people during a crisis, help the religious people for Ekadasi vow (To observe the fast on the eleventh day of the lunar fortnight), not to allow the alien people in the capital of the kingdom, punish the enemy and wicked people, maintain conjugal life only with married women, protect the refugee, give food in holy places, appoint the army chief in right place, consult with learned persons in sensitive matter etc. it cannot be refused that the above matter is the political aspects of contemporary Odisha during the time of Sâralâ Dâsa.

Liberal poet Sâralâ Dâsa's root of political imagination was to build a kingdom that would be based upon equality and freedom from exploitation. With the help of different characters, incidents and stories, the poet in his epic has tried to explain that all people are equal and they have equal rights to live irrespective of caste, creed, colour and religion.

The Poet's imaginary state was based upon equality and friendship and free from the state of high and low. There was no place for power, reputation and wealth but the people may get the victory if they have the qualities like truth, justice, service to the people, the welfare of the people, kindness, forgiveness and benevolence. For example, in Rajsuya rites Lord Krishna served the people with food. Similarly, delicate one Nakula was engaged in keeping the cattle, Bhimsen engaged himself in cooking in the guise of a cook and omniscient Sahadeva was taking care of the horses at Birat kingdom.

In this imaginary kingdom of the poet, the king will not be considered as God but he will devote his life to the service of the people. The poet Sâralâ Dâsa has reflected

it by giving an example of the saintly characters of Sukra, Janughanta and Kanayabindu etc. In the poet's description-

“This type of greatness was with the king named Sukra
In his four sides, no one dares to be involved in immoral work.
There was not a single beggar in his kingdom
He took two per cent from the earnings of his subjects.” (Vishma Parva-146)

In the field of state administration, the luxurious lifestyle and lustful of the royal family would make the duty of the king filthy. It would also go against the ideology of the king if the king kept the qualities of anger, jealousy and enviousness. The poet has discovered this truth in his epic by way of a conversation between Dhritarashtra and Yudhistira. The Poet has said-

In English Version-
“Yudhistira said, listen elder father
why are you angry, after all, you are the king of the world.
If the king gets angry
Then he will be mentally retarded and suffer from the disease.”
(Âdiparva-273)

According to Sâralâ Dâsa, a good king should not be an angry person, otherwise, the law and order situation will be created and it will also create a conducive atmosphere for enemy kings to attack the kingdom. The king must be skilful in the application of weapons and well versed in scriptures. All the ministers and staff of the royal court should show their loyalty towards the king. The ministers, guardsmen, army chief, soldiers, feudal kings, messenger and spies played a vital role in better administration of the kingdom. It is the responsibility of the guardsman (Kartavya) to maintain peace and order in the kingdom. As the king ruled the kingdom with the help of ministers, he should appoint efficient ministers. Vishma through his advice to Yudhistira told about the importance of guardsman (Kartavya) and minister in the administration of the kingdom. In the words of the poet-

“Guard always get inspired
For an alien kingdom, the king should give up laziness.
xxx xxx xxx
Hand over the kingdom in the hands of ministers
Always make the experienced person capable “.(Shânti Parva-2)

During the time of Sâralâ Dâsa the role of guardsman was important in state administration. At that time messengers and spies were considered as ear and eye of the king. Spies were engaged to bring information from neighbouring kingdoms. It was the duty of the messengers to collect the information from spies and convey it to the king. It was the duty of the king to collect news from messengers about his own kingdom

and neighbouring states three times a day. That is why for better administration king had divided his kingdom into different parts. It is narrated in Jajati and Bhumanyu story which has been included in Âdiparva of Sâralâ Mahâbhârata. In the words of the poet-

“Bhumanyu was the son of Bhratha
He knew the past and future by learning several scriptures.
He divided the earth into several parts
By dividing the earth he created nine provinces.” (Âdiparva -11)

The poet has described that when Duryodhan ascended the throne he divided the kingdom into twelve states and thirty-six provinces (Mandal). In the words of the poet-

“Twelve states constitute thirty-six provinces
Gods were always worshipped.
He donated the land for the worship of the god
As per the Jajati almanac he donated”. (Âdiparva-640)

These narrations of the poet matched with the various elements and political incidents of Odisha in the 15th century A.D. That is why the poet's description of the king's moral duty and administrative system is nothing but the reflection of the administration of Gajapati emperor Kapilendra Dev. In order to build a prosperous and developed kingdom, the poet with the help of this narration has given certain valuable advice which has placed his epic at the stage of classic literature. It cannot be ignored that the poet's intellectuality and deep inner political vision have given his epic status of successful political literature. ■

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Human Identity in Girish Karnad's *Hayavadana*

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Hayavadana (1971) is a bold experiment on a folk theme which is derived from *Kathasaritsagara*, an ancient collection of Sanskrit stories. Its original story is a part of the *Vaitalpanchvishati* which is narrated by Vaital, a ghost, to Vikram, the celebrated adventurous Indian king. This play poses a moral problem whether the man with Devadatta's head or the man with his body will be regarded as Padmini's real husband. Obviously, the solution is given that, the head being the best part of the man, the man with Devadatta's head is her real husband. Thomas Mann, the great German writer, through his reworking of this story in *The Transposed Heads* satirises the mechanical concept that holds the head superior to the body. Mann admits that the human body is a complex creation of nature for the fulfilment of human destiny and the transposition of the head does not liberate one from his physical nature. Karnad throws light on Thomas Mann's story, but he utilizes the story to explore the theme of human identity in a world of tangled relationships and struggle for perfection.

Keywords: Folk, ancient, mechanical, destiny, transposition, identity, perfection.

Girish Karnad's play, *Hayavadana*, the NatyaSangh Award winning best play of 1971, "gives expression to the Indian imagination in its richest colours and profound meanings."¹ In his "Note" to *Hayavadana*, Girish Karnad clearly speaks, "The central episode in the play – the story of Devadatta and Kapila – is based on a tale from the *Kathasaritsagara*, but I have drawn heavily on Thomas Mann's reworking of the tale in *The Transposed Heads*."² In "Introduction" to this play, Kirtinath explains the source of the play:

The plot of *Hayavadana* comes from *Kathasaritasagara*, an ancient collection of stories in Sanskrit. But Karnad has borrowed it through Thomas Mann's retelling of the story in *The Transposed Heads*. The Sanskrit tale, told by a ghost to an adventurous king, gains a further mock-heroic dimension in Mann's version. The original poses a moral problem while Mann uses it to ridicule the mechanical conception of life which differentiates between body and soul. He ridicules the philosophy which holds the head superior to the body. The human body, Mann argues, is a fit instrument for the fulfilment of human destiny. Even the transposition of heads will not liberate the protagonists from the psychological limits imposed by nature.³

Karnad's *Hayavadana* projects the story of the transposition of heads through characters and places with fresh names and identities. His inclusion of the sub-plot of *Hayavadana* is entirely his own invention; and surely it adds much to the total impression and significance of the play. In this context, Shubhangi S. Raykar states:

In *Hayavadana* what Karnad wants to suggest is that for us King Vikram's solution does not solve the problem. Infact, the real problem begins when it appears to be solved. That could be the reason why he dropped the version of *VetalPanchavimashati* which had the "incest" theme at its core. At the same time, he makes significant departures from Thomas Mann's story too. The sub-plot of *Hayavadana* is entirely Karnad's invention. In the play, the stories of the sub-plot throughout support the main plot.⁴

Further Kurtkoti states, "The sub-plot of '*Hayavadana*', the horse-man, deepens the significance of the main theme of incompleteness by dealing it on a different level. The horse-man's search for completeness ends comically, with his becoming a complete horse. The animal body wins over what is considered the best in man, the *Uttamanga*, the human head!"⁵

The play opens with projection of the myth of Ganesha, who, himself being an "embodiment of imperfection, of incompleteness", is worshipped as "the destroyer of incompleteness." The Bhagavata sings verses in praise of Ganesha, accompanied by his musicians, "O Elephant-headed Herambha whose flag is victory and who shines like a thousand suns, O husband of Riddhi and Siddhi, seated on a mouse and decorated with a snake, O single-tusked destroyer of incompleteness, we pay homage to you and start our play."⁶

The image of Ganesha signifies aptly the story of the play that is based on the theme of incompleteness. Ganesha also symbolizes the transposition of heads which constitutes the main texture of the plot. The myth of the transposition of an elephant's head on the body of Ganesha runs throughout the play. The only difference is that Ganesha's head is cut off by his own father, Lord Shiva, when the former, in pursuance of his mother, Parvati's instructions, does not allow the latter to enter into her privacy. She takes this incident seriously and makes everything clear to her husband and implores him to restore Ganesha to life. Lord Shiva immediately sends his "ganas" to take the head of any living creature whose mother is sleeping with her back towards her child. They find only an elephant-mother sleeping like that. The "ganas" cut off the head of the baby elephant and Lord Shiva puts it hurriedly on the body of Ganesha.

The story of the main plot of *Hayavadana* is started by the Bhagavata:

This is the city of Dharmapura, ruled by King Dharmasheela whose fame and empire have already reached the ends of the eight directions. Two youths who dwell in this city are our heroes. One is Devadatta. Comely in appearance, fair in colour, unrivalled in intelligence, Devadatta is the only son of the Revered Brahmin, Vidyasagara. Having felled the mightiest pundits of the kingdom in debates on logic and love, having blinded the greatest poets of the world with his poetry and wit, Devadatta is as it were the apple of every eye in Dharmapura. The other is Kapila. He is the only son of ironsmith, Lohita, who is to the King's armoury as an axle to

the chariot wheel. He is dark and plain to look at, yet in deeds which require drive and daring, indancing, in strength and in physical skills, he has no equal.⁸

Devadatta and Kapila are the best friends. “The world wonders at their friendship. The world sees these two young men wandering down the streets of Dharmapura, hand in hand, and remembers Lava and Kusha, Rama and Lakshmana, Krishna and Balarama.”⁹ While Bhagavata introduces the main characters of the play, Hayavadana appears on the stage. He has a man’s body but a horse’s head, and is sitting on the floor hiding his head between his knees. The Bhagavata, taking the horse’s head for Hayavadana’s mask, tries to pull it off from his body with the help of one of his actors. “Hayavadana offers no resistance, but can’t help moaning when the pain becomes unbearable.”¹⁰ Somehow, the truth dawns on the Bhagavata and he tells the actor who has so far been helping him, “Nata, this isn’t mask! It’s his real head!”¹¹ Hayavadana tells them that he “was born with it”, and he did not offer any resistance to their pulling it off because he tells, “All my life I’ll been trying to get rid of this head. I thought – you with all your goodness and *punya*...if at least you manage to pull it off.”¹² Then he adds the whole story of his birth as Hayavadana:

My mother was the Princess of Karnataka. She was a very beautiful girl. When she came of age, her father decided that she should choose her own husband. So princes of every kingdom in the world were invited – and they all came. From China, from Persia, from Africa. But she didn’t like any of them. The last one to come was the Prince of Araby. My mother took one look at that handsome prince sitting on his great white stallion – and she fainted.¹³

Her father thought that the Prince of Araby was the man to whom she had chosen and made all arrangements for the wedding. But she surprised all that she “would only marry that horse! She wouldn’t listen to anyone. The Prince of Araby burst a blood-vessel.”¹⁴

Hayavadana keeps on saying:

No one could dissuade her. So ultimately she was married off to the white stallion. She lived with him for fifteen years. One morning she wakes-up and no horse! In its place stood a beautiful Celestial Being, *agandharva*. Apparently, this Celestial Being had been cursed by the god Kubera to be born a horse for some act of misbehaviour. After fifteen years of human love, he had become his original self again...Released from his curse, he asked my mother to accompany him to his Heavenly Abode. But she wouldn’t. She said she would come only if he became a horse again. So he cursed her...He cursed her to become a horse himself. So my mother became a horse and ran away prancing happily. My father went back to his Heavenly Abode. Only I – the child of their marriage – was left behind.¹⁵

Since his birth, Hayavadana has always been facing and suffering from identity crisis. He is still in hope of completeness, and his society, his personal life has been natural, simple and blameless. He has shown his “interest in the social life of the Nation – Civics, Politics, Patriotism, Nationalism, Indianization, the Socialist Pattern of Society.”¹⁶ He tried everything.

But he is still forced to question the Bhagavata, “But where’s my society? Where? You must help me to become a complete man.”¹⁷ In search of his completeness, he visited several places of pilgrimage and consulted numberless *fakirs* and *saints*. But all these efforts were meaningless pursuit. When the Bhagavata and Actor question him whether he has visited Banaras and Rameshwar, Hayavadana explains:

Banaras, Rameshwaram, Gokarn, Haridwar, Gaya, Kedarnath – not only those but the *Dargah* of Khwaja Yusuf Baba, the Grotto of Our Virgin Mary – I’ve tried them all. Magicians, mendicants, Maharshis, fakirs, saints and sadhus – sadhus with short hair, sadhus with beard – sadhus in saffron in the altogether – hanging, singing, rotating, gyrating – on the spikes in the air, under water, under the ground – I’ve covered them all.¹⁸

Being frustrated from all directions, Hayavadana is at last advised by the Bhagavata to try the Kali of Mount Chitrakoot where he is sent along with the Actor with the blessing “May you become successful in your search for completeness.”¹⁹ At the end of the play, Hayavadana appears again on the stage. When he is questioned about his experience at the temple of Kali, Hayavadana tells the Bhagavata, “Ah! That’s a long story. I went there, picked up a sword which was lying around-very unsafe, I tell you-put it on my neck and said : ‘Mother of all Nature, if you don’t help me, I’ll chop off my head!’”

then

The goddess appeared. Very prompt. But looked rather put out. She said-rather peevishly, I thought – ‘Why don’t you people go somewhere else if you want to chop off your stupid heads? Why do you have to come to me? I fell at her feet and said, ‘Mother, make me complete.’ She said, ‘So be it,’ and disappeared – even before I could say ‘Make me a complete man!’ I became a horse.²⁰

Thus, in search of his completeness, Hayavadana becomes “a complete horse” instead of “a complete man.” Anyhow, he still retains the human voice which to him is “The cursed human voice” because as long as this human voice is with him, he cannot himself complete. Now he is worried to get rid of this human voice.”²¹ At the end of the play, while laughing with the Boy, Padmini’s son, Hayavadana turns from, “Ha! Ha! Ha! Ha! – “Hurrah...Heahhh...”, that is his laughter ends up as a proper neigh.”²² The Bhagavata expresses his relief, “So at long last Hayavadana has become complete.”²³

Karnad has beautifully intermingled the sub-plot of *Hayavadana* with the main story of Devadatta and Kapila to which the Bhagavata again turns thus, “Two friends there were – one mind, one heart. They saw a girl and forgot themselves. But they could not understand the song she sang.”²⁴

Seeing this exceptionally beautiful girl, Devadatta falls in love with her, and both he and Kapila start describing her: “Her forelocks rival the bees, her face is white lotus. Her beauty is as the magic lake. Her arms the lotus creepers. Her breasts are golden urns and her

waist.”²⁵Devadatta gets so impatient to find her that he even swears to sacrifice his arms and head. He tells Kapila, “I swear, Kapila, with you as my witness I swear, if I ever get her as my life, I’ll sacrifice my two arms to the goddess Kali, I’ll sacrifice my head to Lord Rudra.”²⁶Devadatta comes to realize that is no “use of these hands and this head.” If he is “not to have her.”²⁷He says, “My poetry won’t live without her.”²⁸ He deposes his friend Kapila to locate her whereabouts and convey his feelings to her. Kapila soon finds out her house; and seeing this exceptionally beautiful girl he says, “she is Yakshimi, Shakuntala, Urvashi, Indumati – all rolled into one.”²⁹ Her name is Padmini. Kapila requests for Devadatta’s marriage with Padmini, he himself develops infatuation for her as is expected in his words:

Devadatta, my friend, I confess to you I’m feeling uneasy. You are a gentle soul. You can’t bear a bitter word or an evil thought. But this one is fast as lightning- and as sharp. She is not for the likes of you. What she needs is a man of steel. But what can one do? You’ll never listen to me.

However, Kapila talks to her family and gets all the things finalized in favour of Devadatta. In the way, Padmini, the daughter of the leading merchant in Dharmapura, becomes the better-half of Devadatta, the only son of Revered Brahmin Vidyasagara. Devadatta never forgets his debt to Kapila. The close friendship gets on flourishing as before. “Devadatta-Padmini-Kapila! To the admiring citizens of Dharmapura, Rama-Sita-Lakshmana.”³⁰ However, the frequent visits of Kapila encroaching upon the privacy of husband and wife are obliquely interrupted by Devadatta. Kapila plans with Padmini and Devadatta a visit to Ujjain. As Padmini is pregnant, Devadatta thinks to avoid their journey. But she gets ready and says, “What’s wrong with me? I’m in perfect health. I had a headache this morning. But a layer of ginger paste took care of that. Why should we cancel our trip for a little thing like that?”³¹

The trip begins. Kapila is driving cart. Padmini appreciates his art by saying, “How beautifully you drive the cart, Kapila!”³² On the way, she happens to see a glorious tree covered with flowers called Fortune Lady’s flower. When Padmini enquires more about it, Kapila asks her to wait and goes out to bring one for her. While watching him climb the tree, Padmini says to herself:

How he climbs like an ape. Before I could even say ‘yes’, he had taken off his shirt, pulled his *dhoti* up and swung up the branch. And what an ethereal shape! Such a broad back: like an ocean with muscles rippling across it- and then that small, feminine waist which looks so helpless.³³

Padmini continues describing him, “He is like a Celestial Being reborn as hunter... How his body sways, his limbs curve – It’s a dance almost.”³⁴ Devadatta notices her gestures and facial expressions which directly or indirectly indicate at Padmini’s inclination towards Kapila. They reach the banks of the river, Bhargavi, near which there is a temple of Rudra. Ignoring the suggestion of Devadatta to visit first the temple of goddess Kali, Padmini and Kapila go to the temple of Rudra. Devadatta does not accompany them. Sensing their feelings

for each other, he says, “Good bye, Kapila. Good-bye, Padmini. May Lord Rudra bless you. You are two pieces of my heart – Live happily together.”³⁵ Hoping thus Devadattawalks towards the temple of Kali and prostrates himself before the goddess with the words:

Bhavani, Bhairavi, Kali, Durga, Mahamaya, Mother of all Nature, I had forgotten my promise to you. Forgive me, Mother. You fulfilled the deepest craving for my life. You gave me Padmini-and I forgot my word. Forgive me, for I’m here now to carry out my promise.³⁶

He picks up the sword which perhaps was left there by some devotee of Kali – a hunter or a tribesman. Further, Devadatta says to goddess, “who knows how many lives this weapon has sacrificed to you. (Screaming.) Here, Mother Kali, here’s another. My head. Take it, Mother, accept this little offering of my head.”³⁷ Thus, he cuts off his head.

Padmini and Kapila return to the cart. Unable to find Devadatta there, Kapila gets worried about him so much that Padmini begins to say, “Really, he seems more worried about Devadatta than me.”³⁸ He reaches to the Kali temple, sees the body of Devadatta, runs to him and kneels beside him. Kapila lifts his truncated head and moans thus:

You’ve cut off your head! You’ve cut off your head! Oh my dear friend, my brother, what have done? Were you so angry with me? Did you feel such contempt for me, such abhorrence?...No, Devadatta, I can’t live without you. I can’t breathe without you. Devadatta, my brother, my guru, my friend.³⁹

He picks up the sword and cuts off his head with the sword, “Here, friend, here I come. As always, I follow in your footsteps.”⁴⁰ When both Devadatta and Kapila do not come back, Padmini gets annoyed and worried. She thinks, “It’s almost dark. And they aren’t back. Shameless men – to leave me alone like this here! No, it’s no use sitting here any longer. I had better go and look for them.”⁴¹ She, too, reaches the temple of goddess Kali. It is complete darkness there; she stumbles over the bodies, stares at them and then lets out a terrified scream. Both are dead. How can she go home? None will believe her. “They’ll all say the two fought and died for this whore.”⁴² She plans to go with them and picks up the sword. As soon as she puts its point on her breast, the goddess’s voice is heard saying, “Hey... Put it down! Put down the sword!”⁴³ Padmini gets frightened and throwing the sword aside, tries to run out of the temple. Suddenly, she stops and asks the goddess:

Can there ever be anything you don’t already know, Mother? The past and the future are mere specks in your palm. Then why didn’t you stop Devadatta when he came here? Why didn’t you stop Kapila? If you’d saved either of them, I would have been spared all this terror, this agony. Why did you wait so long?⁴⁴

The goddess then replies:

The rascals! They were lying to their last breathes. That fellow Devadatta – he had once promised his head to Rudra and his arms to me! Think of it – head to him and arms to me! Then because you insisted on going to the Rudra temple, he comes

here and offers his head. Nobly too – to keep his word, he says – no other reason! Then this Kapila, died right in front of me – but ‘for his friend’. Mind you! Didn’t even have the courtesy to refer of me. And what lies! Says he is dying for friendship. He must have known perfectly well he would be accused of killing Devadatta for you. Do you think he wouldn’t have grabbed you if it hadn’t been for that fear? But till his last breath – ‘Oh my friend! My dear brother!’⁴⁵

The goddess’s reaction seems to be justified because she lets only the liars kill themselves and appears before Padmini, who speaks the truth, as Kali herself tells her, “Only you spoke the truth... You spoke the truth because you’re selfish, that’s all.”⁴⁶ Padmini falls at her feet. Mother Kali grants her request and says to her, “Now do as I tell you. Put these heads back properly. Attach them to their bodies and then press that sword on their necks. They’ll come up alive.”⁴⁷ Padmini eagerly puts the heads back. “But in her excitement she mixes them up so that Devadatta’s head goes to Kapila’s body and *vice versa*. Then presses the sword on their necks, does namaskara to the goddess, walks downstage and stands with her back to the goddess, her eyes shut tight.”⁴⁸ The goddess’s words “So be it!” bring Devadatta and Kapila back to life.

When the reality of this exchange of heads dawned on them, Padmini is non-pulsed. Devadatta calls it “fantastic” and to Kapila it is “a gift”. Now the head of Devadatta with Kapila’s body is Devadatta and Kapila’s head with the body of Devadatta is Kapila. Both of them now claim to be the husband of Padmini. Devadatta’s point is that “According to the *Shastras*, the head is the sign of the man...”⁴⁹ Kapila claims her on the ground that “This is the hand that accepted her at the wedding. This the body she’s lived with all these months. And the child she’s carrying is the seed of this body.”⁵⁰ Contrary claims always lead to controversy and conflict. Kapila goes to the extent of saying to Padmini, “I know what you want, Padmini. Devadatta’s clever head and Kapila’s strong body...”⁵¹ Even if this is the choice, Devadatta justifies it thus, “Suppose she did. There’s nothing wrong in it. It’s natural for a woman to feel attracted to a fine figure of a man.”⁵² The problem still persists; the solution is to be sought in the next Act.

Act II opens with the Bhagavata’s revealing that the three unfortunate beings approach a great *rishi* in search of a solution to their problem. And the *rishi* remembering perhaps what King Vikram had said – gives the solution, “As the heavenly Kalpa Vriksha is supreme among trees, so is the head among human limbs. Therefore, the man with Devadatta’s head is indeed Devadatta and he is the rightful husband of Padmini.”⁵³

With this solution the roads diverge. Kapila goes into the forest and disappears. He never sees Dharmapura again. In fact, he never feels the wind of any city again. As for Devadatta and Padmini, they return to Dharmapura and plunge into the joys of married life. In the beginning, Devadatta hesitates facing the people in Dharmapura because of the change in his figure; but with passage of time he is completely changed to his original self. This might be the point behind the *rishi*’s decision that it is the head that commands and moulds the body according to its choice, need and temperament.

GirishKarnad has significantly introduced the two dolls in this play. They discuss certain very important points which add to the total impression of the story. It is they who notice the slow process of change in Devadatta's body:

Doll I: His Palms! They were so rough once, when he first brought us here. Like a labourer's. But now they are soft-sickly soft-like a young girl's.

Doll II: I know. I've noticed something too.

Doll I: What?

Doll II: His stomach. It was so tight and muscular. Now...

Doll I: I know. It's soft and loose."⁵⁴

The dolls, which were bought by Devadatta before the birth of his child, are now worn-out, and, therefore, are to be replaced by new ones. Padmini sends Devadatta to the Ujjain fair to purchase new dolls because "It's unlucky to keep torn dolls at home."⁵⁵ The dolls' statements again indicate at the future happenings as Doll I says to Devadatta, "You wretch – before you throw us out watch out for yourself."⁵⁶ Doll II continues, "Cover your wife before you start worrying about our rags."⁵⁷ On one pretext or the other, Padmini forces her husband to go to Ujjain. When he has gone away she plans to go to the forest where Kapila resides. Taking her child in her arms, she reaches the spot where she has to meet him. Kapila, like Devadatta, has also returned to his original self-tough muscular. She sits by his side and says, "Your son looks exactly like you."⁵⁸ Padmini has never forgotten Kapila's body and vigour as is revealed by the Bhagavata:

If Devadatta had changed overnight and had gone to his original form, I would have forgotten you completely. But that's not how it happened. He changed day by day. Inch by inch. Hair by hair. Like the trickling sand. Like the water filling the pot. And as I saw him change, I couldn't get rid of you. That's what Padmini must tell Kapila. She should say more, without concealing anything. 'Kapila, if that *rishi* had given me to you, would I have gone back to Devadatta someday exactly like this?' But she doesn't say anything. She remains silent. ⁵⁹

Kapila questions her why she has come to him when he has "won this long and weary battle" and has "succeeded in uprooting these memories."⁶⁰ Due to irritation he tells her:

I am Kapila now. The rough and violent Kapila. Kapila without a crack between his head and his shoulders. What do you want now? Another head? Another suicide? Listen to me. Do me a favour. Go back. Back to Devadatta. He is your husband, the father of this child. Devadatta and Padmini! Devadatta and Padmini! A pair coupled with the holy fire as the witness. I have no place there, no peace, no salvation. So go. I beg of you. Go. ⁶¹

She does not give-up the place. Somehow she wins his faith and lives with him for "about four or five days."⁶² Devdatta comes back from Ujjain fair with dolls. But when he knows of Padmini's meeting Kapila, he gets angry and reaches Kapila's place with sword in one hand and dolls in the other. They talk of their change and further accept their love for Padmini.

Then Kapila advises, “Devdatta couldn’t we all three live together – like the Pandavas and Draupadi?”⁶³ According to Kapila, the only solution of this contention is that “We must both die,”⁶⁴ Devdatta forces Kapila to bring his sword. They fight and die. For the safety and welfare of her child, Padmini seeks the help of the Bhagavata to whom she explains:

My son is sleeping in the hut. Take him under your care. Give him to the hunters who live in this forest and tell them it’s Kapila’s son. They loved Kapila and will bring the child up. Let the child grow up in the forest with the rivers and the trees. When he’s five take him to the Revered Brahmin Vidyasagara of Dharmapura. Tell him it’s Devdatta’s son.⁶⁵

Then a huge funeral pyre is prepared and Padmini performs *sati* with the bodies of Devdatta and Kapila expressing grief and sorrow thus, “Kali, Mother of all Nature, you must have your joke even now. Other woman can die praying that they should get the same husband in all the lives to come. You haven’t left me that little consolation.”⁶⁶

To conclude, the story ends with the transposition of heads. Hayavadana comes back as “a complete horse.” He is provided the responsibility by the Bhagavata to “go and tell the Revered Brahmin Vidyasagara that his grandson is returning home in triumph, riding a big, white charger.”⁶⁷ Then the Bhagavata memorizes the audience of the unfathomable “mercy of the elephant-headed Ganesha,” who “fulfils the desires of all – a grandson to a grandfather, a smile to a child, a neigh to a horse”⁶⁸ with a prayer the play ends.

Karnad’s trend-setting play *Hayavadana* lays emphasis on a significant note by exploring “the dramatic potential of the ancient Indian myths, legends and folk traditions.”⁶⁹ He starts this play with *nandi* (singing of benedictory verse) and concludes it with the *Bharata vakya* (valedictory prayer), remembering the tradition of ancient Sanskrit drama. But the invocation to Lord Ganesha, the elephant-headed God, in the *nandi* and the *Bharata vakya* goes beyond the fulfilment of a tradition ordinance and adopts symbolic significance. The play moves round “the myth of Ganesha which operates at several levels”⁷⁰ significantly enough the image of Lord Ganesha, who “seems the embodiment of imperfection”⁷¹ suggests a major development in the action as well as “the central theme of completeness of being.”⁷² The mythical figure of Lord Ganesha representing a perfect blend of three different world of experience – “the divine the human and the animal-becomes central within the frame of the sub-plot too, since it foreshadows the character of Hayavadana.”⁷³ ■

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An Exploration of Exploitation on Women in Indira Goswami's *The Empty Chest* and *The Journey*

Shubhi Bhasin

Culture rules virtually every aspect of our life. Music, literature, visual arts, architecture and language are important constituents of culture. Indian culture carries the glimpse of sweet fragrance that flourishes and thrive the whole nation. The world today is mesmerized to see the rich variety and continuity in Indian culture. Indian Literature is characterized by contradictory cultural landscapes due to the multiplicity of regional languages and regional works of literature. The kaleidoscopic picture of India is truly represented in the works of modern Indian poets and writers. Present paper showers light on the skills of story writing of famous author Mamoni Raisom Goswami popularly known as Indira Goswami. She has shown that how women are subjected to atrocities in society. It is only their willpower that makes them survive amidst all the odds. This paper deals with her two short stories *The Empty Chest* and *The Journey* and shows how women are always exploited in the ugly game of patriarchy. The profuse use of symbols makes the stories more appealing. Symbolism in the stories is deeply rooted and helps in developing an understanding of the characters.

Keywords- Culture, Literature, Women, Patriarchy, Symbolism

Introduction

In culture, continuity of collective life expresses itself in various ways as in common aspirations, beliefs, customs, practices, set goals, an equal share of pride and a similar way of looking the things when faced with difficulties and dangers. Thus India shares these characteristics within the people. Culture is the state of man in his inner world and this is the reason we find most of the similar practices in the Indian territories, despite their vibrant differences. In Assamese literature, the short stories give the touches of Indian culture and tradition. They deal with natural beauty on the one hand and show the influence of the West on the other hand. Stories, fables and tales have been deeply rooted in Indian culture. Lakshminath Bezbaroa is considered as the father of Assamese short stories. He is also regarded as the father of the Assamese language. Sharat Chandra Goswami, Nakulchandra Bhuyan, Lakshminath Phukan, Rama Das, Beena Baruah and some others are the writers who published their works in 'Avahan', the literary magazine. In the post-war period, short

story writing blossomed in the works of Syed Abdul Malik, Dinanath Sharma, Birendrakumar Bhattacharya and Jogesh Das. The novelists today have become more realistic in the portrayal of Indian villages, their customs and culture, rites and traditions.

1. Need to mention about the contributions of the famous journal, 'Ramdhenu' in shaping the post-war form of Assamese story-telling.
2. Few lines on the contributions of the Assamese and Indian woman short story writers.

In this connection Iyengar has rightly opined:

“It is, however, only after the Second World War that woman novelists of quality have begun enriching Indian fiction in English.”¹

Indira Goswami is a celebrated name in the literary field in India and abroad. She was born in 1942 in Assam and is known for her fresh and original style. She has received the prestigious Jnanpeth award in the year 2000. She has also joined the Modern Indian Language Department of Delhi University and went on to head its Assamese language department.

“To honour her, the University made her the professor Emeritus in 2009 after her retirement. It was during her stint in the national capital that she attained national prominence. She drew on other diverse settings for her novels.”²

Most of her stories have a rural background and she deals with the life of the poor and the middle-class people. The plight of widows in Hindu society and the oppression of girls and women are the themes of her works notably in 'The Moth Eaten Howdah of a Tusker'. This famous novel has been translated in English in 2004 and was a great success. She has realistically portrayed the sufferings and struggle of a woman living on the fringes of the cremation ground under the shrine of Kamakhya. Her stories are characterized by an unusual sensitivity and felicity of expression. Her stories narrate the immense struggles of characters on account of their poverty, harsh living conditions and their urge for freedom. She shows her anger over the prevailing social condition. Her short story "The Journey" shows the miseries of a family caught in the web of poverty, terrorism and brutal political violence in Assam. *The Empty Chest* presents the beautiful picture of our country which is endowed with immense natural beauty. The story also deals with the darkness of death and the emptiness of the soul. It points out the sufferings of an oppressed woman. Thus both the stories present the exotic countryside picture of Assam. It gives voice to the social constraints and struggle which people specially living in Assam witness in their lives.

Discussion

Goswami's stories are generally set up in the southern part of Assam. Her tails contain universality so it reaches to the core of the heart of the readers. Love and the intricacy of human relationships have been the main theme of her short stories. Her stories

mainly show the social struggles of poverty ridden people and the struggle for freedom has also been a recurrent theme of her stories. In most of her writings, we find a female protagonist who suffers, cries and remained numb out of her pathetic conditions. She sketched minute details of her day-to-day life very realistically in her stories. Her protagonist Toradoi, in the story *The Empty Chest*, reflects the struggle of a woman with meager resources. Her self-respect never allows her to take the path of prostitution despite innumerable problems and sufferings which surround her. She epitomized every Indian woman who suffers on account of her external circumstances but never let herself be shattered from inside. She kept her head high and move gracefully as from the depth of her heart she still waits for her lover who was Saru Bopa, the Zamindar's son. Her love for Saru Bopa is intense and she devoted herself completely to him. Now she is married to a driver who on account of his rash driving was jailed. She has two children to look after. "The Empty Chest" sketches the death of Saru Bopa, Toradoi's lover. Her love for him knows no boundaries. It was this love that for the last twelve years has been working as an immense source of power and strength for her. She faced adversity with this strength. She proudly rebuked the lusty advances of Haibor, the firewood vendor, who promised her a comfortable life if she allows him to stay in her house for few nights. Her children were on the verge of starvation but she was still loyal to Saru Bopa. Her love reached the heights as she yearned only for him. Toradoi lived a pious life against all the odds that came on her way. She preferred to live a poverty-stricken life than selling her own body. At the beginning of the story, we find the love of author for nature. She boldly describes:

"A few bulbuls chattered in the Hijol tree in front of Toradoi's shack. A flock of yellow billed goru-bok had just flown past, heading for the horizon to the east of the Brahmaputra.....to mingle with the sweet scent of distant lemon blossom".³

Toradoi, one day found the coffin in a cremation ground which created an unusual experience for her. Poor families like hers looked for the leftovers even in the cremation ground as they are the means for their survival. They lived in the dark dingy cells with holes and gaps. There was an empty casket, discarded after the man's body was cremated. It was the chest that contained the dead body of Saru Bopa. The casket enlightened her suppressed love for Saru Bopa. She took the chest to her house, without caring for her two children for a moment, she felt like wedded with Saru Bopa. To her, this union was real. It seems that she has achieved a kind of fulfillment in her love. It hardly bothered her that her lover was no more alive. She created the imagery of union. She slept in the chest being adorned as a newly wedded bride with whatever limited resources she could afford. The author has beautifully described:

"Last night she had again taken out her wedding blouse from the pile of tattered clothes, and put it on.....looking at her reflection in the mirror in the flickering light of a kerosene lamp, she had combed her hair with frantic eagerness, as she had done ten years before."⁴

She broke all the bondages and enjoyed every moment of that time. Even the pictures of death beautified with the pen of the author. Toradoi beautifully enjoyed the presence of her lover in that casket. It was on the sudden outburst of truth by her brother Someswar, the policeman that shatters her idol of love and transformed it into a painful smudge that rooted deeply straight in her heart. Her magnificence came to an end. She was bewildered to find that Saru Bopa was ready to marry someone else. It seemed to her that sanctity and the sacredness of her love got polluted. Indira Goswami portrays the moment as:

“Someswar dug out a bundle of letters from his pocket and flung them in Toradoi’s face. “Here, take these wedding cards of his”, he declared.Saru Bopa was not planning to stay an eternal bachelor because of you. His wedding has been fixed. Wedding cards had also been printed. Read them.....Toradoi remained rooted to the spot near the pile of wedding cards. She reached out for the cards like someone groping for the bones of the dead among the ashes of the crematorium.”⁵

She left all her past proud possessions on that very day. She burned the chest and with it her pure and untapped love. It seems that her soul has lost its abode and now she lives without any feeling of love. Her feelings were beautifully vocalized when her illusionary love came to an end. Her attitude towards life got altered with this minute experience. She has lost all the sense of bodily pleasure. She successfully removed all the feelings of love and affection from the core of her heart and stood erect to take up life with its course. This time she was ready to fight more passionately against the odds which stand as a hurdle in the upbringing of her two children. Her mystified love got completely rubbed from the canvas of her life. Now she holds the steering of her life more boldly and with more confidence. Seema Jena writes about the woman writers:

“Some of the women writers did try to give a realistic picture of India in its poverty, squalor and oppression, of the human sufferings injuring from the evils of an unjust social system.”^{6th}

Thus Indira Goswami has truthfully depicted the oppression and sufferings of the protagonist in the story. She minutely discusses her feelings and actions; she took before her illusionary love existed in her heart and after the reality came before her.

The Journey begins with Professor Mirajkar and the narrator. They both went to Assam to attend a National Conference. On their way to return Guwahati, they visited Kaziranga National Park. Author has beautifully describes the natural beauty in Assam,

“The paddy fields were a riot of brilliant colours, flaunting gold; then they would grow modest and hide in Buddhist ochre, or shrink and fold into darkness...Evening wrapped the teak in shreds of silk that the stippling sun seemed to turn magically into deer skin”.....⁷.

The narrator and Mirajkar worked at Delhi University. They decided to reach Guwahati before darkness sets in as Mirajkar is terrified by the militant activities in the area. His

personal experience made him more vulnerable. He lost one of his best friends by the extremist attack in Punjab. On the way back their vehicle jerked to a halt and they were welcomed in Aatoi's tea stall. The story narrates the sufferings of this miserable family. The anxiety of mother and exploitation of women can clearly be noticed. Aatoi's family gives a grim picture of the downtrodden and their pains, agony and shallowness of life. Aatoi's wife gives the true picture of a distressed village woman who suffers on account of extreme poverty, unfavorable social circumstances, working of militant groups, ugly face of politics, vanity of age old traditions etc. Narrator noticed her rags and poor standard of living. Aatoi's wife was overflowing with motherly feelings and in the same vein of emotions she kept on requesting her husband to look for their son Konbap, who joined the militant party and was seen near the railways.

Her sufferings were doubled by now, as her eldest son has already been swallowed by the violent flood which has ravaged her land also. The nature has left her speechless as most of her losses are on its account. Mesmerizing natural beauty attracts everyone's attention but the miseries of the dwellers remain unheard, unnoticed and unanswered. People come to visit places, appreciate the zoo and parks and feel secured even among the wild animals but the shamefully declining humanity in society is poignantly pointed out in the story. To add more woes to Aatoi's wife, her daughter Nirmali's pathetic condition has been portrayed effortlessly by the author. She dared to fall in love with a soldier for an Indian army and was brutally crushed, abused and beaten by the villagers for her act. The author has described it in the speech of Aatoi's wife as:

"I have two sons and a daughter. They used to go to school. Once Ah, things are different now. The girl fell in love with a soldier in the Indian army which had to come here to flush out the terrorists. The local boys beat her up. She's limping back to normal health. The last seven years have been hell, daughter! The treacherous river had eaten our land. Now there is no rice to..."⁸

Thus, gender violence intermingled with political violence captures the attention of the readers as the story mentions:

"The wife is the rough insistent note of a bad and terror- scarred present. From her we learn that one of her child Konbap, joined the rebels while Nirmali a daughter of her own, broke her leg as a revenge for having an affair with an Indian Soldier. She is still afraid of Indian Military bullets killing her son."⁹

It has been found that the writer has given a true picture of India where poverty and oppression reside irrespective of its geographical stretch. Moreover, women are the worst sufferers and victims of such exploitation.

Symbolism

The story is full of symbols. Goswami has made extensive use of symbols in this story and there is immense variety in the use of symbols. The symbol of life and death in the

form of the cremation ground and the chattering of the bulbuls' right at the opening lines of the story are striking. The Brahmaputra is a traditional symbol of Assamese culture and society which represents life. The Hijol tree is deliberately drawn as a symbol from nature to show the strength of Toradoi's character. It represents the unyielding spirit of Toradoi.

The central symbol of the story is the empty chest which primarily symbolizes death. On the contrary, the empty chest has also been used as a symbol of Toradoi's love. Thus it serves the twin objective- symbolizing death in general and life after death of love in particular as is the case with Toradoi. Towards the end of the story the empty chest took another meaning as it is said:

"The big black chest lay with its mouth yawning open like the cavernous mouth of hell." Thus the chest assumes the character of the monster that has its mouth open to swallow the love of Toradoi. The story also symbolizes hopefulness in life. Toradoi's indomitable spirit made her survive even in the darkness which surrounds her.

Haibor, the firewood vendor from the crematory in the story, symbolizes the people in the society who are ready to prey upon others on account of getting their meanest desires fulfilled. They like hawks are ready to take advantage of others to any extent. They never care for human feelings.

The Journey symbolizes the never ending struggle of life. It explores the violence and social unjust which resides at every corner of the world. Indira Goswami captures the plight and grievances of the poor and the marginalized women in the society. Nirmala and Aatoi's wife symbolize the same struggle of exploitation which women witness in the society. Their characters also highlight the wretchedness that society imposes upon the destitute.

The story also symbolizes the hollowness of political efforts made for the uplift of neglected ones. The widespread corruption has again been mocked in the story. The deviation of youths from the unity and integrity of society is a matter of high seriousness and concern for all the natives. The working of militant groups symbolizes the untreated problems which percolate in most of the regions of the world.

'The Journey' is often classed as a story set against the backdrop of militant violence in Assam. Tilottma Misra in her Introduction to 'The Oxford Anthology of Writings from North-East India' claims that

"Violence features as a recurrent theme because the story of violence seems to be never-ending one in this region and yet people have not learnt 'to live with it', as they are expected to do by the distance centers of power".¹⁰

The story also symbolizes Goswami's love for indiscriminable regional flavour. The essence of Assam presides at each and every part of this story.

Conclusion

At times we find that authors look at nature, its beauty and glorious creation to

receive a message from there; whereas sometimes they merely peep within to understand the mysteries of life. Thus writers appear to make balance with the beauty in nature and the nature inside a human body. It is this synthesis and harmony in nature which according to enlightened instills the feeling of peace and serenity. The mystic healing touch of nature seems to capture one from inside after purifying and freeing one's soul from the burden it carries. The same thing happens with Toradoi who with an indomitable spirit successfully broke down all the worldly ropes and chains which restricted her to move freely and kept her in bondage. Thus we have found that the women fiction writers today go on gradually widening their scope of subject matters and in this way have made a significant contribution to the growth of Indian Literature, especially enriching it with their first-hand experiences. In "Views on Indira Goswami's Stories", Namvar Singh, one of the greatest Hindi critics points out:

"I did not know that Indira Goswami is such a powerful storyteller. Her stories seem to have opened a new world for me. The finesse with which she has captured the Assamese way of life is notable. The female characters in her stories come across very strongly, be it Damayanti of *The Offspring*, Toradoi of *The Empty Chest* or Nimai of *The Beasts*- they all have a distinct identity of their own".¹¹ She has realistically showed that how adverse social conditions shatter the very foundation one's existence. She has herself experienced the bitterness of life and thus she was so real in her stories. In the words of Ananta Das:

"Instead of escaping the harsh realities and the cruelties of life, she confronted them courageously, witnessed them in proximity, experienced and reproduced them through her writing filtering through her sensitive soul"¹²

'The Journey' shows that how the rapid modernization has curtailed the magnanimity and generosity of humans. Now people are more concerned with their own liking and disliking. They don't have eyes, ears or taste for others. The self-centered approach of people has resulted into immense social disparities and the exploitation and oppression of few chosen victims. Through her works, Indira Goswami tries to bring structural changes in the society. She has enriched and raised Indian Literature with her invaluable services. Her writings aim at bringing positive changes in the society which could help women, downtrodden and the neglected section of the society. She taught them to live with dignity so that they could also be elevated in the strata of society. ■

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Isabel Allende: A Raging Feminist

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One of the most luminous of Latina authors, Isabel Allende, likes doing things in her own way with bravura and candor. Isabel Allende is a memoir, a feminist manifesto, a polemic against patriarchy, machismo and male chauvinism, and a reflection on youth, ageing and immigration. A great deal of Allende's writing has emerged from "the darkest experience" of her life: the death of her daughter, her family life, the political scenario of Latin America and her life of exile. The Chilean author reviews her relationship with feminism, remembering how she was separated from her mother and her daughter. While talking about her relationship with feminism, Allende mentions the literary agent Carmen Balcells and authors Virginia Woolf and Margaret Atwood. She also reflects on the, MeToo movement, unrest in Chile and the corona virus pandemic.

Keywords: Feminist, Male- Chauvinism, Patriarchy, Machismo, Feminocentrica

Introduction

"She sowed in my mind the idea that reality is not only what we see on the surface; it has a magical dimension as well and, if we so desire, it is legitimate to enhance it and color it to make our journey through life less trying." Isabel Allende in *Eva Luna*. Isabel Allende once said she "didn't want a happy life but an interesting one." Allende is one of the most widely read authors in the Spanish-speaking world. Her debut novel, *The House of the Spirits*, began as a letter to her dying grandfather and it has been translated into over 37 languages. Allende has received Chile's National Literature Prize and she has been inducted into the American Academy of Arts and Literature.

Allende's writings mostly center around women. Allende, is a self-professed "raging feminist" from childhood, and she has a particular brand of feminism in her writing that rejects the idea that "women should be more like men to achieve equality and success." Rather, Allende believes in "women working together - linked, informed and educated, can bring peace and prosperity to this forsaken planet" that "feminine energy in the management of the world."

Allende's women characters are influenced from her real life women. The real life women of Allende helped her in shaping her writing and activism. Allende comments, "I could have not done much in my life without the help of other women. First my mother, then my mother-in-law and the nannies who helped me raise my children, my colleagues in journalism and so on. I owe everything to women. I have worked for women and with women all my life. My strongest characters are inspired in women I have known." As for her male counterparts Allende is quite unequivocal about them too. She says her grandfather gave her "stoicism, discipline and endurance". Her stepfather taught her about "loyalty, service and generosity". Her son, Nicolas, is "the pillar" of her life and taught her about "unconditional love". With her three husbands — Miguel Frías, Willie Gordon, and Roger Cukras, whom she married at the age of 76 — she says she has shared different stages in her life, but they have "not been my teachers".

Allende has penned much of her own life struggles and experiences in her works, as a woman and as a journalist, as a feminist and a philanthropist, as an exile and an immigrant. To writing bestselling books, mainly the important events that "determined" her destiny or her personality: her father's disappearance, the military coup in Chile, her 13-year-long exile in Venezuela during which she wrote *The House of the Spirits*, her daughter Paula's death, the success of her first novel, or her two divorces, all these incidents determine the work of the raging feminist.

The House of the Spirits represents the struggle for space for the female. Historically and fictionally in the novel there are years that represents the beginning of the women's movement to gather strength and then gain progress. It is apparent in the novel that Allende has traced the development of women's struggle for freedom in her novel. The female protagonists in her novel: Nivea, Clara, Blanca, and Alba are all allegorical characters who epitomize women at various phases of Chilean social and political history. Michael Handelsman, a critic, has proposed that Nivea symbolized the early suffragist movement, Clara, more personal statement of liberty, Blanca, the movement towards free and healthy passion, and Alba, the consolidation of these distinct forms of protest and their most recent successes. Another critic asserts that the novel is "feminocentrica" in nature. The society that Allende represents in her novel demands the women to be wives, mothers, and caregivers, and their education and upbringing are geared to that end. They are also expected to be obedient and dependent on their fathers, brothers, and husbands. The importance of the patriarchy is reflected in wealthy landowner Esteban Trueba's desire for legitimate sons to carry his name and the string of ignored "bastards" he leaves in his wake, and it is further mirrored in the disrespectful and abusive way Esteban treats the women in his life. When Esteban first moves to Tres Marías, his family's country hacienda (estate), he violently rapes Pancha García, a young peasant girl, with "unnecessary brutality." Pancha does not fight during the assault. Allende writes, "before her, her mother—and before her, her grandmother—had suffered the same animal fate." Violence against women is experienced from generation to generation within their patriarchal society, and Pancha has come to expect it.

One of the women characters in the novel *Nivea*, mother of Clara plasters the town with suffragette posters at night and loudly calls: “for women to have equal rights with men, to be allowed to vote and attend the university, and for all children, even bastards, to be granted the full protection of the law.” In short, Nivea advocates for values opposite her patriarchal society, a bold move that takes much bravery.

Another strong woman character is represented by Alba, towards the end of the novel, after Alba is finally released from police custody discovers that she is pregnant. Alba comments, “I carry this child in my womb, the daughter of so many rapes or perhaps of Miguel, but above all, my own daughter.”

Alba has no way of knowing who the father of her child is, but she implies that this isn’t important. While the sexist nature of her patriarchal society places importance on fathers and sons, for Alba and the strong women who come before her, it is women’s own power and their bonds with each other that matters the most. The battle of the sexes is cleverly manifested in the continuous struggle for the space in *The House of the Spirits*.

Isabel Allende in her new memoir recently chatted with Daniela Pierre-Bravo to discuss her formative years, how she translated rage into action and the key barriers for women that still exist today:

The rage against chauvinism was natural,” Allende said. “I think I was born with it. But the process of transforming the rage into action took years. And it didn’t happen until my mid-20s, when I started working as a journalist at a feminist magazine — then I could find an articulate voice to express that rage and to talk about other things that needed to be discussed.

In her next novel, *The Soul of a Woman*, Allende talks about the struggle her mother and the women of her mothers’ generation faced. She says:

In my mother’s generation, the struggle was for women to vote, Allende told Pierre-Bravo, later adding, My generation had pushed forward a lot of rights that today are, are practically taken for granted by younger generations — at least in this part of the world. But now there’s a new wave of young feminist: the #MeToo movement and many others that have that are much more inclusive.

The Soul of a Woman is Isabel Allende’s most liberating book that was recently launched. “When I say that I was a feminist in kindergarten, I am not exaggerating,” begins Isabel Allende. As a child, she watched her mother, abandoned by her husband, provide for her three small children without “resources or voice.” Isabel became a fierce and defiant little girl, determined to fight for the life her mother couldn’t have. The novel part memoir and part introduction to feminism, Allende challenges, the age-old stereotypes that refuse to die. “Have you noticed that individualism and selfishness are considered positive traits in men and defects in women?” “Sexual abuse didn’t happen to her because she was pretty; it

happened simply because she was female,” Allende wrote this about a young woman’s experience whom she once met.

Allende recalls some traumatic incidents in her life that have shaped her beliefs as well as the strong female characters in her books. Six decades ago, she helped her 15-year-old friend Celina get an abortion, which is illegal in Chile. It was a messy, bloody affair. Strongly advocating for abortion to be decriminalised, she writes that “control over one’s fertility is a human right.” In Rajasthan, in the 90s, while driving down a deserted roadside, Allende came across some poor women who handed over a parcel of rags to her. She unwrapped it and discovered to her horror that the women had tried to get rid of a girl child. “She has appeared in my dreams for years,” she writes of the little girl. “I dream that she has had a miserable life, I dream that she died young. I dream that she is my daughter or my grand-daughter.” It was the abiding memory of that trip that pushed her to create, *The Isabel Allende Foundation*.

Allende attributes the development of her feminism to her father. Her father abandoned her mother, Isabel and her brothers when she was an infant. Her mother, Panchita, was forced to return to her parents’ home, where she was expected to be subservient to the men of the family. Allende recalls the events of her childhood that prompted her to establish, The Isabel Allende Foundation in 1995, which provides support to girls and women seeking reproductive rights and freedom from the male violence.

In the works of Allende we see how her thoughts, languages and ideas traverse fluidly through ideas of gender, historic injustices, her marriages and bodily experiences. Her narrative is fundamentally feminine, and feminist. Allende writes, “Feminism, like the ocean, is fluid, powerful, deep, and encompasses the infinite complexity of life. It moves in waves, currents, tides, and sometimes in storms.” Allende does not indulge in storms. She is never furious, she is never angry of her past childhood days when she was being raised in her grandfather’s stately home in Chile. Her story, her ideas, her writing are her dialogues, are not a stream of consciousness technique. Rather the reader feels considered and acknowledged while reading Allendes’ works.

Paula is another important work of Allende. It is a memoir, where Allende intended to write about the darkest experiences of her own life. But the book is a tribute to her deceased daughter Paula Frías Allende, who fell into a porphyria-induced coma in 1991 and never recovered. The novel includes accounts both of Paula’s treatment and of Allende’s life, sometimes overlapping with the content of Allende’s first novel, *The House of the Spirits*. Allende started writing the book as a letter to Paula, explaining what Paula was missing so she would not be confused when she recovered. But Paula never recovered and Allende was stripped to her core in the presence of her brother Juan. Allende writes:

I’m lost, I don’t know who I am, I try to remember who I was once but I find only disguises, masks, projections, the confused images of a woman I can’t recognize. Am I the feminist I thought I was, or the frivolous girl who

appeared on television wearing nothing but ostrich feathers? The obsessive mother, the unfaithful wife, the fearless adventurer, or the cowardly woman? Am I the person who helped political refugees find asylum or the one who ran away because she couldn't handle fear? Too many contradictions. You're all of them, and also the samurai who is battling death. Juan. I've lost.

In another letter the daughter Paula wrote to her family on her honeymoon period, with the proviso that it was not to be read until after her death, she appears to have foreseen her coma, and her mother's refusal to let her die:

I do not want to remain trapped in my body. Freed from it, I will be closer to those I love. Please don't be sad, I am still with you, except I am closer than I was before. In another time, we will be reunited in spirit. ... Remember that we spirits can best help, accompany, and protect, those who are happy.

This book was written during the interminable hours that Isabel Allende spent in the corridors of a Madrid hospital, in her hotel room and beside her daughter Paula's bed during the summer and autumn of 1992. Faced with the loss of her child, Isabel Allende turned to storytelling, to sustain her own spirit and to convey to her daughter the will to wake up, to survive. The story that Allende tells is that of her own life, her family history and the tragedy of her nation, Chile.

Isabel Allende in her new memoir commented, "It has taken 50 years, but I have been able to do it, so it's true; it takes a huge effort. But now, more and more women are publishing. They're being heard." Allende noted that there aren't yet enough women in positions of power, and until we reach that "critical" number, challenges will remain. The best approach the women can take to change the society is to come together. "Talk to each other — women alone are vulnerable, women together are invincible," Allende said. "You will see that your sisters have the same problems you have, that by narrating your own life by sharing your story, your worries, your dreams, you become part of the community. And that makes you very strong."

Conclusion

We see that Allende is the first woman writer to enter into the literary boom in Latin America, where she cleverly exposes the injustices upon women and how women were forced to act in certain ways because of their male domination. However, Allende's stories also show the ways in which women could try and resist the male domination; that even when repressed and abused, these women could still not be defeated. In the novel, *The House of the Spirits*, we see how Blanca is forced to marry a man of her father's choice but her father cannot dictate who she shares her body with. The blatant contrast between the strong willed women and the traditional values of the patriarchal system are constantly shown clashing with each other. The women in Allende's novel never give up, they never give in to their oppressor's cruelty. Alba although raped and tortured does not give in and remains strong. Allende, like her female characters, is empowered through her writings and

recordings of her own history, and the history of Chile. She is a feminist in so far as she presents women as the stronger gender, who are able to triumph despite the patriarchal society in which they live. Hence, Isabel Allende hails the position of the most promising and raging feminist. ■

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Social Issues and Gandhian Philosophy: A Study of Raja Rao's *Kanthapura*

Vishnu Pratap Singh

Sanjay Kumar

Through this paper my intention is to discover the impact of Gandhian philosophy on Raja Rao's novel *Kanthapura*. As we know that Indian English novels got their individual place when it came in the hands of triangle of novelist like Mulak Raj Anand, Raja Rao and R.K Narayan. It was Raja Rao who stamped a distinctive and significant place in Indian English novel after publishing *Kanthapura*. *The Serpent and the Rope* which received the prominent 'Sahitya Academy' award in 1963 was his second novel. In comparison to Raja Rao in respect of Indo-Anglican literature, nobody stands before him. It is right to say that he was born in the age of Gandhi. The seeds of Gandhian philosophy has been grown at a high level which influenced his writing greatly. It cannot be denied that Gandhiji was one of the most worthy leaders of Indian freedom movement in India. As a witness of two world wars Gandhiji experienced the brutality and pitiable circumstance of war. When we have a deep glance on *Kanthapura* we can get that the central protagonist Moorthy has very much similarity like Raja Rao and Mahatma Gandhi. It means that Raja Rao and Moorthy both subscribe to the similar notions on social problem, caste discrimination and political emancipation.

Keyword: *Gandhi, Caste discrimination, freedom movement, Non-violence, humanity*

It is quite right that *Kanthapura* is considered the masterpiece of Raja Rao which depicts the significant effect of Gandhi's philosophy on the drowsy and isolated village. Raja Rao is very effective in portrayal of the genuine portrait of Indian village in pre-independence era. *Kanthapura* is not only a radical novel, but also it is a novel which deals with socio-religious and economic revolution during the tussle for individuality. His novel *Kanthapura* can be considered as Gandhi-epic. It portrays the influence of Gandhi's Philosophy on the paralytic Indian common people. Having read it the pervading influence of Gandhi's political philosophy is felt throughout the novel. The novel moves around Gandhi's philosophy though he doesn't appear physically.

This paper highlights the social issues and the impact of Gandhian philosophy on Raja Rao's *Kanthapura*. It can be observed that Gandhi was the foremost Indian national forerunner to understand that it was not imaginable to modernize people without depiction upon the means of their conviction. He was regarded as the leader of India and abroad, not only for his tussle for Indian freedom, but also for his perfect personality. As a result of it

we can see that economics, education, politics, religion, social life, language and literature were effected by Gandhian thinking and philosophy. Therefore, Gandhian influence on modern literature is close purposive and multi-colored. It is clear enough that Raja Rao who belongs to Gandhian period and his novel *Kanthapura* (1938) portrays the influence of Gandhi who launched the Freedom Movement in the 1920s to free India from the oppression of the Britishers.

Here, M.K. Naik has rightly pronounced that “the novel is predominately radical in motivation and does not disclose the author’s representative philosophical concerns, except in a general way”. Gandhi’s life is based on simple living and high thinking that’s why we can see his message to love one’s enemies, non-violence and elimination of untouchability. Raja Rao was greatly influenced by the ideology of Gandhi. As a true follower of Gandhiji, Rao stayed for a few days at Gandhi’s ashram at Sevagram. Therefore it is true that at the time of Quit India Movement Raja Rao was “associated with the underground activities of the young socialist leaders. The staunch believe in Gandhian ideology directed him to idealize Mahatma Gandhi as a sincere saint. In *Kanthapura* the novelist portrays Mahatma Gandhi as a symbol of celestial authority. In this novel Gandhi has been depicted in the form of Lord Krishna’s avatar who will moderate the suffering of the Indian People. It is symbolized that Gandhi would assassinate the Kalia, the serpent of British rule as Kalia had been assassinated by Krishna.

To become independent, it was Gandhiji who as a forerunner advised to whirl yarn to the people of India so that if they determine to do it, the money that goes to Britain will be reserved in India to nourish the starved and fabric the bare people. In this novel Gandhiji has been represented by Rao giving the sketch of a reasonable similarity of Ram and Ravana-Ram for Mahatma Gandhi and Ravana for the British Government. Sita has been compared to Mother India or Indian freedom beautifully, Gandhi is personified in the form of Ram and Jawaharlal Nehru is like his brother Bharata.

The novelist very beautifully and literally introduces Gandhi’s expatriate existence. It is represented that how Gandhi gives up his home, wanders the distance and span of India and passes his expatriate life for the sake of India’s emancipation. Therefore Rao here, similarize Gandhi who like Ram will go to Britain, Lanka, to bring freedom and Sita. One may see that it is a tussle between the celestial and devil. In this regards the notion of K.R.S. Iyenger is quite right as he utters, “The reign of the Red-Man is as Auric rule, and it is raised by the Devas, the Satyagrahis. The characters sharply divide into two camps: The Rulers (and their supporters) on the one hand and the Satyagrahis (and their sympathizers) on the other”. As a sincere defender of Gandhian philosophy, it is assumed by Rao that “the future of the world is in Gandhism”. When Moorthy meets for the first time with Gandhiji, he gets mystical power, who principally provides training to him in his radical philosophy. It can be seen as Moorthy utters: “There is in it something of the silent communion of the ancient books” (*Kanthapura*, 52). He is morally influenced and speaks: “There is but one force in life and that is truth, and there is but one God in life and that is the God of all” (*Kanthapura*, 52-53).

It is the motivation and encouragement of Gandhi's philosophy that Moorthy discourses Gandhian thinking of non-violence, adoration of mankind and elimination of untouchability. When Moorthy perceives Seetharamu's willing reception of the suffering by the English and it supports his confidence in the Gandhian philosophy of non-violence. One may understand the term non-violence as the elimination of ill-will from one's soul because it roots hatred and ferocity.

It can be seen when Ranga Gowda desires to impart a lesson to Puttayya for irrationally drawing all the canal-water to his fields, it was Moorthy who discourses him the about the Gandhian faith of non-violence and adoration for the opponent. One more stance can be found when Ranga Gowda desires to resolve scores with Bade Khan, the English appointed policeman to guard over the radical actions of the freedom combatants in Kanthapura, Moorthy discourages him from treating in any ferocity. Gandhi's message of non-violence gifts an amazing model for the entire domain as it is a "war without violence and battle without hatred. Moorthy embraces the Gandhian opinion that "good ends can be achieved only by good means. Jayaramachar of the particular novel pronounces the philosophy of Gandhi: "Fight, says he, but harms to soul. Love all says he, Hindu, Mohammedan, Christian or Pariah, for all are equal before God. Don't be attached to riches, says he, for riches create passions, and passions create attachment and attachment hides the face of the truth. Truth must you tell, he says, for Truth is God, and verily, it is the only God I know" (*Kanthapura*, 22).

Jayaramachar does not stop there he again says that "truth is God and, therefore, the countrymen should speak the truth. It has the tone of Bhagavad Gita, which emphasizes truthfulness as a part of human behavior. Moorthy's opinion that he is just "a pebble among the pebbles of the river, and when the floods come, rock by rock may lay buried under" (*Kanthapura*, 100) suggests that he is without superiority. Therefore Moorthy's performance of "Sivoham, Sivoham is vedantic in spirit. Rangamma motivates the Satyagrahis to face the cruelty of the forces bravely and speaks that no one can hurt the eternal soul, as he says "No, sister, the sword can split asunder the body, but never the soul" (*Kanthapura*, 153).

In this regards, C.D. Narasimhaiah perceives that the novel explains the energetic influence of a corporeal spiritual resolution. As he speaks that "religion seems to sustain the spirits of the people of *Kanthapura*." The people of Kanthapur enthusiastically initiate to whirl yarn, sustain the message of Truth and non-violence. The religious elements can be seen in the novel when Moorthy is detained the villagers appeal goddess Kenchamma to set him free: "The Goddess will never fail us- she will free him from the clutches of the Red-man" (*Kanthapura*, 134). These are the people of Kanthapura village who go to Kenchamma Hill and appeal goddess Kenchamma to guard them from the violent attack of the English. It is seen that males and females are beaten and detained by the forces. It is observed that most of the men are taken to jail but Moorthy is left out: "But Moorthy they would not take, and God left him still with us" (*Kanthapura*, 200).

In this regards, Jawaharlal Nehru says that "like a powerful current of fresh air... like a beam of light that pierced the darkness and removed the scales from our eyes; like a

whirlwind that upset many things, but most of all the working of people's minds." It is remarkable that Gandhi provided to India a weapon of significant importance of non-violence. He supported it then by the disobedience and civil disobedience movements in 1930. Through this association Gandhiji determined not only to seek radical liberty but also intended at financial right and divine rebirth.

Therefore, to sum up, we can say that through this paper, I wish to represent how Gandhi's philosophy effected Raja Rao which rose in the formation of the character of Moorthy. This paper also centers on how Moorthy, under the impact Gandhi, attempts to motivate the people towards the Liberty Tussle. In this way, we can say that social issues like caste, class, violence, and freedom have been discussed. As Moorthy in the form of Gandhiji attempted to remove the social evil like caste abolition, violence and the English. ■

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Ibsen and O'Neill: A Comparative Analysis of their Voice and Vision

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Henrik Johan Ibsen, a 19th century Norwegian playwright, one of the founders of modernism in theatre and also father of realism, is often quoted as a feminist in his approach and superb sketch of female characters in his prose plays. The picture of family life in the Norwegian society is painted nicely and he depicts his characters through ups and downs, trials and tribulations as well as sorrow and suffering. Likewise Eugene Gladstone O'Neill, the most acclaimed American dramatist, next to William Shakespeare, won the Nobel Prize for literature in 1936. He introduced various techniques and themes in his plays are unique and admirable for his readers and audience. He painted the 20th century American society so realistically and vividly that depicts man's relation with God, his estrangement from the society and pivotal role of sexual passion resulting in the protagonist's death at the end of his plays.

Keywords: Social Issues, Debauchery, Poverty, Illicit Love, Revenge, Murder.

Henrik Ibsen, a Norwegian playwright and Eugene O'Neill, an American playwright ranked themselves among the celebrated dramatists of the world English literature. The then 19th century Norwegian society and the 20th century American society got reflected in their dramatic works.

The Ibsenian plays depict sacred institution of marriage, sacrificial and dedicated role of female characters for their family. But in return a character named Nora in *A Doll's House* get humiliated, offended and mentally tortured when the big secret of her life is revealed. Ibsen also gives adequate and unrestricted freedom to his female characters in *A Doll's House* and *Hedda Gabler*. In *The Wild Duck* and *Ghosts* we find the picture of debauchery and immorality in the prevailing Norwegian society in the 19th century. Poverty and unfavourable circumstances compel women i.e. Joana in *Ghost* and Gina in *The Wild Duck* surrender themselves to lustful desire of men for sake of money that leads to conflict and destruction of familial peace and bliss. Henrik Ibsen, as a realist, portrays the Norwegian society avidly and vividly in order to create a real sensation and feeling in the readers.

On the other hand Eugene O'Neill's plays focus estrangement and loneliness in

human life and tragic end of protagonists from the five plays that have been taken for the doctoral study. He wrote different types of plays that deal with varied kind of people and social classes. The American society of the 20th century Americans is thoroughly described by O'Neill based on social issues, unattainable dreams, illicit love and sex. In the play *Beyond the Horizon* wrong choice of dreams of two brothers shatters their entire peaceful family life. The two plays *The Emperor Jones* and *The Hairy Ape* depict their utter loneliness and unbearable mental agony leading to Jone's and Yank's tragic death. The other plays included in the research work are *Desire Under the Elms* and *Mourning Becomes Electra*. O'Neill has taken clues from Greek tragedies and presented his plays in his own way. The play *Desire Under the Elms* delineates the theme of desire, revenge and illicit love and sex. Similarly *Mourning Becomes Electra* is a drama of revenge and passion. The unfortunate and accursed Mannon's family suffers from the beginning to end of the play due to revenge motive, jealousy leads to love, sex and murder ultimately. After the civil war, the Mannons, a prosperous New England family, wait eagerly for the return of Ezra Mannon, General of the Union army and his son, Orin, a young man before becoming an army officer. Lavinia, the only daughter, the protagonist, is greatly shocked and bewildered when she finds her mother's adulterous affair with Captain Adam Brant.

To begin with Prof. John Northam, who says, "It follows from the method of analysis that I have chosen that, to keep within the limitation of length set by editorial policy, I have had to limit my attention to only six of his plays. I have chosen to write on *Love's comedy* as at once a verse play and Ibsen's first substantial attempt at his theme of modern heroism; on *Brand* as arguably the greatest poetical work in the formal sense; on *Ghosts* as the most impressive of the modern prose works before, as I see it, he achieved full mastery of form and vision in the later period ; *The Wild Duck* represents for me the threshold, and *Hedda Gabler* the heart, of his maturity; while *Little Eyolf*, that strange, delicate play, represents a partial failing of Ibsen 's heroic vision..." (P.9)

So far as the theme is concerned, Henrik Ibsen uses the themes of sorrow, suffering, anguish, frustration, agony and travesty of female characters. He also talks about the sacred institutions of marriage and status of women living in a family. In *Ghosts* the central theme is deception, lies and hypocrisy. Despair and frustration find a key presentation through all characters in *Ghosts*. The theme of *The Wild Duck* is about the importance of illusion and reality. The theme of revenge is a burning issue between the two heads of families. There is another theme we find, is suicide already discussed in *A Doll's House* and *Ghosts*. The play *Hedda Gabler* deals with the theme of manipulation, obsession, excessive feministic freedom and finally suicide of the protagonist.

Eugene O'Neill is the dramatist of an idea, shouted, whispered, or silently assumed; one theme unites all his plays, the earliest experiments to his mature work. The theme is rooted in O'Neill's own personal need, and its power to shape both form and meaning in his plays is derived from this source. It represents an attempt at once to express and assume the lifelong torment of a mind in conflict. (P.3)

From the plays of Eugene O'Neill we find the theme of family life, Greek mythology and social and economic issues of modern time. His plays depict the theme of materialism, evil effect of industrialisation, human relation, human brutality, selfishness, greed and hatred. Apart from man's estrangement along with his unending sorrow, suffering and agony find expression in his plays. The play *Beyond the Horizon* has many themes like dream, responsibility, choices and happiness. Wrong dreams and choices mar familial peace and bliss of the Mayos. In *The Emperor Jones* the theme of racism is vividly and minutely depicted throughout the plot. The protagonist Jones suffers from loneliness and isolation. His sorrow and suffering is arisen out of greed and selfishness. Similarly the *The Hairy Ape* highlights many themes such as estrangement, search for identity, regression, industrialisation, mechanization and dehumanization. *Desire Under the Elms* and *Mourning Becomes Electra* are regarded as the great classics of English literature. They bear the theme of love and sex leading to murder and retribution. In *Desire Under the Elms* the theme of adultery, possessive attitude towards land and father-son conflict are prominent. On the other hand the central themes of *Mourning Becomes Electra* are revenge, adultery, sin and retribution dominant throughout the play.

This paper highlights a comparison of characters from the study of the dramas of Henrik Ibsen and Eugene O'Neill. Henrik Ibsen as master of art of characterization, he skilfully handles his characters and gives them life throughout his plays. Thus they seem to be life-like and attract the audience and readers as his character delineation are vivid and realistic. The number of characters in most of his prose plays is very small and limits to six or seven but there are only four or five major characters that attract the readers' attention and creates sensation from the beginning to end. We find that the Aristotolean protagonists and antagonists are absent from Ibsen's drama. His characters are generally divided into different categories i.e. winners/ achievers, seekers and failures. According to the above discussion I categorize the characters of the four plays taken for this study are *A Doll 's House*, *Ghosts*, *The Wild Duck* and *Hedda Gabler*. There are five important characters in *A Doll 's House*. Nils Krogstad and Mrs. Linde are achievers as they have succeeded in reuniting with each other towards the end of the play. Nora is also an achiever as she releases herself from restrictions and controls of her husband to get her own freedom and new identity. In '*Ghosts*' Ibsen takes five characters on whom the plot depends inevitably. The sketch of all characters are lively and praiseworthy. Among the characters i. e. Mrs, Alving, Pastor Manders, Oswald Alving, are all failures in their life. Regina is a seeker and the only character, Jacob Engstrad is an achiever when the play ends. Likewise in the play *The Wild Duck*, Ibsen confines his characters to seven as the development of the plot hinges on the theme. The seven characters are categorized into three groups. Old Werle is the only character who is an achiever. The fourth play taken for the research work *Hedda Gabler*, is a masterpiece in comparison to other plays. It has five main characters i.e. Hedda Gabler, George Tesman, Mrs. Elvsted, Judge Brack and Eilert Lovborg. These characters are grouped under two heads i. e. achievers and failures. Besides Henrik Ibsen creates a group of realistic characters for which his plays gain much significance and immense popularity.

On the other hand Eugene O'Neill's art of characterization is slightly different from Ibsen. He surpasses all other modern dramatists in the art of characterization. He started as a realist, then an experimenter and finally a symbolist. He handles the plot and characters according to the situation. He also depersonalises his characters in accordance with the need of the plot. O'Neill's skill for the delineation of character in his plays are superb and far-reaching in his early plays. Then he changes his plays into different types such as psychological plays, symbolical plays and expressionistic plays. Thus his art of characterization also varies according to his different plays. In this chapter the plays entitled *Beyond the Horizon*, *The Emperor Jones*, *The Hairy Ape*, *Desire Under the Elms* and *Mourning Becomes Electra* are taken for discussion about his skill in art of characterization in comparison to Ibsen's plays. O'Neill limits his round characters to three or four in his plays. *Beyond the Horizon*, the first full length play, only contains three main characters namely Robert Mayo, Andrew Mayo and Ruth Atkins. We can't find any Aristotolean or Shakespearean characters in his plays as he takes characters from the prevailing society of America in the 20th century.

The Emperor Jones is an expressionistic play depicting its central character, Brutus Jones. O'Neill depicts Jones character in such a realistic way that he deserves the reader's praise, love, pity and sympathy. He is the only character who is found on the stage from the beginning to the end and all actions centre around him. But he is a failure and meets his tragic end towards the end of the play. Likewise '*The Hairy Ape*' is also an expressionistic play. Thus O'Neill reduces characters to the minimum. Yank, the protagonist the only character on whom the plot of the play counts.

Eugene O'Neill's art of characterization is more subtle and attractive in his two other plays i. e. *Desire Under the Elms* and *Mourning Becomes Electra*. O'Neill includes psychological analysis, physical description and characterization through actions. The number of characters in *Desire Under the Elms* is very small, only three main characters namely Ephraim Cabot, Eben and Abbie, described in detail one after another. The theme of possessive attitude towards land, love and sex depicted thoroughly through the three principal characters dexterously. Similarly the play *Mourning Becomes Electra* is comprised of six characters i. e. Lavinia being the protagonist is left behind to suffer endlessly in the Mannon's accursed house at the end of the play. From the art of characterization of this play all the Mannons lead a very miserable life and meet their tragic end including Hazel and Peter.

The character sketch adopted by Henrik Ibsen and Eugene O'Neill is very superb and subtle but with some similarities and dissimilarities. The number of characters taken by both the dramatists is almost the same that is five to six while O'Neill's two expressionistic plays *The Emperor Jones* and *The Hairy Ape* have a small number of characters i. e. Jones and Yank being the lone protagonists of each play. It is obvious that Ibsenian women are very devoted and dedicated for the sake of family. Ibsen makes his male characters more powerful and independent than his female characters with some exceptions. The Ibsenian

characters involve in marital affairs and the related predicaments leading to unhappy and tragic death while the O'Neillian characters indulge in love, sex and adultery to fulfil their selfish motives for which they suffer indescribably and fall prey to their fate. Generally the O'Neillian male characters are more powerful than their female counterparts with some exceptions.

Indeed, the paper accentuates the comparison of plots taken by Henrik Ibsen and Eugene O'Neill. Ibsen was the first man to show that high tragedy could be written about ordinary people and in ordinary everyday prose and the importance of that seemingly simple achievement can hardly be exaggerated. His second contribution for construction of plot was the techniques used in his dramas. He threw the old artificialities of plot which are usually associated with the name of the scribe. He rid of mistaken identities, overhead conversations, intercepted utters and the like. His twelve prose plays are free from such conventional artificialities. His third contribution for plot, he developed the art of prose dialogue to a degree of refinement which has never been surpassed; not merely the different ways people talk and the different language they use under differing circumstances, but that double density dialogue which is his peculiar legacy. The play *A Doll's House* observes all the three classical unities. The entire action of the play takes place in the apartment of the Helmers', the entire action extends over a period of only three days or less or less, the plot develops without any digression or interruption. In other words, the unities of place, time and action have fairly been observed. Similarly Ibsen maintains the three classical unities in his other plays i.e. *Ghosts* *The Wild Duck* and *Hedda Gabler*.

Eugene O'Neill is known for his pessimistic plots. His plots often deal with negative part of human life. His plots denote anguish, despair, hopelessness, persecution, isolation and detachment. Plays of O'Neill's are the manifestation of his anxiety which arises out of a tragic end of tale. The plots are constructed in objective, economical, global, industrial and social aspect of life. His plots reveal a kind of displacement from God. His plots are often contextualized in present of the nature, religion and morality. His plots circle around identity, crisis, anguish, isolation, despair and insecurity of life. The plots of the plays like *Beyond the Horizon*, *The Emperor Jones*, *The Hairy Ape*, *Desire Under the Elms* and *Mourning Becomes Electra* are comprised of tragic elements as suggested by Aristotle. Thus the chapter has drawn a comparison from Henrik Ibsen and Eugene O'Neill. The similarities between them are obvious from the study that they stick to the concept and raise tragic incidents. Their plots are linear, striking alluded with setting. But the proximity with regard to life, displacement and picture of society is found in both the playwrights' works.

Some of the techniques by Henrik Ibsen and Eugene O'Neill need attention. Ibsen made the optimum use of realism, symbolism, dramatic irony, soliloquies and retrospective methods in his plays under discussion i.e. *A Doll's House*, *Ghosts*, *The Wild Duck* and *Hedda Gabler*. Eugene O'Neill was a tireless experimenter who always sought new techniques of expression and communication for his plays. He began as a realist but soon

he fused realism with symbolism and suggestive modes. In order to communicate inner reality, he used expressionistic technique. He also used such poetic devices such as, soliloquy, masks etc with same end in view. In his later plays, he used myth and legend resorted to epic dimensions in order to convey the sense of overhanging fate driving men to their doom. Expressionistic technique is used in the play *The Emperor Jones* and *The Hairy Ape*. In the plays like *Beyond the Horizon*, *Desire Under the Elms* and *Mourning Becomes Electra*, he used symbolism, realism, mask, soliloquy and aside. In *Beyond the Horizon* symbolism takes the forms of masks. In *Mourning Becomes Electra* he used myth and legend as symbols to give a broad and universal significance to his theme. He often used symbolism, mask, myth and legend in his master- piece play *Desire Under the Elms*. The chapter has analysed a comparison of both the playwrights in respect to techniques. The distinction between the play wrights is understood and established.

However, Henrik Ibsen and Eugene O'Neill depict the picture of societies prevailing in the 19th century and 20th century in Norway and America respectively. Ibsen presents the Norwegian family in which the relation between husband and wife dealing with the themes of sorrow, suffering, anguish, frustration and travesty of female characters and their freedom over their male counterparts while O'Neill depicts the American family that shows human selfishness, greed and hatred. In some plays the themes taken by O'Neill are about illicit love, sex and retribution quoting Greek mythology, mask for proper dramatization of his plays. In depiction of characters, the number of characters taken by both the dramatists are reduced to five or six. It is common feature of Ibsen and O'Neill. But O'Neill in his expressionistic plays, takes only one central character. Considering the plots of both the dramatists, O'Neill's plots are bigger than Ibsen's plots but O'Neill's are more complicated psychologically. So far as techniques are considered, Ibsen and O'Neill make use of realism, symbolism and soliloquy but the latter is unique for expressionism in *The Emperor Jones* and *The Hairy Ape*. It is obvious from the study of the plays of Ibsen and O'Neill that there are distinguishable similarities and distinctions in connection with theme, character, plot and finally technique. ■

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From Heterosexuality to Homosexuality: A Study of Queer Subjectivities in Caryl Churchill's *Cloud Nine*

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The paper intends to unmask the masked power politics of heterosexual institutions. The paper attempts to expose the politics behind the naturalization of sexuality, sexualization of everyday life, and categorization of constructed gender; and also problematizes the heterosexual norm that is tied to the man and woman relationship, marriage, and reproduction. Patriarchy not only naturalizes sexuality and identity but also confines them within certain roles, restrictions in order to exercise power relations. Patriarchal society articulates male supremacy through a variety of covert means of power structures. Caryl Churchill in her play "Cloud Nine" challenges compulsory heterosexuality and also changes the heteronormative matrix through which bodies, genders, and desires are naturalized as well as stabilized. Churchill believes that all identity lacks fixity and coherence that is why the process of identification or categorization should be or must be questioned and deconstructed or disrupted. This paper will explore the multiplicity or diversity of sexuality through subversion of gender roles and performativity. This essay also aims to demonstrate the possibility of non-normative desire and atypical sexuality or alternative sexuality.

Keywords: 'Discourse', 'Heterosexuality', 'Performativity', 'Sexuality'.

Caryl Churchill, a contemporary British playwright who is known as a socialist feminist playwright. She has written many plays for radio, television, and theatre including "Vinegar Tom" (1976), "Cloud Nine" (1979), "Top Girls" (1982), "Serious Money" (1989), etc. Her literary contribution in the field of theatre is acknowledgeable and remarkable from the twentieth century onwards. She deals with the modernist and non-naturalistic theatre technique, and the most controversial themes of feminist and sexual politics. In "Cloud Nine" Churchill dares to challenge hetero-normativity and demonstrates the possibility of diverse sexuality. She exposes the heterosexual politics behind the construction of gender identity. She interrogates the heterosexual matrix that establishes inequality between men and women. Churchill contends that there is no natural and biological difference

between them; and also paves the path for alternate sexualities or trans-sexualities in order to overcome those cultural differences. The paper will demonstrate the changing nature of human sexuality or sexual identity through critically interpreting the play “Cloud Nine”.

Hetero-patriarchal society imposes certain gendered roles, gendered subjects, and works on men and women in order to stabilize or perpetuate hegemonic or dominant ideology. Human sexuality and identity are inscribed on the human body in order to categorize or differentiate one person from the other. Human identity is not a biological category, but it is an ideological phenomenon or socially constructed thing. As Judith Butler asserts that there is no difference between sex and gender; gender identity is constituted through the performance of assigned roles or repetitive acts “gender reality is created through sustained social performances” or “gender performativity” (Butler 180). To perpetuate male supremacy, society legitimizes hetero-normativity until it is considered as a natural thing. Heterosexuality is managed and maintained by male power. Adrienne Rich insists that heterosexuality is like a “political institution” (Rich 637). Patriarchal society and constituency only allow heterosexual relationships. That is why alternate sexualities are considered as prohibited and perverted. So, the queer theory emerges to destabilize the essential identity and to resist the hetero-normative matrix. It aims to demonstrate trans-sexuality or atypical sexuality and to fight for sexual rights. Because there is no fixity or stability of sexuality, but rather it is dynamic or changing in nature. Michel Foucault explores the invisible power mechanism behind the formation of institutionalized practices, naturalization of heterosexual relations, and sexualization of everyday life. As he asserts that sexuality is endowed with the “greatest instrumentality” (Foucault 103).

Carly Churchill’s play “Cloud Nine” consists of two acts. The first act takes place in a British colony in Africa in Victorian times. The second act takes place in London in 1979, but for the characters, it is twenty-five years. She breaks the conventional, traditional elements of drama such as plot construction, the art of characterization, setting, and innovates alternative elements, chronological disruption for the theatrical performance in order to apply alienation effect among the audience. That is why her male characters play the role of women and vice versa. Churchill explores controversial issues like gender politics, racism, colonization, and patriarchal oppression. While describing the theme of the play she says “The first act like the society it shows, is male dominated and firmly structured. In the second act, more energy comes from the women and the gays. The uncertainties and changes of society, and a more feminine and less authoritarian feeling are reflected in the looser structure of the act” (Churchill 246). Churchill’s plays are the products of experimentation or investigation of alternative possibilities in the field of theatre.

The first act of the play presents the representatives of the hegemonic hetero-patriarchy who internalize mainstream identity politics and impose them on others. This act also examines the process of survival of hetero-normativity and shows how they become what society wants them to be. The play explores the values and ideologies set by patriarchy to exercise power relationships among the genders in society. Clive is represented as a

strict leader, masculine stereotype, and the head model of control and authority over all the members of the family and others, and even the native tribes. He believes that the structure of the society is based on patriarchy and as an agent of patriarchy; it is his duty to tame the shrews including the natives and the women in the dark continent, Africa.

At the beginning of the play, Clive declares his position as a ruling head of the family and an agent of the Queen of England in Africa while introducing the audience to his family-

“CLIVE: This is my family. Though far from home
We serve the Queen wherever we may roam.
I am a father to the natives here,
And father to my family so dear.” (Churchill 1)

The above lines expose the dominating and oppressive force of patriarchal agents and reflect the subordinate members of the family and the lower-class natives. Patriarchy and its agents universalize stereotypical gender roles, responsibilities, and values based on their physical differences and demarcations by imposing myths, ideologies, and conventional assumptive prejudices on marginalized people. Masculine society stabilizes or normalizes the heterosexual relationship in order to exercise soft power relations and to perpetuate power mechanisms. The initial statement of Betty, Clive’s wife discloses gender politics and the subordinate position of women in the family and the society –

“BETTY: I live for Clive. The whole aim of my life
to be what he looks for in a wife.
I am a man’s creation as you see,
And what men want is what I want to be” (Churchill 1)

Clive compares women with the dark continent of Africa and vituperates Mrs. Saunders “You terrify me. You are dark like this continent. Mysterious. Treacherous” (Churchill 16). That raises the colonial and gender issues. He also criticizes the nature of women including his wife, Betty- “women can be treacherous and evil. They are darker and more dangerous than men” (Churchill 34). His conceptualization and condemnation of women problematize the gendered subjects and expose the unreal, unjust, and uneven constructed prejudices. Clive does not stop with that and even during the conversation with Harry Bagley he criticizes women – “There is something dark about women, that threatens us what is best in us...Women are irrational, demanding, inconsistent, treacherous, lustful, and they smell different from us” (Churchill 40). Clive condemns Betty for her passion for Harry Bagley and frightens her for her extramarital affair and reminds her duties to the household. The pathetic condition of women in society is reflected when Clive forces Mrs. Saunder to have sex with him and his act of shifting the blame upon her while the matter is disclosed.

A woman is not born as a woman becomes a woman similarly a man is not born but becomes a man. This paper shows the stages and processes of becoming a man and investigates the role of the hetero-patriarchal ideology behind that. Churchill’s use of symbols

that categorize gender and gender role helps us to differentiate what is biological and what is natural. The duty of a man is to protect his family, to spend quality time with men, not with women, and to play with the car, ball, and gun but not with a doll. Men have nothing to do with emotions and feelings. It is clear in the statement of Clive – “A boy has no business having feeling” (Churchill 19). Clive tries to impose masculine values and ideals on his little son, Edward- “You don’t want papa to see you with a doll” (Churchill 8).

The play traces a transformation from repressive to expression, from heterosexual to homosexual desire in a homophobic society. The play explores the repressed sexual desires and pleasures among homosexuals, gays, lesbians, and bisexual relations. Edward’s repressive desire is revealed while he reinforces uncle, Harry Bagley to indulge in sexual pleasure-

“EDWARD: Harry, I love you.

HARRY : Yes I know. I love you too...I do, but it’s a sin and a crime and its also wrong” (Churchill 25).

Patriarchal ideologies, laws, and taboos criminalize homosexual relations and legitimize heterosexual relationships. Clive is the propagandist of the heteronormative matrix. He tries to evaluate the relationship between men, the noblest form of friendship, the duties, and responsibilities of men in front of Harry Bagley. But Harry mistakes him and considers it as homosexual friendship and then he hugs Clive. Clive feels contaminated and warns him to repent for his deeds because it is sin and that kind of relationship is forbidden. Clive believes in a heterosexual relationship and wants Harry to get married-

“CLIVE: ...You must save yourself from depravity. You must get married” (Churchill 41)

Betty’s mother, Maud is a hetero-woman who believes in heterosexual relationships. She tries her best to impose feminine values and ideologies on her daughter. Ellen, Edward’s governess expresses her repressed sexual desire for Betty-

“ELLEN: I want to stay with you forever...

I don’t want a husband. I want you...

I just want to be alone with you, Betty, and sing for you and kiss you because I love you, Betty.

BETTY : I love you too, Ellen” (Churchill 38-39)

They express their feelings for each other though they are conscious about their queerness, the consequence of it, and the domination of the hetero-patriarchy. Churchill demonstrates the instability of sexuality, performative identity, and shifting nature of human sexuality.

In the second act of the play, Churchill challenges the heteronormative matrix and changes the heterosexual relationships in order to demonstrate alternative sexualities. The play represents a world of shifting and transforming identities and subverts gender

roles. This act exhibits a world of more happiness and less authoritarian relations among lesbians, gays, and bisexual relations. They have their freedom of speech and freedom of choice. They speak for themselves without any hesitation and fear of patriarchy. There is no more repression and restrictions on sexual and emotional relations. They raise their voices against heterosexual norms to get sexual liberty.

Patriarchy is the source of oppression and violence. Churchill criticizes mainstream heterosexual relationships because woman has not their own voice and freedom. There is no alternative way out except tolerating all pains, sufferings, and sexual violence. It transforms Betty from a hetero-woman to a lesbian woman. Churchill through her character Lin represents a journey of a heterosexual woman to a lesbian mother. Patriarchy fails to universalize heterosexual norms because sexual pleasure does not only confide in heterosexual relations-

“LIN : Will you have sex with me?

VICTORIA : I don’t know what Martin would say. Does it count as adultery with a woman?

LIN : You’d enjoy it” (Churchill 58).

Churchill denaturalizes the sexual subjects, desire, and heterosexual norms because gender identity is not a biological and natural phenomenon, but rather it is socially constituted. She deconstructs patriarchal values and ideologies that categorize gender on the basis of some artificial things such as jeans for the boy, frock for girl and toy, gun, car for boy and doll for girl-

“LIN: I give Cathy guns, my mum didn’t give me guns. I dress her in jeans” (Churchill 66).

Churchill subverts the world of stereotypes, hegemonic hetero-patriarchy and demonstrates a world of alternatives and possibilities in order to bring changes in society. Apart from lesbian relations, Churchill fabricates gay, bisexual or homosexual relations. Edward subverts gender roles and heterosexual norms. Clive’s hetero-patriarchal values and ideologies fail to repress or restrain his son Edward’s queer sexuality. Edward’s roles and behaviors indicate performative gender sexuality and identity. Even Harry Bagley and Gerry are also queer by nature. Edward destabilizes hetero-normative matrix-

“GERRY : You’re getting like a wife.

EDWARD : I don’t mind that...Everyone’s always tried to stop me being feminine...I like doing the cooking...

GERRY : ...I don’t want to be married” (Churchill 71-72).

The purpose of the paper is to show how Churchill is capable of dismantling conventional representations of characters and the construction of gender. Churchill satirizes the stable identity and denaturalizes heteronormativity. She dares to challenge the existing

patriarchal ideology to bring changes in sexual relations. Theoretical interpretation of the play helps us to expose gender politics and unmask the masked power relations. The paper aims to highlight performative sexuality and identity and pave the path for alternative sexualities. ■

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Liminal Folk Spaces in Black Literary Tradition: The Oppositional Folk Culture

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Conjure used as a literary device is employed by black woman writers to strengthen their resistant efforts, to create spaces, to enhance their blackness and womanhood, that would facilitate healing and empowerment. Women writings that explore matters of spirituality and politics in their writings were guided by the principles integral to beliefs in African cosmology. This paper deals with Paule Marshall's use of myths as important sources of alternative history in her texts of healing *Praise song for the widow* and *The Chosen Place*.

Keywords: Transcendent black maternal world, counter culture of the imagination Womanist culture.

The tradition of a transcendent black maternal world, a significant trope in Black American writing is maintained through myths that black women infuse into their writings. The black woman writer connects to the natural world through images primal and vital to her. Maggie Humm finds that feminist retellings of myth, particularly those to do with the environment would enable women readers to come to terms with a new sexual and gendered identity. Humm argues that "Myths are particularly important sources of alternative history for groups denied a place in mainstream culture...Mythical language and themes nourish black women struggling to define a womanist culture in a racist masculine literary tradition" (25). Myths, reduce historical change and social issues to "quintessential emblems" (Gilbert and Gubar) for which many women writers turn to myths as "familiar frames of reference which can be reshaped and remade to give a truer picture of women's experience" (Humm 24). The cultural, historical, religious and spiritual truths of the indigenous communities have been ignored and distorted as irrational and illogical by the white ruling class.

Magical realism, the technique widely and effectively employed by black woman writers is an attempt to reinstate, restore and restate the lost dignity and glory of their community and culture. The rather logical, rational and scientific beliefs of the ruling class were devalued in the writings of the *other* through an intelligent use of magical realism. In

this attempt the culture symbols, the folklore, oral tradition, storytelling legends and myths become more significant.

Marjorie Pryse records in *Conjuring* that the interest in folklore shown by black women novelists points to stages in the tradition's emerging perception that women have the ability to reclaim their *ancient power*. Hurston, Nella Larsen, Ann Petry, Alice Walker, Toni Morrison, Toni Cade Bambara, Paule Marshall documents varying degrees of commitment to folk life and its connection to vision for black women. The expression of ancient power as an intersection of black, female, folk wisdom serves as a unifying and predominant concern in black American writings. "Such fiction really proclaims our declaration of independence" (Pryse 129). It also declares the refusal of the black people to be enslaved by human indifference and leads the readers to human values signified by the folk community.

AfricanAmerican folklore provides an invaluable framework for getting an insight and world view of African Americans. Transmitted orally, it assumed a written form with efforts taken by Zora Neale Hurston Langston Hughes, Paule Dunbar and Charles Chestnut. The folk culture and tradition is presented as an alternative system of values that lends authenticity to the self. Folklore is part of the African American's 300-year old oral tradition called "orature" (Molefi K. Asante). Asante argues that no art form reflects the tremendous impact of their presence in America more powerfully or eloquently "than does folk poetry in the storytelling tradition"(491). Tolagbe Ogunleye finds folklore embodying larger truths; yielding much illumination through its study. Folklore is, Ogunleye asserts, evidence of the ancient African life force and past that Africans forcibly brought to America, maintained through an expressive sense.

Wisdom, femaleness and humanity are irrevocably linked and hence the black woman strives to preserve the ancient wisdom by performing their role as the cultural preservers of the oral tradition. Madhu Dubey maintains that black woman novelist's effort to inscribe a black feminine subject is often assisted by her appropriation of black cultural forms.

Black feminist critics are increasingly turning to metaphors derived from folk culture, such as conjuring, specifying, quilting, and laying on of hands, in order to theorize the distinctive literary and cultural practices of black women. This recent theoretical privileging of folk cultural models may be traced back to Black Aesthetic discourse, which constructed folk forms as the origin of a uniquely black cultural practice....folk forms were valorized by Black Aesthetic critics as the most effective means of representing a unified and essentially black communal consciousness (415). Dubey declares that oral forms can withstand the displacement and fragmentation produced by oppression and finds this as the reason why they reappear in the later writings of black feminists.

Women writers are successful in their attempts at rendering a counter discourse when they use motifs of female, AfricanAmerican culture as techniques of resistance. Baker

A. Houston in *Workings of the Spirit*, names conjure as a metaphor for African American women's creative endeavors. Their literary creations, like voodoo rites, are efforts at making a mark and having a voice in acquiring authority. The writing process he finds, is analogous to engaging in *voodoo*. The creative person is an intermediary, like the voodoo practitioner, who acts as a spiritual intermediary between human and supernatural. Black women writers, who conjure the past, call into being the ancestors, the historical as well as the imaginative recreation of slavery through their literary power are likened to a Voodoo priestess, both open to reception and transmission of the word or the spirit. Both act as a medium, which is defined as "an agency [. . .] by means of which something is accomplished, conveyed, or transferred;" "an intervening channel through which something is transmitted or carried on" (Houston 77). As a "cultural practice transported by enslaved Africans across the Middle Passage, Voodoo maintains an unwritten record of slavery and the diaspora" (Glenda R.Carpio). In the Voodoo context, the past is not a set of events separate from now; it informs and defines the present. Ancestral worship is integral because as the dead, they have knowledge of the mysteries of life and are in touch with the unseen forces that are beyond the sphere of human knowledge. Voodoo means "introspection (vo) into the unknown (dou or du); culturally, it is a form of ancestor worship in which the souls of the dead—known as *loa or mystères*—are evoked and made manifest through ritual" (Milo Rigaud). These rituals recall and restage the history of cultural dislocation and enslavement. The historical memory is retained through rituals that include dance, music, incantations and oral stories.

Tara Tuttle discusses conjure as key to empowerment of women. Tuttle confirms that the magic of voodoo lures many African American women writers to include the religion in their creations. "In addition to Hurston, both Jewell Parker Rhodes and Toni Morrison infuse their fictions of the American South with the African American cultural tradition of conjure"; Alice Walker's *The Third Life of Grange Copeland*, Gloria Naylor's *Mama Day*, Paule Marshall's *Praisesong for the Widow* feature conjure as well. Explaining them as conjure women, Baker finds that their only escape is through "the wisdom of the words" ("Spirited Women" 95). This "spirit house" (Houston 99) of black women's creativity, is employed by Marshall, along with the tool of imagination to heal and empower in her works, more emphatically in *Praisesong*.

Susana Vega-Conzalez in "Postmodern Supernaturalism" points to a subversion of ontological borders, in African American women writers as they posit in them the inadequacy of the traditionally received concept of reality in the Western world. Conzalez identifies, the supernatural an outstanding feature of the narrative written by many contemporary African American women writers in whose novels the vision of reality is a "symbiotic hybridity—both-and—that puts into question traditional binary opposites such as science/spirituality, natural/supernatural, good/evil, life/death, past/present." Conzalez cites the works of Toni Morrison, Gloria Naylor, Paule Marshall and Toni Cade Bambara as examples where the concepts of reality and history are redefined. The attempt is to "pay a just tribute

to unheard voices from the past and thus strengthen present and future identities.” The literature is marked by the blurring of frontiers between the supernatural world and the empirical. It subverts the notions of reality and questions the Western rationalism. Helen Tiffin defines this as “the counter culture of the imagination” (173). The imaginative act contributes to the rebuilding of cultural values which have been hitherto suppressed. Morrison prefers the term “literary archeology” (“Site” 112) for this reconstitution. With the available historical information, with the help of memory-individual and collective- and finally with the use of imagination these writers rebuild the whole from the available fragments. The blurring of barriers present in African cosmology, Conzalez affirms, is transferred to the written text of the novel, where the dualistic vision of reality typical of the Western world gives way to a symbiotic hybridity. The counter culture of the imagination explained by Conzalez works to an important revaluation; that of the figure of the conjure woman.

Conjure is used as a literary device employed by black woman writers to strengthen their resistant efforts, to create spaces, to enhance their blackness and womanhood, that would facilitate healing and empowerment. Writers like Jewel Parker Rhodes and Toni Morrison reveal that while composing the texts of healing, they themselves went through the process of healing. Conjure women in literature signify the power of the word and the power of healing. This device employed in the emancipator writings discloses the belief of these writers in the libratory power of literature. Many African American writers speak insightfully about the permanence of folk belief among people of African descent. Conjuring tradition and its relevance to African American literature becomes the focus of Kameelah L. Martin’s study *Conjuring Moments in African American Literature*. Martin traces the representation of the figure of conjure women in oral histories and African American folklore to the present African American fiction. The conjure woman “bears the vital cultural responsibilities. The conjure woman has emerged as a complex multi dimensional figure.” She functions as a literary archetype and is positioned by Martin as “one of the most adept agents of mobility resistance and self determination in the realm of African American womanhood” (intro ii).

In African American tradition the female conjurer is represented as the “embodiment of the connecting counter culture of spirituality and the supernatural, being considered as the paradigm of duality and hybridity...she is in between the natural and the supernatural worlds. Conjure women are also called healers or obeah women.” They had the power to heal mind and body by using herbs, plants and roots or resorting to healing rituals which included a *laying of hands*. Female conjurers emerge as the protagonists in literary discourse representing resistance, mobility and agency. The writers of such fiction figure out possibilities of healing and transforming souls, conjuring up the ancestral connections with African roots achieving personal integrity for their characters, creating a healing narrative for African American women as true “metaphorical conjure women” (Pryse 5).

Toni Morrison has accentuated the importance the spiritual, supernatural and magic

components have in her fiction. The blending of these two worlds is enhancing, testifies Morrison in “Rootedness”:

We are very practical people, very down-to-earth, even shrewd people. But within that practicality we also accepted what I suppose could be called superstition and magic, which is another way of knowing things. But to blend these two worlds together at the same time was enhancing, not limiting. (340)

An/Other way of knowing things, that Morrison attests to, verifies her unwavering acceptance of the supernatural world, a world of magic, a world discredited by white folks and embraced by the blacks. Morrison explains that this other knowledge or perception, was always discredited, but it was nevertheless there, informing their sensibilities and clarifying their activities. It formed a kind of cosmology that was perceptive as well as enchanting. It seemed impossible for her to write about black people and eliminate that simply because it was unbelievable. This spirituality, inherent in the black woman writer relates to a world that has a life force which infuses and nourishes all beings. It acknowledges the oneness of man with the world around. Gwendolyn M. Parker in “I Know What the Red Clay Look Like” remarks that there is a certain spirituality she feels from being a black woman writer.

Spirituality to me is a belief in the animated world—a world that has a life force that permeates all of it and a unity ...A force that is in each of us, in the air. A force that is available for us to go, to learn from, to be nurtured by, nourished by, most important- to be responsible to (qtd in Mae G. Henderson, intro 1).

The revolutions in female consciousness promoted by women’s movement have given rise to a new spirituality among progressive African American women, referred to as “everybody’s ancient wisdom” by Toni Cade Bambara. This comprises of three dimensions, namely politics, spirituality and creativity. Women writings that explore matters of spirituality and politics in their writings were guided by the principles integral to beliefs in African cosmology according to Elizebeth J. West. They first gave prominence to the value of both individual and group wellbeing, the second was the belief on the interconnectedness of worldly and other worldly beings. Literary works which reflect these “consciousness inducing changes” were composed in a language “with a powerful otherworldly quality, the ordinary yet extraordinary characters reaching beyond oppression into the realms of healing and light” (Akasha Gloria Hull, intro ii). The new spirituality and creativity of the black female, gained official recognition when Toni Morrison’s novels were described as *black magic* by the News Week Magazine in 1981. Bambara and Marshall were prominent among the writers who experimented with this new form of writing and thought that being spiritual was also a legitimate way to participate in a social struggle.

Literary representations of folk culture demonstrate paradigms of the spaces of intervention, resistance and counter culture in Paule Marshall’s *Praisesong* and *The Chosen Place*. A study of the rituals of communion actualized in these novels brings about

reaffirmation, liberation and transformation to the protagonist. Marshall's most repeated and eloquent theme of *returning to the source*-to Africa as well as to a vibrant, resistant, and oppositional folk culture is effectively brought out in these two novels. She uses folklore, to transgress boundaries and device an aesthetic that reclaim and redefine the multiple identities of the displaced black women. Billingslea-Brown in *Crossing Borders Through Folklore*, comments on the critical and creative appropriation of black folklore by Marshall. She is engaged in the construction of "alternative epistemologies to create independent self-definition and self-valuations...Folklore, was recognized as a site of cultural memory and a vast repository for creative expression" confirms Brown (8). The power and magic of the folk culture represents continuity with African tradition and also transforms the blacks from sites of oppression to spaces of intervention and resistance.

Tolagbe Ogunleye finds that the ultimate power of the folklore resides in its power to impart social and cultural identities and act as spaces of intervention. Encoded in this body of oral wisdom is the black American's struggle, his journey through the path of suffering towards reconstruction Ogunleye verifies. Folklore represents a line to a vast, interconnected network of meanings, values, and cognitions. Folklore contains seeds of wisdom, problem solving, and prophecy through tales of rebellion, triumph, reasoning, moralizing, and satire...contains the agony enslaved and freed Africans were forced to endure, as well as strategies they used to resist servitude and flee their captors, is discernible in this folk literature.

Marshall's belief in folklore as a highly effective medium for informing the present generation about their legacy and imparting survival lessons is evident from the inclusion of the such myths and legends in *The Chosen Place*. Marshall's revisionary struggle can be termed as what Adrienne Rich has called "Revision-the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction... an act of survival." ■

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Allen Ginsberg as the Beat Poet

Rangappa Talawar

Allen Ginsberg is a notable Beat writer after Jack Kerouac in the American counterculture movement. As a student in Columbia University in the 1940s, he befriended William Burroughs and Jack Kerouac, forming the Beat Generation. He opposed militarism, economic materialism, and sexual oppression. He spoke on drugs, hostility to bureaucracy and openness to Eastern religions. Ginsberg is best-known for his masterly poem *Howl* in which he criticized the destructive forces of capitalism and conformity in American culture. The police seized *Howl* in 1956. The poem attracted attention when the court spoke of its homosexuality and obscenity approving it. Then homosexuality was a crime. This paper seeks to evaluate the homosexuality as reflected in his poetry. This homosexuality with his partner Peter Orlovsky too, another Beat poet. Judge Clayton Horn ruled that *Howl* is not obscene.

Keywords: Homosexuality, American Culture, Eastern Religion, Beat Poetry.

Ginsberg was a Buddhist too. He studied orientalism. He lived in New York's East Village. He studied at the holy feet of Buddhist teacher Chogyam Trungpa, the founder of the Naropa Institute in Boulder, Colorado. So Ginsberg and another Beat poet Anne Waldmann founded the Jack Kerouac School of Disembodied Poetics in Boulder in 1974. Ginsberg protested against America's war in Vietnam. He accepted drugs politics. His poem "September on Jessore Road" speaks in favour of Bangladeshi refugees. Critic Helen Vendler describes it as Ginsberg's concern for the powerless. His book *The Fall of America* received National Book Award for Poetry in 1974, and other awards like Robert Frost Medal in 1986. He was the Pulitzer Prize finalist in 1995 for his book *Cosmopolitan Greetings: Poems 1986-1992*.

Ginsberg was born into a Jewish family in Newark, New Jersey in 1926. His father was a poet and teacher, while his mother a Russian emigre and Marxist. In school, he read Walt Whitman's poetry with interest. He graduated from Eastside High School and entered Columbia University. He joined the Merchant Marine in 1945 for the sake of his education. He wrote to several journals like *Jester*, *Columbia Review* and others.

Ginsberg called his parents as 'old-fashioned delicatessen philosophers.' His Marxist

mother told him stories where he heard the good king rode forth from his castle, saw the suffering workers and healed them. His mother Naomi Ginsberg suffered from mental illness. Allen was her little pet as the biographer Bill Morgan tells in *I Celebrate Myself* (echoing Whitman's title of a poem). The mother tried to kill herself and she was put in Greystone Mental Hospital. *Howl* and *Kaddish* depict the poet's relationship with his family and home. The mother, after reading *Howl* asked him to stay away from drugs. She wrote to her another son Eugene: "God's informers came to my bed, and God himself I saw in the sky. The sunshine showed too, a key on the side of the window for me to get out. The yellow of the sunshine showed the key on the side of the window." (Morgon 219)

Ginsberg befriended Jack Kerouac, William Burroughs, and others at Columbia. They bonded themselves, recognizing the potentiality in the youth. Ginsberg and Lucian Carr talked of a new vision (a phrase from W.B. Yeats). Carr introduced him to Neal Cassady whom Ginsberg's novel *On the Road* hinted at. Ginsberg's association with Communism was but false. Ginsberg befriended Gregory Corso who was released from prison just then.

Ginsberg loved Elise Nada Cowen associated with the Beatniks, the anti-establishment artists and visionaries. He befriended Carl Soloman to whom he dedicated *Howl*. This book is Ginsberg's autobiography upto 1955, and it depicts the Beat Generation. Ginsberg stayed at Harlem and had a dark vision which he called (William) Blake vision. The line read, "Ah! Sun-flower, The Sick Rose, and Little Girl Lost!" He experienced the feeling that everything is connected to everything else. He stated, "Not that some hand had placed the sky but that the sky was the living blue hand itself. Or that God was in front of my eyes—existence itself was God and it was a sudden awakening into a totally deeper real universe than I'd been existing in." (Ginsberg 123)

Ginsberg moved to San Francisco and worked as a market researcher. He met Peter Orlovsky (1933-2010) and he remained his partner lifelong. He met the members of San Francisco Renaissance, namely James Broughton, Robert Duncan, Kenneth Rexroth and Madeline Gleason. He met Zen enthusiasts, namely Gary Snyder, Philip Whalen and Lew Welch. He founded the *Beautitudo* poetry magazine with John Kelley, Bob Kaufman, A.D. Winans and William Margolis in 1959.

Ginsberg read his poem *Hawl* at Wally Hedrick's Six Gallery in 1955. This reading goes as history as 'The Six Gallery Reading.' The event brought together the East and West coast poets. The event is described by Kerouac in his novel *The Dharma Bums*.

Hawl brought immense fame for the Beat poets. The poem's first line reads, "I saw the best minds of my generation destroyed by madness, starving hysterical naked." The poem evinced raw language and obscenity. But the court lifted the ban, appreciating the poem's redeeming value. ShigMurao who was jailed for selling the poem became lifelong friends.

Howl is Ginsberg's biographical document as well as Beat Generation's history. The poem speaks of his mother. The poem tells about his best friends Cassady and Solomon. This madness was the society's disease.

Ginsberg visited Morocco in 1957 with Peter Orlovsky. They joined Gregory Corso in Paris. They stayed in a hotel calling it a Beat Hotel. Burroughs and others joined them. Ginsberg began his poem *Kaddish* there; Corso composed *Bomb* and *Marriage* and Burroughs put together *Naked Lunch* from previous writings. Later in 1962-63 Ginsberg and Orlovsky travelled in India, living much time in Kolkata and Banaras. He befriended Shakti Chattopadhyaya and Sunil Gangopadhyay. The Indian politician P. V. Narayana Murthy helped him for extended stay.

Ginsberg visited England. He read his poetry at Betterbooks. His reading of poems at the Royal Albert Hall, London, 1965 attracted 7,000 audience. His friend Barbara Rubin arranged the event. The video appeared as *Wholly Communion*.

These poet-friends are described as Beat Generation. The group broadly includes David Amram, Charles Olson, Robert Creeley, Denise Levertov (of the Black Mountain College); Frank O'Hara and Kenneth Koch (of the New York School); LeRoi Jones (Amiri Baraka) and others.

Later Ginsberg formed a bridge between the Beat Generation and the Hippies of the 1960s. He befriended Timothy Leary, Ken Kesey, Hunter Thompson and Bob Dylan. Ginsberg gave his last public reading at Booksmith, in San Francisco before his death.

In 1950, Ginsberg studied Buddhism. He visited with Gary Snyder India. They met the Dalai Lama and Karmapa at Rumtek Monastery. He met Dudjomrinpachein Kalimpong who taught him, "If you see something horrible, don't cling to it, and if you see something beautiful, don't cling to it." In New York, Ginsberg befriended ChogyamTungpa Rinpoche. Ginsberg and Anne Waldmannfounded Jack Kerouac School of Disembodied Poetics at Naropa University in Boulder.

Ginsberg befriended Hare Krishna leader Swami Prabhupada in New York and studied Krishnaism. The America poet helped the Hare Krishna movement spread in America. He used Hare Krishna mantras in his hippie ideology. He helped organize the Mantra-Rock Dance at the Avalon Ballroom in San Francisco. Ginsberg had learnt how to play upon harmonium in India. He used song and dance while reciting poetry. He even chanted the Om mantra. The punk band, as much as rock and roll have brought out these albums. Ginsberg was in touch with the Bengali Hungriyalistpoets.

Ginsberg was a smoker. He had a stroke in the 1970s. He won the 1974 National Book Award for *The Fall of America* (split with Adrienne Rich's *Diving into the Wreck*). He won golden wreath award at Macedonia, the second poet after W.H. Auden. In 1993, France made him a chevalier des Arts et des Lettres. His last poetry reading was at The Booksmith in San Francisco in 1996. His last poem was "Things I'll Not Do." He died on 5th April 1997 in Manhattan. Gregory Corso, Roy Lichtenstein and Patti Smith paid the last tribute. He was survived by Orlovsky. In 1998, friends read poetry at Ginsberg's farm and honored him.

This is a brief account of Ginsberg's life and works. His poem to his mother in *Kaddish* begins with these lines:

O mother
What have I left out
O mother
What have I forgotten
O mother
Farewell. (*The Beat Book* 91)

Deborah Baker, an American who has married the Indian writer Amitav Ghosh has authored *A Blue Hand: Allen Ginsberg and The Beats in India* in 2008. It is said, "*A Blue Hand*" deftly weaves a many-layered literary mystery out of Ginsberg's Odyssey, recounting the Beats' quest for God, for truth, and for peace in the shadow of the atom bomb." ■

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Cyber Crime : A Study of its Legal Aspects

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Bhavana Rani

Cybercrime refers to any illegal activity using, or against, computer systems, the internet and computer networks. Although cybercrime is a commonly used term today, there is no standard universal definition and the definition varies based on the context. “Cybercrime has become a silent universal digital epidemic. Over the world, many internet users have become sufferer of cybercrime and they feel unsafe against faceless cyber criminals.”

The term “cyber-crimes”; is not defined in any statute or rulebook. The word “cyber”; is slang for anything relating to computers, internet, information technology and virtual reality. Therefore, it stands to reason that “cyber-crimes”; are offences relating to computers, internet, information technology and virtual reality.

Laws penalizing cyber crimes are found in many laws and even regulations framed by various regulators. The Information Technology Act, 2000 and the Indian Penal Code, 1860 penalize many cyber crimes and surprisingly, the IPC and the IT Act have several provisions that overlap with each other.

Introduction

The growth of Electronic Commerce has propelled the need for vibrant and effective regulatory mechanisms which would further strengthen the legal infrastructure, so crucial to the success of Electronic Commerce. All these governing mechanisms and legal structures come within the domain of Cyber law.

Cyber law is important because it touches almost all aspects of transactions and activities and on involving the internet, World Wide Web and cyberspace. Every action and reaction in cyberspace has some legal and cyber legal angles.

In today’s techno-savvy environment, the world is becoming more and more digitally sophisticated and so are the crimes. Internet was initially developed as a research and information sharing tool and was in an unregulated manner. As the time passed by it became more transactional with e-business, e-commerce, e-governance and e-procurement etc. All legal issues related to internet crime are dealt with through cyber laws. As the number of

internet users is on the rise, the need for cyber laws and their application has also gathered great momentum.

In today's highly digitalized world, almost everyone is affected by cyber law which results in arising need of legislation for the same.

Provisions in the Indian penal code, 1860 and Information Technology Act, 2000

A lot of cyber crimes penalized by the IPC and the IT Act have the same ingredients and even nomenclature. Here are a few examples:

Laws regarding causing damage to computer, computer system, etc.

Section 43 deals with compensation and penalties for damage to computer, computer system etc. This section is the first utmost and significant legislative step in India to combat the issue of data theft. For a long time, the IT industry has been battling for legislation in India to address the crime of data theft, just like physical theft or larceny of goods and commodities. If any person without permission of the owner or any other person who is in-charge of a computer, computer system, computer network, accesses or copies, downloads or extracts any data or introduces any computer contaminant like virus or damages or disrupts any computer or denies access to a computer to an authorized user or tampers etc...he shall be liable to pay damages to the person so affected¹. Earlier in the ITA -2000 the maximum damages under this head was Rs.1 crore, which (the ceiling) was since removed in the ITAA 2008.

Section 43-Associated with compensation for subsidy to protect data was introduced in the ITAA -2008. As per this Section, Where a corporate body is negligent in implementing proper security practices and thereby causes wrongful loss or profit to any person, such body corporate shall be liable to pay damages as compensation to the affected person.

Regarding tempering with computer source documents

Tempering with computer source documents related provisions are given in Section 65. According to this section, whoever or knowingly intentionally conceals destroys or alters or intentionally or knowingly causes another to conceal, destroy or alter any computer source code used for a computer, computer programme, computer network or computer system when the computer source code is required to be kept or mentioned by law for the time being in force, shall be punishable with imprisonment up to three years, or with fine which may be extended up to two lakh rupees, or with both.² Under this Section, terms like Computer Virus, Compute Contaminant, Computer database and Source Code are all described and defined. Questions such as the liability of employees in an organization which is sued against for data theft or such offences and the amount of responsibility of the employer or the owner and the concept of due diligence were all debated in the first few years of ITA -2000 in court litigations like the bazee.com case and other cases. Subsequently need was felt for defining the corporate liability for data protection and information security at the corporate level was given a serious look.

Hacking with Computer System

Section 66: Computer related offences are dealt with under this Section. Data theft describe in Section 43 is referred to in this Section. While it was a plain and simple civil offense with only compensation and treatment of damages, in that section it is the same act but with criminal intent making it a criminal offence. The act of data theft or the offence stated in Section 43 if committed fraudulently or dishonestly becomes punishable under this Section and may extend to three years, or with fine which may extend to five lakh rupees, or with both. Earlier hacking was an offence and it was defined in Sec 66. Now after amendment, by making this section more resolute, the data theft of section 43 is being defined to in section 66 and the word 'hacking' is not used in it. The term 'hacking' was earlier referred to as a crime in this section and also, courses on 'ethical hacking' were taught academically.

Receiving stolen property

Section 66B of the Information Technology Act, 2000 provides for punishment for dishonestly obtaining any stolen computer resource or communication equipment. This section requires that the person receiving the stolen property should have done so dishonestly or should have reason to believe that it was stolen property. The punishment for this offense under section 66B of the IT Act, 2000 is imprisonment for a term which may extend to three years, or with fine which may extend to one lakh rupees, or with both.³

As per Section 411 of Indian Penal Code, 1860- It deals with an offense which comes after the offenses committed and punished under section 379. If anyone receives a stolen mobile phone, computer or data, they will be punished as per section 411 of the IPC. It is not necessary that the thief has the material. Even if it is held by a third party knowing that it is other, this provision will be attracted. Punishment may be imposed with imprisonment of either description for a term which may extend to three years, or with fine, or with both.

Section 66C of the Information Technology Act, 2000 provides for punishment for identity theft and provides that whoever fraudulently or dishonestly uses any other person's electronic signature, password or any other unique identification facility, shall not be liable to any shall be punished with imprisonment of either description for a term which may extend to three years and shall also be liable to fine which may extend to one lakh rupees.

Section 66D of the Information Technology Act, 2000 provides for punishment for 'cheating by person by using computer resource' and provides that any person who defrauds a person by means of any communication device or computer resource shall be punished with a shall be punished with imprisonment of either description for a term which may extend to Rs. extends to three years and shall also be liable to fine which may extend to one lakh rupees.

Section 419 and 420 of Indian Penal Code, 1860- These are related provisions as

they deal with fraud. The offenses of password theft or creation of fake websites for the purpose of serving fraudulent purposes and commission of cyber fraud are some of the offenses which are dealt with comprehensively by these two sections of the IPC, 1860. On the other hand, email phishing is specifically related to section 419 of the IPC by assuming a password seeking one's identity. The penalties under these provisions vary depending on the severity of the cyber crime committed. Section 419 provides for imprisonment for a term which may extend to 3 years or with fine, and under Section 420 shall be imprisonment for a term which may extend to 7 years or with fine.

The provisions of sections 463, 465 and 468 of the IPC may also apply to deal with forgery and "forgery for the purpose of fraud" in the case of identity theft. Section 468 of the IPC provides for punishment for forgery with the intention of cheating and punishable with imprisonment of either description for a term which may extend to seven years and also with fine. Section 463 of the IPC defines forgery as a false document intended to cause harm or injury to the public or any person, or to support a claim or title, or to cause any or to be a part of with property, or to enter into any contract, express or implied, or with intent to commit fraud or be fraudulent,

In the case of **Anil Kumar Srivastava Vs. Addl Director, MHFW**⁴ The petitioner electronically forged AD's signature and later filed a case making false allegations about the same person. The court observe that the petitioner was liable under section 465 as well as section 471 of the Indian Penal Code as the petitioner had also attempted to use it as a genuine document.

According to Section 468 of Indian Penal Code, 1860: If the offenses of email spoofing or online forgery are committed with the intention of committing other serious offences, i.e. fraud, then section 468 comes into picture which is punishable with imprisonment of seven years or fine or both.

Publishing of Information which is Obscene in Electronic form:

Sections 67, 67A and 67B of the IT Act prescribe punishment for publishing or transmitting in electronic form:

- (i) obscene material;
- (ii) material containing sexually explicit acts, etc.; and
- (iii) material depicting children respectively in sexually explicit acts, etc.

The punishment prescribed for an offense under section 67 of the IT Act, 2000 is, on the first conviction, imprisonment for a term which may extend to three years, with fine which may extend to five lakh rupees and on the second or subsequent In the case of conviction, with imprisonment for a term which may extend to five years, with fine which may extend to ten lakh rupees.

Punishment for publishing or transmitting obscene material in electronic form in

section 67 of the IT Act - Whoever publishes or transmits or causes to be transmitted in electronic form, any material which is lascivious or appeals to genuine interest or if it has such effect as to corrupt and corrupt those persons who, having regard to all relevant circumstances, are likely to read, see or hear the matter contained or implied, shall be first conviction, with imprisonment of either description for a term which may extend to three years, and with fine which may extend to five lakh rupees, and in the case of a second or subsequent conviction, with imprisonment of either description. shall be punished with imprisonment of either description for a term which may extend to Rs. up to five years and with fine which may extend to ten lakh rupees.

The provisions of sections 292 and 294 of the Indian Penal Code, 1860 would also be applicable for offenses of the nature described under sections 67, 67A and 67B of the Information Technology Act, 2000 Section 292 of the IPC provides that any person who, inter alia, sells, distributes, publicly exhibits or in any manner circulates or has in his possession any obscene book, pamphlet, paper, drawing, painting, representation or figure or any other obscene object whichever may, on the first conviction, be punished with imprisonment of either description for a term which may extend to two years, and with fine which may extend to two thousand rupees, and in the case of the second or subsequent conviction shall be punishable with imprisonment of either description. for a term which may extend to five years, with fine which may extend to five thousand rupees.⁵

As per Section 292 of Indian Penal Code, 1860- Though this section was framed to deal with the sale of obscene material, it has evolved to deal with various cyber crimes in the present digital age. Publishing and transmission of obscene material or sexually explicit acts or child abuse acts, etc., which are in electronic form, are also governed by this section. Though the offenses mentioned above appear to be similar, they have been recognized as separate offenses by the Information Technology Act, 2000 and the Indian Penal Code, 1860. The penalty imposed for such acts is imprisonment for a term which may extend to 2 years and Rs. 2000. If any of the above offenses is committed for the second time, the imprisonment may extend to 5 years and fine which may extend to Rs. 5000.

Section 294 of the Indian Penal Code, 1860 provides that any person who commits obscene acts in any public place to annoy others, or sings, sings or speaks any obscene song, ballad or word in or around any public place, He will be punished shall be punished with imprisonment of either description for a term which may extend to three months, or with fine, or with both.

According Section 354C of Indian Penal Code, 1860- The cyber crime dealt with under this provision is the capture or publication of photographs of private parts or acts of a woman without the consent of such person. This section specifically deals with the offense of 'voyeurism' which also recognizes such acts of a woman as an offence. If the essential elements of this section (such as gender) are not satisfied, then section 292 of the Indian Penal Code, 1860 and section 66E of the Information Technology Act, 2000 are sufficient

to take into account similar offenses. Punishment includes imprisonment of 1 to 3 years for first time offenders and 3 to 7 years for second time offenders.

According to Section 354D of the Indian Penal Code, 1860 - This section describes and punishes 'pursuing' including stalking both physical and cyber. If a woman is being monitored through electronic communication, the Internet, or email, or is being harassed by a man to talk or be contacted despite her interest, it constitutes cyber-stalking. The latter part of the section lays down the punishment for this offense as imprisonment of up to 3 years in the first instance and up to 5 years in the second, as well as the fine imposed in both the instances.

Kalandi Charan Lenka vs. The State of Odisha⁶, The victim received some obscene messages from an unknown number which are harming her character. In addition, emails were sent and a fake Facebook account was created by the accused containing morphed pictures of the victim. Therefore, the accused was prima facie found guilty of cyber stalking by the High Court under various provisions of the Information Technology Act, 2000 and Section 354D of the Indian Penal Code, 1860.

As per Section 500 of the Indian Penal Code, 1860- This provision punishes defamation of any person. With regard to cyber crimes, sending any kind of defamatory material or defamatory message through email will attract section 500 of IPC. The punishment under this section is imprisonment for a term which may extend to two years with fine.

Cyber-crimes punishable in Information Technology Act, 2000 but not in the Indian penal code, 1860

The following cyber crimes are punishable under the Information Technology Act, 2000 but there is no provision in the Indian Penal Code, 1860.

Theft of Internet Hours

The object of section 43(h) is to protect the rights of an Internet Service Provider or account holder of e-commerce sites by any other person. The idea is to prevent theft, misappropriation, misrepresentation, fraud or forgery of access codes/user IDs/passwords etc., by tampering with or manipulating a computer, computer system or computer network into another person's account⁷.

The said contravention under section 43(h) has three major components, which are as follows:

1. Without the permission of the owner of the computer, computer system or computer network
2. charging services taken in another person's account
3. By tampering with or manipulating a computer, computer system or computer network

Section 65 of the IT Act provides for punishment for tampering with computer source documents and provides that any person who knowingly or knowingly conceals, destroys or alters or intentionally or knowingly transmits any other computer source causes the code to be hidden, destroyed, or changed a list of computers, computer programs, programs used for computer systems or computer networks, computer commands, design and layout, and program analysis of a computer resource in any form, when computer source code is required to be placed or maintained. The law for the time being in force, shall be punishable with imprisonment of either description for a term which may extend to three years or with fine which may extend to one lakh rupees, or with both.

To some extent, Section 409 of the Indian Penal Code, 1860 overlaps with Section 65 of the Information Technology Act, 2000. Section 409 of the IPC provides that any person to whom property is in any way entrusted, or on property in the form of his business as a public servant or as a banker, trader, factor, broker, lawyer or any form of dominance the agent commits criminal breach of trust in respect of that property, shall be punished with imprisonment for life, or with imprisonment of either description for a term which may extend to ten years, and shall also be liable to fine. However, section 65 of the Information Technology Act, 2000 does not require that a person who tampers with or damages or destroys computer source documents should be entrusted with such source code. Under Section 409 of the Indian Penal Code, 1860 criminal breach of trust must be committed by a person to whom the property was entrusted.

Violation of privacy

Section 66E of the Information Technology Act, 2000 provides for punishment for breach of privacy and provides that any person who knowingly or knowingly captures, publishes or transmits an image of private sector of any person without his consent, under the circumstances breaches the confidentiality of that person, shall be punished with imprisonment of either description for a term which may extend to three years, or with fine which may not exceed Rs. 2,00,000 or with both.

There is no such provision in the IPC that reflects Section 66E of the IT Act, although Sections 292 and 509 of the IPC partially cover this offence.

Section 292 of Indian Penal Code, 1860 has been discussed above. Section 509 of the Indian Penal Code, 1860 provides that if any person intends to insult the modesty of a woman, speaks any word, makes any sound or gesture, or displays any object, with the intention that such word or sound be heard, or such gesture or object is seen by such woman, or interferes with the privacy of such woman, such person shall be punished with simple imprisonment for a term which may extend to 1 year, or with fine, or with both. Unlike Section 66E of the Information Technology Act, 2000 which applies to victims of both genders, Section 509 of the Indian Penal Code, 1860 is applicable only if the victim is a woman.

Conclusion

Crimes based on electronic offences are bound to add to and the law makers have to go an additional mile compared to the fraudsters, to maintain them at bay. Technology is constantly a weapon which is double-edged and can be used together the purposes – good or bad. Therefore, it should be a constant endeavor of the rulers and law makers to ensure that the technology is developed in a healthy manner and is used for legal and ethical business development and not to commit crimes.

To summarize, nonetheless a crime-free civilization is Utopian and exists merely in fantasy, it must be regular endeavour of regulations to maintain the crimes lowest. Particularly in the world that is reliant extremely on technology, offences which are based on electronic offences are bound to amplify and the law makers have to go the added mile compared to the fraudsters, to maintain them at bay.

As we previously know with actuality that the IT Act, 2000 has a superseding effect above the IPC provisions whilst governing the cybercrimes, at hand are a lot of instances where IPC provisions are applied based on the skewed circumstances of every case. Despite the fact that some people feel that IPC is supposed to not have a realm to govern cybercrimes, there are abundant cybercrimes that are not expansively dealt by the IT Act, 2000. Hence, after the appropriate amendments are ready to tie IT Act which contains with reverence to every cybercrime, then the IPC can be withdrawn from governing in the field of cybercrimes. ■

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Impact of Integrating the four Skills of Language and the Barriers faced by ELT Teachers in Nagaland

P. Lipoktola Imchen

One of the most remarkable takeaways from the British rule in India is the wave of English language. English in India originated with a purpose to carry trade relationships; furthermore, Indian authors used English in their writings to express their emotions of conflicts, obsessions and sufferings. Gradually, the use of English in other regions of India was considered a normal practice and Nagaland bearing the unique quality with 16 tribes uses English as a medium of instruction in a learning domain. Exposed to the language with a structured course that depends on the complexity level, English is taught from LKG to PG and more. Irrespective of the fact that an L2 speaker hesitates in delivering emotions in the target language that was exposed and learned since elementary seeks concern. This study will look into the areas of learning difficulties encountered by the learners and the challenges faced by the ELT teachers while trying to carry through. It will also elucidate how the incorporation of the four language skills, namely, Listening Skills, Speaking Skills, Reading Skills and Writing Skills (LSRW) will result in effective communication skills and propound approaches to develop a fluency of the language.

Keywords: Prospects, ELT, L1, L2, approaches, tonal, vocabulary, grammar, LSRW, audio-visual aids, fluency, sentence structure, development, technology.

1.1 Introduction

English being considered as the global language has broadened horizons in many aspects. The contribution of English language has initiated opportunities in sectors like science, technology, judiciary, diplomacy, commerce, arts, formal education, aviation, management and business and many more. The language itself was used as a tool for foreign politics and national development by the late eighteenth century after the British Empire massively colonized and established their geopolitical dominance all around the world. English language as a subject came as a profession in the twentieth century. Subsequently, the contemporary language teaching was developed during the early part of the twentieth century. With the widespread use of English globally, the role of communication skills came as a necessity in innumerable aspects; from business expansion to connecting with people, from personality development to mastering efficiency. The act of exchanging ideas, thoughts and information has earned an essential part in the minds of the society. The call for English language has been carried over from the twentieth century in an increasing order of urgency

and English Language Teaching is now being interpreted as a requisite skill in India. Be it in acquiring creative writing skills or fluency in spoken skills, the present generation has exhausted the fear of poor language proficiency. The technological advancement continued to spiral proceeded by the economic liberalization from July 1, 1991 ushered opportunities for the business relationship between India and the rest of the world, thus, evolving in the need for language skills by aspirants. The other regions of India were equally affected by the change of wave and Nagaland being one of them was aware of the situation. In a state like Nagaland where we find 16 tribes with language variations, English is served as a medium of instruction in academies and Nagamese (Naga Pidgin) which is an Assamese-lexified Creole language is also used as a tool of communication to converse with people of Nagaland, who speak 16 other mutually unintelligible languages. An account of the nature of language proficiency occurs among many teachers some of the reasons being; lack of proper language proficiency, lack of basic teaching trainings, less to no access of technology, minimal knowledge on usage of technology, lack of motivation and non-availability of suitable materials.

1.2 The role of English language in communication skills

The most important thing in relation to communication is the ability to make other people comprehend the messages through speech, written text or nonverbal cues and establish a mutual understanding. Teaching English as a second language (L2) in Nagaland with multilingual speakers has attributed many challenges. One of which is the lack of proficiency and development in at least one of the four language skills (LSRW). The strategy of teaching English contributed by Oxford rightfully participates in this situation, the introduction of tapestry; this tapestry is woven from many strands including the teacher, the learner, the setting and relevant languages (i.e., English) besides the four skills of learning. And Shen argues about the implementation of Language + Communication (L+C) approach; in which it closely integrates linguistic competence with communicative skills in the process of learning so that the learners' linguistic competence and their communicative skills can be improved simultaneously. Using cooperative activities, it is possible to accomplish and develop all four skills of a language. Teachers can take advantage of the social nature of reading (the Audio-lingual Method) to enhance the development of reading and listening skills and writing to promote paired, group and other cooperative learning activities for better team work and peer/group study. A setting should be provided for opportunities to develop the integrated practice of all four skills.

1.2.1 Four skills (LSRW)

The four skills which are also called “macro-skills” should be learned simultaneously. When we learn a language, we need all four skills for a successful and complete communication. As humans have the innate ability for language acquisition, while exposed to our native language (L1) we naturally acquire the listening skills first then to utter words that we hear thereby speak; reading is learned latter and finally writing skills is developed.

Listening skills is considered as one of the easiest way to connect with people and build relationships. A learner should be given ample practices in listening to get familiarized with the target language and also have the ability to distinguish between stress and intonation.

Speaking skills is being able to express thoughts and ideas in a comprehensive manner. An accurate communication is a significant contributing factor to accomplish. Learners should have access to a wide range of vocabularies, practice improvising, practice on tone and accentuation; to distinguish between the pitch of voice and the pattern of prominent syllables in a word or phrase.

Reading skills is the ability to read a written text efficiently and fluently. Learners at this point face difficulty in reading the written text given to them. Reading takes brain power, more than deciphering words it involves in identifying the relationship between the 44 phonemic sounds and 26 English alphabets, bearing in mind that little to no exposure of English phonetics was taught in the schools of Nagaland. It is only recently that the learners are aware and acknowledges the importance of it.

Writing skills are considered as an output of the knowledge and insights that a learner has gained through reading or in variation, a learner who has a natural ability in writing. An ELT teacher is expected to guide such learners by providing the appropriate study materials so as to enhance the skills and execute with creativity and generate ideas.

1.3 Areas of difficulties

The common problem faced in learning English by an L2 learner mainly in Nagaland is on the grounds of “micro-skills”. Intricacies like the rules of grammar, correct use of tenses; past, present and future, various exceptions in sentence structures, the struggle with the correct use of grammar, right choice of vocabulary and speaking skills precisely on misarticulate and mispronunciation of words and phrases stating the fact that all Naga dialects carry a heavy and strong regional accent making it impossible to articulate the Received Pronunciation (RP). All of these complexities act as a barrier in integrating the four skills of a language.

1.3.1 Fluency

Fluency in ELT is typically reserved for speech. It is the ability to link units of speech together with facility and without strain or inappropriate slowness or undue hesitation. Faerch, Haastrup and Phillipson (1984). The three types of fluency as distinguished by Faerch, Haastrup and Phillipson are semantic fluency or coherence, lexical-syntactic fluency, i.e., linking together syntactic constituents and words; and articulatory fluency, i.e., linking together speech segments. The area of problem faced in acquiring fluency can be discernible by noticing the speakers’ pauses, self corrections, repetitions, wrong choice of words (vocabularies) and incorrect use of tenses as in this extract from an English learners’ speech in a classroom setting in Nagaland. To example:

I...had.....fun....I.....enjoyed.....um.....while.....prep....preparing....um...

(Nonverbal cues of discomfort).....thisum....presentation.....but....um...you know....I made.....many....um...mistakes.....um...it helps me.....um.... it is helping me.....to....um...imp....I don't know what to say (Nonverbal cues) helped me to....make better..... my speaking skills.....um.. in English.

This situation helps us understand that the L2 learner is using pauses and adds fillers like 'you know' or 'I don't know what to say' to compensate for the non fluency of the language. The learner also uses the communication strategy by paraphrasing and replacing the word that was failed to produce. For instance, the word; improve' was replaced with the phrase 'make better'. Wrong choice of vocabulary is also noticed when the speaker uses two words 'fun' and 'enjoyed' to express delight. The uncertainty of using the correct tense is also noticed, 'helps me', 'helping me', and 'helped me' reflects that the learner has still not acquired the proficiency level of grammar aspects.

Some more examples in favor of speech communication to substantiate that the macro skills and micro skills acts as a barrier in integrating the four skills of language among the English learners in Nagaland are that of tone and accentuation. Tone is the change in the pitch of voice. The languages of Nagaland belong to the Sino-Tibetan Language family and are thereby considered that tone is word specific; a change in tone will change to a different word. However, in English, tone is statement specific; a change in tone will change the meaning of what is being said.

1.4 Challenges faced by ELT teachers in Nagaland

According to Nunn, language teaching is considered merely as an adaptive process. He posits that there is no ideal method or approach. Teachers' tasks are to develop a repertoire of holistic activities within which a variety of approaches suitable for the learners may be adopted. ELT teachers are faced with innumerable challenges in a classroom of mixed ability learners specifically when English is taught in schools. The attitude towards learning a language drives as an important factor on the learners' level of proficiency. Having said that, English as a language in Nagaland is not a new concept. With the emergence of Naga statehood, the implementation of education came about promptly thereby establishing schools and making English as the medium of instruction by default. Despite this, the inability to gain fluency is not to be overlooked; other subject teachers and ELT teachers are faced with situation when they use the technique of language shift, in this case, Nagamese (Naga Pidgin), with the purpose to make the students comprehend a particular notion, this somehow shades a negative impact and the learners' become dependent on the teachers. The learners also limit their study and preparation exclusively to pass a certain test and examination, thereby, losing the practice and application of the language.

Parameters leading to the barriers of teaching ELT in Nagaland are:

1.4.1 Old method of teaching English

Richards, J., & Rodgers, T. rightfully says that "the study of approaches and methods

provides teachers with a view of how the field of language teaching has evolved.” The practice of applying the grammar translation method is still valid. The primary focus of the grammar translation method is on the written form rather than the oral form; it is designed to develop learners’ reading ability to a proficiency level where they will be able to read literature in the target language. The newer approaches like structural and situational approach are neglected and overlooked due to lack of training, little knowledge and the attitude of uncertainty to accept changes behaves as a barrier in assisting a more effective ELT classroom where the central focus is on developing the four skills (LSRW).

1.4.2 Lack of audio-visual aid

Audio visual aid is defined as training or educational materials directed at both the sense of hearing and the sight; films, recordings, photographs, etc., used in classroom instruction, library collection, or the like. (Dictionary.com) The use of audio visual aids performs as a tool of implementing language skills at a greater level and proves that retention and recall of information is significantly improved when two senses are engaged in acquiring a language, but due to the lack of such resources and lack of knowledge in operating technology-based aids, the learners are devoid to advantages.

1.4.3 Fear of changes

A significant barrier for teachers interested in changing their practice is a fear of losing competence which acts as a lack of motivation. With the rapid advancement of technology, teachers lose confidence in adapting to the new digitalized system of facilitating knowledge which refrains from effective teaching. A tradition sense of gapping away from one’s own competence. Regardless of its inevitability, each time a change is made it is felt with the same disdain. Technology is an augmentation to a teacher and it should be embraced as a challenge for improvised teaching approach.

1.5 Suggestions

To develop the four skills of communication, the L2 learner must acknowledge the advantages and realize the necessity of the skills. It is only natural that the learners’ attitude towards the language (English) plays a vital role in how much one can acquire with the information and inputs given by the teacher. To gain fluency in any language, adequate practice is essential; education being technology oriented, learners can utilize the role of technology by grasping the suitable educational applications. For improving the skills, learners can listen to audio podcasts, music, set a daily word goal in order to learn vocabularies and be inquisitive everywhere and test if you know that word in English, maintain a daily journal and try to incorporate the words that was learned in the daily word goal. This will help the learners fully integrate in the brain and techniques like this help build vocabulary, writing skills, reading skills and pronunciation. To overcome the barriers faced by ELT teachers in Nagaland, attentive measures in modifying the structure of the syllabus is required; the core focus should be on keeping the learners engaged in the classroom and beyond. ELT teachers should generate ideas and create a comfortable

classroom setting for effective learning. From the perspective of an educator by profession who utilizes technology daily, technology integration can be defined as the utilization, combination, mix, and supplementation of technology tools with instruction to aid and improve learning in the classroom.

1.6 Conclusion

Language learning is a social responsibility. It is first learned at home or in the region of the person's early childhood, so language is shared by learners, teachers, family and the community. It is only subsequently that a learner develops language knowledge, skills, and strategies to obtain personal, social and academic goals. In the wake of Covid19 pandemic, the need for technology accelerated as it created as a platform to learn and impart knowledge. This paved way for acquiring good communication skills along with the development of soft skills. Technology has always served as an enhancement in transmitting knowledge and with the help of the social networking sites, language apps and games, blogs. Thus, engaging ICT tools for both the teachers and learners can intensify the effectiveness of language learning process. ■

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An Analysis of Feminism in Easterine Kire's *Mari*

Agnes Jamir

The portrayal of women in literature is judged and appropriated by men. This led the writers of feminist tradition to discover the root cause of their secondary position of social institution in society. Feminism largely arose in response to western tradition that restricted the rights of women, but feminist thought has global manifestations and variations. Contemporary women writers of the North East India, their narratives, seated in the vehicle of fiction become a revelation on the gendered experiences of women. With deep esteem the North East women writes have their distinctive participation to the progress and emancipation of women. Easterine Kire is amongst such writers who offer an insightful history of Nagaland to commence the experiences of tribal women of her Naga community. Kire enjoys a special status in the literary history who has written several books, short stories and collection of poetry primarily folklore or knowledge of ancestral people. In her novel 'MARI' is a gentle love story set in the midst of violence —the violence of a -- forgotten battle of Kohima. It recounts the true story of her aunt during that momentous period of World War II. The war which shaped a newly emancipated woman out of her 'MARI' the novel narrates an account of past events and the beautiful landscape ruined by bloodshed and violence. It sketches raw human emotions in the face of a gruesome war on temporal and spatial lines in the novel "Battle of Kohima", as it is known was a bloody affair. It lasted for three months from April to June 1944, the first contact between the Allied troops and Japanese army took place at Aradura, Kohima (now the site of the Cathedral). The entire area once a small sleepy British outpost, was devastated and the lives of its people turned upside down. Though Kire is not a historian but her method of narrating in this novel with the assist of mundane experiences, memory and with the help of a diary kept by her aunt Mari, the protagonist of the piece during and after the war presents the plight and traumatic experiences of local people during the war which shattered their lives and they became homeless and refugees in their own land. The events experienced by Mari during the dreadful war had undergone physical and emotional constructs, her experiences construct her identity. She had lost herself and her loved ones to the war yet when it all gets over; Mari begins her journey of life. First as a young and single parent, she decides to face life of her own. As she moves onto different phases of her journey, she finds herself-- the

true identity and existence of a woman. She becomes herself. A sensitive narration of a true story 'MARI' is also the story of Kohima and its people. Kire brings alive a simpler time of a forgotten place that was ravaged by war before it was noticed by the rest of the world.

Easterine's novel 'Mari' is set in the midst of love and war; she has depicted the tale through her aunt's journal kept during the war period which gives a vivid description of life and its people. Khrielievu Mari O' Leary, the eldest sister of the author's mother and the protagonist of the piece, who survived and lived through the world war II narrates the pre-war Kohima as "Flowers grew wild all over town because there were such few houses here and there were flowering trees like the pink bohemia and the scarlet flame of the forest but within short span of war it was painted in bloodshed and trauma".

It details the description and recollections of the pre-war times of Kohima and highlights how Kohima have recreated in the mind and eyes of the Naga people. The protagonist Mari vividly reminisce the location of her house, shop, school, hospital, the name of her teachers and the number of cars in Kohima etc as in that period the community was small in number and their memories remain for them all. Significant memory of history remains a mark in the mind of the innocent villagers because their peaceful and calm mind was loaded with mine field, fully terrorized, emotionally hardened as it created havoc for the mode of their own existence. As it narrates how even an old feels excited to have witness the first noise of aeroplane in the war period as they have heard but they have never seen and thus, they felt they have seen for their lifetimes while doing so it enables them to develop in themselves a different perspective towards their own lives. The scene of an allied victory in the World War-II, the victory was so decisive that it changed the contours of the war in Asia. In this remarkable battle of Kohima, the Japanese force tried to enter India from Naga Hills in early 1944, advancing progressively into Asia after the success of their Burma campaign in 1941-1942. But in Kohima they were defeated convincingly by the British Allied Forces which were helped by local inhabitants in the battle. It throws light on the ills of war and the ravages it could do to humanity. It not only narrates the pain and suffering of the people of Kohima and the Nagas in general because of the war, but also tells the experiences of the people on whose land the battle was fought. It brought together stories of those who lived through the battle and what it meant to experience a large scale war.

As tradition and culture was passed through generations, there was no written documents as Nagas followed and practiced verbal culture passing down tradition through word of mouth before the arrival of foreign missionaries Nagas were not wide open to religion and education. With the arrival of missionaries in Nagaland transformed Naga history, conversion of the Nagas into Christianity was the beginning of many great changes in Nagaland. But the activities of the missionaries were not merely confined to conversion. They carried out other social activities such as medical care and formal education. Christianity indeed has been the single most dynamic factor in modernizing Naga society. It opened doors for the Naga to think in a global context that brought them into the fold of a world-family. The novel MARI highlights that even at times of conflict she never lose

hope in God .Her vivid memories of gunfire and bombardment of Kohima, those sounds, her fond recollections of love in times of conflict is portrait in the work. It further presents in the novel that even before renovating their own houses which was being demolished in times of war, the Naga people started to reconstruct the church which was damaged by the war, it is believed that God's house should be build first as he is the protector of mankind. Christianity uplifted the mental,spiritual and physical lifestyle of the Naga people.

Often forgotten Northeast India something that seldom happens “Victory over Japanese at Kohima named Britain's greatest battle” was the headline. Mari is a tale of “Forgotten battle” and its veterans ‘The Forgotten heroes’ fought from 4 April to 22June 1944 (79 days). After the successful conquest the Dutch West Indies and the Philippines and against the mainland Asia and Oceania the Codenamed operation U-Goby Japanese intended to uproot the British Raj from India under the commandership of General Renya Mutaguchi of the Japanese 15th Army . The Allied Force under the leadership of Colonel Hugh Richards with the help of some local Nagas who acted as Scouts, spies, stretcher bearers and ammunition carrier uprooted the Japanese from Kohima Garrison Hills. This battle has been referred by historians who became aware of its significance as the “Stalingard of the East” which changed the Second World War in Asia. Kire paints a picture of the simple, easy-going life of the Nagas in the green, verdant countryside before they were engulfed in the life-changing war.

Mari is the story of a young Naga girl caught in the midst of the battle and her life changing experiences. Her family is dispersed as they are forced to leave their village home. Separated from her parents,Mari looks after her younger sisters. Through the weeks of the battle, the young girls move from one hiding to another to escape the Japanese soldiers .Short on food , they forage for herbs and greens in the forest and hide in cattle sheds .Life was easy for Mari before the war but it all changed in 1943. For one “the war that had seemed such a distant thing for so long finally reached us”, declared the young Mari in her diary. For so long she only heard of war being fought in the distant land but the Japanese invasion had finally brought Nagas into the war. Mari and other people of Nagaland were caught in the fiercest fighting during the Second World War being a part of India. Kohima and the surrounding areas were affected in a worse manner. The town was destroyed and bombed during the war and it was renovated only after the Allied forces had victory over the Japanese invasion which finally led the latter's retreat from northern Angami villages and the east of Kohima. The destruction was dense on both sides as the British and the Indian Army lost around 400 men and the Japanese lost around 5000 men within a short period of time. Despite the war continued for a short period, it had a massive impact on the lives of those communities living there. Initially, they had a glimpse of the war affected people when the Burmese refugees fleeing the invading Japanese forces. “They came in wretched bands; starving, diseased dregs of humanity, droves of them dropping down dead by the roadside or in the refugee camps. The Burmese refugees, as we called them, were not ethnically Burmese but largely of Tamilian stock, for many Tamilians had settled in

Burma as traders before the war”(p.17).

Mari as being the central character narrates how the war had changed her life altogether. She longer had no carefree and innocent life. Unlike other, her mother believed that it is more important for young girls to be educated and acquire different skills than marrying off at an early age this is how Aviu (Mari) mother taught her daughters .But amidst of her aunt, educating girls seems to be a waste of time. In the Naga culture women are tied down towards household chores prevailing from participating outside work thus nothing beyond that. She disliked the abiding rules that she had to face from an early age. When the Japanese were preparing to invade India, the grown-up girls went to join the military nursing service. Mari too desired to join the service which she longed for but she was underage to go .Regardless of the war, school had been ordered to close down as it was no longer safe for students and teachers. For many these were the first sight of what war could do to humanity war became a reality that sank in as more and more of young men left home, uneducated men were recruited to work as paid labourers. School's being closed down completely, the boys began to make their own plans to go to Tiddim and work as labourers there. One of the boys, closest to Aviu and her family as well as her neighbour, Jimmy who was two years younger than Aviu shares his plan to work. So when Jimmy talks about leaving for Tiddim right from an early age, Aviu had an awareness of the inequalities between the sexes she secretly envies Jimmy's liberty as expressed, "I envied him his liberty. It was impossible for us girls to do anything adventurous, as our parents were very protective of us". (Kire19) . However, she played her part as a supervisor to a road construction work. She was able to do this only after seeking proper permission of her father. Apart from her duty she owns a business of a little garment shop along with her brother. This shows her active role outside home as well as breaking the established norms created by society because historically most traditions project men as 'warrior', 'provider', 'leader' etc. Whereas women are labeled as 'domestic', 'maternal', 'follower' so on. Women in the society remain largely uninvolved in the real world as they have no access to the crucial areas where power is negotiated in the economic level,a women is expected to be dependent on her husband else at the public and political level too she is expected to abide by the decision made by the man folk of the community.

The novel portrays Aviu the seventeen year old girl, just before the war Aviu (Mari) met Vic(short for Victor) at her construction site. Victor was a staff in the British Army Engineers who was posted in Kohima for the upcoming war. She was dearly admired by Sergeant Victor, dreamt colourful dreams of him. However, Aviu was worried about the reaction of her parents her father was a stern man who feared and respected. His decision was supreme in the house and particular about whom they make friends with. Mari had to step forward inorder to approach her parents for approval of her relationship with Victor. Gradually Vic became a part of Aviu's family. They were accepted as a married couple but Victor promised her a wedding only after the end of war, both were deeply in love with each other. Her name 'Marigold' was addressed to her by Victor. However destiny had

something else in store for them. They had to part their ways during the war and the little world of their happiness collapsed. Soon as the Japanese entered into Kohima, people started to leave their villages wandering from one village to the other. Mari and her family were separated, her father was ordered to leave for Shillong carrying important official documents just before the war started. Death and destruction lingered over the lives of the characters. The Japanese army became ruthless, women were molested soon they started to torture the locals. The constant gunfire and sirens made it impossible to stay in the town Mari along with her younger sisters were taken to their uncle's village in Chieswema by Victor. And he left soon as he had to fight against the Japanese invaders. By March 1944 Kohima looked like a ghost town, all the traders fled for refuge in Dimapur abandoned their homes and businesses. Mari though, is not a war hero she is only a romantic protagonist. Though the educated Naga boys were vulnerable as they were caught to make spies for them, equally were the girls as they were picked up when and where they please to, folk women too changed into faded woven Angami waist-cloths smeared ash and charcoal onto their faces to disguise their looks. It was a moment of crisis an identity for survival. One of the most enduring pictures of the novel was struggles with life and death during the war time Mari running for cover in the forest with no food to feed herself and the younger ones under her care were memories that will stay on. While her mother left behind them as she was unwilling to leave her aged parents in Kohima. Mari was much worried about her mother as the town was by then filled up with thick smokes, throughout this difficult time, 17-year-old Mari longs for her fiancé, who is in the midst of fighting in Kohima and is shot dead by a Japanese sniper just a day before the siege of Kohima is lifted, this made Mari unbearable with the shocking news that left a deep hallow in her existence. She mustered every courage to keep herself alive and to begin life afresh, especially for the sake of Vic's child inside her which gave her a new purpose of existence. She was encouraged by her mother with her sweet words. "We have lost a precious person but now another one is going to fill the empty place in our hearts. Be brave, eat, and try to strengthen yourself". (Kire100)

Kire's vivid portrayal of Mari's feeling and the beautiful golden sunset that made her even miserable, she further elaborates how the explosive blast felt usual to the locals and the silence became unusual in their live for once. With the declaration of the war coming to an end 1944, with the year-end Naga never thought their land would recover from the ravage war. When spring arrived trees sprouted new growth of plants, wild flowers bloomed in abundance, new grasses covered the ground surfaces that boomed and left behind and have shallow in the explosion on the bomb spots, further nature repaired the damage that had suffered. The government and the Naga community worked hard to restore reconstruct and to bring back the normal functioning to their town and village thus, Naga spirit was once again resilient.

In the post colonial-post modern milieu insurgency and terrorism has been predominantly in the life of the people. Feminism is predominantly not anti-men rather Feminism seeks that women be treated as people too, equal rights to men. Kamala Bhasin,

a feminist activist and social scientist reasserts that feminism is more of an ideological belief system than anything else. She states, “I know enough women who are totally patriarchal, who are totally anti-women: who do nasty things to other women, and I have known men who have worked for women’s rights their whole life. Feminism is not biological: feminism is an ideology”. (Bhasin 2014). The novel presents a picture of how Mari is strengthened by a new spirit in her. She takes flowers to Victor’s grave and shed no tears she attempts to understand the sense of life in a better way as said, “I decided to live, not pine away”. Thus, she resolves to take care of her baby wholeheartedly and promised to be a mother as well as a father to the family. Kire has creatively worked on the novel to paint a realistic picture of Mari’s wartime trauma and represents the Kohima of yesteryears that has vanished into history. On the other side there is detail confirmation in the novel MARI of the Naga people volunteering the outnumbered allied British soldiers in carrying their arms and ammunitions acted as scouts in the deep dense forest. In return of their mankind service, the Nagas just hoped for a good future. Before the emergence of the British and the Japanese troops, the Naga people lived a carefree life, simple, easy-going life of the Nagas in the green, verdant countryside. There was no terror of attack from any foreign force. They were happy in their small little world fullest of joy and emancipation that much was not known by the outside world. However, the arrival of British onto the Naga Hills abandon the community, for the British victory over invading Japanese forces following the battle of Kohima was the most decisive one. Many historical accounts have been written about it, but have largely remained military accounts. This battle has been referred as the ‘Stalingard of the East’ but historians should acknowledge the participation, sacrifice and contribution of the Nagas on whose land the war was fought in the battle of the Tennis Court. While the war cemetery stands as “official” memory of the soldiers who gave their lives in the battle of Kohima inscribed on stone panels. The famous epitaph on the memorial says:

“When you go home, tell them of us and say,

For your tomorrow we gave our today”.

The novel further expands Mari’s life post war, her short romance with another soldier Dickie and even has a child daughter by him. But this romance too leads nowhere Dickie is transferred out of Kohima. Mari stays back unwilling to leave her family yet it is when she moved out of Kohima to Ludhiana in order to join nursing school, then to Delhi for further degree eventually she lands up in Digboi for a job. There she meets Patrick O’Leary, a tea planter, falls in love and spends rest of her 42 years of marriage with him finding peace and secure after all the tragic madness that happened in her life. Thus the undertaken journey of love and deviation is closely articulated in the novel she became herself to realize that in order to be found, one has to lose first, like a true feminist she stood up for her happiness it is Mari’s memory and a diary which brings to life of a forgotten period of history of innocent Nagas represented by her life’s story. She like other contemporary women hold within the battle and trouble made her way out into fearless woman. ■

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Namghar and its Influence on the Socio-cultural Life of Assamese Society: A Case-study of Barpeta District

Parijat Borgohain

Shrabani Devi

Namghar is a place of common worship and social integration, and the Vaishnavite religion with which it has been associated with since the fifteenth century till date is called total faith and surrender to one God (EkaSarana Name Dharma) which constitutes the center of Assamese Vaishnavite religion. Though the Namghars are usually considered to be common prayer halls of Assamese people, they primarily point to the secular nature of society and to socio-cultural integration as well. The paper aims to examine the role of namghar as a social institution as well as its influence on socio-cultural life of Assamese people. The analysis is based on primary data collected from satranamghars situated in different parts of Barpeta District. All total 453 households of different villages located near satranamghars were surveyed. Descriptive as well as quantitative and cartographic techniques have been used for analysis. Results of this study reveal that the Namghar can be regarded as a social institution, and they have influence on the socio-cultural life of Assamese people to some extent. But due to modernization, the grip that satranamghars had over the society is starting to loosen. It also shows how modernity and the influence of globalization rules over one's spiritualism as well as socio-cultural life.

Keywords: *Culture, Society, Namghar, Religion, Modernization.*

INTRODUCTION:

Namghar as a concept is associated with the socio-cultural institutions of Assam. It is through this institution that the religion, philosophy, beliefs and the way of life of Assamese people and their culture are satisfactorily revealed with a view to realizing social integration and cultural cohesiveness. The history of the Namghar institution goes back to the 15th century and Srimanta Sankardeva's exponent of neo Vaishnavite religion as its founding father. The objective of the Namghar institution is social integration irrespective of caste through a common prayer hall where chanting of the name of one God ultimately gave birth to a religion called Eka-Sarana-Nama-Dharma.

Cultural geography studies mainly focused on the cultural aspect of people that is related with spaces and places. It focused on the changing of natural landscape to a cultural landscape. Religion has always proved to be the main transformation factor of the natural landscape. Religion as a cultural factor affects social, cultural, political, and environmental systems. Religious beliefs and practices always influence social systems. From the post secularist point of view, religion plays an important role in shaping the culture and social norms of the society. Following the footsteps of Hebermas, one may say that religious beliefs solve these problems of society that are created by the secularist view, leading to social imbalance, and loosening of family relations. But religion helps people regain its society. Religion plays a vital role in the cultural life of different spaces. It is deeply rooted in peoples' experiences and influences the socio-economic and political direction of societies (Stump. 2008), Peach (2006). According Buttner, religious geography is a science of religion or History of Philosophy of religion. He further explained that Geographers should confine themselves within the parameters like settlement, transportation and communication, and different soci-economic elements, because religion guided or shaped the entire component. (Buttner, 1974), Issac (1961), Fickler (1962), Sopher (1967), Buttner (1974, 1980) discussed about the religion and landscape. Whiteback tried to explain the concept of religion and the relation between culture and religion. According to Casanova (1994), Taylor (2007), in modern societies there was no influence of religion. But in one study, the human society would find that the secularized society was just an illusion. Stamp (2000) explained that religion made the world community more stable. Although some scholars have tried to criticize the relation between religion and Geography but there still exists a deep relation between the two. Geographer should explain the landscape, analyze the ecological process, and describe the geographical factors that influence the religion. And the modern geographer explained that religious geography deals with the impact of religion and religious societies on the geographical environment (Hoheisel, 1987, A. Brank, 1966).

The Namghar as the main social unit or unifying thread of Assamese people is also a point of study of religious geography. The namghar has been influencing the society and human behavior and thus the environment. On the contrary, natural environment have also influenced the location of the namghars and the cultural landscape of the society.

The main objectives of the study are:

1. To study the role of namghars as social institutions
2. To study the influence of namghars on society and culture of Assamese society.

Methodology:

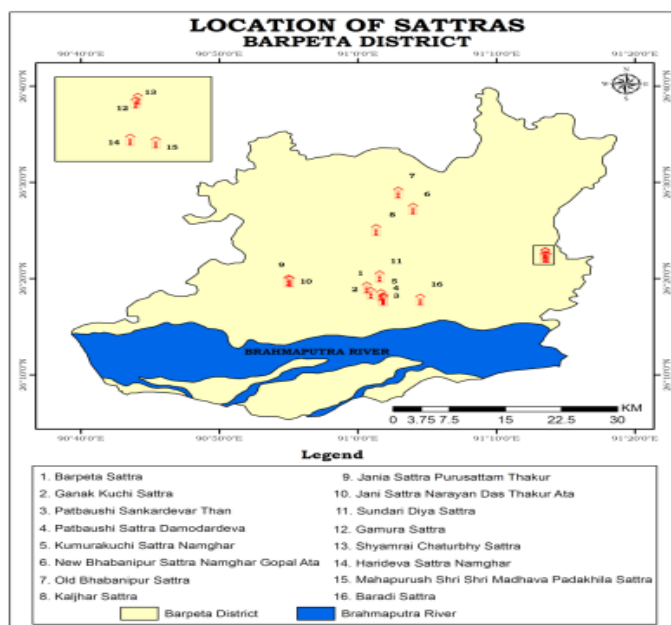
The research employed both questionnaire and quantitative data collection and analysis methods. Field work has been carried out staying within the community through observation and by asking question about their participation in religious activities of the namghar. The data thus obtained has been processed and analyzed through appropriate quantitative and cartographic techniques.

Although there are almost hundred thousand namghars throughout Assam, the researcher has chosen to concentrate on the Namghars that were established by the Mahapurushas themselves and by their direct disciples in Barpeta district. All the surveyed namghars are in satra premises. Altogether 16 satranamghars of Barpeta district were selected for the study.

Study Area:

Barpeta district is an administrative district headquarters that is located in Barpeta. The district occupies an area of 3245 Km², it has population of 16,96,622 (as of 2011), out of which 8,67,004 are males and 8,26,618 are females. Literacy rate of Barpeta district is 86.89 percentage (as of 2011)

Fig.1. Map showing the distribution of surveyed satranamghars.



Namghar and its influence on the rites and rituals of Assamese society:

Rites and rituals together with habits shape the culture of an area and thus, form their social norms. The followers of vaishnavism, after their sarana (initiation), are bound to follow some rituals like chanting the name of Vishnu just after awakening from slumber, regarding the soil as a part of Vishnu and saluting the soil before putting their feet on the ground, lighting of earthen lamp after bathing in their particular prayer house, thanking Vishnu for the food before every meal. Regarding food, they must follow certain restrictions. In India food is one of the most important part of rituals.

According to local beliefs, food determined the quality of people's habit and behavior. In Vaishnavite culture, the food that arouses passion is regarded as Rajashik and Tamashik or (hot food) and it is prohibited amongst the followers of Namadharma. On the other hand,

the food that restrains bodily desire and helps in concentrating on bhakti is regarded as Sattvik or cool food and is allowed to the Vaishnavites people. Despite these norms, under environmental influences, meat and fish are eaten by the common people of Assam. So, the common followers of Vaishnava cult are allowed to eat meat and fish but the celibate bhakats (devotees) and devotees with higher initiation are not permitted to eat hot food (like meat and fish). Regarding the preparation of food, people who get their diksha (initiation) from their Guru can cook for common feasts despite their caste. But people without diksha (initiation) cannot cook common food even though they belong to higher caste. So, in Assamese society, food transactions are usually regarded as the dearest and most intelligent language in which ritual status is expressed.

In the study area, it is found that out of the total surveyed population only 18.3% of people whose age is above 60 years eat Sattvic food consisting of a vegetarian diet. The people belonging to the age groups of 46-60 and are initiated, have to follow the rituals of food, but due to their day-to-day lifestyle and work structure, they have to communicate with different social groups and sometimes they have to compromise with their food habits. People below 45 years of age answered that they do not follow any rule and rituals regarding food. Maximum of them are either daily commuters or stay outside of their home due to occupation. So, they cannot follow the restrictions. In an interview, the Namgharia of the Kumarkuchisatranamghar said that he was a painter by occupation. But as he was directly related to the namghar, he used to carry his food to his workplace. Sometimes he had to pass a day with empty stomach, as he did not find a suitable place to eat his food, and this could be also regarded as hurdle for his occupation. But he is habituated with these rituals.

The followers of vaishnavism have to follow all the rituals from morning to night. And namghars supervise their every code and conduct. If someone breaks the rule and rituals, they have to pay penalty to the namghars. These rituals arise spirituality and bring discipline in the life of people, and it is found that though people above 60 years of age comprise only 18.3% of the total surveyed population, but they follow these rituals strictly. The other people only do the morning prayers. The main cause is the scarcity of time and modern lifestyle. But the respondents explained that though they have less time to follow the rituals, they have a deep attachment with the namghars as they grew up in this environment. Out of the total surveyed population, 64.5% people regarded namghar as their religious teacher or supervisor. 25.8% of people negate the role of namghar as a supervisor. According to them they have no time to visit the namghar frequently. So, the namghars have no influence in their life.

Apart from the day-to-day rituals, different functions, and celebrations like the first rituals of child after birth, the first rice eating function, marriage and even the death anniversaries are observed according to the Vaishnavite culture. The bhakats of the satranamghars come to the households and chant namas (prayer). It minimizes the expenditure of money and also simplifies the life of the people. All the surveyed households observed their function in the simple manner explained above.

Namghar as a unifying force:

Each and every Assamese village has namghars and the identity of the villagers is also deeply related to it. As everyone is concerned about the deep-rooted caste system among the Indian Hindus, in Assamese society, to eliminate the difference of caste from the mind of people, namghars entitled people according to their function and work within the circle of the namghar society. These are the 'Adhikara': the head of the satranamghar, 'Pathak': the reader of the religious scripture, 'Mazumdar': the accountant, 'Gayana': the singer, 'Bayana': the drummer, 'Namgharia': the caretaker of namghar, 'Hatimata': the calls man of the cloisters etc. The family members of the particular functionary also use this title. So, there is no difference of caste. Among the surveyed respondent 78.4% belongs to general caste, 31% belongs to other backward classes, 18.5% belongs to schedule caste. But in their respective villages they are known according to their functions in the namghars and not according to their caste status.

Sankardeva, the founder of Neo-Vaishnavism aimed to unite the society with the common thread of bhakti. Satras and namghars are, the principal institutions of Neo-Vaishnavism, have been trying hard to unite the people of Assam till today. Though in present time, Neo-Vaishnavism has been divided into various sects or samhatis like Kalasamhati, Nikasamhati, Purusasamhati and Brahma samhati, but the main concept of bhakti has remained the same.

In this casteless society, the namghar is also a platform of education where the elder generation passed their knowledge to the younger generation. It also served as the center of adult education. The study reveals that, the people with less institutional education are more attracted towards the namghars. Out of the total surveyed population, 62.9% of people who have institutional education up to H.S.L.C. or less, visit namghars daily. There they get to know about the ancient scriptures like Ramayana, Mahabharata, Kirtan, Bhagawata, Geeta etc. from the recitation of the Pathak (reader) of the namghars. So, the impact of the namghars in their life is monumental. Sometimes namghars help people to earn their livelihood also. In Sundardiyasatra namghar, a Burhabhakat (older monk) teaches people to prepare kath (mat) from banana silk. The namghars or namghar communities also teach people to prepare masks that are used in 'Bhaona' (drama staged by Vaishnavite disciples).

At present, satranamghars are also regarded as the economic source of the people of nearby villages. Out of the total surveyed households, almost 10% of householders have shops near the satra-namghar campuses. They sold all the necessary items needed by the visitors and pilgrims like the earthen lamp, mustard oil for lighting the lamp, gram, cereals, sugar, salt for oblations before the God etc. Some shops also sale local artifacts prepared by the villagers themselves. These are: cane, bamboo, pottery, wood crafts etc. To entertain tourists, a chain of hotels and a flourishing restaurant industry has also developed in the Barpeta town. It also involves a large number of local people and thereby generate livelihoods for them. Different festivals celebrated in the satranamghars attract tourists from far away and it helps to boost the local market and economy.

As a social unifier, namghars have also tried to maintain discipline, order and morality of the villagers. It has tried to solve the social conflict arising within the villagers. Among the surveyed respondent, around twelve cases per month regarding social issues were solved by the namghar community. The namghar committee assembles with the village elders in the namghars to discuss the disputes. The village trials not only solve the disputes, it also initiates friendship and understanding between the parties. In namghar, punishment is simply to bow down before the people by offering beetle-nut and promising in the name of God not to commit any crime or mistake in the future, and in extreme cases, the offending parties are summoned to pay a penalty in terms of rupees to the victims. But during the survey, it is found that only 63.35% of people admitted to the namghar as a problem solver, whereas 36% of people negate its role in solving social problems. According to them, it has become a custom and is limited to a small group of people only.

There is no argument against the role of namghar as an unifier of society but from ages long there has been a marked differentiation regarding the status of women in the namghar society. Though Sankardeva kept women away from the main functions of namghars and satras, it was due to social and political conditions of that time. But he was not totally against women. He had the generosity of accepting women who had come forward such as Kanaklata Ai granddaughter-in-law of Sankardeva and Harideva's daughter Bhubaneswari, who became the religious heads of two satras, and established the fact that Neo-Vaishnavism was not all against women.

But in the present scenario, it is found that women are still kept away from the satranamghars. The women section can enter the namghar only on the day of initiation which is once in a lifetime. On other days, their movements are restricted up to the veranda only. The satranamghars belonging to Brahma samhata, and the Patbaushi Adi-Dham have access into the namghar. Even in the management of satranamghars, women are not allowed to participate. Out of the total surveyed satranamghars, only in two satranamghars namely Kumarkuchi satranamghar and Bhabanipur satranamghar, women can take part in management activities. So, to some extent satranamghars are still lagging behind in social cohesion.

Namghar as the center of indigenous Culture:

Namghar is the center of indigenous culture. Sankardeva tried to propagate Neo-Vaishnavism among the common people through painting, music, dance and drama. Almost all the surveyed namghars are painted with different fabrics depicting the stories of God and Vishnu as described in 'Kirtana' and 'Dasama'. It simplifies the philosophy of the saint for understanding of the common man. It also helps the local painters to earn their livelihood. Now a days, it has become a trend to draw pictures in private namgharstoo.

'Bargeet' or the songs composed by Sankardeva and Madhavadeva, carry the in-depth knowledge of philosophy of nama-dharma. The 'khol' (drum) used to accompany the singing of 'Bargeet', area unique instrument prepared with mud and the skins of animals.

These are unique features of namghars, and the villagers near the satranamghars get training to sing Bargeet and play khol from the namghars. It helps to spread Vaishnava culture among the growing generation. 25% of satranamghars have schools that teach Vaishnava culture.

Bhaona (Theatrical play) and SattriyaNritya (Satriya Dance) propagate Neo-Vaishnavism among common people through the audio-visual medium. It helps the common people to understand the essence of the religious philosophy. At the same time, it helps the younger people to perform in the religious drama and thereby bring them closer to the path of Neo-Vaishnavism. Now-a-days the younger generation has taken up the bhaona and satriya dance as their occupation. The mask making industry is also proliferating to a new extent. Even foreigners are now interested in learning these skills.

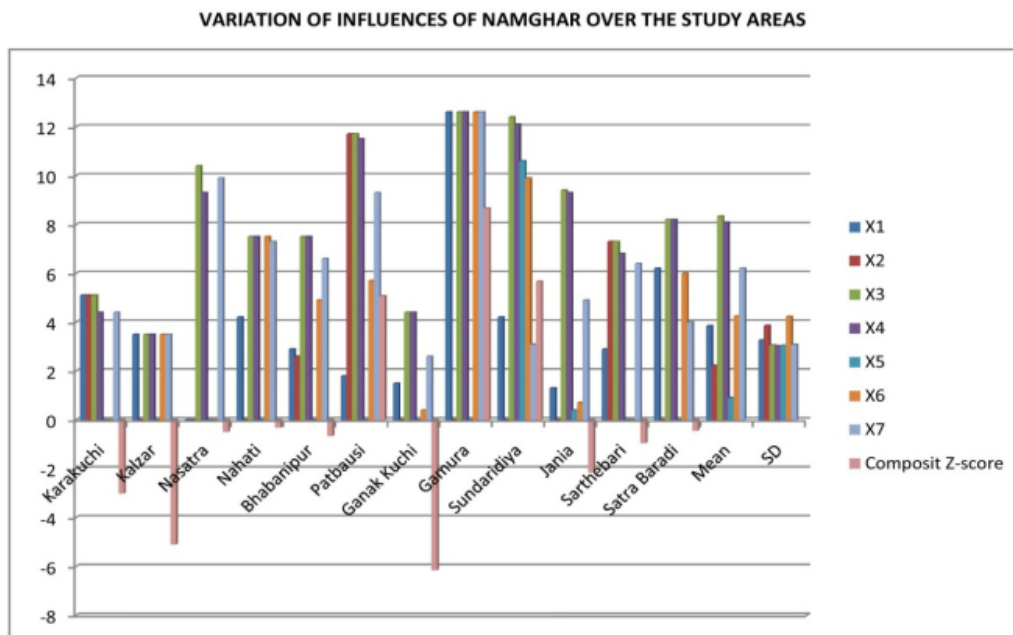
Apart from these, sculpting and carving of wood, weaving, bell-metal industry engaged in preparing special type of utensils that are only used in the namghars are also part of Vaishnavite culture. And satranamghars from ages long ago, have been helping to form a unique cultural landscape in the Barpeta District.

Conceptional Background for determining Social Roles and Cultural Roles of Socio-religious Institutions:

Social institution are established to standardize patterns of convention and regulate behavior. Whereas religious institution are the visible and organized manifestations of practices and beliefs, particularly in the social and historical context. To determine the overall influence of Namghar in the study area, different variables were selected through household surveys. The variables have been transformed into indices using Z-score technique. The variables chosen to calculate composite Z-score in the selected villages are:

1. Number of followers of Namadharma in the particular villages (X1)
2. Access of women in the namghar (X2)
3. People's participation in daily namaprasangas (X3)
4. People participation in various celebrations in the namghar (X4)
5. Aid to the poor (X5)
6. Role of namghar in solving social problems (X6)
7. Role of namghars in imparting culture and value to the society (X7).

Table 1. Showing the variations of namghars over the study areas.



Name of the Villages	X1	X2	X3	X4	X5	X6	X7	Composite Z-Score
Karakuchi	5.1	5.1	5.1	4.4	0	0	4.4	-3.01
Kalazar	3.5	0	3.5	3.5	0	3.5	3.5	-5.1
Nasatra	0	0	10.4	9.3	0	0	9.9	-0.49
Nahati	4.2	0	7.5	7.5	0	7.5	7.3	-0.31
Bhabanipur	2.9	2.6	7.5	7.5	0	4.9	6.6	-0.66
Patbausi	1.8	11.7	11.7	11.5	0	5.7	9.3	5.07
Ganakkuchi	1.5	0	4.4	4.4	0	0.4	2.6	-6.15
Gamura	12.6	0	12.6	12.6	0	12.4	12.6	8.67
Sundardiya	4.2	0	12.4	12.1	10.6	9.9	3.1	5.67
Jania	1.3	0	9.4	9.3	0.4	0.7	4.9	-2.15
Sarthebari	2.9	7.3	7.3	6.8	0	0	6.4	-0.95
Satrabaradi	6.2	0	8.2	8.2	0	6.0	4.0	-0.44
Mean	3.85	2.22	8.34	8.09	0.91	4.25	6.21	
S.D.	3.26	3.86	3.06	3.03	3.05	4.23	3.09	

Source: primary data survey, 2016.

The composite value says that only Sundaridiya, Gamura and Patbaushisatranamghars have deep influence over the surrounding villages. The composite Z score of the other satranamghars are very low. It shows that these namghars have very less influence over the surrounding villages with respect to the variable chosen.

The causes of the negative score may be because the namghar are now just busy with their religious activities. Their social importance has been loosened. It may be because of the increasing modernity among the people. Namghars like Kalzarsatra are in a very bad condition. In Bhawanipursatra, only a small number of Assamese speaking population still live there. The neighboring population consists of Bengali speaking people.

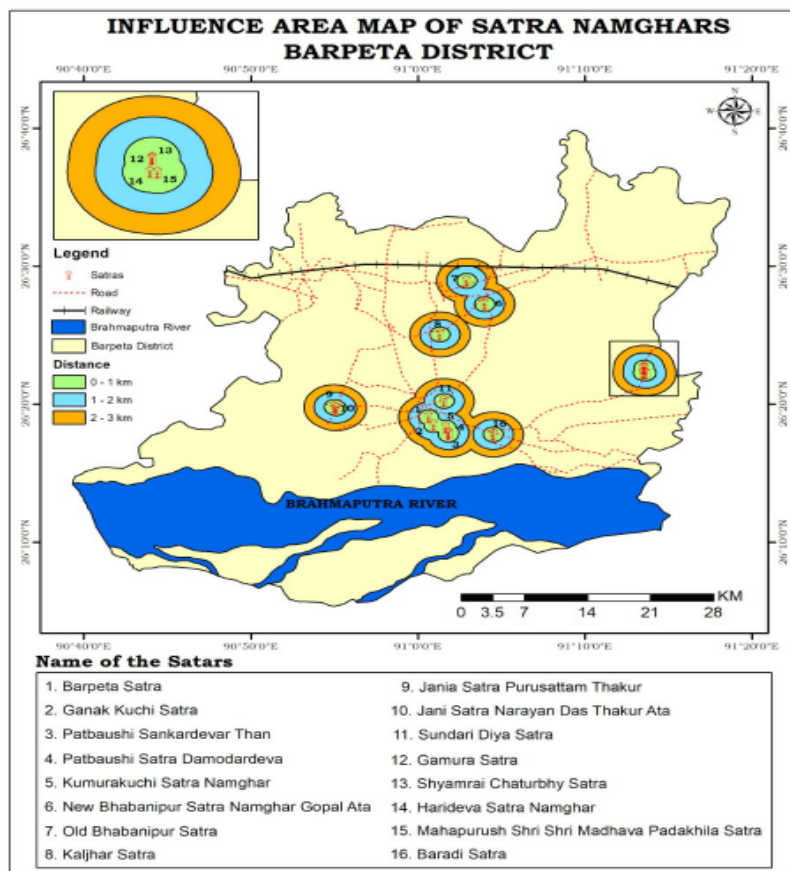


Fig. 3. Map showing the influence of namghars over the neighborhood **Conclusion:**

From the above discussion it may be concluded that namghars are the most important institution of Assamese society. They have a deep influence upon the people of Assam. Though with the passage of time and due to the effects of globalization and modernization, they are somewhat losing their grip over the society but still today the Philosophy of Vaishnavism controls everything right from food to dress, and even their language and thought process. So, namghar is an important institution of Assamese people. ■

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The Colonial Encounters in the Naga Hills: the Nagas' Resistance

Senchumo Lotha

“Of all the people in the north-east Assam these (Nagas) are the most powerful, and have given us more persistent trouble since 1832 than any parties. They... are divided into four big tribal sections- Angami, Sema, Aoh, Lhota and two smaller ones- Rengmas and Kaccha Nagas. Of these, the first-named have proved the most turbulent and warlike.” (Shakespeare LW, Colonel of the 2nd Gorkhas)

The British occupation of Assam and Manipur after the first Anglo-Burmese war of 1826 marked the beginning of the process of establishment of colonial sovereignty over the Naga Hills (Barpujari H K 1970: 180). The mountainous hills between Assam and Manipur which were mostly inaccessible were inhabited by different Naga tribes who were covetous of each other. Raids against each other were a part of their culture and any haphazard interference in their established institutions were resisted with vehemence. Although ‘it was not the intention of the British Government to rule the Naga Hills but to protect the people of the plains living under ordered administration against the frequent raids of the Nagas’ (Hargovind 2001: 147), yet the frequent raids in the administered plains and the resistance to the punitive actions of the Colonial Government eventually led to occupation of the Naga hills.

Amongst the Nagas, the resistance put forth by the Angami Nagas occupies the central core in the course of British colonisation of the Naga Hills. The colonial government also acknowledged that the management of the Angami Nagas was an anxious problem on which much thought was spent and many officials’ hopes were put to stake. (Foreign Political Proceeding BPP -A, July, no.253) It is in this context that justifies the emphasis on series of major encounters between the Angami Nagas and the British in a vivid manner.

The First Encounter

The first expedition undertaken in January 1832 by Capt. Jenkins and Lt. Pemberton is considered the first warlike encounter between the British and the Nagas. This entourage forced a passage through Angami territory from Manipur to Assam. (Johnstone 1990: 22). The Nagas treated this expedition as a trespassing of their territory. They attacked the entourage from Yang to Papoolongmaie. The Nagas had no idea of the effect of fire-arms which made their opposition very determined. (Moffatt Mills 1984:240). The encounter

that took place during this maiden expedition was the beginning of multiple encounters between the British and the Nagas for reasons which were dear to both the parties.

The Second Encounter

With the continuation of raids by the Nagas, the British Government was prompted to authorize Mr. Grange to lead the first punitive expedition to the Naga Hills in January 1838 against the chiefs of Khonoma and Mezoma. The Nagas resisted with vehemence and the Colonial entourage was forced to withdraw. According to Mackenzie, 'this expedition turned out to be not worth the intention it was undertaken. The Government virtually underestimated the strength and spirit of the Nagas.' (1979: 104).

The Third Encounter

On 24th January 1840, Mr. Grange re-entered the Naga Hills again with a renewed strength. The Nagas were avowedly hostile and assuming Grange to be an ally of Manipur offered stiff resistance. (Mackenzie 1979:108) The Nagas countered strongly at Punglwa and Lekwera and in the encounter the British column was inflicted with severe casualty. The advancing column was persistently attacked by blazing of jungles from all sides and by rolling down scourge of giant boulders along the hills sides by the Nagas of Popolongmai, Tzukquama and Togwama villages. The forces were much impeded in their movement by the ground which was studded with *panjies* compelling a retreat of the expedition. (Moffat 1984: 242) This retaliatory engagement resulted in burning of five villages and the capture of eleven Naga prisoners. (BPP 25th May 1840, No. 118). In this engagement, the Nagas displayed their manipulative skills of the steep hills to their advantage against advancing enemies.

The Fourth Encounter

The Nagas' resistance to the last two consecutive engagements had made the objective of the frontier officers incompleteness. It was rather a defeat in the hands of the Nagas. Therefore, leaving the wounded in Dimapur, Grange, entered the Naga Hills again on 18th February 1840 and burnt down Jakhama (Moffat 1984: 242). The consequence of these repressive measures seems to have apparently stopped raids of the Nagas of the Southern range for some time (Shakespeare 2004: 214)

The Fifth Encounter

On 3rd October 1844, the Nagas overpowered a Shan out-post at Lunka and killed the sepoys (Moffat 1984: 245). This event compelled Captain Eld, Principal Assistant at Nowgong to undertake punitive action. The expedition was conducted with such fuming emotion of revenge that it led to the burning of Assalo, a loyal Naga village to the Government. The frontier officers were thenceforth, instructed to try alternative method such as offering rewards, allurements, trade and even threats, but not random hostilities except in matter of self-defence. (FPP. 12 Aug., 1846 NO. 24)

The Sixth Encounter

Having failed in the previous expedition, Captain Eld deputed Mr. Wood to complete the task of inflicting exemplary punishment against the Lunka massacre. Mr. Wood demanded of the Khonoma, the immediate surrender of the Nagas who had killed the Shan sephaees at Lunka. The Nagas were adamant because for the Nagas, an oath of secrecy once sworn is never disclosed. It was only after considerable parleys, the Nagas agreed only to return the items which consisted of four muskets taken from Lunka (Moffat 1984: 245) Despite all persuasions, the culprits were never surrendered and in retribution, the village was partially burnt.

The Seventh Encounter

On 25th March 1847, Bogchand Darogha, the Office in-Charge at Samaguting, who went to intervene the dispute between Mozumah and Jakhama, was surrounded by around 1600 Naga warriors. Seven Shan sepoys who were panic stricken fled to the jungles. A sepoy name Ahena courageously fought back the Nagas with fire-arms. The Nagas 'one after the other retreated as soon as they discovered their mistake that neither thick boards in their trenches or wood shield were any protection against leaded bullets.' (BPP 17th June 1848: Nos. 97-99)

The Ninth Encounter

Even when cordial atmosphere prevailed, Bogchand, was ambitious to interfere in the internecine quarrels of the Nagas. (BPP 17th June 1848, Nos. 97-99) On 17th July 1849 Bogchand, without any orders, set out to the Naga hills for the second time and arrested some Nagas. While returning, he was attacked at Piphema on 3rd August 1849 and was speared to death. One Havildar and altogether 22 men from the British side were killed and wounded in this attack and only a single man was intentionally allowed to escape. (Mackenzie 1979: 110)

Reaction on Bogchand's Death

The casualty of the Nagas' resistance towards British colonial advancement during the second expedition of Bogchand was till then, to be considered the severest. It did sent waves of shock in the rank and files of the British troops as the Colonial Government did not waver to take immediate repressive measure to reinstate the morals of the British force and its might. 'The British realized that without showing the might of the sword it would be utterly impossibility for them to penetrate through the Naga territory.' (Bendanganshi 1993: 37-38,) Therefore, Captain Butler, in his report on the death of Bogchand and his team, did not mince with his words when he wrote: "If we wish to recover our influences, Government must systematically burn granaries and crops to enforce our demands for surrender of those concerned in Bogchand's murder..." (Mackenzie 1979: 110)

The Tenth Encounter

The sanction for the 12th Encounter was discussed and passed by the President-in-

Council (BPP 22nd December 1849: No 102) Accordingly, Lt. Campell, marched to Mozuma on the 20th of November 1849. The Nagas retaliated with firearms but retired to their fastness in the mountains. (Verrier 1969: 129) Meanwhile, while Campbell went to visit Jotsoma, the Nagas burnt the provisions of the British troops compelling the expedition to retreat. This encouraged the Nagas to celebrate the occasion by organising series of raids on the plains. (Mackenzie 1984: 111).

The Eleventh Encounter

In retaliation to the shamed encounter of November 1849, Captain Vincent and Butler, on 6th March of 1850, marched with a stronger force and entered Mozuma without any opposition. (BPP 7th June 1850: Nos. 139-48) According to Moffat, "Nitholey's clan, or rather a picket of 20 men, on the arrival of our troops at Mozumah, gave their usual war whoop and fled to Khonomah, hotly pursued by our troops..." (1984:251) The entourage burnt down two khels in at Mezoma and Khonoma. The column then stationed at Bassoma by establishing a strong stockade and from there, the Naga villages guilty of outrages were punished including Jakhama which was burnt down on 4th April 1850. (Verrier Elwin 1969: 131) This expedition achieved to satisfy its intention which was a smack of revenge under the guise of punitive action as well as the superior strength of the Supreme Government was well manifested to the Nagas.

The Twelfth Encounter

Unable to tolerate the activities of the enemies at the vicinity of their village, on 8th May, 1850, three sepoy were attacked by Khonoma Nagas. On 23rd May Lieut Vincent made reconnoitre of the enemy's Fort at Khonomah with an intention to attack them by surprise. On nearing the Fort, he was met with rolling stones and firearms by the vigilant Nagas. He returned the fire and having inspected the enemy's positioned at a close range, he was certain that the Fort could not be taken except with the assistance of well equipped guns. (Verrier 1969:132-133)

Seeing that there was no chance of defeating the Nagas, military expeditions was approved with two mountain guns and two mortars under Major Foquett. In December 1850, the whole force entered the hills and joined Captain Vincent and Butler. (BPP 20th December, Nos. 298-313) The Nagas intercepted their enemies with non-returning boomerangs of spears and boulders killing 36 sepoy. The British column lost the battle on the first day forcing Captain Vincent to withdraw the troops. Despite having won the battle during the day, the Nagas were intelligent to understand the military might of the British. By the night they executed their defensive plans and when the British force entered the village the next day with renewed vigour and strategy, the village was found to have been evacuated during the night. (Barpujari 2003: 21) Thus, after a fierce exchange of might and with the Nagas, having furiously retaliated the superior military power of the British, Khonoma, one of the 'strongest forts' in the north east was captured. (FPP 21 March, 1851, NO. 245)

Period of Non-interference

The trial policy of non-interference lasted for fifteen years after the last encounter between the British and the Nagas of 1850. The period of non-interference was turned into a period of raiding spree for the Nagas. The repeated efforts of the local officers to win over the Government to reconsider the policy and take once more a direct engagement with the Nagas in the hill were repressively turn down. The Nagas considered this period as surrender to their hegemony and undeterred, continued with their raiding ways of life. The Naga jubilation led to nineteen raids, where a total of 232 British subjects were killed, wounded or taken away captives during the years 1854-1865. (Mackenzie 1979: 115) As a result, in 1862, the Commissioner of Assam presented the intolerable state of affairs in the following report: "It is not creditable to our Government that such atrocities should recur annually with unvarying certainty, and that we should be powerless alike to protect our subjects or to punish the aggressors. It is quite certain that our relation with the Nagas could not possibly be on a worse footing than they are now. The non-interference policy is excellent in theory, but Government will probably be inclined to think that it must be abandoned." (BJP 29th April 1854: Nos. 743-749) In 1865 Hopkinson, as directed by Governor-General, suggested a policy toward the hill tribes in general and the Angamis in particular by which "we must cease to regard them as aliens or even as enemies, but acknowledge them as subjects, seek to establish ourselves among them under our control and within the pale of civilisation." (BJP, April, 1866 NO. 140).

Establishment of Samoogooting Headquarters

While the unrelenting assertion of the local officers to review the policy of non-interference continued, the raids in March and April 1866 compelled the Government to take firm step in the direction of control in establishing the district of Naga Hills in January 1866 (Mackenzie 1979:117). The Lieutenant Governor issued an order for establishment of Samoogooting (Chumukedima) as the District Headquarters (BJP April 1866, NO.142). With the occupation of Samoogooting, it was not desired to extend British rule into the interior, but when a footing in the hills had once been obtained, further territorial expansion became almost inevitable (Gait 2006: 367).

The Thirteenth Encounter

While political transition was taking place with the establishment of the Samoogooting, the Nagas from Razephmah raided a Mikir village in North Cachar. This raid enraged Gregory to raze down Razephmah in the month of March with a simple use of police force. In counter retaliation and to retrieve their honour, the Razephmah Nagas, in June 1866 attacked Mikir village Sergamcha killing twenty six persons altogether. Razephmah was once again made to bit the dust and the villagers were forcibly dispersed throughout other communities (Mackenzie 1979:121)

The Fourteenth Encounter

The Nagas did not make any significant raids in the plains but they plundered some

villages in Manipur which led to the seventeenth military encounter on the 6th December 1877 under Captain Brydon. As the British troupe entered their village, the Mozuma Nagas opened fire on the troops. The British force attacked the village and burnt it down. The Mozuma men were dispersed from the village but they kept on making intermittent firing and frequent night attacks. (Mackenzie 1979:132)

The Fifteenth Encounter

For a year all went well after the occupation of Kohima in 1878 with Damant as the Deputy Commissioner. However, Damant found that Khonoma was procuring arms and ammunition and before long this section showed decided hostility (Shakespeare 2004:221). On 13th October, 1879 Damant set out to suppress Khonoma into loyalty. On arrival, Damant found the village gate closed and while Damant stood before the gate, a single shot was fired, striking him on the head and then volley of shots rain down on the escorts who tried to escape. The Khonoma warriors rushed out and attacked the troops killing 25 police and wounding 14 of them. In addition, ten military were killed and five wounded. Three domestic servants who accompanied Damant were also killed. Jotsoma and Chetonoma khel of Kohima also participated in this attack. (FPP 1880, March: Nos. 331-395)

Significance of Damant's Death

The killing of Damant is the 2nd most tragic incident for the Colonial Government in their endeavour to colonise the Nagas. Remarkably and regrettably, for the first time, the Nagas killed a British administrative officer of the highest order commanding an expedition against them. For the Nagas, it was a successful assassination of a foreigner and his cronies who had come to exert political control over their territory. For the Supreme Government, 'the lesson to be learnt from Khonoma is that the local authorities underestimated the force required to carry out the policy of even gradually imposing British authority upon the Nagas and the work was begun too soon.'(FPP, 1880 February: Nos. 249 & 252)

Siege of Kohima

Being emboldened, the Nagas, on the 16th and 17th October 1879, then proceeded to Kohima and besieged it without causing any serious damage (Verrier 1969: 571). In the words of Shakespeare "The Kohima garrison had an uncommonly unpleasant experience, being surrounded by some six to seven thousand Naga Warriors, who spared no effort to fire the thatched buildings and attacked the stockade repeatedly by rolling heavy timbers forward along the ground behind which they sheltered and fired" (2004: 222). Haimendorf also has his own observation. To him, after the successful engagement inflicting heavy casualty on the British troops led by Damant at Khonoma, soon afterwards the attack began on Kohima (Haimendorf 2004: 28).

Upon the siege of Kohima, Col. Johnstone had started from Manipur with a massive military contingent. Upon hearing the news that large reinforcement was coming, the Nagas began to gradually retreat. Johnstone marched into Kohima unopposed and the "garrison

gave a loud cheer, which we answered, and numbers of them poured out” (Johnstone 1990: 156). While narrating the nightmare during the siege of Kohima, Cawley conveyed to Johnstone on 28 October 1879 that “On the night of 24th, a Naga who spoke Hindustani harangued us from behind one of the barricades. He said we had come here and occupied land, we had cut their trees, bamboos, and grass, we wanted revenue from them and made them furnish coolies, his speech ended with a query-”what will happen now?” at that time there were, at least 4, 000 men surrounding us, and for these about three hundred had guns.” (FPP February 1880, No.333)

Observation on the Siege of Kohima

Recalling the siege of Kohima, Johnstone was of the view that the casualties would have been numerous than they were, but the Nagas were tenacious of the cherished ammunitions, and they would preserve it and take a shot only then they are pretty sure of getting the target. Moreover, had not his letter of arrival reached in time, the garrison being completely wearied out, had decided to surrender the stockade by accepting the terms unexpectedly offered by Nagas on 24th October that the garrison with their women and children, sick and wounded should be safely given a free passage till Samagudting. During the siege, the Nagas fired at the stockade continually, but did not make any attempt to overrun it. They seem to be only waiting for starvation to overwhelm the foreigners to accept their terms. If the negotiation of surrender had been put into effect, ‘five hundred arms and 250,000 rounds of ammunition would have been in the possession of the Nagas with an assumption that all the subjects in the garrison are butchered. This cache of arms would be enough to keep the hills in blaze for three years and an employment to half a dozen regiments during all the time’. (Johnstone 1990: 158-160) The siege of Kohima was a show of unity of the Nagas. Moreover it also depicted that the Nagas were more humanitarian than the colonial military officers. The British officials with their women and children along with all the subjects were completely at the mercy of the Nagas who could have easily butchered them. The garrison could have been choked and annihilated in no time if the Nagas were to reason like the Colonial officers.

Preparatory Exercise for Supremacy

In order to regain the supremacy which was shaken as a result of the siege of Kohima, General Nation was directed to assemble a force of 1135 men with two mountain guns at Golaghat and in early November the force entered the Naga hills (Shakespeare 2004: 222). General Nation arrived at Suchema where Williamson and Johnstone joined him with some resistance from the Nagas. The troops consisted of 43rd and 44th Assam Light Infantry. Before the various forces arrived at Kohima, Johnstone had to undertake some reprisal action by destroying some villages which intercepted the convoys and supplies coming from Manipur. (Johnstone 2004: 164-166)

The Sixteenth Encounter

The 22nd November 1879 engagement would always remain in history; the battle

of Waterloo for the Nagas and a great Retaliatory Expedition for the Colonial Government. Johnstone recalled, “How well I remember the night of 21st, Williamson and I dined with General and all the staff...Besides we had surgical address from Dr. De Renzy...We all laughed...but we all think that we are to be exception. It is as well that it is so” (1990: 168). The Day 22nd, the battle lasted the whole day. By 6 am General Nation’s army was commanded to advance up the steep village from different directions and to charge the fortified village of Khonoma. The Nagas resisted the British army with their procured firearms and showers of spears and stones. One of the spears struck Forbes, and Ridgeway was badly wounded and Nir Beer Sai, a gallantry subhidar was shot dead. General Nation had planned to take Khonoma easier than expected but the stiff resistance offered by the Nagas disrupted all the war schemes. Many hand to hand conflicts occurred and many were killed and wounded. The troop was so weakened and reduced by the fierce stance put up by Naga warriors of Khonoma and they were not in strength to advance further. It was eventually, decided to retreat and hold the night on the ground already taken and advances at dawn. (Shakespeare 2004:223) According to Mackenzie, “the battle of Khonoma was the severest of the fighting in the hills” (1979:137). The next day, when the troops entered Khonoma for further assault but discovered that the Nagas, by the night, had evacuated their inhabitants and retreated to their strongly fortified position on the crest of the Burrail range known as the *Chakka Fort*.

Khonoma Persistence

For months, the Khonoma men held the Chakka Fort and carried on their guerilla war, by constantly attacking sentries, convoys and water parties (Shakespeare 1979: 224). They attacked the Nichi guard outpost three times within a week. Altogether, the Angami Nagas inflicted a loss of 50 either killed or wounded. In addition, on 30th of January 1879, 55 men from Khonoma marched down to Baladhan tea-garden (Johnstone 1990: 180). They slew the manager Mr. Blyth and other sixteen coolies as well as plundered what they could. They also burnt everything on the place. The persistence of the Khonoma Nagas continued to be a pain in the neck for the Government and the Government was determined to suppress them.

Surrender of Khonoma

In all gladness, further catastrophe was avoided as the Nagas of Khonoma finally surrendered on the 28th March. The telegram of Deputy Adjutant General to Military Secretary, on 30 March 1880 read: “The Khonoma Nagas have yielded to our blockade, have surrendered arms and evacuated their forts, and have accepted the terms offered by the Political Officers. I have taken possession of their fort, 7,000 feet high and have occupied them with a detachment of 44th Regiment; I hope to break up the Field Force shortly.” (FPP February 1880, No. 246)

Khonoma Encounter and its Significance

The resistance of the Nagas towards the British colonial advancement by the

Khonoma Nagas is significant. No doubt Khonoma fell eventually but it was with a heavy cost (Barpujari 1995: 59). In the battle, two British Officers, Major Cook and Lieutenant Forbes were killed along with a Subedar Major, two British and two Native Officers and 44 of the rank and file killed and wounded (Allen BC 1905: 28). The organised force of the British was unable to take over the so-called savages and barbaric raiders in a manner that was thought off. The stiff resistance faced by the British troops made the calculation of General Nation *topsy-turvy*. It was because of the heavy casualties inflicted upon that compelled General Nation to call off the offence till *Chakka*. (FPA, 1880; March, No. 348). Nevertheless, the engagement of 22nd November 1878, may rest with Mackenzie's statement: "on the whole, the Angami Naga problem was at last a fair way to final solution" with the surrender of Khonoma Nagas (1979:143).

Engagement with the Lotha Nagas

The earliest recorded British colonial encounter with the Lotha Nagas was in March 1852, when the Lotha Nagas attacked Borpathar and killed some British subjects. At this, the Commissioner of Assam requisitioned two Khats at Nagora and Jamguri either held by the Lothas and the villagers of Borpathar were supplied with muskets to defend themselves against attack by the Nagas (Mackenzie 1979: 96). The second encounter was on 5th January, 1875 when a Kuki coolie was killed. The Lothas Nagas of Wokha attacked British camping in their village by throwing large stones at the sentries injuring two of them. Captain Butler along with La Touche and Lieutenant Austin retaliated the offensive by mean of firearms and stopped the attack. In this encounter eighteen Nagas died. The village was burnt except for few houses. On 6th January, two Wokha chiefs came and sued for peace. The murderers also surrendered (Verrier 1969: 347-50).

Assassination of Butler

The slaying of Butler was the first most tragic encounters that took place in the Naga Hills. On 25th December, 1875, Butler, Col. Tulloch and Woodthorpe proceeded to Pangti from Lakhuti. On the second day, Butler and his team crossed Chebi river. When the party reached a high slope, an ambushed Naga spear pierced the right breast of Butler injuring him severely. This was ensued with volley of spears from the Nagas of Pangti charging the British troop with yodeling and war cries. The British force fired at the Nagas which prevented close encounter. The next day Col. Tulloch and his force attacked and burned Pangti. Butler died on the morning of 7th January 1876. 'His sad and untimely fate at the onset of expedition cast a gloom over the rest of the season's operations' (Woodthorpe 1875-6: 56-8).

Military Encounter with Yachumi Nagas

Another colonial encounter worth mentioning is the encounter that took place at Yachumi. It was February 7, 1900, the British column marched into the Yachumi territory of the Yimchungru Nagas and landed into a strong array of opposition. The sepoy's fired into the attacking groups of the Nagas killing some of them. Without knowing the power of

fire arms, the Yachumi Nagas attacked the British column with showers of spears and arrows. Within a distance of 80 yards, 19 Nagas were shot down. The Nagas moved back to the hills to renew their attacks from the back side. The Nagas were repulsed but the British troops also suffered some casualties where three sepoy were wounded with spears and daos by the Nagas (Mackenzie 1979: 128).

End of Encounters

The British Government did not encounter any formidable resistance with the other Nagas in a way comparable with that of the Angami Nagas. Although there were some minor skirmishes, yet the Nagas submitted themselves to the authorities without further recurrence of the same ‘Neither this (Ao) tribe nor their neighbours, the Semas, have given us very great trouble in the past, though it has been found necessary to punish for minor raids now and then and to finally take over the countries of both tribes.’ (Shakespeare 2004: 201). The Aos, Lothas, Semas, Rengmas and other Naga tribes such as the Changs, Sangtams, Konyaks, Yimchungrus, Phoms, etc accepted the control of the British with little or no resistance at all. They are regarded to have accepted the British rule as fairly readily. In the words of Reid, “In the first place, we have no longer the warlike race of Angamis to deal with.” (1997: 107).

Summary and Conclusion

In all respects, the colonial engagements between the British and the Nagas can be seen from different perspective. To the Colonialists, the Nagas were outrageous in their raids on the plains villages and tea gardens. The ghastly conduct of warfare by the Nagas was to be abhorred such as the one on the Baladhun Tea garden as described by an Englishman correspondent writing from Cachar who ended with “The whole was a horribly sickening scene, and a complete wreck; and such as none but the veriest of devils in human form could have perpetrated.” (Johnstone 1990:159). The British Officers regarded the Nagas as uncivilized, savages, barbaric and considered their warring acts as outrageous. They simply took them as wild animals or rather aliens that need to be destroyed or tamed. It is for this, the Nagas were severely punished for their crimes. For the frontier officers, killings and destruction of houses, granaries and crops were the only means of disciplining the aggressively hostile and savagely uncivilised Nagas.

In the Naga perspective, the advent of the British was an intrusion to their established way of life, especially, their raiding culture which was one of the main causes of confrontation with the British. The Nagas were frank and honest to admit their very essence towards raids. On one certain occasion they made honest confession that once the troops leave the Nags hills, raids cannot be stopped (Mackenzie 1979: 109). The message of the Naga mentioned by Cawley to Johnstone which is aforesaid mentioned on 28 October 1878 was amply clear. The British had come and taken over everything forcing them labour and revenue. Therefore, it must be resisted. If the British Government accepted their atrocious methods of colonisation as an act of supremacy, then however cruel and brutal it may seem,

the raids, head hunting, etc conducted by the Nagas was also a part of their way of lives, a show of might and strength and a demand for loyalty. It does not matter, how barbaric and savage it may appear to outsiders. It was their way of life.

On the whole, the British were successful in their colonial subjugation of the Nagas only because of their superior military power. Had the Nagas been well armed and united, the story would have been completely different. The British eventually occupied the Naga hills physically, but the indomitable spirit of independence in the mind of the Nagas was never extinguished. They took their land but not their spirits. Chakravorty rightly said, “Though in course of time the Nagas came to be civilised and gave up head-hunting, their turbulence and spirit of independence still persisted in them.”(1964: 132). The indomitable spirit of resistance against imposition of any form is a nature gift to the Nagas. ■

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Existentialism, Nihilism and Absurdism – A Study

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The paper aims at analysing and examining the concepts of existentialism, nihilism and absurdism and how these terms dominate literature of the modern era. The common perception is that existentialism is only about alienation, despair, absurdity and negativity. It is an odd movement as most thinkers deny that they fall under the category of existentialist. On one hand there are certain ideas and principles which most existentialists agree upon; on the other hand, there are ideas and principles which most existentialist reject. The first and the most basic characteristic is that existentialism begins from man rather than from nature. This philosophy treats man as an existent rather than man as thinking subject. Man's existence precedes his essence. The essence of life is shaped by existence, not the other way round. We live our lives and that in turn defines what we truly are, not any set of features. There is no predefined pattern that we can fit into. Existentialism starts with an individual. Existential Nihilism refers to a world void of meaning and purpose and advocates human existence on earth, all action, suffering, and feeling, as senseless and empty. It consists of two words: Existentialism and Nihilism. Nihilism is a radical movement that rejects traditional values. The movement vouches to bring reforms by putting an end to the prevailing system. Absurdism as a theory refers to the fundamental nature of conflict in human tendency to find meaning and inherent value in life and inability in the same in a purposeless existence in an irrational universe further leading to a sense of vacuum and hopelessness. Certain concepts in absurdism are similar to nihilism and existentialism yet the three schools of thought namely existentialism, nihilism and absurdism diverge in a rather contradictory manner.

I have attempted to delve deeper into these three concepts with focus on the history and their theory. I have also tried to focus on the important plays that highlight the aspects of existentialism, nihilism and absurdism.

Keywords – Absurdism, Nihilism, Existentialism, Conflict, Alienation, Despair, Existence, Individual.

Existentialism – Theory and History

“Existentialism” may be defined as the philosophical theory which holds that a further set of categories, governed by the norm of authenticity, is necessary to grasp human existence. To approach existentialism in this categorical way may seem to conceal what is often taken to be its “heart” (Kaufmann 12). But while it is true that the major existential philosophers wrote with a passion and urgency rather uncommon in our own time, and while the idea that philosophy cannot be practiced in the disinterested manner of an objective science is indeed central to existentialism, it is equally true that all the themes popularly associated with existentialism—dread, boredom, alienation, the absurd, freedom, commitment, nothingness, and so on—find their philosophical significance in the context of the search for a new categorical framework, together with its governing norm.

“Existentialism” is a term that belongs to intellectual history. Its definition to an extent is one of historical convenience. The term was explicitly adopted as a self-description by Jean-Paul Sartre, and through the wide dissemination of the post-war literary and philosophical output of Sartre and his associates—notably Simone de Beauvoir, Maurice Merleau-Ponty, and Albert Camus—existentialism became identified with a cultural movement that flourished in Europe in the 1940s and 1950s. Among the major philosophers identified as existentialists were Karl Jaspers, Martin Heidegger, and Martin Buber in Germany, Jean Wahl and Gabriel Marcel in France. Many writers—for instance Camus and Heidegger repudiated the label of an existentialist. The nineteenth century philosophers, Søren Kierkegaard and Friedrich Nietzsche, came to be seen as precursors of the movement. Existentialism was as much a literary phenomenon as a philosophical one. The post-war years found many writers and artists linked under the term: retrospectively, Dostoevsky, Ibsen, and Kafka were conscripted; in Paris there were Jean Genet, André Gide, André Malraux, and the expatriate Samuel Beckett; the Norwegian Knut Hamsun and the Romanian Eugène Ionesco belong to the club.

Existentialism in Select Writings

Jean-Paul Sartre’s 1938 novel *Nausea* was “steeped in Existential ideas”, and is considered an accessible way of grasping his philosophical stance. Sartre also wrote *No Exit* in 1944, an existentialist play originally published in French as *Huis Clos* (meaning “In Camera” or “behind closed doors”) which is the source of the popular quote, “Hell is other people.” The play begins with a Valet leading a man into a room that the audience soon realizes is in hell. Eventually he is joined by two women. After their entry, the Valet leaves and the door is shut and locked. All three expect to be tortured, but no torturer arrives. Instead, they realize they are there to torture each other.

Existentialist themes are displayed in the Theatre of the Absurd, notably in Samuel Beckett’s *Waiting for Godot*, in which two tramps divert themselves while they wait expectantly for someone (or something) named Godot who never arrives. They claim Godot to be an acquaintance but in fact hardly know him, admitting they would not recognize him

if they saw him. To occupy themselves they eat, sleep, talk, argue, sing, play games, exercise swap hats, and contemplate suicide—anything “to hold the terrible silence at bay.” The play “exploits several archetypal forms and situations, all of which lend themselves to both comedy and pathos.” The play also illustrates an attitude toward man’s experience on earth: the poignancy, oppression, hope, corruption, and bewilderment of human experience that can only be reconciled in mind and art of the absurdist. The play examines questions such as death, the meaning of human existence and the place of God in human existence.

Franz Kafka’s works, in which themes of alienation and persecution are repeatedly emphasized, permeate the apparent hopelessness and absurdity that are considered emblematic of existentialism. Albert Camus’ *The Myth of Sisyphus* (which introduces his theory of the absurd) presents Sisyphus’s ceaseless and pointless toil as a metaphor for modern lives spent working at futile jobs in factories and offices. Sisyphus represents an absurd hero who lives life to the fullest, hates death and is condemned to a meaningless task. Camus saw absurdity as the result of our desire for clarity and meaning within a world and condition that offers neither, which he expressed in works like *The Stranger* and *The Plague*, which often pointedly resonate as stark allegory of phenomenal consciousness and the human condition. Camus emphasizes the ideas that we ultimately have no control, irrationality of life is inevitable, and he further illustrates the human reaction towards the “absurd.” He questions the meaning of the moral concepts justifying humanity and human suffering. The plague, which befalls Oran, ultimately, enables people to understand that their individual suffering is meaningless. As the epidemic “evolves” within the seasons, so do the citizens of Oran, who instead of wilfully giving up to a disease they have no control over, decide to fight against their impending death, thus unwillingly creating optimism in the midst of hopelessness.

Nihilism - History and Theory

“Nihilism” comes from the Latin nihil, or nothing, which means anything which does not exist. It appears in the verb “annihilate,” meaning to bring to nothing, to destroy completely. Early in the nineteenth century, Friedrich Jacobi used the word to negatively characterize transcendental idealism. It only became popularized, however, after its appearance in Ivan Turgenev’s novel *Fathers and Sons* (1862) where he used “nihilism” to describe the crude scientism espoused by his character Bazarov who preaches a creed of total negation. Nihilism is the belief that all values are baseless and that nothing can be known or communicated. It is often associated with extreme pessimism and a radical scepticism that condemns existence. While few philosophers would claim to be nihilists, nihilism is most often associated with Friedrich Nietzsche who argued that its corrosive effects would eventually destroy all moral, religious, and metaphysical convictions and precipitate the greatest crisis in human history. In the 20th century, nihilistic themes comprise of epistemological failure, value destruction and cosmic purposelessness and these have preoccupied artists, social critics and philosophers.

Political Nihilism is associated with the belief that the destruction of all existing political, social, and religious order is a prerequisite for any future improvement. Moral nihilism rejects the possibility of absolute moral or ethical values. Existential nihilism is the notion that life has no intrinsic meaning or value, and it is the most commonly used and understood sense of the word today.

Nihilism in Select Writings

In *The Dark Side: Thoughts on the Futility of Life* (1994), Alan Pratt demonstrates that existential nihilism, in one form or another, has been a part of the Western intellectual tradition from the beginning. In the twentieth century, it's the atheistic existentialist movement, popularized in France in the 1940s and 50s, that is responsible for the currency of existential nihilism in the popular consciousness. Jean-Paul Sartre's defining preposition for the movement, "existence precedes essence," rules out any ground or foundation for establishing an essential self or a human nature. When we abandon illusions, life is revealed as nothing; and for the existentialists, nothingness is the source of not only absolute freedom but also existential horror and emotional anguish. Nothingness reveals each individual as an isolated being "thrown" into an alien and unresponsive universe, barred forever from knowing why yet required to invent meaning. It's a situation that's nothing short of absurd.

Camus, like the other existentialists, was convinced that nihilism was the most vexing problem of the twentieth century. Although he argues passionately that individuals could endure its corrosive effects, his most famous works betray the extraordinary difficulty he faced building a convincing case. In *The Stranger* (1942), for example, Meursault has rejected the existential suppositions on which the uninitiated and weak rely. Just moments before his execution for a gratuitous murder, he discovers that life alone is reason enough for living, a *raison d'être*, however, that in context seems scarcely convincing. *The Plague* (1947) shows the futility of doing one's best in an absurd world. And in his last novel, *The Fall* (1956), Camus posits that everyone has bloody hands because we are all responsible for making a sorry state worse by our inane action and inaction alike.

Absurdism - History and Theory

Religion may be the most popular source of meaning for people; believing in a god or gods, a spirit-world, an afterlife, or a holy book, or practicing ritual, prayer, or meditation makes life meaningful for many people. And religion is not the only possibility: people find meaning for their lives in nationalism, science, Marxism, art, and many other beliefs and practices.

The Absurdist see all of these attempts as ultimately doomed, in a sense. Not that absurdist think it's pointless to do anything, but they believe that no matter what you do, you cannot escape the absurdity of being a human being. It's not exactly the universe which is absurd in absurdism, but rather the fact that humans are innately driven to look for meaning in an ultimately meaningless universe. Whatever stories we tell to give meaning to our lives are just that — stories, fictions. Given the anti-religious tendencies of absurdism,

it's surprising to learn that it originated in the work of the Christian philosopher Soren Kierkegaard. Kierkegaard was a Christian, but he didn't ignore the criticisms of religion that he heard around him. Instead, he listened to those critiques and became convinced that there could be no rational basis for believing in God. In fact, he found these critiques so persuasive that he ultimately concluded that there was no rational basis for believing in any kind of hopeful or consoling story about the purpose of existence. That is, he became an absurdist.

Kierkegaard's philosophy was a fringe view and didn't get all that many adherents. However, after Europe went through World War I and especially the horrors of World War II and the Holocaust, absurdism gained followers. During World War I, an entire generation of young men enlisted in various national armies, usually with religious or patriotic fervor, believing that their military service would give their lives meaning. But the war was a bloodbath, and individual soldiers, in spite of their incredible sacrifice and suffering, found that they had accomplished very little in the end. And then, only twenty years after that traumatic war ended, Europe started to slide back into the ocean of blood. This time, the war was equally destructive (if not more so), and involved the added horrors of Nazism and the death camps, which would have been unimaginable to soldiers on all sides in the previous war.

So it's no surprise that many European thinkers started to think that the world was absurd. Many Jewish philosophers felt compelled to abandon their faith, since they couldn't understand why God would allow his chosen people to suffer as they had suffered in Nazi Germany. And philosophers outside the Jewish community questioned how a supposedly moral God could allow such suffering, not only among the Jews, but also among non-Jewish civilians in every European nation as well as the soldiers.

Camus argued that Kierkegaard had the problem right, but that his solution was impossible; throwing ourselves into religion is no better than nationalism. So he decided that we should accept absurdity, like a terminally ill patient accepting the inevitability of death. We should stop struggling to make sense of the world and try to live simply in spite of the absurdity.

Absurdism in Select Writings

The "Theatre of the Absurd" is a term coined by Hungarian-born critic Martin Esslin, who made it the title of his 1962 book on the subject (*A Glossary of Literary Terms*). The term refers to a particular type of play which first became popular during the 1950s and 1960s and which presented on stage the philosophy articulated by French philosopher Albert Camus in his 1942 essay, *The Myth of Sisyphus*, in which he defines the human condition as basically meaningless. Camus argued that humanity had to resign itself to recognizing that a fully satisfying rational explanation of the universe was beyond its reach; in that sense, the world must ultimately be seen as absurd. According to Esslin, the five defining playwrights of the movement were Eugène Ionesco, Samuel Beckett, Jean Genet, Arthur Adamov, and Harold Pinter, although these writers were not always comfortable

with the label and sometimes preferred to use terms such as “Anti-Theatre” or “New Theatre”. The most famous, and most controversial, absurdist play is probably Samuel Beckett’s *Waiting for Godot*. The characters of the play are strange caricatures who have difficulty communicating the simplest of concepts to one another as they bide their time awaiting the arrival of Godot. The language they use is often ludicrous, and following the cyclical pattern, the play seems to end in precisely the same condition it began, with no real change having occurred. In fact, it is sometimes referred to as “the play where nothing happens.” It is mere gibberish, they cry, eyes nearly bulging out of their head—a prank on the audience disguised as a play. On the other hand, some critics describe it as an accurate parable on the human condition in which “the more things change, the more they are the same.” Change, they argue, is only an illusion.

‘*The Chairs*’ by Eugene Ionesco belongs to Theatre of Absurd which depicts how waiting meets a false end. Languages used as a mechanism for destruction but with different manner, words of the characters have double meanings. ‘*The Chairs*’ depicts the anguish and hopelessness of communication. The relationship that exist between the couple, the words and phrases they speak and the games they play are either a familiar ‘code’ that has developed through so many years of marriage, or the writer is seeking to play with our expectations, to confuse, confound and contradict. The guests are invisible yet they act as they are very real; welcoming them by names, ushering them to hastily retrieved seats and engaging them in ceaseless conversation. The invisible elite society soon fills the stage. A person who physically existed does not have the ability to communicate properly because of his different language and the invisible people have apt sense of communication with the old couple.

Conclusion

Absurdism and existentialism are very closely related, so much so that Albert Camus (the main absurdist philosopher) is usually considered an existentialist, even though he always claimed that he was not one. These two philosophies start from the same place: human beings have a deep need for meaning, but the universe provides no answers. They strongly deny the validity of religion and other pseudo-religious philosophies such as nationalism because they seem to be based on blind faith and wishful thinking. And they raise the same question: how can we live with this meaninglessness?

From there, however, the two philosophies go very different ways. Existentialism escapes into the idea of free will. Existentialists believe that even though the universe is meaningless, human beings still have freedom, and make life meaningful by exercising that freedom. Although the universe is inherently meaningless, we are free to make our own meanings. Thus, existentialism ends up in a hopeful place despite its extremely bleak starting-point. In absurdism, things are not so easy. Absurdist flatly deny the existence of free will, claiming that it is just one more sad fiction invented by human beings to avoid despair.

Existentialism, Nihilism and Absurdism are different ways of approaching the lack of intrinsic meaning with only a thin thread joining all these movements. I have tried to highlight how each term operates within a text. My paper serves to enrich the understanding of the above three terms as a single entity with unique diversities. ■

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Deontological Ethics and Nickâma Karma of the Srimad Bhagabad Gita: Some Reflections in Kantian Ethics

Bablu Hossain

This paper tends to highlight the importance of the Nickâma Karma i.e., detached involvement principle of the Bhagavad Gita and the western concept of Deontological ethics in Kantian thought in the ethical scenario of modern world. While Nickâma Karma is the desireless actions, Deontological ethics emphasises on the relationship between the morality of action and duties. It is also described as the duty or obligation-based ethics, because deontologists believe that ethical rules are - “blind you to your duty”, “duty for duty’s sake”, “virtue is its own reward” etc. Deontological ethics is opposed to Teleological ethics. The difference between teleology and deontology is today almost universally accepted within practical philosophy, but deontology is from the beginning been subordinate to utilitarian ethics. Nickâma Karma of Bhagavad Gita and Deontological ethics both lead to the duty or obligation and morality of human actions. Finally, I have discussed some views of deontologists such as- C.D. Broad, Immanuel Kant, W.D. Ross and the divine command theory.

Keywords: Nickâma karma, Teleological, deontological, ought, good-will, Categorical Imperative, Conscience.

Introduction: Nickâma karma of Bhagavad Gita and Deontological ethics both deal with duty or doing duty. The doctrine of Nickâma karma prescribes not only to attain moksha, the spiritual end, but also recommends the social goodness in dharma in a detached manner. Nickâma karma is not a simple concept. It is a composite one. The Nickâma karma is made up two difference concepts i.e., Nickâma and Karma. The concept of Karma has been used in varieties of senses in Indian thought. But in the Bhagavad Gita the concept of karma has been used without any ambiguity in the sense of action and is action that what is done (*Radhakrishnan, 2010*). Nickâma is the unaffected work. The natural law is that we are bound by the result of our actions. We know that every action has its natural reaction and so is a source of bondage committing the soul to the world of becoming and preventing its union with the supreme thought, the transcendence of the world. What is demanded is not

renunciation of works, but renunciation of selfish desire (Radhakrishnan, 2010). The concept of the Nickâma is made up two different concepts i.e., nih and kâma. The concept of karma like the concept of kâma is a highly vague concept. The concept of kâma has been used by the different scholar's in the different senses in different contexts. It is a sense of desire. And another word nih is the sense of negation or denial. Then, Nickâma karma means desireless action and not desireful action. So, the concept desireful and desireless actions are two complementary concepts of action. All actions are either desireful or desireless actions. We find that if any action is desireful, it cannot be a desireless action. On the other hand, if any action is desireless, then it cannot be a desireful action.

According to Bhagavad-Gita, the actions can be of two types i.e., the categories of desireful (sakâma) and desireless (nickâma) actions (Ibid., chapter 47). These actions are also called âsakta (attached) and anâsakta (detached). Since the concept of Nickâma karma does not conceptually mean the notion of desirelessness, we cannot define it in absolutistic sense of the term because the notion of desirelessness in absolutistic sense of the term implies the negation of the desire for the doing of action. To negate the desire for doing of an action for action means giving up of the action which is equivalent to non-action (akarma) and that the Bhagavad Gita's concept of Nickâma karma does not essentially involve in it. In fact, the Bhagavad Gita's concept of Nickâma karma is neither grounded in, nor connected with the notions of in-activity and abandonment of action. Now we have arisen some problems, when we try to interpret the concept of Nickâma karma in absolutistic sense by de-contextualizing it and not otherwise. The Bhagavad Gita nowhere says that a man becomes bound when he performs action with the desire for the doing action included the desires for moksha and Lokasamgraha (Welfare of all). Moksha is the ultimate destiny of human goal. Lokasamgraha is world-maintenance. It stands for the unity of the world, the interconnectedness of society. It only says that, man becomes bound when he acts from the desire for fruit of action and the concept of desire is conceptually separate and distinct from the notion of the desire for the fruit of action. Their relation is a relation of genus and species. It is not possible at all.

Deontological ethics, on the other hand, is emphasis on the relationship between duty and the morality of human actions. The term deontology is derived from the Greek word 'Deon', that means 'duty' or 'obligation', and 'logos' mean science. Deontology meaning 'duty' or 'obligation' is an approach to ethics that focuses on the rightness or wrongness of actions themselves, as opposed to the rightness or wrongness of consequences of those actions. Let "justice be done though the heaven fall" is one of its proud slogans. Deontological ethics is generally opposed with consequentialist or teleological ethical theories; it is based on right or wrong actions.

Deontological ethics is based on duty. It can be of two types: Act-deontological ethics and Rule-deontological ethics. Act-deontological ethics maintains that the basic judgements of obligation or duty are all purely particular ones like 'In this situation I should do so and so' (Frankena, 2015), Rule-deontologist maintains that the standard of right and

wrong consists of one or more rules. Samuel Clarke, Thomas Reid, W.D. Ross, Immanuel Kant and perhaps Butler are rule deontologists. People who take 'conscience' to be our guide or standard in morality are usually either act-deontologists or rule-deontologists, depending on whether they think of conscience primarily as providing us with common rules or as making particular judgments in particular situations.

Deontological ethics is sometime described as 'duty' or 'obligation' based ethics, because deontologists believe that ethical rules "bind you to your duty". This term 'deontology' was first used in this way by C.D. Broad. (Broad, *Five Types of Ethical Theory*, 1930). C.D. Broad, contrasted the term 'deontology' with teleological where 'teleological', theories are those that are concerned with outcomes or consequences. His main concern was to distinguish the positions that different ethical theories took on the relationship between right of actions and values. He says that, there is some special connection between moral obligation and moral value. The concept of obligation is fundamental and the concepts of value are definable in these terms. Thus, might be held that the notion of fittingness is fundamental, and that "X is intrinsically good", what does it means it is fitting for every rational being to desire X. Such theories might be called deontological. The concept of value is fundamental, and the concept of obligation is definable in that way and such theories may be called teleological.

According to Broad, the deontological use of 'ought' in a judgement means that an action should be performed in a certain type of situation, "regardless of the goodness or badness of the probable consequences" (Broad, 1930). Broad notes that many people would deny that they ever make such 'unconditional' judgements, but they can probably be seen as making statement which employ 'ought' teleologically, meaning "that everyone out to aim at certain ends without any ulterior motive, e.g., his own greatest happiness, at the greatest happiness of all sentient being, and so on". At least 'ought' can be applied logically, meaning that if someone considers a certain end to be ultimate, "than he ought to be consistent about it" (Broad, 1930).

German philosopher Immanuel Kant was a famous deontologist philosopher. Kant's act-deontological ethics is one of the most memorable and valuable concepts in the history of ethics. However, Kant's theory of ethics is considered deontological for several different reasons:

Firstly, Good will alone is good (Kant, 1785). Kant's argument is that, to act in right way, one must act for duty begins with an argument that the highest good must be both good in itself, and good without qualification. Something is 'good in itself' when it is intrinsically good and good without qualification when the addition of that thing never makes a situation ethically worse. Kant argues that those things are generally thought to be good, such as - pleasure, perseverance and intelligence, fail to be either intrinsically good or good without qualification. Goodwill is always unconditionally good. For example - wealth, health, intelligence etc. are undoubtedly good if and only if goodwill is associated

with them, otherwise it is not good. Even if there is nothing else associated with goodwill, that goodwill remains good. It is related to Nickâma Karma of Bhagabad Gita. He concludes that there is only one thing that is truly good.

Secondly, Duty for the sake of duty (Kant, 1785). Kant's project in the groundwork is 'the search for and establishment of the supreme principle of morality'. The establishment of moral laws and moral principles culminated in formulations of the categorical imperative which is the form of all completely moral principles. This Categorical Imperative arises from reason. It is the universal and supreme principle of morality which admits of no conditions or exceptions because there is nothing higher by reference to which condition or exceptions could be justified. For Kant there is a single moral obligation, which he called the categorical imperative, and it is derived from the concept of duty. Duty or obligation comes in as the practice of this categorical imperative. Although in Kant's theory, the fundamental moral law is the categorical imperative and remains the conditions of ethical duties. According to Kant, duty is a necessity to act from an obligation or duty. The necessity act needs to be objective and universal in order to have moral value and has no need to refer to any supreme being except autonomy and good will grounded on pure reason.

Thirdly, moral law is a categorical imperative. Moral law is unconditional or absolute for all agents and the validity. It does not depend on any ulterior motive or end. I must confine my discussion to what Kant calls the first form of the categorical imperative, "Act only on that maxim which you can at the same time will to be a universal law" (Kant, 1968). Kant calls moral rules categorical imperative, which comes from our practical reason or conscience. Conscience came from our heart, that's why we can know it directly. It is direct intuitive knowledge. W.D. Ross was a rule-deontologist. He not only distinguishes between actual duty and prima facie duty but also distinguishes between what is actual right and what is prima facie right. What is actual right or obligatory is what we actually ought to do in a particular situation. About what we actually ought to do in the situations of life, which often involves the conflicts referred to, there are and can be, Ross admits, no rules that do not have exception. "Every rule has exception", that is, every rule of actual duty has exception. But there still may be and are, Ross contends, exceptionless rules of prima facie duty.

There is a striking resemblance between the moral doctrine of the Gita and the German philosopher Kant. We observe that, only one of these issues is inconsistent and all of them are similar. In the Gita there is a combination of knowledge and devotion. But Kant's moral doctrine is a reference to knowledge and action, but not to devotion. Both are opposed to teleological theories and established de-ontological theory. The Gita says that, man should do selfless deeds and reject the desire for fruit. Similarly, Kant says that, not thinking of the fruit, only instructed to act motivated by goodwill. Goodwill is intrinsically good. In this context, Gita's concept of nickâma karma and Kantian concept of moral theory both speak of self-control that is the matter of morality.

Conclusion: We find that the concept of Nickâma karma of Bhagabad Gita and the Kantian concept of deontological ethics is sometimes the same and both deal with duty and doing duty. We find that the concept of Nickâma karma has interpreted in two different ways, one is relativistic sense and another is absolutistic sense. When it is interpreted in absolutistic sense, it is understood in the sense of ‘having no desire for the fruit of actions whatsoever’. The sentence ‘having no desire for the fruit of action whatsoever’ is interpreted to mean ‘being totally indifferent to the fruit of action of all kinds, negative or positive’. On the other hand, when the sentence ‘not having any desire for the fruit of action’ is interpreted in the relativistic sense, it is understood in the sense of ‘having no desire for the fruit of action of some of specific type’. It means totally indifferent to the fruit of action of some specific kind. Those thinkers who interpret the phrase ‘not having any desire for the fruit of action in absolutistic sense say that the doctrine of Nickâma karma of the Bhagabad Gita, like Kantian doctrine of deontological duty, prescribe actions for the sake of actions and not for the sake of anything else. According to the Kantian doctrine of deontological duty, like the doctrine of nickama karma of the Bhagabad Gita, enjoins actions upon the individuals categorically unconditional, not hypothetical. The concept of Nickâma karma and Kantian concept of duty, both are essentially unconditional. But those thinkers who supported relativistic sense is said that the Kantian doctrine of duty like the doctrine of Nickâma karma of the Bhagabad Gita does not prescribes actions just for the sake of actions. It prescribes actions as a means for the attainment of some specific end i.e., moksha and lokasamgraha. So, though conceptually both interpretations are different, in absolutistic and relativistic sense both are very complementary. ■

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