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Editor speaks.....

India is a treasure trove of a profound literary tradition. The ancient Indian literature can well be described as the crowning glory of our creative heritage. No other part of the world has produced such voluminous literature of wisdom as India. *The Vedas* which are the exquisite expressions of the Divinity are the most priceless possessions of mankind.

Indian literature which is well-known for its complexity and depth reflects the incredible diversity as well as the creativity of the Indians. In continuance with the literary tradition of the hoary past, several young writers of the twentieth century have been engaging with the forces of globalisation and modernity.

Rabindranath Tagore is the first Asian to become Nobel laureate in 1913. Thereafter, many Indians and Indian borns have proved their literary merits. Ruskin Bond received John Llewellyn Rhys Prize for *The Room on the Roof* in 1957. Anita Desai won the British Guardian Prize for *The Village by the Sea*. Rohinton Mistry won the Neustadt International Prize for Literature in 2012. Vikram Seth received WH Smith Literary Award and Crossword Book Award. Mahasweta Devi won Ramon Magsaysay Award. Jhumpa Lahiri's short story collection *Interpreter of Maladies* won the 2000 Pulitzer Prize.

V.S. Naipaul received the Booker Prize in 1971 for *In a Free State*. He also garnered the Nobel Prize for literature in 2001. Salman Rushdie bagged the Booker Prize for his *Midnight's Children* in 1981. Arundhati Roy received the Booker Prize for *The God of Small Things* in 1997, Kiran Desai for *The Inheritance of Loss* in 2006, and Aravind Adiga for *The White Tiger* in 2008. Recently, Geetanjali Shree won the Booker Prize for *Tomb of Sand* (2022), the English translation of her Hindi novel *Ret Samadhi*. Her book holds the unique record of being the first Indian-language book to seek the attention of the world.

The unabating attention that Indian writers have been garnering in the international literary arena is a glad testimony of India's robust literary roots. Indian literature is no wonder a glorious gift to humankind all around the globe. *Rock Pebbles* wishes the future Indians who would add more feathers in the cap of our nation.

-Editor

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Study of Mental Gaps and Cries of Soul in the select plays of Harold Pinter

Bimlesh K. Singh

Harold Pinter is one of the most powerful Absurd playwrights whose plays offer an incisive analysis of the characters' response to the enigmatic world both within and without. It would seem that the Absurd dramatists, unlike the conventional playwrights, explore the psychological, existential and, therefore, surrealistic aspects of realism. As in Beckett, so in Pinter the dramatics of communication embody mental gaps of the characters arising from their dislocated existence. The sheer desperation and anguish naturally turn them into helpless victims. No wonder, the audience of the Pinteresque feel the excruciating cries of these suffering souls. And even a cursory glance at the Pinter's plays does compel one to experience the menace, the fear lurking around the corner. The protagonists of Pinter are seen to be suffering, ad infinitum, from insecurity syndrome and subconscious fear. Hence, the present study is an attempt to study *The Caretaker*, a major Pinter play in terms of Mental Gaps, Cries of Soul and Subconscious Fear. It's going to be an intense content analysis focusing primarily on the devaluation of language and problem of communication in the very Absurd play. It would seem how the application of the Postmodern perspective cannot be dissociated from the Psychological perspective while evaluating the select plays of Harold Pinter with special reference to *The Birthday Party*.

The present paper entitled "Study of Mental Gaps, Cries of soul in the Select Plays of Harold Pinter" closely examines Pinter's minor play – *The Dumb Waiter* (1960) as well as major plays- *The Birthday Party* (1958), *The Caretaker* (1960), *No Man's Land* (1975) and *Homecoming* (1965). It would seem that a critical searchlight has been focused to delineate the various nuances of characterization and communication in Pinter's plays. Through intensive interpretation of Pinter's selected plays, one will experience mental gaps among characters leading to problem of communication. Unable to cope up with the circumstances around them, characters undergo excruciating pain and sometimes cry of soul. Sometimes undergoing the enigma and ordeal of existence, characters suffer from saga of unseen fears. It is going to be an intensive critical analysis of the various characters, situations and critical contexts to point out the thematic implications as set for the exposition in this paper.

Keywords: Mental Gaps, Cries of Soul and Subconscious Fear, Absurd Playwrights, Conventional, Postmodern, Psychological, Menace, Devaluation of Language.

(A) HAROLD PINTER AND ABSURD THEATRE

Harold Pinter is, indubitably one of the most powerful Absurd playwrights of the contemporary literature. The advent of Harold Pinter (1930-2008) on the dramatic scene of the Twentieth Century literature has had significant impact on literature. The uniqueness of his creative genius lies in his histrionics and dramatics intertwined well. He did not write plays for his aesthetic pleasure. Dramaturgy for him was a powerful medium of self-expression. Through dramas, he gave vent to his felt experiences of contemporary society. He had certain intention behind writing and enacting dramas. As he felt futility and formlessness of modern human existence, he realized absurdity underlying contemporary life. In his well-known 'Paris Review' when asked if he is an absurd dramatist he clears his intentions:

Sometimes I feel absurd and sometimes I don't. But I know that life isn't and my plays are not either. I'm trying to get to this fairly recognizable reality of the absurdity of what we do and how we behave and how we speak. (Pinter, XIX)

Indeed Pinter's plays probe the human psyche. One comes across profound expression of inner selves of characters in his dramas. While reading them, readers have to call meanings out of seemingly meaningless situations and characters. As inscrutability and complexity pervade contemporary society, so do Pinter's plays represent them. When asked about the intention of his writing plays Pinter disclosed:

If you press me for a definition, I'd say that what goes on in my plays is realistic but what I'm doing is not realism. (Pinter, 42)

In fact, the Absurd playwrights like Pinter attempt to delineate characters and situations in which the personae find themselves totally grotesque and incompatible. Positioned amidst uncertainties and enigma, the characters can neither act, nor escape, as if they were placed in a rat's alley. Their predicament is, at once, touching and ridiculous. Allardyce Nicoll rightly remarks:

In ordinary comedy the attitude is entirely different: here life is regarded as a thing of the moment only, a thing of laughter and smiles, without a thought for the morrow, a cruel thing perhaps, for sympathy cannot enter here, and he who troubles his head about anything else than his own happiness is merely absurd and a fitting butt for ridicule. (Nicoll, 247)

Hence out of interaction with characters and situations is borne a sort of communication which is quite unconventional and forceful. As Pinter rightly remarks:

You and I, the characters which grow on a page, most of the time, we are inexpressive, giving little way, unreliable, elusive, evasive, obstructive, Unwilling. But it is out

of these attributes that a language arises. A language, I repeat, where under what is said, another thing is being said. (Pinter, IX)

In his plays, Harold Pinter seeks to explore and expose the multiple meanings of human life. He knew it well that it would be too difficult to interpret the flickering aura of meaning discriminated among texts. So we find his characters stumbling and staggering and they are at bay to reach any resolution. As curious observant of fluid life, they only await and watch the differences, dissensions and division of characters and situations. Any kind of conventional markers/ preconceptions of 'Reality' have little aid to their quest for knowledge and meaning. As Derrida would say, we should "try to conceive of the common ground and the difference of this irreducible differences"(Derrida, 293). So readers of Pinter have to have an unconventional/deconstructive approach to appreciate a text objectively. This is because social codes or traditional methods simply dissociate readers from the real or essential undercurrents of texts. As Derrida says rightly:

"Literarily is not a natural essence, an intrinsic property of the text. It is the correlative of intentional relation to the text, an intentional relation which integrates in itself, as a component or an intentional layer, the more or less implicit consciousness of rules which are conventional or institutional – social in any case of course, this does not mean that literarily is merely projective or subjective." (Derrida, 356)

Harping on the disappearance of the text as Barthes does, Stanley Fish also talks about the great roles which readers may play in employing their sense and sensibility towards interpreting the text.

In his essay "Interpreting the Variorum", he rightly observes:

"The Form of the Readers Experience, Formal Units, and the Structure of Intention are one, that they come into view simultaneously and they therefore the questions of priority and independence do not arise." - (Fish, 318)

It's worth mentioning that Harold Pinter's response to the pervasive anti-Semitism in Europe also gets reflections in his plays. During the Second World War, especially, we've witnessed the extreme anti-Jewish stands of Hitler in the brutal forms of holocaust. Harold Pinter personally experienced this sort of inhuman racial discrimination against the Jews in daily life in England while visiting the public places like clubs, restaurants, pubs, and other institutions. Hence, much of the existential trauma of the Pinter's characters arises from the racist pride and prejudice against the Jews. All these traumatic situations did naturally generate unceasing fears, confusion and crisis in the subconscious mind of the characters. No wonder, his characters undergo alienation both psychologically and socially. In their normal life, they feel helpless to reconcile to the incompatible situations around the corner. Such a deep-rooted sense of dislocation underlies their existence thereby reducing their lives to non-entity. As Pinter was a Jew, his immediate sensitivity to the Jewish atrocities/persecution lends autobiographical touch to his writings. The threat of fascism was a real

one to the London Jews of the late 1930s. The Jews had to face the undeniable implications of Hitler's anti-Jewish policies. "The Battle of Cable Street" of October 1936 between the supporters of Mosley and the local Jews left a permanent scar on the young mind of Pinter - an event vividly presented in Arnold Wesker's *Chicken Soup with Barley*. In 1939 Pinter moved to the country during England's war with Germany. Germany staged air and rocket raids on the day they returned in 1944 especially in the area where they lived. Rocket raid continued and the Pinters had to evacuate their homes several times. It was really a terrifying experience for the young actor-playwright Pinter. He had to face every kind of job that his acting life forced him into and they added to his sense of insecurity. As a young Jew living through the soul-shattering experiences of the World War II he used to go beyond the apprehension that his parents would be forcibly taken away from their home by unknown assailant. Pinter remembers one such situation:

"I went to a Jewish Club by an old railway arch, and there were quite a lot of people often waiting with broken milk bottles in a particular alley we used to walk through... There was a great deal of violence in those days." (Pinter, 31)

It is notable that the theme of racial discrimination occupies a prominent place in contemporary literature. We find that due to the atrocities of the Nazis towards the Jews has led to the birth of great literature. Besides Harold Pinter we find writers like Anne Frank who wonderfully presents the brutality of Hitler's anti-semitic approach towards the Jews. In her autobiographical book *The Diary of a Young Girl*, she describes the endless problem of insecurity and menace of the Jews in the Christian dominated world of Germany and Netherlands. Describing the horrors of war and bombardment by Hitler and the Christians on the Jews, Anne Frank describes a very pathetic picture of the Jews in Europe:

Great news of the invasion! The Allies have taken Bayeux, a village on the coast of France, and are now fighting for Caen. They're clearly intending to cut off the peninsula where Cherbourg is located. Every evening the war correspondents report on the difficulties, the courage and the fighting spirit of the army. To get their stories, they pull off the most amazing feats. A few of the wounded who are already back in England also spoke on the radio. Despite the miserable weather, the planes are flying diligently back and forth. We heard over the BBC that Churchill wanted to land along with the troops on D-Day, but Eisenhower and the other generals managed to talk him out of it. Just imagine, so much courage for such an old man - he must be at least seventy! (Frank, 310-311)

But then this theme is very much noticeable in English Literature right from the Renaissance age. Even Shakespeare was sensitive to this problem of Christian versus Jews when he wrote his famous romantic comedy *The Merchant of Venice*. Though Shylock, the Jew, is very much selfish and hostile towards the Christians (Antonio), yet Shakespeare humanizes the character of Shylock to justify his sense of revengefulness towards Antonio:

He hath disgrac'd me and hind' red me half a million; laughed at my losses, mock'd at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies. And what is his reason? I am a Jew. Hath not a Jew eyes? Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions, fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as – Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? (Shakespeare, 237)

Dramatically speaking, his fears become mysterious and undefined ones. The fear of dispossession and insecurity associated with the diaspora of the Jewish community and Pinter's own unstable life, have become a kind of archetypal themes in his plays. Another Jewish dramatist, Bernard Kops, who emerged at the same time as Pinter, in the early 1960's, and who also came from the East End area of London, has left a record of the events of the thirties in his autobiography.

In his book he has recorded the kind of violence, of which the Jews at this time were constantly afraid. A similar atmosphere of latent violence, actual violence and retribution forms the spiritual setting of Pinter's *The Birthday Party*. Herein, a man encounters ruthless pursuit and destruction. The essential fact of violence here is the same as that which Kops has described in his book, though the details are different. The conflict in the play transcends that between rival political parties, factions or ethnic and religious groups, and becomes universalized so much so that the conflict becomes one of man against man, and of man against himself. Much of Pinter's work emphasizes the menace, the fear lurking just round the corner. He conveys to us a dramatic idea that peace is only an illusion which is subject to sudden destruction by the appearance of an intruder, may be a neighbour, a stranger, or a figure from the past. About *The Birthday Party*, Pinter himself said:

“Menace the play implies, is a Matter of situation: it does not come from extraordinary, sinister people, but from ordinary people like you and me; it is all a Matter of circumstances whether at some point I suddenly become the menace in your life or you the menace in mine,”(Taylor,328).

The circumstances and environment which surrounded Pinter's early life and school-days help us in understanding the quality of menace underlying his work.

(B) LITERATURE REVIEW

Since the publication of Martin Esslin's *The Theatre of the Absurd* (1961), critics have been trying to appreciate Harold Pinter's plays from different perspectives. The range and dimensions of the papers and books on Pinter have easily made him a representative playwright (especially Absurd) of the contemporary times.

Martin Esslin's book *Pinter, The Playwright* (London: Methuen, 1992) deals with

Pinter's treatment of language and theme of absurdism as dramatised in his different minor and major plays. The thrust of this book is on the problem of communication in Pinter and, therefore, his recourse to the non-verbal modes of dramatization. Pradip Lahiri's book *Harold Pinter: A Study in Dialogic Art* (PrestigeBooks: NewDelhi,1996) studies Pinter's plays from 'Dialogic' perspective introduced by Mikhail Bakhtin, a great Russian critic. Lahiri argues that there's a dialogic design in Pinter's plays as regards his interactive and non-verbal modes of communication. In his well-known book, *Reality and Illusion in the Plays of Harold Pinter* (New Delhi: Atlantic Publishers,1998), Guru Charan Behra discusses Harold Pinter's plays in terms of illusion v/s reality nexus.

Behra opines that Pinter seeks to dramatize the characters' complex responses to life in both visible and invisible, physical and metaphysical levels thereby making the situations in drama quite absorbing. Bernard F Dukore's book, *Harold Pinter: The Master Dramatists* (London & Basingstake; Macmillan, 1982) critically analyses Pinter's dramatic art. He talks about his profound reflection on the menace in contemporary times and Pinter's apt treatment of the theme. Dukore also vividly describes the final failure of the characters towards coming to terms with life.

While coming across papers like "Pinter's Aging Male Speakers: Effect of Exhaustion and Metaphors of Agency" by Arka Chattopadhyay and "Relationship between Manipulative Language and Characters' Power on Each Other in Pinter's *The Birthday Party*" by Yusuf Arsalan, we notice the playwright's constant experimentation with the various dramatic and performative devices to bring home the truth.

In fact, the critics and writers have approached Harold Pinter's plays in their own right. Either they have interpreted Pinter in terms of language games or in terms of thematic varieties. What I have seen is that most of these writers express lopsided explanation of the Pinter's plays. My attempt to explicate Pinter's plays in terms of "Mental Gaps, Cries of Soul and Subconscious Fears" is going to be an incisive analysis of both the pretextual and textual range and dimensions of the character's response to the dramatic situations. 'Mental Gaps' depict the characters' inability to cope up with the circumstances. As they are suffering from the acute sense of dislocated existence, they have been distrustful of the traditional mode of communication. This shows the reason why the problem of communication is the distinctive feature of Pinter's dramatics. This also justifies why Pinter's dramatic language is highly ambiguous and elusive. No wonder, like other Absurd playwrights, Pinter has made novel usage of non-verbal modes of communication like silence, pause, dots, non sequiturs etc. in his plays.

In fact, 'Mental Gaps' refer to the communication gaps and the incompatibility on the part of the characters due to the various shades of differences like social, political and psychological. 'Subconscious Fear' signifies the invisible forces of which the characters are merely partially aware, but then they do drive them to work quite independent of their comprehension and control. It's marked by a sort of irresistible urge which Pierre Janet, the

French psychologist, would call “Psychological Automatism”(Janet,8). ‘Subconscious Fears’ signify the characters’ uncontrollable sense of deep-seated uncertainties and insecurities overtaking their existence. It’s also characterized by the fears lurking around the corner which the famous critic Irving Wardle termed ‘Comedy of Menace’ with reference to Harold Pinter’s plays(Wardle,39). Quite naturally, it refers to both the ‘Depth’ psychology and the abnormal psychology of the characters. As a result, Pinter’s characters remain victims of the menacing forces and desperately suffering from the anguish of existential dilemma. ‘Cries of Soul’ shows their pathetic suffering and disillusionment which really bulldoze the mind of the readers and critics of Pinter.

What distinguishes Harold Pinter from the other dramatists of the late 1950’s is his profound concern for the exploration of the essential crises lurking beneath the existence. The plays of Osborne and Wesker are spiritual autobiographies. Pinter remains unaffected by any social and moral ideology. Rather, he probes his characters in terms of their roots of their existence, of their fundamental levels of life. Like Beckett and Kafka, Pinter has the attitude of an existentialist.

Man’s existential fear as an everyday occurrence is at the bottom of Pinter’s work as a dramatist. Though he has acknowledged the influences of a number of writers, the influences of Kafka and Beckett remained the greatest. But whereas Kafka and Beckett move in a surreal world of acknowledged phantasy and dream, Pinter essentially remains on the firm ground of everyday reality, even though in some of his earlier plays symbolic or even supernatural elements are introduced into the action. But even in these earlier plays the starting-point is always a very real situation with the most closely observed real, even hyper-naturalistic dialogue so that the phantasy element, when it does make its appearance, is clearly recognizable as the outward projections of the dreams and anxieties of these very real characters. In his later plays Pinter gradually gave up those symbolic devices and has shown a preference to remain within a firm framework of real events.

The Birthday Party (1958) depicts the predicament of man, his “irremediable exile” leading to his mental gaps, loss of reason, obsession with fears and his consequent helplessness. The protagonist, Stanley is a victim of the callousness and absurdities of systems of life from which there is no escape. His being persecuted and taken away by the two intruders, Goldberg and McCann emphasize the miserable suffering of an individual at the hands of “dark designs” large, nearly all the characters suffer from mental gaps/abnormalcy and the root cause of their pains is their deep sense of insecurity, unfulfilment, unbelongingness, alienation and therefore absurdism. *A Slight Ache* (1959) marks the shift of emphasis from the external world to the inner psychological reality. Edward is psychologically disturbed, suffering from mental gaps as he becomes conscious of his waning potency and the consequent loosening of his grip over life and the world. His inner inadequacy, reflected in his inability to meet the demands of his wife Flora, becomes a “slight ache” which aggravates in course of time and destroys him. He tries to reach out to

Flora, act out a pattern of vital relationship with her but is thwarted by his inner deficiencies and imbalances. He cannot distinguish between honeysuckle and convolvulus. The silent match seller is enigmatic and therefore disturbing. Why he is there, and who he is, are the mysteries which baffle Edward. His story about a squire and his description of Africa remain unfinished before the rigid silence of the match seller. All his pattern making attempts fail. Harold Pinter's creative genius blooms in its various aspects in *The Birthday Party* which is the outcome of the writer's organic sensibility implying that nothing seems to be superimposed on the growth of the plot, the delineation of characters and expression of the basic vision of his life. We have to critically fumble for the catching of the vision expressed through this work of literature. It is not in the sense that it is a kind of turning point in the playwright's genius but is quite consistent with his absurdity, tragic vision as thematically and aesthetically expressed in his other plays, *The Room*, *The Dumb Waiter*, *The Caretaker* etc. *The Birthday Party* is quite bold in its execution of theme, action, inner psyche and characterization. Unlike Shakespeare's plays, Harold Pinter's plays don't capture bold actions on the stage which don't cohere with the present day times. The modern age is the age of subconscious, the unconscious which are highly disturbed, destructive as well as creative. In the world of today, it is very difficult to capture the inner forces of human beings that threaten them inwardly as well as outwardly. Keeping a pace with the advancing knowledge with various regions of psychology, an absurdity of purpose and action Harold Pinter has portrayed his characters in that being. For example, in the IIIrd Act, Stanley is quietened without any mental injury or physical harm and yet we feel that Stanley has been finished like a tragic hero. He is laid away like a hunted dog surrounded by two hunters. There is nothing explicit or obvious but everything is subdued, psychological and bringing out the predicament of the modern man. Earlier, characters were bold and a combination of light and darkness but today's characters are embodiment of contradictory impulses i.e. McCann and Goldberg. Nowhere in the play do they give the impression of being arch-villains and yet they manage the operation in such a neat, diabolical sway that they achieve their purpose in finishing Stanley mentally and in transporting him to Monty the destination is as obscure as the process of making this man extinct. The forces of retribution interplay in a very subtle manner and there is no causal chain to pinpoint that Stanley has been punished for some concrete sin or crime. Yet we detect the presence of something invisible motivating Goldberg and McCann to persecute and punish this man and render him impotent to the needs of his life.

Modern age is so troubled that one cannot but see and "show fear even in a handful of dust."² The time seems to be critical. W.B. Yeats a famous poet of modern English rightly remarks in his poem 'The Second Coming':

Turning and turning in the widening gyre
The Falcon cannot hear the falcon;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,

The blood-dimmed tide loosed, and everywhere
The ceremony of innocence is drowned.³

These lines aptly sum up the anguish of characters like Stanley (*The Birthday Party*), Joseph K. (*The Trial*), Vladimir & Estragon (*Waiting for Godot*). The dislocation of their existence leads to dislocation of their reaction in terms of ‘gaps, ‘fear’ and mere helplessness in the form of “cries of soul”.

The Dumb Waiter (1960) shows the inescapable predicament of men at the hands of inscrutable forces. The grotesqueness of the act of murder of unknown persons by two hired assassins, Ben and Gus and finally the dictates by the mysterious forces for the murder of an accomplice by another accomplice emphasize the absurdity of action & life. No wonder, caught unawares these characters suffer from subconscious fears, mental gaps and utter despair.

The Caretaker (1960) is a powerful expression of the bitter condition of man, his desperate efforts to find shelter, his sense of disillusionment at the hands of unforeseen forces. Ironical enough, Davies, himself homeless, is assigned the task of being the caretaker of his benefactor’s (Aston’s) house. The poor fellow fails badly in his job. His subconscious fears of his prospective seizure by the men of the café make him a mental handicap leading to his disjointed and partial responses. The end of the play brings out the deracination of an individual amidst uncertainty, despair and fears. Moreover, Aston’s subconscious fears owe greatly to his extreme mental gaps he had undergone because of being shocked by electric treatment in the lunatic asylum for no fault if Mick, the younger brother, too, behaves far from normally.

The Room (1960) Pinter’s first play delineates the inevitable role of the unseen forces in governing man’s lives. The main characters are obsessed with the subconscious fear of the unknown, the fear of losing the cosy home. A warm room is surrounded by a cold and hostile world. Rose, the wife, wants to give love and the man Bert does not accept her gift. The woman is fighting to maintain the relationship but the man remains cold. Rose goes on referring to the warmth of the room as opposed to the dampness and obscurity of the basement flat which had at first offered to them. Another couple comes to intrude into this warm place. Mrs. Sands, the young woman tells Rose how in their search for landlord she and her husband had gone down to the basement and how they had learnt from a man that room No. 7 was vacant whereas Rose had already occupied it. Another man, Riley enters the room. Rose reacts to him with all the feats of the disgust, fear and even race hatred. Meanwhile Rose’s husband enters and attacks the man and kicks him. Rose clutches her eyes and goes blind. Thus, the play establishes the fact that the mental gaps/imbances of the characters arise from their dark foreboding and existential fears making them totally helpless and measurable. Rose, Sands-all are victims of insecurity and loneliness and in their desperate endeavour to find home and remain there have universal touches.

No Man's Land (1975) deals with the mystery of the life in terms of the unseen and uncertain forces frightening the characters rendering them helpless, mentally handicapped and nervous. Here, too we see the destruction of the otherwise normal life by interference. Two creative souls – Hirst and Spooner are enjoying drink party sharing their emotions and feeling of life they had lived. We experience the terror aroused by the appearance of a new character. Like Ben and Gus of *The Dumb Waiters*, like Gold Berg and McCann of *The Birthday Party* or like Lenny and Joey in *The Coming Briggs and Foster* are a couple of brutal gangsters. The subconscious fear and cries of soul of Hirst are re-inforced by a powerful and subtle intruder, Spooner. So, afraid of him Hirst rejects him. In fact, the play projects and explores the fear and helpless crying of an old man. Throughout a man's life there remains at least the possibility of choice as long as some of youth's flexibility is available. But there comes a point with the coming of old age, when that possibility disappears. Then life freezes into the endless winter of the "no man's land" between life and death.

Like every playwright, Harold Pinter shows individuality in his creative response to human situations, sentiments and feelings. He, unlike other playwrights of his times, tries to go deeper into human psyche and captures those moments of which even characters remain unaware. His uniqueness and greatness consists in aesthetically capturing the subtle fleeting moments of human psyche. It requires a tremendous, critical effort to lay bare these hidden springs of thought and motivation. It is because human mind is always in dichotomy and it does not function in straight lines. ■

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Uniting the Divided House: Re-forming of Epistemic Foundations in Barbara Kingsolver's *Homeland and Other Stories*

Ansul Rao

All creative outputs are based on a specific vision of the world. Artists forward their visions that they draw from how they understand the world. Barbara Kingsolver's writings profess her ecological vision that comes to the fore by revising the epistemic foundations of the western Judeo-Christian thought process. Few of her novels are famous for expressing environmental consciousness. Notable among them are *Flight Behaviour*, *Prodigal Summer*, and *Animal Dreams*. But her sole short-story collection, *Homeland and Other Stories*, has not been analyzed from an ecological viewpoint. This paper examines Kingsolver's short stories from an ecocritical perspective and argues that this collection, considering that it contains few stories written before Kingsolver's other writings, is an essential milestone in understanding her singular ecological vision. Kingsolver has stated that this collection resulted from almost ten years of writing short stories. Her stories contain seedlings of ideas explored in detail in her longer fiction throughout her career. But this collection also stands on its own to voice her ecological vision.

Keywords: Epistemic, Ecocritical, Foundation, Dominion, Nonhuman.

Western culture draws primarily from the Judeo-Christian thought processes. American nature writers and environmentalists have always considered the Judeo-Christian base, the root cause of environmental destruction. Instead, they emphasize gaining knowledge from the natural world that can make humans more considerate towards the nonhumans. Kingsolver also strongly believes in discarding the attitude of having dominion over the land and other nonhuman beings. For this ideological seed to grow, significant changes in the epistemic foundation are required. Kingsolver does not believe in exclusion; her stories tell tales of inclusions. She takes inspiration from the ancient wisdom of the Native Americans to show that the epistemic foundations of the Judeo-Christian thought processes are immature and childish and lack depth in understanding the functioning of the world. Kingsolver's

story collection interweaves her ecological vision, though her stories reflect upon a variety of themes. The first seven stories of this collection are about assimilation, which is realized through a sense of awakening. This awakening is achieved either via mind (remembering in “Homeland”) or via a physical jolt (car accident in “Islands on the Moon”). This awakening to new knowledge brings a profound change at the epistemic level. The last five stories throw light on the deep divisions in the communities where assimilation is not possible. In these stories, the protagonists turn away from their familiar world with the hope of building a better world aspiring for a better future. This turning point in the protagonists’ lives also comes through their awakening. In these stories also, awakening is felt at the mental and physical levels. The protagonists either walk away literally (“Extinctions”) or spiritually (“Jump up Day”). The involvement of senses and the rendition of the sensual world is a trope used by Kingsolver to denounce the mind/body dualism. All her stories show that she strongly favors uniting the divided house, whether the house is a family, a community, a nation, or the earth. All the inhabitants of the biosphere are equal; the divisions created by humans are based on false notions.

The natural world, especially the plants, plays a vital role in her stories and interweaves these stories by giving a thematic unity to this collection. Kingsolver’s titles are always symbolic of her vision of the world that she imagines. In an interview, she reveals that “Homeland” was not her choice of the title for the eponymous story of this collection. Instead, it was suggested by the publishers. The original title of this story was “The Waterbug’s Children” (Meillon 9). This original title draws from the Cherokee Creation Story, which depicts that humans have descended from water bugs. The main reason behind the rejection of this title was that readers are not interested in reading about bugs (Nature) and children (Nurturing) (Meillon 9). This original title completely integrates this story and the other stories with the ecological vision of Kingsolver, which aims to discard the epistemic foundation of dominant American culture. The natural world and nurturing (children or garden) are pivotal in Kingsolver’s writings. Keeping nurturing at the base, she asks readers to learn about their world from the tangible physical world around us. Kingsolver interrogates the prevailing basis of knowing that leads to exclusionary behaviors and creates walls between humans and the natural world. If in the titular story, Kingsolver advocates the superiority of the ancient wisdom of the Native Americans, in the very next story, “Blueprints,” she favors evolutionary science. Kingsolver sees no friction points between science and spirituality.

Nature and culture remain two of the most contested terms among the ecocritics. Gary Snyder’s definitions of both bring a lot of clarity to how we generally use these terms in environmental philosophy and literature. One of Gary Snyder’s definitions of nature is this: “Nature is not a place to visit, it is home—and within that home territory, there are more familiar and less familiar places.” Defining culture, Snyder proposes, “A culture is a network of neighborhoods or communities that is rooted and tended. It has limits, it is ordinary. ‘She’s very cultured’ shouldn’t mean elite, but more like ‘well fertilized’” (179). Kingsolver’s stories and her ecological vision can be understood via these definitions. She

rejects the idea of the biosphere as a divided house and envisions a world of interrelationships. The interrelationships present the world as a community that does not demand conformity to man-made misleading notions but gives each individual enough space to thrive.

Since it arrived in academia in the early 1990s, ecocriticism has grown in a multifarious field. Louise Westling's statement throws light on the growth of ecocriticism:

Environmental criticism has moved beyond earlier preoccupations with subjective experience of wild or rural places to increasing considerations of urban environments, collective social situations such as those of oppressed minorities forced to live in polluted surroundings, postcolonial social and political realities, and global threats from pollution and climate change. (6)

This paper reads Kingsolver's short stories from an ecocritical viewpoint to validate that Kingsolver always centralizes an ecological understanding of the world that must result from a renewed epistemic foundation.

"Homeland" is a very carefully crafted story to propagate the essence of Kingsolver's ecological vision. Great Mam, the great-grandmother of the narrator in "Homeland," remains a unique symbol of assimilation. She represents the importance of remembering our origins as she lovingly asks the narrator, an eleven-year-old girl, to remember the old wisdom of the Cherokee in her heart. She emphasizes remembering in the heart as only this type of remembering can lead us to the wisdom that has enduring power. Wendell Berry divides Americans into having two types of mindsets: the exploiter and the nurturer. Distinguishing between these two mindsets, he writes:

The exploiter is a specialist, an expert; the nurturer is not. The standard of the exploiter is efficiency; the standard of the nurturer is care. The exploiter's goal is money, profit; the nurturer's goal is health—his land's health, his own, his family's, his community's, his country's. Whereas the exploiter asks of a piece of land only how much and how quickly it can be made to produce, the nurturer asks a question that is much more complex and difficult: What is its carrying capacity? (9)

The first line of this story reads: "My great-grandmother belonged to the Bird Clan" (1). The mention of grandmother and Bird Clan immediately connect this story with *AnimalDreams* and *Pigs in Heaven*. "Homeland" is set in a mining town, Morning Glory. Though named after the weedy plant whose growth always seems to overtake the town, the town represents the exploiter mindset. The town's creation happened by pushing back the forest, but the enduring power of the forest does not let the people forget its existence. Great Mam's character functions like this forest as she tries to take the narrator back to the fold of her Cherokee identity. Great Mam has chosen the narrator, the only girl child in the family, as the retainer and carrier of the Cherokee wisdom. She fills the narrator with beautiful Cherokee stories that form the core of their knowledge at a leisurely pace. As much as the narrator's mother tries to keep her children away from their Cherokee identity, Great Mam's

loving and pleasant stories enchant the narrator. Slowly she begins to feel the burden of remembering by heart all the things that Great Mam has told her. She is afraid of forgetting, but Great Mam assures her that heart always remembers important things. This proclamation of Great Mam is contrasted with the attitude of the narrator's father and finally with the fake Cherokee culture shown at the birthplace of Great Mam. The narrator's father, a gentle mine worker, wishes to take his grandmother to visit her birthplace. The family visits this place which has been turned into a tourist spectacle. Each depiction of the Cherokee life in this town is false. No one remembers what it means to be a Cherokee. Being a Cherokee is not a thing that belongs to a museum. It is a live culture that breathes in people. Great Mam refuses to recognize the place; she declares, "I've never been here before" (18). For Great Mam, her homeland is not separate from her. Discussing this division between home and land, Berry writes:

The concept of country, homeland, dwelling place becomes simplified as "the environment"—that is, what surrounds us. Once we see our place, our part of the world, as surrounding us, we have already made a profound division between it and ourselves. We have given up the understanding—dropped it out of our language and so out of our thought—that we and our country create one another, depend on one another, are literally part of one another; that our land passes in and out of our bodies just as our bodies pass in and out of our land; that as we and our land are part of one another, so all who are living as neighbors here, human and plant and animal, are part of one another, and so cannot possibly flourish alone; that, therefore, our culture must be our response to our place, our culture and our place are images of each other and inseparable from each other, and so neither can be better than the other. (24)

This stance is present in Great Mam's viewpoint that she passes on to the narrator. Great Mam's view can be termed a stance of "cohabitancy" using Thoreau's term (*Walking* 29). In her opinion, there is a place for every being. She assimilates everything in her stories, including the Sunday school teachings where the narrator learned that God created the world and Adam and Eve were the first humans. While telling the narrator the Cherokee story of Creation (the Cherokee story considers that the Waterbug created the world), Great Mam politely declares Adam and Eve as the children of the Waterbug. Juxtaposed with Great Mam's Cherokee viewpoint is the narrator's mother, who tries to erase every connection with the Cherokee legacy. The narrator finally internalizes Great Mam's teachings, and she begins to believe that star people walk with her and flowers are her cousins. Great Mam's Cherokee name was Green Leaf which also gets effaced like her home. Her name and the name that she gives the narrator, Waterbug, wholly integrate a person's identity with the natural world. The irony in the story is that the name and birth date carved on Great Mam's grave are false as they follow the Christian spirit, which according to Kingsolver, imagines that their "own birthdays began and ended the calendar" (4) as children do. Kingsolver presents Christianity as a child and hopes that it learns from the Cherokee culture and

remembers the teachings of Great Mam. Great Mam gives the narrator the responsibility to “re-member” (Paula Allen 11) her children and family in the Cherokee identity.

“Homeland” has four parts. The first and the third parts are narrated in the tradition of the Cherokee storytelling, where stories are told in continuity without any beginning or end. The flow of the stories defies time and place. Great Mam’s stories revive the oral traditions of the Cherokee. The white culture has reduced the Natives’ live to souvenirs as if they do not exist anymore. Paula Gunn Allen writes about the oral traditions of the Native Americans: “It has kept the people conscious of their tribal identity, their spiritual traditions, and their connection to the land and her creatures” (53). When the narrator imbibes her Cherokee identity through the stories told by Great Mam, it also reflects Kingsolver’s vision of a female-centric family and community. This story contrasts the white culture with the Cherokee culture, a theme elaborated at length in the novel *Pigs in Heaven*. This story also denounces the misrepresentation of the Native American cultures done without any attempt to learn many values of these cultures.

In the next story in the collection, “Blueprints”, Ecology occupies the foreground. Kingsolver also treats ecology and evolutionary biology as the epistemic foundation that can help mend the ruptures created between humans and nature. When a young couple decides to relocate to a small cabin in the woods as a romantic retreat, it causes friction in their nine-year-old steady relationship. Lydia is a biology teacher and, like Great Mam, considers herself to be a relative of mosses and beetle, if not at the spiritual level yet at the level of evolution. She is sure of her place and manages her life since she is certain that they are “committed to the place” (35). But her partner, Whitman, turns indifferent because he has survived at the praise bestowed on him as a carpenter who makes furniture by hand. Whitman’s aloofness to Lydia and the place compels her to decide that they should separate. Whitman’s happiness had resulted from the praise for his artisanship. Therefore, he fails to connect with the local community and the natural world. On the other hand, Lydia believes in the real nature of the world that it all started with the blue-green algae. Like “Homeland,” this story also challenges Christian beliefs, which place humans in the center, having a divine mandate of establishing dominion over nonhumans. Kingsolver uses Lydia to explain evolution in simple bites, “Evolution is just a way of making sense of the world” (27). Lydia also knows that she will keep teaching evolution to her students even after the parents raise objections. She is sure that if the name is changed same things can be taught as people’s understanding of evolution is limited to “ape-to-man” (27), which Lydia declares to be the least important part of it. Kingsolver always insists on the world as a web of interrelationships. Whitman does not believe in nature; instead, he is addicted to the consumption of nature as aesthetics. He is perplexed in the rural area because his art requires an “audience” (33). He abandons the garden they planted together and thus denounces his nurturing abilities. He becomes an exploiter, where he desires to exploit nature for his artistic appetite. His art encounters failure when the bridge that he built, defying the nature of an unsteady leaning oak to achieve the impression of saving the tree, collapses because the same oak falls on it

during heavy rains. Understanding interrelationships does not demand circuitous routes through their aesthetic representations; it only needs a walk that Whitman undertakes across the creek toward Lydia to express his love. This story places great value on communication. Aloofness, either from fellow humans or nature, leads to dilapidating loneliness.

After musings on evolution, the following story, “Covered Bridges,” brings Thoreau and Darwin into the routine conversation. Glen A. Love advocates the inclusion of ecology and evolutionary biology in the ecocritical reading of literature. He states, “Darwinian thinking is central to the understanding of human culture, of which literature is a part. Evolutionary theory helps us to realize what makes us cultural creatures” (19). The narrator in this story is a botany professor. He tries to understand his wife’s choices through his vegetable garden. He gardens and declares himself a thinker in the tradition of Thoreau and Whitman, but unlike them, he admits to getting “inspiration from cauliflowers” (44). A vegetable garden always symbolizes nurturing mindset in Kingsolver’s writings. But his garden also teaches him that nurturing a garden involves exercising choices such as getting rid of other lives even if organically. His garden plays a pivotal role in bringing him and his wife Lena together. The present critical point in their life centers on whether they should have a baby. To get some real experience in taking care of a child, they accept the responsibility of their friend’s daughter, Melinda, over one weekend. The twenty-month-old child does not walk. His wife’s near-fatal accident due to her severe allergy to wasp bite that weekend awakens them from domestic bliss to the harsh realization of the difficult choices to be made in life. Melinda suddenly starts taking a few steps while the narrator is reading Darwin to her by the hearth. Kingsolver creates such scenes of positivity to inspire a favorable impact of evolutionary science and Darwin. As a gardener and nurturer, the narrator understands that such choices as his wife makes of not having children are necessary.

Miriam in “Quality Time” in southern California also displays nurturing mindset but suffers from the lack of stability that seasonal changes provide. Though she longs for a place where she and her five-year-old daughter could experience nature, her life in this city runs “on a schedule” (65). On the particular day of the story, Miriam feels edgy because of the untimely death of her ex-husband’s young cousin. Though her life runs on a schedule, things do happen without it. Contingencies of life depicted in “Covered Bridges” continue in this one. Miriam despairs that well-laid plans can get haywire, but she sees hope in her daughter’s resilience. Though the city lacks nurturing stance, Miriam is a nurturer, as reflected when she repeats her route while driving home with her daughter breaking her schedule. Her extra circle is like the walk in a garden, creating a bond between mother and daughter.

The following story, “Stone Dreams,” contrasts the narrator’s imagined vision of the Petrified Forest and the real place. Her eye-surgeon husband is intensely interested in prehistoric rock carvings. He believes that such carvings are “the aesthetic bridge between humans and the earth” (85). The narrator’s marriage is only a show without any real meaning. Kingsolver uses the Petrified Forest to foreground the theme that the nonhuman world was not created for humans. It also reflects a complex world that functions on interrelationships.

Despite the disappointment the Petrified Forest gives to the narrator, it is a place of realization for her. All her illusions get shattered here. Her life is nothing but illusions of relationships. Her marriage is an illusion of a home, and her affair is an illusion of love. When reading the hidden note of her daughter in the Petrified Forest, which states that she will be okay with her mother's decision regarding her father, all the illusions shatter. The realization comes that the only living relationship worth nurturing in her life is the one between her and her daughter. Everything else in her life is a fossil. Kingsolver uses a turbulent image to convey this realization. The narrator feels the fossils "crashing" (99) and knows with certainty that now there is no "looking back" (99). The beginning point is tumultuous when one decides to give up fossilized notions and starts believing in a live relationship. Through the narrator's decision to give up the safety of marriage, Kingsolver redefines the idea of home as a place of safety. A parent (narrator's husband) who cannot allow the growth of the child is not a nurturer; such a person cannot provide a home.

In "Survival Zones," the azalea bush survives in the harsh winter of Ohio due to the ingenuity of the family's women. This bush and its survival in a hostile climate stand as a symbol of the place of safety that women create for their families and communities. This story depicts the protagonist, Roberta, realizing that men may appear to run the world, but women are nurturing the earth. The town has bomb shelters to keep people safe against imaginary enemies, whereas the women create the real survival zones, as is shown by the azalea bush. This realization is depicted through the interpretation of the common joke about why the chicken crosses the road. Roberta, mother of a teenage daughter, deciphers that the chicken is only following the hen: "The hen is the only one of the two that knows where she's going" (117). This notion that a woman understands the world better reverberates what Great Mam said about her mother in "Homeland." Great Mam told that her mother held an honorable place in her tribe for keeping "track of things" (3). Thus, Kingsolver connects the two Americas, Native America and Settler America, through her centrality of females. This realization also gives Roberta solace that her young daughter, who is about to make an important decision regarding her marriage, will create a path for herself.

Roberta's nurturing mindset is carried forward in the next story, "Islands on the Moon," depicting the disillusionment and the final realization of a second-time expectant mother, Annemarie. Annemarie does not fit in either the old traditional world or the new ones represented by her gay friend, Kay Kay. Annemarie's deep-rooted discord with her mother Magda is partly because Magda is an overtly environmental-conscious person. This story also displays that communication is crucial in maintaining a relationship. Depiction of Magda's character brings environmental awareness to the foreground. Kingsolver shows that ecological consciousness is not limited to the activists alone by depicting characters exercising sustainable lifestyles despite being poor. Annemarie realizes how important she has been to Magda when she begins to follow her mother's "line of vision" (146). At the beginning of the story, she is shown incapable of deciding her future course. Still, in the end, after mending her relationship with her mother, she can envision her future. The title of

the story reflects that the differences within the human world and between the human and the natural worlds are as meaningless as the islands on the moon in the absence of water dividing them. All three women in this story are of a nurturer mindset.

The last five stories depict the protagonists' awakening to the exploiter mindset in a familiar world. Consequent to their realization is their walk away from this mindset toward a new world, hoping to create a community of nurturers. "Bereaved Apartments" presents a literally divided house occupied by two tenants. Gilbert McClure gives the impression of a suave businessman while being a cruel thief. Sulie, raised by her aunt to be a thief, is disgusted by the damage inflicted by Gilbert's thievery of an antique hat on its helpless elderly owner. In "Extinctions," Grace and her husband casually discuss how the people should be given the news about the extinction of various species. Her visit to her hometown for Easter brings her the realization that mere indifference toward a problem also contributes to the problem. She drives away with her kids from her relatives, who deliberately remain indifferent toward a known child abuser who is now a pastor. Her rejection of the Church on Easter Sunday shows that Kingsolver's idea of resurrection centers on a new awakening, not on repeating the past falsehoods. This decision of Grace is accompanied by the gathering storm; a tumultuous beginning of a new epistemic foundation. Grace's determination sums up the irrevocable differences, "She could forgive the act, she thinks, but not the attitude" (181). This type of indifference is costing us massive damage to our natural world.

In "Jump up Day," Jericha, deprived of a nurturing home, attends a Native ritual done by a compassionate man to cure her sick father. The story is set in St. Lucia, and Jericha is the only child of an English Doctor. Jericha, a rebellious young girl, shows the transformation in her mindset after the ritual when she frees a goat on an Easter Sunday. This story also propagates a different kind of reawakening on Easter. Walnut Knobs in "Rose-Johnny" is a town full of racial discrimination. The tale of Rose-Johnny's mother, who was brutally killed with her black husband and their baby boy because of their inter-racial relationship, awakens the protagonist, Georgeann, to a harsh reality. When in a mistaken identity, Georgeann's older sister is attacked in place of her for showing concern for Rose-Johnny; she shuns her identity as a white girl. In "Why I am a Danger to the Public", Vonda reflects the exploiter's mindset. The protagonist, Vicky, a mine worker, falls prey to Vonda's scheming. At the end of the story, Vicky's optimism reflects the hope that Kingsolver's writings always propagate.

Kingsolver presents a love for nature as a kind of moral strength. Gary Snyder opines, "Of all moral failings and character flaws, the worst is stinginess of thought, which includes meanness in all its forms. Rudeness in thought or deed toward others, toward nature, reduces the chances of conviviality and interspecies communication, which are essential to physical and spiritual survival" (22). The last five stories in this collection show the moral depravity of the American culture. Kingsolver's protagonists in the stories of this collection learn from ecological vision, re-form their identities, and create a community that accepts the nonhuman as equal members. ■

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Re-exploring Legends in the Poems of Kamala Das

Shubhi Bhasin

Shiva Mahzavi

Myths and culture represent many eras of natural evolution and these myths play an important role in developing the belief system of any generation. Some preferred practices become medium of social expression of symbols, icons and metaphors. In fact myths and culture are collectively symbolic forms which express the mental acceptability and self-representation of a nation concerned. The concept of God, soul and reincarnation is not a recent creation. It is the pillar on which the very building of human existence stands. Indian English poetry is full of such allusions to myths and legends. Interpretation of such concepts opens new avenues and gives ideas to contemplate life further. Life could be interpreted differently while connecting these myths to present context. Poetry of Kamala Das is also full of such references. Old myths are explored and new ones conjured and brought into existence through the portrayal of Radha Krishna. This paper minutely highlights the underlying presence of myths in the poems of Kamala Das.

Keywords: Myths, culture, symbols, allusions, interpretation.

Introduction

In present time life of man is full of difficulties, challenges and hardships. It seems that man has forgotten to live peacefully and blissfully. Doubt, despair, violence, darkness, fear, melancholy and uncertainty surround him and no place is left for hope, joy, faith, love, trust and optimism. Man in quest of peace and harmony lives his whole life but fails to taste it all through his life. Here lies the need and significance of spiritualism which sets man ahead on the path of faith relieving him from the burdens of life. Rediscovering myths and legend is very instinctive and natural course in literature. Myth is a well-known story which was used in the past to explain natural events or to justify religious beliefs or social customs. From the time immemorial man has set his senses free to dive deep into the oceans of imagination and bring the pearls of history, myths and legend. In-fact culture rules virtually every aspects of our life. Culture is a symbolic term which describes the behaviour, attitudes, beliefs and preferences of a particular region. It is vital as it keeps on changing with the interaction of several other factors. It plays a significant role in the development of overall

personality of an individual. Contemporary life cannot be seen in isolation. Life cannot be lived and interpreted in bits and pieces. Thus poets of all the ages have given importance to myths in their writings. Religion plays a very significant in developing faith and belief of people. It restrains man to go against ethical life and Indian English literature is full of such notions this helps man to understand life deeply. The great Indian philosopher Dr. S Radhakrishnan in 'Living with a Purpose' says: "Religion is not a thing which you can buy or get from going to temple, church or gurdwara. It is a thing which you can practise only if you wage incessant war on the baser instincts which still have so much command over human nature.——Religion is an endless adventure of man's entire being towards a truth which is revealed in this very quest." (1)

The Indian Literature is characterised by profuse allusions to religion and cultural domains of Indian life. Indian English poetry has evolved as distinct genre. Poets of different regions have bared their souls and depict the faith, beliefs and conventions of Indian people. We find Indian people deeply rooted in their religious beliefs and so the same expression is noticed in poetry also. Contemporary Indian English poetry is the expression of values and behaviour which is followed and accepted in today's Indian society. Undoubtedly Indian English poetry of post- independence era is unique and different from the earlier poetry. The sources of inspiration still arise from Indian ethos, culture and religion which today spread its aroma in the whole world. The new dimensions of modernity and uniqueness have become essential traits of Indian English Poetry. Kamala Das stands as an iconoclast among the women poets in modern Indian English poetry. Her rebellious and audacious instincts make her resides in the hearts of people. Her honesty in writing, her flawless description of heartfelt emotions and her inner turbulences are beautifully reflected in her poetry. She writes about her day to day experiences. In the words of Rosalind Brackenbury: "Nobody writes in vacuum, away from the political and social structure in which we live. We breathe the air of today's thought, we digest it in everything we read and consider; also we create it. This is largely the role of woman today to create, present and consider a new world."2

Discussion

Indian poets in English have always dealt with myth and mysticism. It is their special flavor and concern. Even in modern Indian English poetry the poets like Nissim Ezekiel, A.K. Ramanujan and Toru Dutta partly focus on myth but other poets like Sri Aurobindo, Sarojini Naidu, Kamala Das, Pradeep Sen, Krishnamurti are the pioneers of writings on myths and mysticism. It is through myths and culture that man could not ignore rituals, customs and habits. Poetry has changed considerably after independence and a genuine spirit of Indian outlook, heritage and culture now stands tall. But some practices become vices and settle down to the deep roots of society. Biased practices towards women are the burning example of it. Women are restricted and oppressed. Controlling them is often considered a merit of men in this patriarchal society. Kamala Das, a staunch campaigner of

women liberation, belonged to Nair family which had the same line of thought at that time. Her works epitomize the protest of women to accept the biased practises prevalent in the society. She conveys a strong message of feminism in confessional tone. She is renowned for her frank honest, fearless and audacious exploration of the females psyche in her poems. She was a way ahead of her times and boldly unlocked the space for women who could now finally speak and come up with their desires and wishes. Definitely the journey of Das was not an easy one. Her upbringing by ignorant parents, marriage with vainglorious and egoistic man and failure in love rendered her vision pessimistic. She is a woman who growled and hauled for love all through her life. She tried and made every effort to receive the love which may transcend all her worldly experience into a fruitful outcome. But to her dismay and disappointment she failed in every step. Her husband was satisfied with her bodily responses. Love and sex is the only appealing thing for him. But that was not the case with Kamala Das. As she said -

“It was not to gather knowledge of yet another man that I came to you
But to learn what I was, and by learning, to learn to grow,
But every lesson you gave me was about yourself
You were pleased with my body’s response, its weather, and its usual swallow
convulsions”(3)

She knows very well where has she been trapped and how could she set herself free from such bodily love. She was yearning to have eternal bliss but no one could understand her inner disturbances.

“To her dismay there was no one who could understand her feelings and emotions. It appears that the poet, in intensity, goes to the world not visible to others, and there in lonely moments struggles with the words to find escape and there he suffers alone. It is also evident that he resists the pull to talk of persistent distress to the world outside. His going to the world beyond keeping in mind myths and legends and raising questions of metaphysical dimension keeps our curiosity alive.”⁴

Her unfulfilled love, lusts and sexual bouts, agony and anguish, sterility and inner vacuity, sadness, disease, sickness and death wish are expressed through the images of human body, sun and heart, burial and cremation, nature, sex, sleep and the myths of Radha Krishna. She also took the refugee to myths and legend and imagined Krishna as her mate where she could find peace and solace. ‘Love theme’ is very close to her heart and in some poems she makes it quite unambiguous that love in reality should recognise no man made barriers. She wants a life of total freedom for women. In the poem “Summer in Calcutta” she takes the readers back to the years spent in Calcutta. It is in another way deep cogitation over the destiny of Indian girl where age old traditions matter a lot and there she indirectly hints at the wrong understanding of people and their biased behaviour towards women.

“....Then I wore a shirt and my brother’s trousers, cut my hair short and ignored my womanliness.

Dress in sari, be girl, be wife, they said.
Be embroiderer, be cook, be a quarreller with servants.”⁵

In the above lines, she gives an ironical description of fate of a girl, who is sent to a city to become a woman of values so that she not only protects family, its honour and traditions by conscientious adherence to ethics but also works as a strong supporter of her man’s desires in bed. It may be realistic but it definitely does not reflect an encouraging and hopeful plight of Indian woman. Indirectly it reflects unconscious exploitation to which a woman is subjected all through her life. It is a traditional role of a woman where she is expected to adhere to values as dictated by a male dominated society and then begins an inevitable struggle to get out of the shackles of subjugation. Her poems are very candid expression of her feelings, emotions and passion. Love becomes the important theme for her and it is through this love that she dared to discover herself. Her worldly experiences made her realise that the love of body is bound to wither and fall down and thus in her quest for true love, the immortal one she went to ‘Lord Krishna’. She longed for ideal love which she found in spiritual experience. In her poems she raises the perennial question of incessant struggle between the flesh and the spirit. Her mystic experience lies in the submission and she surrenders herself to Krishna, the God in Hindu religion earlier and to Islam’s Allah later on. The Radha-Krishna syndrome is an open assertion of the pure relationship which she seeks desperately all through her life. She was shattered from within but still she could believe that her body and her soul are poles apart. The dignity of her soul has nothing to take with her shrunken and tortured body. She states:

“Bereft of Soul
My body shall be bare
Bereft of body
My soul shall be bare.....
.....I throw the bodies
Out....only the soul know
how to sing”⁶

She is concerned with external and internal aspects of her inner self. Being fed up with the temporary salutary effects of physical and carnal pleasure, she resorts to the pure love of “Radha Krishna”. She states:

“This becomes from this hour
Our river and the old Kadamba
Trees, ours alone, for our homeless
Souls to return someday
To hang like bats from it’s pure
Physicality....”⁷

Kamala Das searches for spiritual love that exists beyond physicality. Though her poems are known to be obscene but in her poems she frankly bares her heart and expresses her

inner quest for love. The shift from physical love to the quest for an ideal lover is clearly visible in most of her works even in her autobiographical novel “My Story” where she states, “I was looking for one who went to Mathura and forgot to return to his Radha”. Following the Bhakti Cult she describes her love for her eternal lover Krishna. In the words A.N. Dwivedi-

‘There is yet another aspect of Kamala Das’s love poetry which has not been touched hitherto, and it is this mythical framework given to her quest for true love. This mythical framework is identified with Radha-Krishna syndrome, or occasionally with the MiraBai – Krishna relationship.”⁸

In “Maggots” the ideal love for Krishna is beautifully pictured. The poet wants to draw the contrast between the physical love of her husband on the one hand and the ideal love of her eternal lover, Krishna on the other. She states:

“At sun set on the river bank Krishna
Loved her for the last time and left———
That night in her husband’s arms Radha felt
So dead that he asked, What is wrong,
Do you mind my kisses, love? And she said,
No, not at all but thought, What is
It to the corpse if the Maggots nip?”⁹

he poem clearly reveals her deep rooted unity with her eternal lover Krishna. She is dead for this world and even the presence of her husband or his love makes no difference on to her eternal state. It clearly signifies that how among the heaps of disappointment and frustration in life Kamala Das successfully explores for herself the world of ideal love in her imagination through the medium of mythological characters of Radha and Krishna love. Her spiritual submission has also been expressed in her Allah poems. She believes that Allah is true to her. He is the creator and rescuer of her life. He is the seed in the soul of poet. He lies within her heart. He can save her from death. Death can’t touch her. Allah is more powerful than death.

Conclusion

Myths and legends have been an integral part of Indian English poetry in particular and of life in general. Life is so deeply rooted and enshrined in myths and culture that it percolates unconsciously in all spheres of human life. Subconsciously we carry it in our inner soul which relieves us from the worldly and outer burdens. When myths combine with religion it becomes the very source of eternal power in human soul. Eventually it gives inspiration to poets like Kamala Das who bares her heart throbbing with feelings and passion to unite with Almighty. In the words of P. Mallikarjuna Rao

“Search for love is the principal preoccupation of Kamala Das’s poetry. ———
———while in the first phase her obsessive concern with physical love is quite prominent

in the second her drift towards ideal love can be discerned by ideal love, she means the kind of relation that exists between the legendary Radha and Krishna.”¹⁰

K Satchidanandan, in his forward for her autobiographical book, “My Story”, concludes: “I cannot think of any other Indian autobiography that so honestly captures a woman’s inner life in all its sad solitude, its desperate longing for real love and its desire for transcendence, its tumult of colours and its turbulent poetry”.¹¹ Infact myths and mysticism has never been separated to literature and literary activities. ■

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Edward W. Said and W.B. Yeats: Theories of Post-Coloniality

Nitai Saha

Hailed as Irish nationalist, occultist, romantic, modernist, and postcolonialist, Yeats's life and work are open to many interpretations. As a writer who devoted himself to build Irish culture and literature, Yeats's position as a postcolonial figure seems obvious. At the same time, he was a member of the Anglo-Irish Ascendancy and flirted with fascist ideas in his old age. The question of Ireland's place as a postcolonial nation also demands a critical overview in this regard. Post-colonial theory, a mode of thought which accepts European Imperialism as a historical fact and attempts to address nations touched by colonial enterprises, has as yet failed to adequately consider Ireland as a post-colonial nation. Undoubtedly, Ireland is a post-colonial nation (where 'post-'colonial refers to any consequence of colonial contact) with a body of literary work that may be read productively as post-colonial. Although colonialism, as a subject for Irish criticism and theory, has been tentatively broached, Ashcroft, Griffith and Tiffin, in *The Empire Writes Back*, exclude Ireland from the list of postcolonial nations (though Canada and the United States are included). Their Postcolonial Reader, however, includes discussions of Ireland. David Lloyd's essay, "The Poetics of Politics and the Founding of the State," explores the connections between Yeats's poetry and nationalism. Interrogating Yeats's position as both postcolonial and colonialist, Seamus Deane's *Celtic Revivals* raises important questions about images of nation and history. Jahan Ramazani uses Yeats to interrogate postcolonial studies, and vice versa. He comes to the conclusion that Yeats's work as a nation-maker qualifies him for inclusion as a postcolonial (Ramazani prefers the term "anticolonial") poet.

Born in Dublin in 1865, Yeats was the son of Pollexfen Yeats, whose family lived in Sligo in the Northwest of Ireland. Yeats spent much of his childhood in Sligo, and repeatedly returned to those memories in his work. His homesickness when the family moved to London and his sense of isolation in an English school resurface in his *Autobiographies*: "When I was ten or twelve years old and in London, I would remember Sligo with tears, and when I began to write, it was there I hoped to find my audience" (Yeats 1966:18). Further, he was "delighted with all that joins" his "life to those who lived in Ireland" (Yeats 1966:22). After briefly attending art school, Yeats devoted himself both to Irish literature societies in London and Dublin and his own literary development. Hence, Declan Kiberd

works with Yeats's literary reconstructions of childhood and argues that Yeats's search for a writing style mirrored a quest for selfhood in a postcolonial context.

Yeats was also highly influenced by the Irish Nationalist movement. One of the most damaging effects of prolonged colonial influence was the general degradation of Irish culture: "For centuries the character of the Irish people and consequently their literature and culture, had been the objects of derision in English eyes. England's ban on the teaching of Irish, through which it hoped to destroy the last remnants of Irish culture in nineteenth century Ireland was typical of the English attitude towards Irish culture" (Thunante 1981: 7). Though Protestant, Yeats believed in the value of Celtic folklore, and the need to "canonize" it as the legacy of the Irish: "Yeats tells how he had realized that he must build a new tradition...It was Yeats himself...that revived a dying tradition and united the shattered fragments into a symbolical, mythical, coherence" (Raine 1981: 17). Yeats reiterates this hope in his collection of original folklore, "The Celtic Twilight": "I have desired to show in a vision something of the face of Ireland to any of my own people who care for things of this kind. I have therefore written down accurately and candidly much that I have heard and seen, and, except by way of commentary, nothing that I have merely imagined" (Yeats 1981: 32). Thus, his involvement in the folklore movement of the time was one of recapturing of identity, culture, and society. His goal was to restore voice to those who he believed not only possessed a greater spiritual and visionary awareness, but indeed maintained a link to the true Irish identity, lost due to centuries of Colonial rule. Yeats thought that "the critical mind of Ireland is far more subjugated than the critical mind of England by the phantoms and misapprehensions of politics and social necessity, but the life of Ireland has rejected them more resolutely. Indeed, it is in life itself in England that one finds the dominion of what is not human life." (Yeats 1962: 148)

Edward Said's "Yeats and Decolonization", published as a pamphlet by Field Day in 1988, was an important catalyst for post-colonial study of Irish literature and culture. Edward Said argues for Yeats as a decolonizing writer, and spends much of his essay claiming Ireland as a postcolonial nation. The premise of this influential study is that Yeats was a poet of decolonization, a muse expressing the Irish experience of the dominant colonial power of Britain. Rather than reading Yeats's poetry from the conventional perspective of high European modernism, Said explains that "he appears to me, and I am sure many others in the Third World, to belong naturally to the other cultural domain" (3). Using this as his point of departure, Said enters into a line of argument which claims that Yeats was a central figure in debating and asserting an overt drive towards the construction of a national Irish identity as a vital act of decolonization. Further, Said places Yeats within a global framework of anti-Imperialism, drawing parallels between the Irish poet and Third world writers and theorists such as Fanon, Neruda and Achebe. Though an incredibly influential essay, the reverberations of which may still be felt in *Inventing Ireland* and other texts, it is also a work that demands close analysis. Said locates Ireland among territories like India, South America, Africa and Malaysia as a site of colonial contention. In doing so he emphasizes

Ireland's role, and thus Irish literature, in colonial history as a member of the peripheral Third World.

Denis Donoghue ("Confusion in Irish Studies") has explicitly condemned post-colonial theory for adopting a global paradigm of colonial experience as a discourse which treats all Empires as homogenous. Said's essay, displaying many of the drawbacks critiqued by Donoghue, does indeed offer a simplistic formulation of colonial experience. Despite acknowledging the complex relationship between Ireland and Britain, "it is true the connections are closer between England and Ireland than between England and India" (15), and the complexity of Yeats's own position, "he belongs to the Protestant Ascendancy whose Irish loyalties were confused" (13), this is apparently only in order to polish over such disparities. Said also wishes to present Ireland as a Third World nation, both England's poor "other" and belonging to the "cultural domain" of the developing world in opposition to the First World of European modernism. It is not unfair to describe such sentiments as verging on the a historical. To discuss "Ireland's backwardness" (14) and Third World status is to deliberately ignore the historical and economic fact that Ireland was, and is, a relatively wealthy member of the First World.

What makes the Irish example so interesting and difficult for the post-colonial theorist is the fact that Ireland was victim, accomplice and beneficiary to British and European Imperialism. The sense of hybridity in post-colonial culture, that "cultures are never unitary in themselves, nor simply dualistic in relation of Self to Other" (Bhabha 1994: 207) is essential to an understanding of Irish identity. Eight centuries of fluid movement between Ireland and Britain has produced some of the most complex cultural identities possible, and can be seen to manifest themselves today in the North as enigmatically as they ever have in Irish-British relations. Irrespective of these problems (and there are others) one cannot ignore the fact that an "imperial relationship is there in all cases" (Said 1988: 15). "Yeats and Decolonization" is significant for the dual effect it had of bringing post-colonial theory into Irish cultural criticism and for moving Ireland closer to the post-colonial arena. And this is not to forget the most positive element of Said's essay; his placing of Yeats as an important artist within the Irish context of nationalist aspirations and decolonizing enterprises. Though perhaps not as satisfyingly as the reader would hope, Said depicts Yeats's "insistence on a new narrative" for Irish people as central to the emergence of Irish nationalism. The reclaiming of Ireland, of the geographical space and the imagining of a community in his poetry, acts as a resistance to colonialism. For Said "Leda and the Swan" represents Yeats "at his most powerful" where "he imagines and renders" (24) the results of the colonial relationship between Ireland and Britain. The poem has been further discussed in this vein by Declan Kiberd who interprets the "swan as the invading occupier and the girl as a ravished Ireland" (*Inventing Ireland*, 1995:315). This reading, to Donoghue's mind, exemplifies the confusion of his lecture "Confusion in Irish Studies", yet there is something profitable to a post-colonial reading of "Leda". The poem was to have originally been written for publication in the *Irish Statesman* on the subject of the Russian Revolution but, as Donoghue notes,

Yeats claimed that “as bird and lady took such possession of the scene that all politics went out of it” (*Yeats’s Poems* 587). However, “Leda” was composed in September 1923, a fact Kiberd finds persuasive in pointing to a return to politics with the subject and imagery of the Civil War. If one takes the Swan to be colonial Britain and Leda a feminized and dominated Ireland it would appear Yeats was offering a deep and prophetic commentary on the consequences of colonialism. According to Greek mythology, following the rape of Leda, Clytemnestra was born who would later kill Agamemnon. Here Yeats indicates that the birth of the new nation of Ireland after the withdrawal of England, the dropping from the “indifferent beak”, was destined to a chaotic and violent life. Anti-colonial nationalism, in effect based on a colonial model of state, searching for a return to a pre-colonial Ireland without acknowledging the hybridity of a new Irish culture, would inevitably lead to civil war. Unfortunately, Yeats does not offer a solution to the problems of reasserting an Irish nation after colonialism, but his commentary does offer an insight to the complexities a post-colonial nation may encounter. That “Yeats and Decolonization” was published in 1988, merely a decade ago, bears witness to the fact that post-colonial discourse has only begun to contribute to both Irish culture and an understanding of that culture. As this process continues, with the publication of works by scholars like Lloyd and Kiberd, the example of Ireland should twist the shape of current models of post-colonial thought. Certainly Ireland shall add to post-colonial discourse while post-colonialism will open up new critical spaces for the study of Irish literature and culture. ■

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Personal Grief in Jeet Thayil's *These Errors are Correct*

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Jeet Thayil is an Indian poet of the new generation. His poetry is alive with his personal grief. He has written three volumes of poetry, the first of which is dedicated to his late wife. Shakti Bhatt, his favourite wife, is the lifeline and inspiration for his poetry. He commemorates the journey of his life with Shakti. Thus, Thayil's poetry is imbued with reminiscence and a nostalgic mood of his personal feeling. His poetic verse has been inspired by his late wife's beautiful memories. It is inextricably linked to his spouse's magical movements and appearance. He is suffering from personal anguish, so he has expressed his sorrow through the beautiful creative verse. The 'Poetry' is Jeet's beloved and wife, is 'poetry' and he attempts to communicate with her through word rhyme. The purpose of this research paper is to look into the personal grief reflected in Jeet Thayil's poetry.

Keyword: Anguish, Nostalgic, Grief, Remembrance, Wife.

Jeet Thayil is an emerging voice in Indian English poetry. He has written four volumes of poetry, two libretti and two novels entitled *Necropolis* (2012) and *Low* (2020). He started his writing career with *Gemini* (1992) two poet volume collaborated with Vijay Nambison. He has also edited several books on Indian English poetry and even the forgotten saints and women of the ancient time. He wrote a trilogy about the opium trade in Bombay, exposing the city's darkness and violence through these novels and arose to prominence in the literary world. He is a reformist and as a musician he has established his band as Sridhar/ Jeet in the music world. He has been a drug addicted nearly for two decades and come out with the new instinct for life rather than choosing the death. He moves with multicultural perspectives, grooming the philosophies of Christ, Buddha and Hinduism in his verse. He wrote his poetry for seeking pleasure and was in unpublished condition but after the death of his wife he recollected all these volumes and got them published. The first volume of poetry has been dedicated to his wife. In the introduction to the *Collected Poems*, Jeet Thayil stated that, "*These Errors are Correct* (2008), written in dedication to my wife, who died, is the last full-length collection of poems in intended to publish."¹ As a result, the volume is dedicated to the memories of his wife. The present research paper is committed to investigate the figure of Shakti Bhatt as representation of Jeet Thayil's personal grief reflected in his poetry.

Shakti Bhatt was a well-known figure in the publishing industry. She used to work for Random House, but she eventually left and started her own publishing company. She was a young, energetic woman with soft communication skills and a gifted talent in the literary publishing world. According to Bruce King, “Shakti who wanted to go to the best restaurants and the street stalls, who wanted to go to all-night parties and yet edit poorly-written manuscripts in the morning, who seemed to have skipped ahead a few generations of her life with her career and yet was still a girl in her mid twenties wanting to experience the craziness of youth. She and Jeet seemed at the center of a new Indian cultural scene comprising the young, the attractive, those educated abroad; they were clearly different from the designer khadi clad intelligentsia of the past.”²Shakti, too, was a fine literary personality. She used to devour manuscripts first in the morning. Her literary taste was distinctive and eloquent. KekiDaruwalla stated about her manuscript selection, “I thought Shakti was a fine judge of poetry, and when she didn’t like a poem or a poet, she didn’t mince words. (Frankness was one of her endearing qualities.) She had a feel for language and the texture of the narrative that goes to make good literature.”³However, Shakti tragically died in a single day, causing havoc in the literary society. The untimely death creates huge void in the life of Jeet Thayil and even in the publishing world. Unfortunately, Jeet Thayil was not present at the time of his wife’s death, which had a significant impact on his personality. He tries to remember her by establishing foundation prizes and other flat forms. He also wrote poetry with the intention of depicting her reminiscences. As a result, the researcher will try to find a new direction in this verse.

The first poem in the volume *Not Remembering* explores the personal anguish of the poet. The opening couplet of the poem is “I lost the house. I lost the way home/ Not remembering is soul food and music.”It appears that the psychological condition of the poet is very complicatedthat forgetseverything including the food for living and music, which is the most valuable feature of his personality. The poet’s dilemma in trying to get home and getting lostdemonstrates that the house is empty without his wife and there is no one to serve the food for the poet. The poet not only loses the way at home but also he loses the way in his life. Poet’s life becomesdisorder, scattering the path without his companion. He deliberately tries to suppress his wife’s memory but unable to do soand his emotions burst forth.

My wife died. I
Want to build a cathedral where birds
Can worship. In Wy-
Oming, working men were made to ride home
Hungry if they didn’t carouse
In the bars
After work. There is freedom and there’s freedom.
(*Collected Poems* p. 70)

The poem clearly expresses the poet's grief over his deceased wife, and he wishes to build a cathedral. Shakti was a modern woman with liberal values. As a result, the poet hopes that the birds will love and respect Shakti and preserve the world's moving memory. Wyoming is the location of Flat River, and in this riverbed, when the worker hastily returned home and is unable to drink in the bar, they can enjoy their freedom in the cathedral. The drinking and cathedral connection has been linked with Jeet's two decades of drug addiction and the impact of Christian philosophy. The poet's connection with Shakti Bhatt is stronger, which makes him anxious in life. He goes on to say, "My wife died./ Many birds died./ A bird readies the soul/ and moves to the tenderness." Here, Jeet compares his wife's death to the death of many birds, which represents the death of many hopes and dreams. Even the bird is inextricably linked with the human soul and peace in life and death. The bird symbol represents the quick transformation of the human soul into peaceful stability after death. The poet lost the desire to enjoy his life; without a spouse, his life became meaningless and full of frustration, which he expresses through his poetic verse.

The poem *Premonition* is the poignant poem with the full of his wife's memory. The poet feels that something is going to be unpleasant in his life. The poem is dedicated to Shakti and is written in ten long segments. The loss of a loved one is irreversible for the family, but Jeet believes that there is no separation between the dead and the living, so we are happy to live in the cosmos and continue the journey of life. He senses Shakti's presence in every part of the universe and connects with Shakti in every aspect of life. He suggests that someone is waiting on the horizon where the sea and sky are tilted to meet. She spreads through the light on the sea's surface.

The bridge between *is* and *was* descends
Too soon, sweeps them up like chimney dust,
Whose lips we loved, who were friends
When hands were hands that held us fast.
They reach to us, lost among the lost,
Their shared minds stretched to the past. (*Collected Poems*, p. 74)

The bridge between the dead and the living will soon be swept away like chimney dust. The poet and his dead wife's separation are not permanent. It will be erased by the floating mighty time, and there is still hope for them to reunite in the universe. He loved the intimacy of his adored wife and they are close friends beyond the physical relationship of husband and wife. They are mingled in each other beyond the physical existence. The couplet's final line is very serious expressing the predicament of the shared mind of the two souls that stretched to the past. The physical distance has recovered with the spiritual warmth of husband and wife.

The poet claims in the second segment that he swings around the country's high whipped winter light and the bitter water for the sake of his wife's existence. He hopes that everything will change, just as the priest has the power to turn the feast into ashes. He is a

sick man with a large love stock left to him by his wife's untimely departure. However, in the sandstone city at noon, the sun's thousand rays reflect her existence and speak to the poet. Without his partner, the poet becomes poor and spends his nights drinking. "The poor poured borrowed wine,/ And practiced for their big night of crying." In the third segment, he revolved around the nostalgia of his wife and revisits the hard words to listen the voice of his wife's secret unasked kiss. Even after the poet's wife has left, the beautiful romantic memories remain. In the middle of the night, he had a dream in which his wife returned to ask the time, and each time he just said...

At night in my dream,
You return to ask the time
And each time I make the same replay,
Better to die
Than to lie like this,
Without you. (Collected Poems, p. 76)

The poet pines for his beloved wife, who becomes his fantasy. It's boring without her, especially on Sundays when all he talks about is her remembrance. In the fourth segment, the poet uses the metaphor of a blooming tree in the city. Thus, the tree has the ability to express Shakti Bhatt's memories and her presence in city culture. The tree symbol has been powerfully used to evoke the Shakti's and poet's roots that meet in the soil. He adopted the entire forest of trees that shed tears for his wife.

But the one he heard
Allday. She was young, busy bird-
Full, her twiny, wing-bright head
Like shining from shook foil,
Her roots rowing deep in the soil. (Collected Poems, p. 77)

The trees knead him and offer him food from their lips. On the other hand, the poet's mind is also made of wood and leaves that are half buried in the mud. The wonderful symbol here is that Shakti is rooted in the soil, and the poet's mind is also like a tree's wood and leaf rooted in the mud. The mud is the meeting place of the living and the dead. There is the divine power that, says "The touch will burst him to blood/ And wake him, human on a bed." The powerful image undoubtedly evokes the close association of two souls that departed in early times mingle with the divine power of human spirituality. The poet's attachment with his spouse has exhibited through the symbol of trees and all the sensibilities he experience through the medium of trees.

The fifth segment expresses the distance between husband and wife after the wife's death. The poetic figure is still looking for her, and she is on the move. Their thoughts are receding into the future, but the miles between them are starched like wire. In his dream, the poet saw her return to the east river on a summer Sunday. The city's last dogwood tree shivered in the heat, but she didn't notice her. She takes the subway, but her token has been

expired for years. So she stated that there was nothing sadder than this. They sat together and he reached for her, but she wasn't there. Someone looked at him with pity and fear. The poem depicts the unfinished journey of a couple after his wife's departure. The wife's token has expired before a year, indicating that she died before a year. They began their journey with love and affection, but it was broken, resulting in a long distance between them. Shakti also expresses grief over a broken journey. Her appearance remained only in the poet's imagination. The last two couplets are very touching expressing the personal grief of the poet, 'I reached for you, but you weren't there/ someone looked at me with piety and fear.' As a result, the poet's personal anguish is that her memory should live on in the living world. Without a doubt, BaniAbidi is correct when she says, "May her memory and her spirit live long and continue to touch the lives of even those who were not fortunate enough to have known her."⁴ Certainly, Jeet's poetry, without a doubt, attempts to immortalize through the narrative structure of poetry.

The sixth segment is a continuation of the previous segment in which she mentioned the first hot date and how she rushed through the entrance without waiting for a few miles. She left his companion behind and moved ahead of the valley of death. In addition, the seventh segment is written in the form of a sonnet, which is divided into sestet, quartet, and couplet. The first sestets promote violent images of the relationship. The images of the body, bones, and marrow are used to highlight the ambiguities of relationship. There are also some communication barriers between the couple. The image of 'neck black blood stone' represents a breakdown in communication and a broken relationship. The eighth segment depicts a couple looking for peace but lacking a suitable location to rest. However, the poet must wait for something unexpected to occur in his life. The rain and sun also go down, indicating that it is time to leave the space. They can escape from the place but how to escape from the weather. The segment shows the predicament of being in an unsuitable location as well as their peace of mind.

The poem's next section deals with his wife's death and the place she has earned in the afterlife. Everything has been forgotten in that place, including human craziness. The noise of the sea and water had completely vanished in the new landscape. The new location without the republic will give new appearance to the poet's late wife. The poet is concerned about his wife's new home after her death in this scene. The poet advises his dear to relax and forget the names of towns, the taste of apples, and the words that you speak. Furthermore, he suggests that many new things are happening in your life. She should go forward rather than backward, and behind the curtain of time, someone will acquire the space in you for a new journey. The place will stimulate the molecular body into destruction as well as crash the human body. Thus, the poet's grief progresses to a deeper level with the following words.

Everybody forgets every dear thing.

I know how it goes. This is safe keeping. (*Collected Poems*, p. 77)

The final segment is the apex of the poet's emotional journey with his beloved wife. Here, the poet imagines his wife's rebirth. He imagined that the dead would descend upon the earth, and he would enjoy the smell of rainwater in her hair. She appears on the Earth with a new body and the voice of a child singing an age-old lover's danger, lamed in Hindi. Her lips aren't new to him, but they're beautiful and bare. Even so, they remain enraged as a result of their previous squabbles. The dead descend through the rain, preventing him from following her into the living air.

Your lips, clear of the colour you wear,
Are not new to me, are lovely and bare,
And our old argument still burns.
How soon will you forget me if I die?
By the river in this room and the way it returns,
I swear, If forget you, let everything die.
When it rains the dead ascend, disappear
Where we cannot follow, into the living air.
(*Collected Poems*, p. 83)

Conclusion

The poet's personal grief has expressed through the volume *These Errors are Correct*. There is love and longing for his late wife. The poet is in grave sadness and can't control himself from thinking of his adorable wife. There is also hope to meet his wife through various natural modes of universe. He recalls the arguments and conflicts between husband and wife that changed the direction of their life. It finds the poet trying to immortalize his wife and refill the space between them through the verses. There is also shed of guilt consciousness and the poet attempts to rebuild the broken relationship between the couple. It is also discovered that the untimely death of poet's wife creates many question about his personality, yet the answers are incomplete to satisfy the reader's curiosity. To conclude, this verse explores a number of unfulfilled wishes and dreams of the poet and his intense desire to connect with his wife in various forms demonstrates that he is in love with his wife forever. ■

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Using Twitter to Teach Business Communication : *Teaching 7 C's of Communication*

Muckta A. Karmarkar

In the age of constant information bombardment from different mediums, it is utmost important for the communicators to be clear, concise, correct, complete, coherent, concrete, creative and courteous while communicating with others. Communication often remains incomplete when the message of the sender does not reach the receiver in the same form and intention in which it was sent. If the message understood by the receiver is same as it was sent by the sender than we can say that communication between the sender and the receiver was successful. Many times the message does not reach the receiver in the same form due to the presence of 'Noise'. Noise means any disturbance in the entire process of communication. Noise is barrier to communication. The barrier to communication occurs due to inappropriate understanding of the 7 C's of Communication. This paper aims at teaching 7 C's of communication in the age of Mobile Mediated Communication (MMC). The present paper uses Twitter messages to explain the 7 C's of Communication. The paper tries to throw light on the fact that the teachers while teaching Business Communication can use twitter messages as an educational tool. It was found that the students were interested to learn Business Communication as twitter messages were used. The paper concludes that it is possible to teach 7 C's of effective Communication with the help of Twitter. The students were interested in learning Business Communication the twitter way.

Keyword: Business Communication, 7 C's of Communication, Using Twitter to teach

Introduction

It is important to be an effective communicator whether it is in business or in personal life. In the age of information bombardment where every moment we are loaded with a lot of information, empowering the students with the skills of effective business communication is of utmost importance. Due to constant use of mobile phones and information overload, the attention span of most of the students (who will be a part of the workforce in a year or two) has markedly decreased due to constant distractions. It has been observed in many research studies that attention span has significantly shrunk in the past decade. Today, most

of the students in the classroom are digital natives and most of the teachers are digital immigrants. As digital natives the majority of the students are visual learners. It is important to bridge the gap between the digital natives and the digital immigrants if we want to bring out any change in the classroom. So a plain chalk and talk method will not be useful to adopt as a teaching methodology. We need to complement it and should explore new ways of teaching Business Communication in the classroom to the Digital Natives. Thus, the classroom teaching should be according to the Learning Style of the students so that they are able to process and retain the information taught in the classroom as well as it will also result in increased student engagement.

Teaching Business Communication

Business Communication (BC) is a mandatory subject at the undergraduate level in Savitribai Phule Pune University. The core objectives of this subject are firstly to acquire and develop effective communication skills for business correspondence, to provide knowledge of various media and to develop business communication skills through application. The researcher decided to undertake an experiment to explore new ways of teaching Business Communication concepts. Being a teacher of Business Communication for more than eight years the researcher after speaking with other teachers from different colleges observed that most of the teachers who teach Business Communication complain that it is very difficult to arrest the attention of the students while teaching this subject as the students find the subject very dry. They do not find interest in learning Business Communication for life. It was also observed that most of the students look at this subject only from the point of view of getting marks in examination. Thus, when they graduate they have an 'A' grade in Business Communication subject but they cannot apply the core principles of Business Communication in practical situations.

Research Questions

Following research questions were kept in mind while conducting this experiment of teaching 7 C's of Communication by using Twitter as a tool.

- Is it possible to create interest in the students to teach 7C's of Communication?
- Can digital immigrants teach digital natives?
- Can Twitter be used as an educational tool to teach business communication in general and 7C's in particular?

Experiment

- It was decided that two teachers will teach 7C's of communication to SY B.Com. A and B Division in a traditional way i.e. by just explaining the theory and reading from the text.
- After two months the presenter organised two sessions with the students on the same topic.

- The students were not informed that they are a part of the experiment.
- To start with the students were asked some direct questions on 7 C's.
- Only three students out of a group of 60 were able to tell three C's of Effective Communication, though they had studied this topic in the classroom and also had attempted questions on 7 C's of Communication in the internal examination just a few weeks ago.
- The 7 C's of Communication were explained again but this time with the help of 'Twitter'.
- The retention of the learned information was checked by giving them an oral and a written test after a month on the topic of 7 C's of communication to check if they can retrieve the learned information.

The Teething Troubles

What is Twitter?

The researcher started the session by asking the students about Twitter, whether they use Twitter in their day to day life to read and follow their icons or if they have a Twitter handle and they tweet regularly and so on. To the researchers surprise only a few students out of 60 were aware of something called 'Twitter'. Most of the other students said that they had only heard about twitter and they were aware of Instagram, Facebook and Whatsapp. The researcher also asked the students about some National and International news to check their general understanding of current affairs.

Though all of them were the Generation Z and true digital natives, it was a surprise for the researcher to understand that the students did not know much beyond Facebook and Instagram. They were not using technology for self directed learning. The researcher instead of starting the session with explaining 7 C's which was explained to them two months ago by a different teacher in a traditional way decided to bring the students on the same page by telling them about What is Twitter, How to use twitter, How to have one's own Twitter Handle and glossary of twitter. The students were also briefed about the National and International current affairs so that they will be able to understand the context of the tweets which were selected to explain 7C's of Communication.

- Twitter is an online news and social networking service where users post and interact with messages, "tweets," restricted to 140 characters.
- Registered users can post tweets, but those who are unregistered can only read them.
- It's a platform wherein users share their thoughts, news, information and jokes in 140 characters of text or less.
- Twitter makes global communication cheap and measurable. Profiles are (usually)

public — anyone in the world can see what you write, unless you elect to make your profile private. Users “follow” each other in order to keep tabs on and converse with specific people.

- On Twitter, following someone is not necessarily an admission of friendship, but nonetheless affords interaction and conversation — at least in short bursts.
- **Tweet:** A 140-character message.
- **Retweet (RT):** Re-sharing or giving credit to someone else’s tweet.
- **Feed:** The stream of tweets you see on your homepage. It’s comprised of updates from users you follow.
- **Handle:** Your username.
- **Mention (@):** A way to refer another user by his username in a tweet (e.g. @mashable). Users are notified when @mentioned. It’s a way to conduct discussions with other users in a public realm.
- **Direct Message (DM):** A private, 140-character message between two people. You can decide whether to accept a Direct Message from any Twitter user, or only from users you follow. You may only DM a user who follows you.
- **Hashtag (#):** A way to denote a topic of conversation or participate in a larger linked discussion (e.g. #AmericanIdol, #Obama). A hashtag is a discovery tool that allows others to find your tweets, based on topics. You can also click on a hashtag to see all the tweets that mention it in real time — even from people you don’t follow.

Twitter Example Selection

While choosing the tweets for teaching 7C’s of Communication the following points were kept in mind by the researcher:

- Three tweets were chosen to explain each ‘C’ of communication. For example ‘Correctness’ was explained by choosing three such tweets where the tweet has incorrect information or fact due to which the communication has failed.
- Tweets were chosen from different fields like Politics, Sports and Movies.
- The tweets chosen for the experiment were of celebrities from different fields or of well known companies.

7 C’s explained

To start with, the researcher explained the students all the 7C’s of Communication namely Clarity, Conciseness, Concreteness, Correctness, Coherence, Completeness and Courteousness so that they will be able to understand the violation of a particular ‘C’ in the tweets.

Clarity

- Taking the meaning from the head of the sender to the head of the receiver accurately is the purpose of clarity.
- Clarity is ease of understanding.
- Clarity is promoted by simple, direct language.

Conciseness

- Saying the message in least possible words without sacrificing other C's.
- Avoid redundancy, repetition, irrelevant material and wordy expressions. It can be achieved by sticking to the purpose.
- The message should have relevance.

Concreteness

- Concreteness signifies becoming distinct, particular and vivid rather than vague and normal.
- Use of denotative rather than connotative words.

Correctness

- Use of proper grammar, punctuation and spelling.
- Examining the particular exactness of statistics, information and phrases before sending these.
- Delivering the message according to the precise occasion.
- Delivering the message by considering the requirements and background of the receivers.

Coherence

- Coherence is the quality of hanging together, of providing the reader an easily followed path.
- Coherence can be promoted by making material logically and stylistically consistent.
- Coherence can be achieved by organizing and expressing ideas in specific patterns.

Completeness

- The message should be complete.
- It must include all the relevant information as required by the intended audience.
- The complete information gives answers to all the questions of the receivers and helps in better decision-making by the recipient.


Courteousness

- It implies that the sender must take into consideration both the feelings and viewpoints of the receiver.
- Showing respect and concern for others.

Samples of Examples used in the Classroom:

Correctness


The following example illustrates the importance of Correctness in communication.

**Amitabh Bachchan @SrBachchan**14h

T 828 - Mary Kom !! Wins her boxing bout, insured a Bronze !
What a story ! A Mother of two from Assam, creates moment of pride for India !!

T 828 - Mary Kom !! Wins her boxing bout, insured a Bronze ! What a story! A Mother of two from Assam, creates moment of pride for India!!

In this Tweet Amitabh Bacchan, the legendary actor congratulated Mary Kom for winning the boxing bout and insuring an Olympic medal for India. He incorrectly wrote that Mary Kom is from Assam whereas she is from Manipur. Due to this mistake Bacchan had to face a lot of backlash from Northeast. Though Bachhan congratulated Mary Kom for her achievement but due to the incorrect information regarding Mary Kom's home state he had to apologize for his gaffe. And due to inexactness of information the tweet was not able to achieve effective communication.

**Amitabh Bachchan @SrBachchan**14h

T 828 - Sorry correction : Mary Kom is from Manipur, not Assam..
apologies !!

Expand

Example 2



In this tweet the then Minister of Sports, Vijay Goel wished track and field athlete Srabani Nanda ahead of her event in the Rio Olympics 2016, but incorrectly used the image of Dutee Chand, the Indian professional sprinter.

In this tweet due to using incorrect name the entire message lost its meaning and became incoherent. As the sports minister of the country he or his team (which manages his tweeter account) was expected to know who is Srabani Nanda. Using a wrong photo was not taken lightly by many twitter users and they pointed out the mistake and Goel had to face lot of criticism.

Thus, Correctness is extremely important while communicating in business communication otherwise it might have serious repercussions as it happened in the case of Vijay Goel.

Example 3



Narendra Modi *p@narendramodi* 12 Feb 2016 "Happy birthday @ashrafghani. Praying for your long life & exceptional health and a joyful journey ahead".

In this tweet Prime Minister Narendra Modi wished his counterpart Afghanistan President Ashraf Ghani three months before his birthday. Though it was an error, Ashraf Ghani, in a sportive manner tweeted back, “Greetings from Munich, Mr. PM. Although, my birthday is on 19th May, I’d still like to thank you for your gracious words”.

Thus, one has to be sure of the 7 C’s while getting involved in any kind of communication, whether formal communication or informal communication.

Such kinds of examples were selected from Twitter for explaining the violation of 7 C’s of communication. The students responded positively to the use of twitter for explaining the concept of 7 C’s of Communication.

Findings

It was observed by the researcher that most of the teachers who teach Business Communication complain that it is very difficult to arrest the attention of the students while teaching this subject as the students find the subject very dry. So the researcher wanted to explore emerging trends of teaching business communication in the classroom to create interest among the students. An experiment was undertaken by the researcher to use Twitter as a tool to teach 7 C’s of effective Communication. After conducting the experiment of using Twitter as a tool to teach 7 C’s of effective communication, the researcher concluded the following:

It is possible to teach 7 C’s of effective Communication with the help of Twitter. The students were interested in learning Business Communication the twitter way. The students showed their enthusiasm by active participation in the class. They created their own handle on Twitter and brought back many examples of the gaffes made by business organizations and celebrities on Twitter. Thus, the students were not just interested to learn with the help of Twitter but were also able to understand and remember the 7C’s of effective communication. The students’ engagement in the classroom increased and they found the use of twitter to teach Business Communication relevant. Hence, the researcher concluded that the students who are digital natives can understand better if examples from digital world are used in the classroom instead of the regular textbook examples. Incorporating Twitter as an educational tool in the classroom was taken by the student in a positive way. It was observed that the digital gap between the Digital immigrants (teachers) Digital Natives (students) could be bridged if the students are taught in their learning style using technology. The researcher also observed that most of the students who were Digital Natives did not know much beyond facebook and whatsapp. Thus, there is a need to introduce new digital sources for learning in the classroom. ■

Limitations

- It takes time for preparing for such sessions. For a two hours session the researcher had to spend around ten days to find out the best twitter examples.

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Never Let Me Go: Understanding the Language Used

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Language analysis can be referred as to understand writer's saying in a piece of writing. *Never Let Me Go* is intended to analyze in terms of language used by Kazuo Ishiguro. The present study examines words and phrases, layers of meaning, literary techniques and how the language effects on feeling with reference to *Never Let Me Go*. It is concluded in this study that the novel narrated in first person singular form. Kathy's voice in *Never Let Me Go* seems consistent. A reader feels clear sense of Kathy's character through her discipline of speaking. Kathy also can be seen as reliable narrator and other characters' voice is distinguishable from Kathy's voice. The important words used in the novel. The words used in the novel such as: euphemism, possible, capitalization of words, donor, unzipping, you poor creatures have specific meaning in the novel. To conclude, language using style in *Never Let Me Go* is realistic and reflects on the period of novel set means 1990s and colloquial language used by the author.

Keywords: euphemism, possible, donor, unzipping, colloquial.

1. Introduction

Literature and media have reciprocal adaptive relations with each other. Literature is also can be conveyed with different channels as well as media. At present days, the most important thing is at present days, literature can also be conveyed by using modern technological tools, drawings, sculptures sounds and traditional way is through words. Language is traditional and common career of literature. Language also can be seen as a soul of literature. In general, language is a communication tool between human and in a specific community. In the same way, literature is also to be treated as one of the communicative channels between writer and audience. Language also can be said as a medium of literature. Sapir Edward ((1921), A.H.Gardiner (1933), Henry Sweet (1901), R.H.Robins (1964), Chomsky (1957) and other linguists defined language as associated with human feelings and expressions.

Language and literature are associated with each other. Language is fundamental unit of literature and so that, literature cannot be created without language. In other words,

language is primary and literature is secondary. People started to use sign language at early stage during olden times. The need of common language for communication became inevitable amongst people and found specific words to convey their thoughts to others. Finally, sequence of words formulated in sentence(s) with grammar rules. Different culture and different religion produced different languages in the world. Human society succeeded language with sound for communication and then art of writing came into existence. The writing of language with sound or without sound preserved and such a preserved written property recognized as literature.

In the present study, *Never Let Me Go* written by Kazuo Ishiguro with the theme of human clone is discussed in terms of language used by the author and its effects on readers.

11. Discussion

The novel set during 1990s with first person narrator named as Kathy, a female protagonist. The textual language used in the novel fits with Kathy's own style to speak. Language usage in any form of literature is important section. Kathy, as a first person narrator of her life's events makes readers involved in the novel. Kathy uses common words to express her feelings but it is also observed during the study of the novel that Kathy makes some literary references to fictions, which reflect on reality of her educational career at Hailsham. She expresses as:

"I was lying on a piece of old tarpauling reading, as I say, Deniel Deronda, when Ruth came wandering over and set down beside me." (Kazuo Ishiguro, 2005, p.94)

Kathy's narration is quite interesting in terms of language used by her. One of the aspects of language used by Kathy seems as a fertile soil which enables to grow seed on becoming flower. It means language acceptance level is quite good in the novel. The characters including Kathy seem very polite in terms of using language in their talks which reflects on none of them can be rebel against their forthcoming roles and duties as donors. They all know that they are middle aged and their lives will finish in the same way. Kathy's pain becomes a powerful tool through language in the novel. She believes that her position as a donor is nothing but a gift from the society to her. Dawes (2009) reflects on transforming pain into language as:

"To transform pain into language is to exert control over it, to undo pain's original theft of autonomy." (Dawes, 2009, 408)

Kathy's language as a narrator, takes control over the issue of how reader understands the society and interpret Kathy's character as a donor. It is also. The life of clones in the boarding school is not normal like others outside the boarding school and non-donors in the society. Gabriele Griffin comments on language used in the novel as:

"In *Never Let Me Go*, there is, -seemingly – no import of scientific language. Instead ordinary or everyday language is 'made strange' " (Griffin, 2009 p 645)

The novel, represents vocabulary such as “donor”, “carer”, “fourth donation”, “her own kind” with repetition through characters’ speech with a view to establish an apparently closed world by female protagonist. In this way, the language used by the author is not only simple but use of scientific vocabulary is avoided to use as can be seen in other science fictions. The vocabulary used in the novel also creates an impression of something happening wrong in the human society from the initial pages of the novel by the reasons of keeping away scientific words in narratives. This makes reader comfort to understand the novel and its use in academic. Kathy’s level of education also reflects on her language as a narrator. The use of everyday words makes reader informed that clones especially at Hailsham have not real understanding of how Kathy and her co- donors came to be beyond the reality that created to die for saving lives of others.

Kathy and her companions get an opportunity to select the next step on being or not a donor or a carer after completing Hailsham’s life. A role of carer is similar to donor but a carer is also a clone but chooses to wait to be a donor. A carer’s duty is to visit donors and constitute good bonding with donors Anne Whitehead argues on meaning of carer as:

“Is caring viewed in this light, a form of labor that is socially valuable because Kathy is making a positive difference to others (preventing agitation), or given the political resonances of Ishiguro’s choice of word here – is it a means of preventing resistance and unrest, securing passive compliance through endless, exhausting activity and minor compensation”(White Head,2011,61)

Carers’s visiting to donors in the society does not have fruitful results in terms of help to donors but simply a way for society to keep carers occupied till they become donors. Donors’ role to donate organs and they have no option. They are well-trained towards their role in the society. Anjali Pandey argues as:

“The ironic and antonymic meaning of the word in the novel is soon made apparent.”(Pandey Anjali, 2011, p 388)

The word “donation” does not reflect on forceful or coerced act but reflects on voluntarily commitment. Kazuo Ishiguro crafts the novel by using words or phrases in a simple way but reflects on multiple meaning. From the time, Kathy and her companions so called as students in the novel but they become carers or donors after completing themselves. They are brought up very close to the society. Kathy’s feeling on the society is commented by Griffin as:

“Her measured account suggests normalcy, the everydayness of what she describes.” (Griffin, 2009 p 351)

Kathy’s narrations on society creates particular strangeness in the world where she lives in. She is unsure on evaluating societal values in her own world to which she belongs during the journey of becoming carer or donor. The clones are ornamented with the words like; student, carer, doner in the novel. Kathy and her companions keep saving life of people in

the society by completing themselves is the essence of their human nature during the course of their duties as carer or donor. They remain ignorant and do not react on reality behind their organs.

Kazuo Ishiguro pods readers to view organic sense in which specific terminology of fiction used in the novel. The language used by the author also reflects on questions raised on having soul to clones. The term “reality” on having soul in clones in the novel is differently reflected in the novel. If the clones have no soul, they should be treated as normal human and make free to live as normal human. If there is no soul in clone, there should not any discrimination between normal human and clones. It is a bare fact that society treats clones as inferior to humans. Kathy’s statement on Gallery’s importance and their future donations are reciprocally associated with each other. It is such as:

“...about how one day we will start giving donations. I don’t know, why but I have had this feeling for some time now, that it’s all linked in, thought I cannot figure out how.” (Kazuo Ishiguro, 2005, p31)

The power of words can be seen in the novel. The language allows atrocities to continue. It also permits the society to believe that everything is alright and nothing is to be changed. The clones compel to believe that nothing can be changed and their path of life is absolutely true. There is no any other way to carry on their lives till their completion. Griffin comments as:

“At the heart of *Never Let Me Go* is the question of the relative status of the clones and of it means to be human.” (Griffin, 2009 p 653)

Kazuo Ishiguro uses some words in the novel are seem very indicative. The word “possible” is used by the donors as a noun. Ruth is clear with word “possible” that she has seen her “possible” in a magazine advertisement. It is also studied that many time Kathy uses capitalized words as a narrator. The reason behind it that exchanges happen four times during a year and In fact, the students see forward to themselves indicate their hungriness of being something with excitement. The word” unzipping” used by the author in the novel seem for particular meaning. The word “unzipping” makes donation process as manageable in the eyes of the students in Hailsham School in sense of joke.

Kathy’s narration seems as building a sense of despairing which also give chance to readers for brainstorming on language used by the author. The narration is quoted as follows:

“I tried to run to him, but the mud sucked my feet down. The mud was impending him, too, because one time when he clicked out, he slipped and fell out of view into the blackness.” (Kazuo Ishiguro, 2005, p212)

The words used such as: “mud”, “kicked”, “out of view”, “sucked “,”down, “fell”, “treid”,,”impeding”,,”time”,,”blackness” are creating a sense of despair.

In the novel, the word” complete” also used by the author in sense of not end of

donation or also can be said as the death of the donor. Such usage of a word can be interpreted as euphemism. It means the author avoided to use offensive or unpleasant word(s) for the death of the donors.

Another narration used by the narrator on the theme of exchangeable words is quoted and interpreted in the following manner.

“You poor creatures “she repeated, almost in a whisper. Then she turned and went back into her house.”(Kazuo Ishiguro, 2005, p210)

The words phrase “you poor creatures” used by the author through the narrator in the novel is not in sense of sociological or financial poverty but Madame believes the two persons as inhuman. The word “creatures” is exchangeable with “animal” or “human being”. Madame uses such a word phrase betrays her deep discomfort with clones. The word “guardian or guardians “used by the author implies safety but also it indicate to restraint. The word “feeling” used by the author through the narrator is also very significant in terms of naming negative emotions. Kathy narrates on Tommy as:

“I used to be able to do it twice in a row easy. But I can’t any more Then that feeling would come right to the fore and I ‘had have to put my hand over his mouth. Whenever he said, things like that,, just so we could go on lying there peace. I’m sure Tommy felt it too, because we had always hold each other very tight after times like that , as though that way we’d manage to keep the feeling away. “(Kazuo Ishiguro, 2005, p184)

Kathy uses such word(s) during her narratives as protagonist in sense of “emotions” but she refers as “that” feeling or “the “feeling instead of labeling the feeling in a particular frame.

The words used by Kathy H as narrator such as: “I’d (p355) “, I’m”, (p187), and we’d (p230) are seem as well dominated to other characters as a narrator. Such type of first person narratives is used 763 times in the novel. (Ullah Japhar, 2019, p 91) The author also used joint words to evaluate an alternative style of writing. The joint words are such as: some response”, “fromtrash”, “feltI”. The term” Miss” is used for Hailsham guardians in the novel. “Miss” seems prominent in the novel on its usage before the name of guardians or teachers. As for example; Miss “Emily” (head of Hailsham), Miss” Lucy.” These words indicates rosy and ugly sides.

111.Conclusion

The language used by first person narrator reflects on themes of the novel in such a way that would create specific image of readers. Kathy and her companions use a combination of formal as well as informal language. Kazuo Ishiguro crafts the novel as more realistic through the language. The author also allows readers to know that no discrimination between clones and human at their same age. The language used in the novel also opens the doors of involvement in Kathy’s life Reader’s connection with Kathy’s narration on her life, aims and

societal thinking are making smooth path to enter in the story of Kathy. At summing up, the language used by the author seems as *colloquial language*. ■

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The Notion of Home and Gendered Identities in the Host Environment/Foreign Culture: A Study of a Diasporic Film *Brick Lane* by Sarah Gavron as South Asian Perspective

Rashmi Singh

The theme of immigration initiates new ways of knowing and being. The notion of home and the issue of migrancy are the major key tensions in postcolonial studies at present time. As a result of globalization, migrancy became the truth of today. These experiences of immigration and homelessness were well discussed by Asian diasporic writers in their writings from time to time. Monica Ali, a Bangladeshi diasporic writer deals precisely with the theme of immigration, identity and the notion of home in her famous novel *Brick Lane* written in 2003 which was made into a film in 2007 by Sarah Gavron, a British director. The book is a scholarly narrative that provided its readers/admirers holding in the experience of immigrant culture which was not necessarily of their own yet providing bridges to identification through “‘universal’ comprehension such as motherhood and romance”(Napper 386). The paper is an effort to discuss the film version of *Brick Lane* from a diasporic perspective in relation to the idea of home and gender identities.

Keywords: Immigrant, migrant, home, culture, identity, ethnicity and gender.

‘Immigrant’, is a term to describe communities or groups of people, has fallen into disregard for many reasons from their home or root. The book *Diaspora & Hybridity* explains the term ‘immigrant’ refers to those people who have never migrated from their homeland but are the descendent of migrants as not belonging to a particular place; “The word ‘immigrant’ rather than relating to an actual event of movement, becomes a euphemism for ‘not from this place’ or for ‘one who belongs somewhere else’” (Kalra et al.14). Regarding the temporary settlements of migrated communities in large quantity, Kalra et al. argue “this conceptualization of immigrant carries less analytical weight but remains a political tool for marginalizing or racializing a group” (14).

Sarah Gavron tries to capture the soul of *Brick Lane* by Monica Ali through a camera to capture a universal story. The complex narrative of *Brick Lane* portrays migrants

and their journey to adapt often to a very challenging environment in a new city which at times has an apparently glamourized image outside the country; however, the stock reality of the city is different that remains usually hidden to outsiders. The film adaptation of *Brick Lane* in many ways seeks to talk about the influence of Bangladeshi culture and how it simultaneously preserves particularly the Bangladeshi migrant community.

In the film, Nazneen is the main protagonist. She is a Bangladeshi migrant who migrates to London with her husband. Her migration is a result of an arranged marriage; she is married to Chanu, who is much older than her and whom she does not love. This is a traditional marriage that happened in Bangladesh. It is arranged by her father who has lost his wife. In many ways, she is treated as a commodity in this sustain. However, in *Brick Lane*, she comes across other Bangladeshi immigrants. She has two daughters, Shahana and Bibi. She also had a son, Raqib who died as a child. Both Chanu and Nazneen want to return to Bangladesh but for different reasons. For Chanu, the worry of possible negative influences of drugs and alcohol in the western country on his son, and his constant struggle to fit into the framework of his workplace instigate him to go back to his country. However, for Nazneen, she feels a connection with her country, which is revived through the letters of her sister, Hasina, who once ran away with a man, and worked in a factory in Bangladesh but later is forced to become a prostitute in order to make ends meet.

The film adaptation of *Brick Lane* by Sarah Gavron has an honest effort that maintains the storyline of the novel religiously. From the beginning to the end the film adapts and follows the narrative sincerely and honestly with some approbation which adds more precision to the narrative. The uses of symbols in some scenes are wonderful which bring clarity to the story. The narration becomes more precise and appropriate with the use of the flashback technique. Even, its portrayal of the connection of past and present is almost flawless. One of the significant scenes described in the film is when Chanu (played by Satish Kaushik) is lying on his bed and his reflection in a wardrobe mirror is quite visible. The article *British Cinema* Napper describes: Chanu ... looking at a London A-Z and reflecting on the fact that although he has lived in Britain most of his life, 'all I have ever seen of this country is The Houses of Parliament, and that was in 1979'. The camera pans slowly down his body to reveal his wife Nazneen (Tannishtha Chatterjee) dutifully cutting the corns on his toes. (385)

Chanu himself is unable to do this task on his own due to his fatty belly. She is not paying attention to Chanu's words, as Napper describes this efficiently:

... but instead absorbed in a screening of a *Brief Encounter* (David Lean, 1945) playing on the television at the foot of the bed. A refocusing of the image draws our attention to the moment of 'high romance' playing out on the television. The adulterous lovers in Lean's film kiss and declare their love [...] By this time Nazneen, who is herself on the brink of a passionate affair, has turned her attention back to her own husband, and his resolve to do some sightseeing. (385)

This scene shows the struggle of Nazneen's inside and outside worlds and as the protagonist, she tries to cope with the challenges of her married life. As Lawrence Napper correctly pointed out the focal point of *Brick Lane* is Nazneen's "interior life" (385). The film uses an effective and genuine "... combination of voice-over and subjective camera-work to examine the tension between the character's desire to express herself, and the restrictions placed on her by marriage and her community; ..." (385). The film provides with the paraphernalia of a variety of cinematic hints and images attempts to expose the pressure and contrast "... between interior reverie and the cold reality of the outside world;" (385). It narrates unmatched marriages and extramarital affairs resultant as the vehicle for initiation of realization with many twists and turns and in Nazneen's case "... finally folded back into an acceptance and reinvestment in the importance and stability of the original marriage union" (385).

Brick Lane deals with an ever-present question of national identity and imagined *home* through immigrant characters. The first-generation immigrant characters are suffering from their issues like cultural roots whereas the second-generation immigrant characters face problems differently like seeking space in English people (Napper 385). In this context, the title of the book/film seems very significant. Brick Lane in London, is well known for being densely populated by a huge community of people from South and South-East Asia as well as that of Bangladesh in terms of the immigrant population. However, there is a stark contrast that causes racial tension between the Bangladeshi immigrant communities as a resident working-class and the white English people in east London. Nazneen finds people can be racist and particularly Chanu encounters racism. This is evident because he works in a council where he is ignored and despised at work and he equally hates the culture of London and the traditions of the West. Here, Yasmin Hussain's description about South Asians in her book *Writing Diaspora* is quite relevant: "The notion of a "South Asian identity" promotes unity and solidarity among the "imagined community" of the South Asian diaspora. People from various South Asian cultures have been treated typically as one monolithic people by the West" (2).

As Stuart Hall in his essay "Cultural Identity and Diaspora" says, "cultural identities are the points of identification or suture, which are made, within the discourses of history and culture. Not an essence but a positioning" (226). In the film, the characters juggle in an in-between position in their effort to preserve their own native culture and to adapt to the foreign culture. Napper further discussed:

For Nazneen, who came to England from Bangladesh as a teenage bride in an arranged marriage to Chanu, the link to her childhood home is provided by regular letters from her sister, who stayed behind. The letters play on both Nazneen's memories and her fantasies of 'home', maintaining an idea of Bangladesh as a sensual and poetic space, filled with the magic of her sister's many romances and saturated in the bright colours of fond memory, a clear contrast to the cold grey London she finds herself in. ("British Cinema"385)

According to him, letters by Hasina have a significant role in linking the identities of Nazneen and Shahana. She too takes interest in reading letters as the catalyst reverie, "... although her sense of identity is more closely associated with the London of her birth" (385). She feels that she belongs to London and it is her home; "She recognizes, more than her mother does, that Bangladesh portrayed in the letters is more imaginative than real" (385). She never wants to leave London, "'Bangladesh is gone, it's another time,' she cries, in a desperate attempt to stop her parents from uprooting her life in their desire to return 'home'" (385).

Brick Lane emphasizes the fact that "culture is not genetically inherited but is instilled by the upbringing within a given cultural context or a given set of parallel contexts, within which an individual has to learn about such ideas as race and gender" (Hussain 3-4). As a first-generation immigrant Chanu could not get economic stability. He feels that his Bengali culture is in danger in the host country so he tries to impose Bengali culture on his daughters. However, he may not be able to impose Bengali culture on the second generation as Suhana and Bibi love their country that is London. Chanu never accepts England as his homeland whereas Shahana will never accept his idea of going back to Dhaka as home. As the authors point out Alexander's view is quite relevant here:

...children of diaspora are often seen as confused and disoriented, positioned 'between cultures' (Watson 1977; Anwar 1979, 1998)- that of tradition-bound and static Asian cultures, and a progressive and liberal West- a problematic assumption where culture is seen in an overly rigid and formulaic manner. (qtd. in Kalra et al. 56)

For Nazneen, she could never ignore her husband's plans and his wish to go back to his homeland and simultaneously she never tries to prevent her children from embracing London as their country, even though she finds her roots in Bangladesh and longs for her homeland. Here, there is a clash between first-generation and second-generation immigrants for the homeland. Other male characters of the second-generation, "... are invested in fantasy versions of home. Nazneen's lover Karim was also born in London, and yet is attracted to her because he thinks she represents 'the girl from the village'" (Napper 386). As a radical second-generation immigrant and a member of Bengal Tigers a Muslim ethnic group he raises his voice against the existing system.

The questions of identity progress as the narrative progresses in the film. Continuously the news broadcast of the demolition of the World Trade Center displays when Nazneen and her lover Karim eventually meet near a television shop in the street market. The attack on Sep. 11.2001 increases racial tension leads to polarization about multiculturalism in British society. The socio-political background changes immigrants' lives. Indirectly this incident affects Nazneen's and Karim's relationship by parting them away.

The film discusses many facets of diaspora, problems of immigration, ethnicity and gender, and it is essential to understand this in a particular context. The term ethnicity in the British context suggests the studies of minority ethnic groups and the formation and

preservation of group boundaries (Kalra et al.16). The emphasis on ethnicity focused on the process of fixity. This led to recreating groups with differentiation in terms of gender, class and simple categorizations such as Black and Asian. Distinctly diasporic understanding, by centering on transnationality and intersectionality or “multiplicity of belongings and identities” (Kalra et al.16), can confront “the fixity of identity” (16) entreated by ethnicity. On the other hand, Floya Anthias cautiously points out that diaspora is “a new reconstructed form of ethnic absolutism” (“Evaluating Diaspora Beyond Ethnicity?”567). While Benedict Anderson in his essay, “Exodus” (1994) has termed it as “long-distance nationalism” (Kalra et al. 20). This long-distance nationalism can be seen through the scene when Chanu and his family members are on the family tour and posing for a photograph facing Buckingham Palace, a bystander asks him “‘Where are you from?’”(Napper 387). Chanu answers effortlessly “‘Bangladesh’” although he has been living in England for over thirty years (387). However, the rest of his family is perplexed by this response.

Here, the reference made by Kalra et al. to Paul Gilroy’s leading article *It Ain’t where you’re from, it’s where you’re at* (1991) quite appropriately captures the amalgamation of *roots* and *routes*:

... the oscillation between ‘where you are’ and ‘where you have come from’ is represented in terms of the routes by which you have got somewhere, and the roots you have in a particular place. This formulation questions absolutist notions of ethnicity and nationalism which firmly place ‘belonging’ in the arena of territory and history: people belong to a place because they own the territory and/or have been settled in one place for a long time. In Gilroy’s formulation, belonging is both about being from a place and a process of arrival. Belonging, then, is never a simple question of affiliation to a singular idea of ethnicity or nationalism, but rather about the multivocality of belongings. (qtd. in Kalra et al. 29)

It is observed that race and ethnicity are paramount of claiming difference, although gendered identities are also the prime factor that sustained a qualitatively diverse picture for host societies (Kalra et al. 52). As Alexander in his article “Beyond Black: Re-thinking the Colour/Culture” and Banerjee in “The Tyranny of the Binary: Race, Nation and the Logic of Failing Liberalisms”, assessed extensively regarding the “... gendered dimensions of migration and the symbolic imagery ...” differentiating “... men and women in the migration and settlement process” (qtd. in Kalra et al. 52). In this procedure, women have a significant role as they believe in relationships that bind as well as the holders of culture. The creation of diaspora depends “on a gender division that construes women as vessels of culture and men as vehicles of labour-power” (qtd. in Kalra et al. 52). The intricacy of different gender roles in the home and wider society is quite apparent. It is observed that patriarchal norms allow diasporic men more sovereignty in the home in comparison to women, however, “... they are disempowered in the wider society due to competitive antagonism and widespread paranoia about non-white masculinity” (qtd. in Kalra et al. 52). On the other hand, women

can be seen as negligible and subdued in the home for many reasons, though “... *potentially* empowered in the wider society where discourses of ‘rescuing’ vulnerable and oppressed female members of diasporic community ...” (Kalra et al. 52), are widespread. As in the film, it is shown clearly about the reality of male’s and female’s positions in the diasporic world. Nazneen grows frustrated with her husband. He does not allow her to study English or travel alone, due to his religious beliefs. Soon she establishes herself through sewing the pants and becomes economically empowered but socially disempowered, whereas Chanu is often passed over at work for promotions, and his professional struggles are as much due to his own incompetency as to the racism in the professional world he is trying to break into. Yet he is empowered in the household.

In this context, the notion about South Asian women as nonresistant or inferior is quite relevant. As Avtar Brah recognizes three main embodiments of South Asian women in Britain anywhere in the West “... the ‘exotic oriental woman – sensuous, seductive, full of Eastern promise’ ... the ‘dirty, ugly, oily-haired’ South Asian woman; and the ‘sexually licentious’ South Asian woman-on-the-rampage”(qtd. in Kalra et al. 55).

While men are seen as the more hostile or voracious, women are either to be coveted or compassioned for living in what is often mimicked as male chauvinist and autocratic ‘traditional’ societies (Kalra et al. 55). Additionally, some stipulated lenses such as “... arranged marriages, clitoridectomy, and the veil” are used to perceive the South Asian women, specifically the Muslim – women as pointed out by Puar (qtd. in Kalra et al. 55). However, this stereotyped focus “... in turn fixes these women as ‘naturally’ passive because their modes of resistance are not understood within the economic, political, social, and ideological structures that shape their lives within Britain” (qtd. in Kalra et al. 55).

Nazneen is frustrated with her married life and finds love, affection, a sense of respect and peace with Karim. But then she takes the hard decision in respect of Karim. She refuses Karim and gets back to her previous life with the decision to stay behind in England rather than going back to her homeland. As Napper comments, “... a Bangladesh she barely remembers, but these decisions are made in the context of embracing her culture and religion (symbolized partly through her reborn love of her husband) rather than through its rejection” (387).

As a middle-class white woman, Sarah Gavron attempts to depict the foreignness or exoticism of the cultural world. She acknowledges the gap between her own experience as a white woman and that of the characters as South Asian women in the film. As Napper identifies:

... Asian directors working on very ‘English’ stories, highlights the question of whether *Brick Lane* can be understood as an example of ‘Anglo Asian’ cinema, and indeed of what that category might mean. The film is careful not to fall into the trap of precedents such as *East is East*, which was criticised by Asian writers for its voyeuristic portrayal of British Asian culture, linked to an ideology which identified

Asian values as repressive and patriarchal, while approving of the more westernized characters as 'liberal'. (386)

In process of adaptation, according to Napper, the film is highly conscious in respect of voyeuristic perspective and chances of inclining its viewers into the cultural tour (387). The challenge of adaptation is diverted through a sequence of direct instances, metaphors and close analysis, "both narrative and cinematic" (387).

In the busy market when Chanu is explaining the history of Western philosophy to Nazneen, Karim at the same time dispatches garments from his uncle's factory there. Nazneen secretly catches the glimpses of Karim's reflection on a shop window rather than paying attention to her husband's comments. This scene achieves its completion when the camera zooms to divulge the shop's exhibition of saris traditionally draped around a life-size dummy idealizing "Asian femininity" (Napper 387). As far as idealized Asian femininity is concerned:

Impressionistic understandings of the wearing of the veil, the custom of arranged marriages, generational conflicts and bodily mutilations were used as a reflection of non-Western lifestyles. Indeed, it is women's bodies that become the marker for cultural difference and therefore diasporic connectivity. Men in the public sphere are, no doubt, also racialized by reference to colonial imagery, but this is not necessarily a basis of community formation. It is here that gender is central to the enunciation of diaspora, for it is those things that are viewed as tradition that become the cement for forming at least an idealized notion of a cohesive diaspora. This double bind becomes more conspicuous for those women born and brought up in the place of settlement. Young women were constructed as what might be described as 'twice victim' [...]. (Kalra et al. 55-56)

The film shows this pertinently as Nazneen always wears a sari and her daughters are bound to wear traditional clothes all the time whereas, "... Chanu looks the part of the American tourist, complete with shorts and a camera round his neck ...". (Napper 387). But he always discourages his daughter Shahana to wear western outfits.

However, the film closes with a significant end. Nazneen's uncompromising step shows her view of life by taking a decisive step of remaining in England, while Chanu chooses to return to Bangladesh. In this way, she transfers her social value into the host culture. However, she can marry Karim as Chanu vacates his place but she does not do so. In doing so, she shows the sense of responsibility that she feels as a mother towards her daughters. Her flexibility for a proposed culture promotes the survival and welfare of her family in the host environment. To facilitate her family to remain sustainable in the transitional world where they relocated, she tries to make a balance between her 'self', her 'culture' and the host environment and its social hierarchies.

By embracing biculturalism she reestablishes her broken life and continues executing her motherly responsibilities productively. By renouncing some values and retaining others she sets up a balance in her life and to some extent finds her identity in the host environment. The film sensuously captured all the detail of the book. The film ultimately seeks a plea for tolerance.

The film adaptation of *Brick Lane* retains the detail of the novel, sensuously translates them on screen, and ultimately seeks a plea for tolerance. The film portrays successfully Ali's concept of home, dislocation, and third space. As Bhabha describes, in his book *Location of Culture*, it is to be noticed that the "'inter'- the cutting edge of translation and negotiation, the *in-between* space - that carries the burden of the meaning of culture [...]. And by exploring this Third space, we may elude the politics of polarity and emerge as the others of our selves" (38-39). ■

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Indigenization of Shakespeare's *Othello* : A Study of Vishal Bhardwaj's *Omkaara*

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William Shakespeare occupies the position of unique dramatist in world literature. He is the most celebrated dramatist whose plays written in the 16th and 17th centuries are now performed and read more often in almost all countries around the world. Shakespeare's plays are full of eternal, unforgettable and realistic characters that are appropriate even in modern time. His plays deal with real issues like love, marriage, mistaken identity, betrayal, racial conflict, revenge and murder and all these issues work as raw material for the film adaptations. Vishal Bhardwaj's *Omkaara* is a critically acclaimed adaptation of Shakespeare's famous tragedy, *Othello*. The action of the movie is set against the milieu of political warfare in the interiors of Uttar Pradesh. The present article analyses the differences and parallels between the textual and audio-visual narratives of *Othello* and *Omkaara* respectively. Shakespearean characters are beyond the boundaries of culture and country and get fit into any culture quite comfortably. It explores how in the process of translating a play into movie, Vishal Bhardwaj deliberately transforms the adaptation into a new work of his own. He gives it a complete Indian touch to establish a connection with Bollywood cinema lovers. His creative adaptation has given Shakespeare's *Othello* a topical and tropical colouring. This movie is no ordinary work of art but a complete discourse on the complexities of the human temperament.

Keywords: Adaptation, Reworking, Culture, Betrayal, Revenge.

Even after four hundred years, William Shakespeare is being given the most important place in the English syllabus of many universities around the world. He has been translated into almost all languages and read widely. He is considered as the most popular dramatist in the world. To describe the appropriateness and popularity of Shakespeare, Ben Johnson rightly mentioned in the Preface of the *First Folio* published in 1623, "He was not of an age but for all times". Similarly Gary Taylor in *Reinventing Shakespeare*, also states the greatness of the Bard as "Shakespeare provides the best specimen in English, one of the best specimens in any language, for investigating the mechanism of cultural renown" (1989, 5). Shakespeare's plays are full of eternal and realistic

characters that are appropriate even in modern time. “Not only did Shakespeare create some of the most admired plays in Western literature, he also transformed English theater by expanding expectations about what could be accomplished through characterization, plot, action, language and genre.” (Chambers, 35)

Shakespeare’s poetic imagination was an additional asset that elevated the creativity of that time theatre. This was admired by both the categories of spectators- intellectuals as well as entertainment- seekers. Shakespeare’s plays were replete with a variety of emotions. These plays depicted his in-depth acumen into human nature and this was the most prominent quality that made Shakespeare far distinguished from his contemporary dramatists. “Shakespeare’s earliest history plays and comedies portrayed the follies and achievements of kings, and in shaping, compressing, and altering chronicles, Shakespeare gained the art of dramatic design; and in the same way he developed his remarkable insight into character, its continuity and its variation” (Ford, 1955) He enriched the English vocabulary by adding so many new words to it and these additions made the dialogues easy to understand for the spectators who seek only entertainment without indulging their mind into it. Boris Ford wrote in *The Age of Shakespeare*, “Shakespeare’s new addition to vocabulary saved the drama from academic stiffness and preserved its essential bias towards entertainment.” (1955)

Shakespeare became an insignia of English conceit in the mid- nineteenth century. Thomas Carlyle mentioned in 1841 that Shakespeare was “a rallying sign” for the whole British Empire. The famous Critics Harold Bloom wrote in *Shakespeare: The Invention of the Human*:

Shakespeare’s continued supremacy is an empirical certainty: the Stratford playwright has been universally judged to be a more adequate representer of the universe of fact than anyone else, before him or since. This judgment has been dominant at least since the mid-eighteenth century; it has been staled by repetition, yet it remains merely true. ... He extensively informs the language we speak, his principal characters have become our mythology, and he, rather than his involuntary follower Freud, is our psychologist. (1999, 16-17)

Shakespeare was a champion in storytelling as his biggest strength was not ‘story’ but ‘storytelling’. He was very much skilled in hunting new stories with mass appeal. His plays always attract scriptwriters and film makers to take up the best parts of the stories and adapt them into something new. All his plays have universal fascination and give freedom to scriptwriters and film makers to frame the work according to the current scenario. In recent years there have been film adaptations of Shakespeare’s plays in different countries around the world like Africa, India, China, Japan and other Asian countries. His plays deal with real issues like love, marriage, mistaken identity, betrayal, racial conflict, revenge and murder and all these issues work as raw material for the film adaptations.

The American critic Harold Bloom pronounced Kurosawa's *Throne of Blood* as 'the most successful film version of *Macbeth*', in which the film maker repositions Macbeth in primitive Japan, this in spite of the many liberties that the film took of the play. (1999, 519) Film adaptations are not directly based on the literary text but maintain a distance from the culture described in the text. While adapting a film on a literary text, the scriptwriter reframes the text by working on its pattern and culture. The story is reframed on the similar patterns and tradition but remains different from the original one. This process of studying patterns and setting up a different culture has been described as 're-versioning of classic texts' by Jerome McGann and Joseph Griegly.

We find more than 20 film adaptations of Shakespeare's tragedy *Othello*. Almost all the modern versions of *Othello* have black men as the actor for the role of the Moor, except the three earlier main adaptations directed by Orson Welles (1952), Sergei Yutkevich (1955) and Stuart Burge (1965). In these three movies, the White actors played the Moor of Venice. In the Hindi cinema, we have a critically acclaimed adaptation of *Othello* as *Omkara* directed by Vishal Bhardwaj.

In the movie, Omkara Shukla is a loyal fellow of a politician, Tiwari Bhaisahib who is often caught up in struggles. His main duty is to protect Bhaisahib from his political rivals. In his play, Shakespeare shows that Othello belongs to the inferior race the Moor of Venice whereas Vishal Bhardwaj makes Omkara half Brahman. In the play, Othello is described by Iago as "an old black ram...tupping your white ewe" (1.2.89-90). Later he states, "I hate the Moor" (1.3.363). Othello is a great warrior and powerful man but observed as inferior in white men's society. The same aspect has been portrayed in *Omkara* as he is considered mean due to his birth as his mother belonged to lower caste. Vishal Bhardwaj introduces the Indian thinking about caste system in his movie. Omkara is conscious of his inferiority and it is apparent when he is suspicious about Dolly that how she fell in love with a brute and black man like him whereas she is the most fair and beautiful girl in that entire town. He becomes conscious about his half caste, black complexion and above all his inferiority.

Othello is a domestic tragedy, full of the customary elements of the 17th century like war and victory. The story of *Omkara* revolves round the power politics and revenge. Shakespeare and Bhardwaj both portray the contemporary issues of the contemporary age. Both deal in human nature that is free from the limitations of time and culture.

The movie begins with Ishwar Langda Tyagi threatening a marriage party. The marriage does not take place as a bride groom Rajan Tiwari (Rajju) does not reach the marriage place timely. Omkara abducts the bride Dolly Mishra who is the daughter of a famous advocate Raghunath Mishra. He accuses Omkara and asks him to bring back his innocent daughter. On this Dolly appears and explains how she fell in love with Omkara and decided to come with him.

In Shakespearean drama *Othello*, many critics were unable to find out the motive of Iago to destroy Othello's marital life. William Hazlitt mentioned, "The character of Iago is one of the supererogations of Shakespeare's genius. Some persons, ore nice than wise, have thought this whole character- unnatural because villainy is without a sufficient motive." (1936) Coleridge also wrote about motiveless villainy of Iago, "He had no motive at all for letting loose hell in Othello's world. It is all the motive hunting of motiveless malignity." (1907) Similarly, in the film adaptation, LangdaTyagi is also motiveless. Iago and LangdaTyagi both are jealous of their fellows, Cassio and Kesu respectively. In spite of the fact that *Othello*, a play and *Omkaara*, a movie both have different settings, surroundings, cultures and civilizations, but human nature and desire to get higher status is predominant in both. This motive is enough to drive further the story of the play and the movie.

LangdaTyagi is the main villain in *Omkaara* but he earns sympathy from the audience as this character is more relatable to the audience in comparison of Iago. When Omkara preferred KesuFirangi as his successor to LangdaTyagi, he resolved to take revenge from both Kesu and Omkara. He conspires to degrade Kesu and to break Omkara's marriage with Dolly. He traps Kesu and Rajju in a violent fight that infuriates Omkara. After this incident Omkara becomes suspicious about his decision of making KesuBahubali, his successor. LangdaTyagi convinces Kesu that he should request Dolly to intervene the matter and ask her to request Omkara on his behalf. In this way Kesu and Dolly both become prey of his conspiracy. Omkara doubts Kesu's frequent secret visits to Dolly as he is traduced by LangdaTyagi about their illicit affair during college time. After being convinced about Dolly's infidelity, Omkara smothers her to death and ultimately kills himself.

In the play Othello's preference to Cassio over Iago refers in the conversation between Iago and Roderigo, but the movie shows preference of Omkara towards KesuFirangi through his own actions and decisions. In one scene it seems that Omkara is going to make Langdahis successor but suddenly he chooses Kesu as next Bahubali in his own place. This selection is unexpected for the audience as well as LangdaTyagi himself. The director shows here disappointed and disheartened expressions of Langda. The audience starts sympathizing with him for this injustice done to him by Omkara. This sympathy is nowhere in the readers of *Othello* for Iago. They do not feel about any injustice done to him. Another point that makes Langda more favourite is that he has been portrayed much more competent and capable to become Bahubali than charming and good looking KesuFirangi. Audience feels that Omkara has done injustice to him.

In *Othello*, Iago is always busy in conspiring against Othello but in the movie, LangdaTyagi is portrayed as he takes advantage of every event passing. He is capable to turn every situation in his favour. In the play, Iago purposefully instruct his wife Emilia to bring Desdemona's handkerchief. Then Emilia says, I am glad I have found this napkin/ ...My wayward husband hath a hundred times/ Woo'd me to steal it..." (3.2.294-7). But in the movie Langda's wife Indu steals Dolly's waistband by her own will as she wants to wear it. On knowing about that waistband, LangdaTyagi plans his next move accordingly

and takes full advantage of what Indu has done unknowingly. After listening the imaginary tale told by Langda to his friends, Omkara asks Dolly to bring the waistband given to her as his own ancestors' blessings. The waistband is depicted as a crucial object to prove her infidelity throughout the movie.

LangdaTyagi is totally different from Iago. He is a complex character but not like Iago who is simple and unambiguous villain. When Iago's conspiracy is revealed by Emilia, Othello enquires him the cause behind all his ill will, he replies, "Demand me nothing. What you know, you know. From this time forth I never will speak word" (5.2.306-307). Iago is very much clear and does not feel himself guilty for what he has done. He does not see any wrong and forbids speaking in his defense. But in the movie, LangdaTyagi says that he was not aware about what is wrong and what is right. He explains his state of confusion and shows regret for his action.

In *Othello* we come across three different classes of women in the society. Desdemona belongs to elite social class; therefore, she enjoys least amount of freedom. Her behavior is watched carefully and she is not allowed to go out in public without her gentlewoman. When Brabantio comes to know that Desdemona is eloped with Othello, he cries, "Oh, heaven, how got she out?" (1.1.168) Desdemona is beautiful, graceful, loyal and submissive by nature but her innocence becomes her main weakness that leads her to death. She is just made to face this undeserved fate for having fallen in love with Othello. In the movie we find Dolly clueless why she has lost Omkara's trust and become an object of his indifference and doubt. She becomes the prey of domestic violence when Omkara hits her in his anger over the lost waistband on which she echoes as, "This is not the same Omkara for whom I gave up my home and family. My Omkara used to protect me in his palms like a precious petal."

Emilia is a gentlewoman to Desdemona and belongs to the upper middle class of the society. She always supports the equality between male and female. She says, "Why we have galls, and though we have some grace, / Yet have we some revenge. Let husbands know/ Their wives have sense like them: they see and smell/ And have their palates both for sweet and sour, / As husbands have" (4.3.89-93) Emilia says that whatever wrong deeds are done by women, these all are the impact of those wrong deeds which are done by men, "The ills we do, their ills instruct us so" (4.3.100). She follows Iago in wifely duty bit develops a strong loyalty to Desdemona during the play. On knowing the truth, she abandons all her faithfulness to her husband and attacks him verbally, "No, I will speak as liberal as the north. / Let heaven and men and devils, let them all, all, all, cry shame against me, yet I'll speak." (5.2.261-263) On this Iago murders her to make her silent. But in the movie *Omkara*, Indu stabs LangdaTyagi to kill him. This scene portrays the changing image of women in contemporary society.

Bianca belongs to the lower section of the society. She is a courtesan who works as prostitute. In the play, women characters are portrayed as either virtuous or as sexually

corrupt. Bianca's character is synonym of openness and a threat to male superiority. She refuses the subordination and faithfulness to male characters. In the adaptation of *Othello*, BilloChamanbahar, love interest to KesuFirangi, is a singer and dancer. She plays a significant role in the progress of Langda's conspiracy to make Omkara believe that Dolly is betraying him for Kesu.

The question of women's honesty is such a pertinent question that persisted even in the 17th century and still continues in 21st century. In the play, Desdemona is questioned for infidelity by her own father, Brabantio, when he states, "Look to her, Moor, if thou hast eyes to see. She has deceived her father, and may thee" (1.3.288). The same scene is picturized in the movie when Raghunath Mishra, Dolly's father, stops his car and says these words to Omkara about her own daughter, "Bahubali, auratketiriyacharitrako mat bhulna. Jo apnebaapkothagsaktihain, wo kisiaurkisagikyahogi?" (Do not forget the infidelity of the woman. Who can betray her father, what will she be like to anyone else?) Iago tells Othello that Venetian women are deceptive by nature as they use to hide their illicit affairs from their husbands. He blames Desdemona by saying, "She doth deceive her father, marrying you/ A when she seem'd/ To shake and fear your looks" (3.3.209).

Before marriage Omkara himself starts doubting the honesty of Dolly as he fears that she may betray him for someone else. At this Indu, wife of LangdaTyagi, defends Dolly and says, "Tirayacharitra.... wo to granthon ne hamaaremaathepekalankeebindeebanadiyahai, to aapkeekyagalatee, Omi Bhaiya... Hum apanagharbaar, naate sab tyagkaraap logon kesansaarmeinnangehaathchaleaatehai... Agni se bheenikaljaavena to bhee sage nahinthageheekahalaavehain... Abhibheebakathai Omi Bhaiya, jara see bhishanka ho na to baaraatlekaraana mat... Hum Dolly kosambhallenge". (Infidelity.... the spiritual texts have made this word a dot of stigma on our forehead, so what's your fault, Omi Bhaiya... We leave our homes and relationships and come bare-handed in your world... Even if we give the test to prove our innocence, we will still be called swindler, ...there is still time Omi Bhaiya, if there is even the slightest doubt in your mind, don't bring the *Baarat*. I'll take care of Dolly.)

Shakespeare's *Othello* ends with the scene where Othello asks Desdemona to confess her infidelity and smothers her with a pillow. "Othello: If you bethink yourself of any crime / Unreconciled as yet to heaven and grace, / Solicit for it straight." (5.2.30-32) Othello wants her to accept sin so that her killing through his hands may be justified. In the film adaptation, Omkara throws the waistband towards Dolly and informs her about Kesu's death. She becomes happy to get the missing waistband back but is unaware of her approaching death. Omkara scoffs her by stating, "Kab se garamkarraihai Kesukabistar?" (For how long was you in relationship with Kesu?) She is totally bewildered on hearing this.

In the end, Omkara realizes his mistake when he comes to know that LangdaTyagi is the true culprit behind all misdoings. LangdaTyagi asks Omkara to shoot him saying, "Taak do matha, muktikar do meri." He wants to be relieved from the confinement of the

body. On this Omkara says, “Sharir se to mukti mil javegi, magaraatma se kabhimuktinahi hone wali.” (You may be relieved from bodily confinement but never be relieved from soul.) Vishal Bhardwaj here preaches that human beings are relieved from their body once, so the purpose of human life should be purity of soul.

The conclusion of this analysis of a film adaptation of Shakespearean drama is that literature has a unique universality that violates the limitations of class, creed, culture and civilizations. Literature that depicts universal emotions, remains unaffected by the change of time and place. It always impacts the human development irrespective of differences in culture and civilizations. Derek Walcott, a renowned Caribbean poet has rightly said:

But there was no partition in the sunshine
Of the small rusty garden that a crow
Crossed with no permit; instead the folded echo
Of interrogation, of conspiracy,
Surrounded it, although its open windows
Were steamed envelops. (The Prodigal, 38)

Through this adaptation, it is proved that Shakespeare’s *Othello* is universal in thought and characterization. Like his other plays, it delineates the true picture of human nature. Shakespearean characters are beyond the boundaries of culture and country and get fit into any culture quite comfortably. Vishal Bhardwaj does complete justice to Shakespeare’s *Othello* as the adaptation makes his writing fit for contemporary culture and audience. However some changes are mandatory to make the work relatable and comprehensive. Vishal Bhardwaj has developed the scenes, dialogues and situations in such a similar manner as in the original drama. As in *Omkara*, the director has used the setting of a town in Uttar Pradesh and the language also has all the flavor of Northern India dialect. He gives it a complete Indian touch to establish a connection with Bollywood cinema lovers. This movie is no ordinary work of art but a completed discourse on the complexities of the human temperament. ■

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The Shift in Narration: Centralization of Draupadi's Perspective in Chitra Banerjee Devakurni's *The Palace of Illusion*

Shukla Pawar

A narration reveals the set of varied experiences comprising people with their different perspectives and roles but with a certain storyline. The other novels that revolve around the epic Mahabharata have mostly been focused on the distinction between vice and virtuous; there is no space for the honest thoughts residing in the in-between grey zone. Chitra Banerjee is an Indian-American author, her novel *The Palace of Illusion*, reveals Draupadi's honest thoughts, perspectives and experiences, by locating her in the center, unlike the other texts.

This abstract focuses on the events that imply that Draupadi has never been a much-admired princess brought up on flowers, but she is just like any other ordinary woman with burning desires, which can be unreal for others in a patriarchal society. She questions everything happening around her as blind acceptance imposed by society has always intimidated her and she never tries to hide it, which is very well emerged in this novel. This abstract further elaborates that the Mahabharata has never been just the story of Pandavas, Kauravas or Krishna, nor has been just the story of Draupadi's disrobing by Kauravas, this is a story of mutual wrangling, jealousy and vengeance of many people but the writer has succeeded in clearing the voice of Draupadi voice amongst the stereotypically dominated voices of others.

Keywords: Epic, Patriarchy, Vengeance, Stereotypes, Perspectives.

Chitra Banerjee Devakurni's *The Palace of Illusion* is a novel about a royal queen who offered her entire life to master love, anger, and desires. It deals with the multifaceted realities and provides us with a space to conceptualize our individualistic responses or judgments for them. Her novel is the amalgamation of varied narratives but has not constructed for showcasing the victory of virtuous over vices, and doesn't deal with the moral instructions of society. Draupadi is the most acclaimed mythological character, whose disrobing by the Kauravas has been considered as the root cause of the great war of

Mahabharata. But Devakurni's characterization of Draupadi is entirely different. Just like any other woman of her age, Draupadi has been a demanding woman with desires, judgments and perspectives of her own. She has never been a princess only, but has much more to her personality, which gets reflected by the depth of her psyche, social relations and cultural positioning. Her response to gender discrimination has never been passive, and she actively rejects being submissive and polite for getting accepted by society. Gender discrimination is the unequal or disadvantageous treatment of an individual based on gender.

Evidently, she knows that her life has overburdened with the important role of sequencing the order of actions and to be a root cause of war, which will remain in history persistently. She knows that destiny is leading her to a point from where everything will start making sense and the puzzle of life will go to resolve on its own. She has been interested in a point that a significant future is waiting ahead for her instead of what it will be. Hence, she enjoys the power of the prophecy. It has given her a reason to be felt important, and she is using it to fulfill her relationship gaps with her father and the world. So, she demands a powerful name like her brother and states that "But Daughter of Drupad? Granted, he hadn't been expecting me, but couldn't my father have come up with something a little less egoistic? Something more suited to a girl who was supposed to change history?" (5)

Devakurni's Draupadi is rebellious, devoid of love and acceptance, and has forced to live life in an unconventional setup. Others have been treating her as a puppet in a drama since she is born whose strings are in the hands of everyone else but have no control of her own. King Drupad is a better king but never an idealized father. In a similar manner, Dhri loves his sister, but never supports her desires and choices. She will never forgive her father as aptly described by the writer, "In his harsh and obsessive way, he was generous, maybe even indulgent. But I couldn't forgive him that initial rejection" (6). Draupadi is a high-born princess, even that does not have liberated her from the coarser social, cultural and religious confines. She wants to live utmost instead of just breathing. Panchali retaliated on every level but has never succeeded. She demands her right to education by going against everyone, as Devakurni writes in her book:

Dhri, too, sometimes wondered if I wasn't learning the wrong things, ideas that would only confuse me as I took up a woman's life with its prescribed, restrictive laws. But I hungered to know about the amazing, mysterious world that extended past what I could imagine the world of the senses and of that which lay beyond them. And so, I refused to give up the lessons, no matter who disapproved. (23)

She has felt unwelcomed in her birth home at Kampilya, and in Hastinapur after her marriage. So, it has been necessary to have a palace of her own because power only lives in authoritative command entirely. Already she has been sharing the love of their husbands and family with other wives, as she mentions:

I didn't win all my battles. My husbands took other wives: Hidimba, Kali, Devika, Balandhara, Chitrangada, Ulupi, Karunamati. How naïve I'd been to think I could have prevented it! Sometimes there were political reasons, but mostly it was male desire. (151)

Draupadi can't share a dream of her own house, too. She has to create dominance first if she dreams about shaping the future of others. She states that "Krishna's palace in Dwarka was sandstone, the arches like the ocean waves that bordered it. It sounded lovely, but I knew mine would have to be different. It would have to be uniquely mine." (113) Hence, the constructed palace is an asset of pride for her and she orders the illusionist that, "This creation of yours that's going to be the envy of every king in Bharat- we'll call it the Palace of Illusions." (146)

Desires are comparable to clouds, sometimes result in a rain of joy and happiness, or struck your life with a heavy pour of tears and discontentment. One another time, it is like a melting candle, burning everything that touches it. Draupadi is a young woman with desires and has been dreaming about her future life partner, her own palace and charming romantic life. She has said that "I could smell the fragrance of the amaranths woven into it. It was beautiful, but it only made me dissatisfied. What use was all this dressing-up when there was no one to admire me." (36) She is a moth that has been burning by the bright flames of desires repeatedly but never has controlled herself. For a moment, a delusional idea has directed her toward a misconception that instead of rigid cultural rules, she is getting a fortune to pick her own husband. Soon, she realizes that it is deception and svayamvara has been organized to further enhance the power of her father's kingdom.

The rasping challenge has been organized for electing a sturdy king for the alliance, and not for an honorable son-in-law. Drupad is a power hungry king and always obsessed with a refinement of his kingly authority. She even questions her father's decision, "Why would our father, who delighted in control, allow me so much freedom" (55)? Not for the first time, she has thought his father's priority is always power. But the evidence of her father's unloved behavior for the family always has hurt like a fresh wound. She has said that:

Why won't you ever admit the truth?" I spoke bitterly. "We're nothing but pawns for king Drupad to sacrifice when it's most to his advantage. At least I'm just going to be married off. You—he's willing to push you to your death just so he can have the revenge. (58)

Despair results from the inability to gain that person about whom one desires about. Orthodoxy has been always the predominant factor causing such anguish, existing staunchly in our cultural norms. Society always has allowed laughing to gain an education, allowed to attend brothels, but girls are banned from the things that even they deserve. Cultural hegemony is always there in different setups, like in the family by father or husbands. Draupadi may not speak precisely or efficiently and has been restricted from

desired education. Also, she has been silent about the person she likes, “Though I would never confess this to Dhri (I sensed his unspoken jealousy), for me Arjuna was the most exciting part of the story” (19).

Beauty is innate; no one can allow you to be beautiful, and every human born with a unique charm. It could be a weapon to gain power in a circumstance, and nobody can snatch it from a person. Draupadi disliked the goal of her svayamvara, but knows that she has to deal with it. She flaunts her beauty as a magic web over her proposed husbands, as she said, “When I stepped into the wedding hall, there was complete, immediate silence. As though I were a sword that had severed, simultaneously, each vocal cord. Behind my veil, I smiled grimly. Savour this moment of power, I told myself. It may be your only one.” (91)

Initially, she marries to Arjuna only but later forced to marry other brothers also in a view of fact that Kunti has ordered it. Her father and brother oppose it, because what society will think about her and it is socially unacceptable. Even Arjuna doesn’t speak against this unethical marriage arrangement because of his cultural responsibility toward her mother. No one speaks for her, and she has confined within the limits of being an asset only. A culture that berates woman on having sexual relationships with more than a one is supporting this marital setup. There is no command of her over own life; she is just the puppet in the hands of destiny. She remarks that:

Though Dharmaraj tried to console me by saying that finally, I had the freedom men had had for centuries, my situation differed from that of a man with several wives. Unlike him, I had no choice as to whom I slept with, and when. Like a communal drinking cup, I would be passed from hand to hand whether or not I wanted it. Nor was I particularly delighted by the virginity boon, which seemed designed more for my husband’s benefit than mine. (120)

Man has always prioritized moral and religious beliefs over the need of actions according to a situation. If a man’s moral and religious beliefs have been resulting in so cruel molestation for his own wife, then having wisdom is not fruitful. Yudhishtira has been the most idealistic in Draupadi’s husbands, so he has the most crucial responsibility towards Draupadi’s well-being. He has been most worshipped for his insight and he has an ability to distinguish wrong from right; he handles her awful insult in front of the entire clan. There is no advantage of Arjuna being a warrior, and neither of Bheema’s strength, if they cannot defend the dignity of their wife. The Pandavas are more responsible for causing Draupadi’s disrobing because their lives have been truly associated with the life of Draupadi. Yudhishtira could be more alert while involving the Kauravas in a gamble game. They shouldn’t be concerned about what society will think about them. She was all alone; trying to defend herself, clearly depicted by the writer as she wrote, “I’m a queen. Daughter of Drupad, sister of Dhrishtadyumna, Mistress of the greatest palace on earth. I can’t be gambled away like a bag of coins or summoned to court like a dancing girl” (190). She has always prioritized her

husbands over any moral or religious belief. A woman always has much more patience and sensibility than a man, but our social structure and cultural patterns have created spaces for their dominance. She realizes this and states:

But now I saw that though they loved me- as much perhaps as any man can love- there were other things they loved more. Their notions of honor, of loyalty toward each other, of reputation, were more important to them than my suffering. They would avenge me later, yes, but only when they felt the circumstances would bring them heroic fame. A woman doesn't think that way. I would have thrown myself forward to save them if it had been in my power that day. (195)

Archetypes are the continuous repetitions of concealed patterns, which predominantly affect the actions of a person or the ability to decide in a social and cultural setup. These patterns have sustained as scattered images, symbols, motifs, replications of judgments from the past or the conventional response toward a situation. The concept of archetypes was first developed by and broadly used by a psychologist, Carl Jung. He discovered certain broad similarities among myths from all over the world. In particular, he noticed that all the texts having "hero" had similar elements, and all those cultural heroes had peculiar features in common. He tried to theorize this concept as a common thread shared by all human beings interconnected by the "collective unconscious," that is a set of strongly felt presumptions and preferences about situations. Similarly, he insists that there is a "universal grammar" carved in human minds from the birth which could be the underlying all human languages. So archetypes are the most significant component of the basic structure that makes a story interesting to others.

There has been ample of female archetypes in mythological texts and in history. Draupadi has been accredited as the archetype of a virtuous woman, very loyal to her husband and enormously patient. Draupadi is the most beautiful, brave and controversial heroine among all mythological female characters and she has carved her name forever in the stone of history. Carl Jung has said that "All the most powerful ideas in history go back to archetypes" (153). Banerjee has tried to shatter the frameworks with which society has been categorizing women from the start of the time. She is questioning the core of our cultural and religious codes that mark the distinction between being sinful or promiscuous. Mythological or historical texts entirely focus on forking entirety of existence in between white and black zone. Devakurni's novel is emphasizing on the grey area, where nothing is wrong or right only. There have been many things beyond judgments. The writer has placed the entire journey of Draupadi in front of readers and provided the space to experience Mahabharata through her eyes. The journey is the passage of experiences, rather than the start or its termination only.

Jung has given the concept of a collective unconscious to define the universal collection of inherited patterns by a generation from their ancestral lineage. It is an

innate psychological space embracing archetypes and refining our personality. It differs from the personal unconscious, which arises from the encounters of the individual. According to him, the collective unconscious contains archetypes, or universal primordial images and ideas. The Collins dictionary defines the concept of the collective unconscious as the basic ideas and images that all people are believed to share because they have inherited them. The division of social or cultural roles and responsibilities of individuals based on gender has derived indirectly from the interpretations of archetypes. Jung has given four predominant forms of archetypes, which are Persona, the shadow, Anima or Animus and the self. In *The Palace of Illusions*, some bits of Jungian archetypes have been reflected by the character of Draupadi.

According to Jung, the animus represents the masculine aspect in women, which one can see in the attitude and characteristic features of Draupadi. Generally, masculinity has been entitled to comprise certain specific notions, like having an outspoken attitude, being strong-headed in harsh situations or having great will power and passion. We can witness these traits in Draupadi and she herself thinks when she gets a dull reply from Dhri on the matter of svayamvara, “Sometimes I told him that the gods must have got mixed up when they pushed us out from the fire. He should have been the girl, and I the boy.” (55)

Her hidden intense love for Karana is a mirroring of the shadow archetype. It reflects the darkest side of an individual’s psyche. She has been married to Pandavas, but still, she has been dreaming about Karana all the time. It is against the social and cultural setup, but her heart urges for the presence of Karana. She tries to suppress it in her unconscious mind so that no other person can be able to find it. Her loyalty is directed toward family and her brother, but paradoxical thought has been intimidating her mind. Draupadi states that “Through the long nights, out of love for Dhri, I tried harder than ever before to bar Karna from my mind. But can a sieve block the wind.” (88)

In reality, every person has been wearing different masks to deal with different people. Every action has been confined by an outline which gets regularized by ego. A person’s ego builds a persona according to social demands. Persona is the most common type of Jungian archetype to get analyzed. Draupadi has been seen as a mother, wife, daughter, mother-in-law, a friend and in many other roles. Throughout her life, she has worn multiple masks to maintain her relationships:

The princess who longed for acceptance, the guilty girl whose heart wouldn’t listen, the wife who balanced her fivefold role precariously, the rebellious daughter-in-law, the queen who ruled in the most magical of palaces, the distracted mother, the beloved companion of Krishna, who refused to learn the lessons he offered, the woman obsessed with a vengeance- none of them were the true Panchali. If not, who was I? (229)

According to Jung, the ego is the center of consciousness, but individualization is the center of personality. This individualization is the reflection of self. Draupadi also perceived the discernment of her true self when she can do nothing about it. Therefore, individualization does not imply that it is a free logic of action, shuffling in a space which is virtually empty; neither does it mean just 'subjectivity' but an attitude which ignores to witness that beneath the surface of life is a highly self-efficient and densely interlocked institutional society. In her novel, she states that:

I consider my life. What was it that made me joyful? What made me experience peace for, I guess, that's the happiness Krishna means, not the wild up-and-down of the wheel of passion. I'd ridden all these years, delighted one moment, distraught the next. Certainly, none of the men or women I'd been close to had given me that type of joy- nor I them, if I were to admit the truth. (352)

Divakurni's novel has rejected John Locke's idea of tabula rasa or the notion that the human mind is a blank slate from the birth and everything is thought to be written on solely by experience. According to the Merriam-Webster dictionary, tabula rasa refers toward the situation in which the mind is in its hypothetical primary blank or empty state before receiving outside impressions.

Conclusively, it is a text which familiarize us with the life of princess Panchali, from her birth in fire, leading to her vibrant but composed act as a woman with five husbands who have been shunned out of their father's kingdom. Panchali is passively forced into their pursuit to reclaim their birthright, standing at their side through the years of banishment and a horrific civil war involving all the prominent Indian kings. Meanwhile, we witness repetitive incidents of her tactical duels with her mother-in-law, her tangled friendship with the enigmatic Krishna, or her unrevealed desirability of a mysterious man who is her husband's most crucial rival. She is a spirited female redefining for us, the world of warriors, gods, and the canny course of actions of destiny.

It is the collection of Raindrops that always results in the disastrous hazard like the flood, and not only by a single droplet. Likewise, Mahabharata is not the battle of Draupadi's revenge only; it has been the victory of many other figures. This Great War is a conclusive deed of prophecy concerning Draupadi's fate, but also the fruition of Shikhandi and Dhri's vow of revenge. Therefore, losing irreplaceable "Palace of Illusion" is notably significant in comparison with an act of her disrobing, which conjunctively resulted in a tragic outburst and she has pledged for the end of Kauravas clan. She has vowed, "I lifted my long hair for all to see. My voice was calm now because I knew that everything I said would come to pass. "I will not comb it, I said, until the day I bathe it in Kaurava blood" (194). She never has been honored as a wife, but granted the status of a queen with an empty crown. Such had been the life of Draupadi—the ever-shining jewel of an intricately woven saga of hatred and love. She has been through everything like misconceptions, misinterpretations, insults

and humiliations, to a vast extent, all her life. However noble a man can be to a certain extent, there always are certain limitations to his understanding of women. He can never understand how to cross that borderline and how much courage they need to get cordially familiar with that. This novel is a journey that indeed recounts the significance of acknowledging and celebrating our heroes and she-roes as well. ■

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Heroic Description of *Sâralâ Mahâbhârata*

Abhinna Chandra Dash

Sâralâ Mahâbhârata is a great treasure of Odia language and literature like world classics such as *The Râmâyan* of Vâlmiki, *The Mahâbhârata* of Vyâsadev, *Illiad* and *Odyssey* of Homer, *Aeneid* of Virgil and *Divine Comedy* of Dante. Poet Sâralâ Dâsa was a revolutionary and foremost voice of Odia nationalism. He gave a new birth to Odia language and literature by freeing it from the dominance and influence of Sanskrit language and literature. The war description between Kauravas and Pândavas of Sanskrit Mahâbhârata was not only described in his Mahâbhârata but also portrays the history, geography, society, politics, culture, literature and warfare of Odiapaika (soldier) along with the manifestation of contemporary Indian life.

Keeping in view the main subject-matter of Sanskrit Mahâbhârata and by using his own creativity and imaginary power the poet has made his epic a masterpiece. That is why he proved himself in the field of Parva division, nomenclature, subject arrangement, preparation of story, social and cultural view, heroic topic, creation of legend, description of character and industrial art in this epic. *The Mahâbhârata* of the poet is the lifeline of Odia race and also a unique creation. The poet manifests his fundamental ideology which has made his creation a glorious one in the field of classic literature.

Since it is a heroic epic, the poet unhinderedly described the art of war in his composition. The way he illustrates the wrestling, Mace(Gada) fight, Bow fight, Boxing and weapon war, it has established him as a war specialist. We can find the detailed discussion in the third chapter of this book.

An epic is a holy creation and the infinite life of human being is reflected in it and it has been prosperous with the huge experience of life of people. Hence, the foundation of an epic is the greatness of subject-matter and depth of experience. Important incidents and awefulness of warlike situation is the main subject-matter of great epic. In this reference critic **C.M Bowra** in his book *Heroic poetry* has said that an “epic deals with events which have a certain grandeur and importance and come from a life attraction, especially of violent action such as war. It gives a special pleasure because its events and persons enhance our belief in the worth of human achievement and the dignity and nobility of man”.

In the literary world an epic is an ancient order of succession. Women and war are the centre of all subject-matters in the epic, because the main incidents of the world are based on love and war. In the words of **Voltire** “a narration in verse of heroic action”.

From this point of view *Illiad* and *Odyssey* of Homer, Virgil’s *Aeneid*, the *Ramayan* of Vâlmiki and the *Mahâbhârata* of *VyasaDev* all rest upon the topic of heroic narration. Greek poet Homer has described about the post-war incident of Trozanwar in his creation *Odyssey*. This epic has clearly mentioned about the ten yearlong riskful, dreadful and fool hardiness heroic story of king Odysseus. *Illiad* is another creation of Homer in which the heroic incident of Troy war has been written. Even the *Aeneid* of Virgil has become a world famous heart touching epic of Rome by taking into account the heroic incident of Troy war. While the *Ramayan* of Balamiki was written in the subject-matter of war between Rama and Ravan, *Mahâbhârata* of Vyasadev was written in the subject-matter of war between Pandavs and Kauravs.

Though SâralâDâsa’s *Mahâbhârata* is written on the topic of mythological narration but in reality it is the heroic epic of Odia nation. The poet SâralâDâsa was contemporary of Gajapati emperor KapilendraDev and Purusottama Dev. The reign of KapilendraDev was the mark of uprising of nationalism in Utkal. At that time KapilendraDev had taken initiative with the help of OdiaPaika (odiasoldiers) to obstruct the Muslims and rival kings who surrounded all sides of Odisha. At the same time the poet in order to create nationalism in the heart of OdiaPaikashas told several glorious heroic stories which were based on the *Mahâbhârata*. That is why the poet in his creation not only gave up the fundamental subject-matter of Sanskrit *Mahâbhârata* but also composed his *Mahâbhârata* extensively with the help of heroic narration and proved the historical and national importance of Odisha.

On the above analysis it is clear that *SâralâMahâbhârata* is a great war-epic of Odia national life. In this regard, Dr. MayadharMansingh has said “from the overpowering zest with which SâralâDâsa describes battles, duels, military campaigns and wars, one is convinced that he personally participated in many historic military campaigns of the contemporary KapilendraDev in Southern India. xxx. As has been proved by K.C Panigrahi to the historic forts of Kundavidu and Devarkonda, as well as the Bahamani and Bijayanagar kingdoms, at last parts of which king KapilendraDev either subdued by regular conquest or ravaged”. (*A History of Odia Literature*- Page-50)

The poet was a direct witness to war expedition of KapilendraDev which is reflected in his *Mahâbhârata*. According to Dr. KrishnachandraPanigrahi, “there is everyevidence to show in his *Mahabharata* that the poet served in the Gajapati army in his youth. Our evidences lead us to think that he was associated with the Orissan army in the earlier stages of the expansion of Kapilendra’s empire. In his *Mahabharata* the poet shows a remarkable knowledge of the historical kingdoms and the historical places of his time, but with the geography of the Krishna Godavari Delta, he shows a greater acquaintance which he appears to have acquired through his personal association. He has mentioned the river Krishna and

Godavari frequently and Rajahmundry, which he calls Mahendranagara, Kondavidu, Devarakonda, Srisailam, Patalaganga, Vijayavada (Bezavada), Bhadrachalam, Mangalagiri etc. of this region. He has recorded the mythological stories which he seems to have heard from the local priests, relating to the origin of the Sivalinga Mallikarjuna enshrined on the top of Srisailam, by the side of the Patalaganga flowing nearby”.

So it would be impossible to depict the picture of war in one line or some paper which was found in Sarala literature. The poet in his several creations has described the full picture of war of his time. From the picture of war we come to the conclusion that the poet himself was a soldier and war expert. If we consider from the above analysis, the war description of *Sâralâ Mahâbhârata* has only shown the war technique of Odiapaika and nothing else. The description about battle, war of bow and arrow, boxing, wrestling, war of arms and ammunition, arraying of troops in order, armed power, attack of fort, confinement of enemy, to make treaty, rules of war, time of war, skill in war, the art of war, war prisoner, military expedition, battle equipment, weapon of war, war music, Paika troops, hero toilette, the management of horse, elephant and chariot in the battle field etc. in his epic, has clearly proved that the poet himself was a war expert.

Art of war

The time of Sâralâ Dâsa was conducive for military education in Odisha. At that time, gymnasium was built up in each and every village in Odisha. The paikas of Odisha had learnt the art of war in gymnasium. With the help of this well trained paika troops of Odisha, Kapilendra Dev was able to extend his empire from Gangâ to Cauveri. So the poet has told about the art of war when he described the education of sons of royal family in his epic. The poet has given the information about Dhrutarâstra and Pandu who practice application of bow, sword, arrow, lance, spear and stick etc. at gymnasium surrounded with jungle. In the direction of Vyasa, Guru lokeswar and Bhagyabar had taught to Pandu about the sacred formula for application of weapon and the technique of application of arrow.

On the other hand, Vishma built a gymnasium in jungle near Indraprastha and taught Pândav and Kaurav about different types of war. Even Dronâcharya had also taught them the application of mace, spear, lance, sword, wrestling, archery and arraying of troops in order etc. in the words of the poet-

In English Version-

“On that day Drona started to teach
First of all he worshipped Gananâtha and God of gymnasium.
Morning and evening both the time he practised gymnastics
In midday he taught all the warriors”. (Âdiparva -306)

Shrikrushna and Balarâm also learned fourteen types of art of weapon and sixty four types of wrestling, archery, spear, shield etc. from Guru Bhâgyabara. The poet has beautifully presented:-

“Along with 14 types of art of weapon and 64 types of wrestling application of bow and arrow and defend himself by shield. Cut, penetrate and by prayer invites the Gods weapon PanditBhâgyabar teach this art of war”. (Madhyaparva part-2, Page 682)

War expedition:

During the time of SâralâDâsa it was considered that periodical war expedition was essential for king, otherwise the enemy king would assume that the king was weak. For war expedition in Viratparva Yudhistirahas given advice to king Virât. According to the poet-

“Konte said the king, this was not like that
Without war, to step down from enemy was not reasonable.
Lets go ahead to fight accompanying troops
We would use four techniques like treaty, reward, deceit, punishment.
If unable to defeat the enemy
Then we should leave that kingdom”. (BirâtaParva-380)

Time of war:

During the period of SâralâDâsa, the time of war was fixed. It is known from the narration of the poet that the month of Mâgha was broad and perfect time to start war expedition. In the words of the poet:-

“Yudhistir asked Sahadev to listen
On which day, we would start war?
Then Sahadev said
Tomorrow is Tuesday second day of Magha.
Tomorrow is the best day you know king
Let us beginMahâbhârata war on that day”. (Udjoga Parva-397)

At that time, lunar day, star and auspicious moments were taken into consideration before going out to war. Soon after the auspicious moment was fixed soldiers began to see and contemplateDadhibâman, full pot and curd fish and started war expedition. In this time Brâhmîns recited Veda and women gave the sound of Hulahuli(An articulate sound made by women on auspicious occasions). The poet has said-

“Curd fish, full pot and gold coconut
King of Kuru prepared troops in his kingdom.
XXX XXX XXX
Remembering Dadhibâman in auspicious moment
Kouravas woke up and started expedition”. (Bheesma Parva-41-55)

Rules and regulations of war:

During the period of SâralâDâsa, scriptures approved rules and regulations were followed at the battle field. Generally in the battle field, war was fought between charioteers,

horse mounted warriors, elephant mounted warriors and foot soldier having equal strength and power. At the end of war, the warriors of both the sides were meeting with each other as friends. On the other hand, one did not kill the other following unfair means. Unarmed, uncaredful, unfit and war musicians etc. were also not attacked. The poet SâralâDâsa in UdjogaParvahas narrated the rules and regulations of war in the voice of Durjodhan.

“We are fighting among brothers
Took oath in one heart and soul.
That nobody will adopt violence and pretention
It is Mahâbhârata, a war of truth.
For which Lord Debanârayan would witness
At the end: victory and defeat in the name of truth.
Nobody will use god-gifted arms
Middle Pândav should not use manavedi arrow.
The weapons that we learnt from our gurus
Only be used in the battle field.
Anybody can kill anyone by using power
At the end of war, everybody should treat all as his friends.
That time everybody should make joke and amusement
Do not pretend at heart show cruelty in backside.
Again when war starts with the arms
Treat them as your great enemy”. (Udjoga Parva-39)

War Music:

Since Mahâbhârata was written taking into account the war between Kaurav and Pândav, so in its description several musical instruments, used in the war are found in his epic. These instruments were Dhola (Drum), Dama (Kettle Drum), Mahuri (Bugle), Sankha (conch shell) Veri (long trumpet), Turi (trumpet), Mardala (cylindrical drum), Bina (Violin), Galaturi (A kind of sound produce by suddenly emitting the wind from the mouth after closing the lip), Kada (A music instrument of ancient Utkala), Nisana (Small drum), Vimatali (Having a dreadful sound roaring terribly), Pankhauja (A musical instrument of ancient Utkala), Dohari (A music instrument of ancient Utkala), Doundi (A musical instrument of ancient Utkala), Bijighosa (A kind of drum beaten to announce the conquest of a king), Tamaka (Tomtom), Dundubhi (One type of Kettle drum), Timburu (A music instrument of ancient Utkala) etc.

In the war, any soldier defeating the army chief of other side or if killed or injured, was considered a mark of victory which was celebrated by playing the sound of conch from the winner's side. Panchajanya (Krushna's conch) sound was different from the sounds of all other conch shells. When Krishna-Arjun fought within Shakat (Cart) arraying to kill Jayadrath at that time the enemy side heard the sound of conch. In the words of the poet-

“whenJanârdana saw Aswasthamâ was unconscious,
In joy God played conch shell repeatedly.
Arjun played Debadatta conch heavily
Sounds reached Jayantâkataka”.(DronaParva-228)

Dress and ornaments of warrior:-

If the war situation occurred in the kingdom then by the direction of king, guardsmen would call the drummen to play the drum in order to make the paikas aware of the situation. They used to come to the battle field cheerfully for the protection of their motherland. The poet has beautifully described the dress and ornaments the paikas wore during war time. One paika looked very fascinating by wearing hat on the head, towel in the waist, sword in the loins and kasturi mark in forehead. The poet has said-

“Arms and ammunitions in the hands of paika
By holding thousands of bow, arrow, sword etc.
Warriors fastening waistbell created sounds
Warriors wearing multicolour choutana around waist”.
(Madhya Parva-part-2/1090)

Description of Soldiers

In *SâralâMahâbhârata* the poet has very minutely described the soldiers. The number of soldiers was named after the number of ocean. Generally, the soldiers were named after danda or thata. In some places soldiers are described as billioners (Autas), one hundred million (Arbhuda), Parardha etc. In the words of the poet:

“Duryodhan had eight parardha elephant warriors
Number of elephants and horses are hundred paridhi.
He was surrounded by eleven khsyauni of foot soldiers
The son of Dhrutarastra had got that much of power”. (Udjogaparva-289)

Wrestling:

The poet SâralâDâsa was a war specialist and direct witness of war, which is proved from his description of wrestling. The clear description of wrestling in the context of killing of Bakâsur, killing of Kichâka, wrestling between Bheema and Dushâsan, Jarâsandha and Bheema, Duryodhan and Bheema etc. gave his *Mahâbhârata* the status of a heroic epic. The information of Jarâsandha about the art of wrestling to Bheemsen was clearly manifested in the direct war experience of the poet. About the technique of wrestling the poet has said:-

“Jarâsandha told the art of wrestling:
Listen Brâhmin, the message of war.
Mutual tie of feet to feet, mutual dragging of arm to arm
Beating head to head, tying heart to heart.

Panic, beating, pulling and also very furious
Beating hardly, dangerous situation create”.(Madhya Parva-55)

As to the techniques of wrestling the poet has described about the furious picture of wrestling between Bheema and Dushâsan. In the words of the poet :-

“Warrior Bheemasen, by throwing the mace, woke up
Dushâ°an returned seeing him empty hand.
Both blowing fist at each other
By pulling each other bang their heart
Both dragging arm to arm
Twisting in feet bound each other”. (Karna Parva-77)

War of arms and ammunition:

Like wrestling, the war of arms and ammunition has made the epic of SâralâDâsa more enchanting and glorious. Though the war description in different parvas like VishmaParva, DronaParva, karnaParva, SalyaParva, GadaParva etc. and the war description in Sabhâparva would look similar but the narrative skill of the poet fascinated the readers and listeners. The poet in the context of war has analysed how the warriors holding arms and ammunitions in the hands fought with each other. The manner in which the poet has tried to present the beautiful picture of this narration before the Odia nation is quite unique not only in India but also in world literature. In the words of the poet:-

“Duryodhan took seventy-seventy weighed mace
Bheemsan took fifty two-fifty two weighed mace.
The two eyes were revolving like wheels of time
Duryodhan today your life span will end.
By saying that Mâruti hurthim withmace
Seeing this Duryodhan defended himself by mace”.(Gadâ Parva-85)

Arraying of troops:

During the time of SâralâDâsa, war used to be fought by the troops surrounded from different sides to destroy the enemy. For that, certain techniques and knowledge were needed. This type of arrangement of troops in battle field was called array. It was named according to the size of arranging of troops in order. It was quite impossible for a warrior to trespass the array. Army chief of Kaurav Guru Dronâchârya in DronaParva had arranged the troops in order to destroy the Pândavs. SâralâDâsa has described eighteen types of array of troops, which was in practice at that time. In the words of the poet:-

“Phâlguni said, you listen Subhadre

Eighteen types of arrangements of troops are in practice”. (Dranaparva-52)

From eighteen types of arranging of troops, cart, lotus, Jalandhar and wheel array were used in the battle field. Out of these four types of arrays it was quite impossible to trespass the

Jalandhar array. The poet has said this arrangement of troops was done to defeat the demons. In the words of the poet-

Within it creating Jalandhara array
Jalandhara gathering twenty five jojana within it.
Within the twenty two trench having nineteen walls
At door ninety eight there were four thousand troops.
Demon created array which could not be trespassed”(Drona Parva-7)

To safeguard the life of Jayadrath, Guru Drona made the cart array and in the middle of this array, he created lotus and needle array. This array had nine doors and at the axle side of the cart, the lotus array was created. Though this lotus had one hundred petals but in the filament of lotus, the needle array was made. In the words of the poet.

“Guru Drona made a furious promise
He created an array in shape of cart.
Within it he made lotus, filament, and needle array
He hid Jayadrath in the ring of array”.(Drona parva-196)

War weapons:

Since SâralâMahâbhârata is a war epic, here we see different weapons were used by the soldiers in the battle. It is true that, SâralâDâsa used his imaginary power in giving nomenclature of weapons. These are Dhanu(bow), Truna(quiver), Phâla(arrow), Khandâ (Sword), Trisula(trident), Parigha(A weapon of offence of ancient India), Kunta(Spear), Asipatra(Scimitar), Jâthi(A weapon of offence of ancient India), Kamâna(Canon), Ajagaba(the bow of Shiva), Gandiba(the bow of Ajuna), Parasu(hatchet), Hâbeli(Rocket squib), Hâbodâ (sort of blunt arrow mentioned in the OdiaMithology), Gadâ (Mace), Mudgara(Club), chakra(wheel), Bajramusala(A weapon of offence of ancient India), chellâ(A weapon of offence of ancient India), jasti (stick), Bhâla(spear), Sâbeli(A kind of weapon), Lânkia(A kind of weapon), Guruja(A weapon of offence of ancient India), Kâti(chopper), Kodâl(spade) etc.

Fort :

Fort is another symbol of the king's power and capability. Ancient Odisha was covered with numerous forts. Even now in Odishain villages inhabited by Khandayats we find that certain villages are named after fort (Gada). For example Balarampur, Chousathipadâ, Madhupur, Darpani, kalakalâ, Sukindâ, Dhenkânal, Khordâ, Tâlcher, Nuâgada, Nayâgada, Baragada, Narangada, Ali, Kanikâ, Bânki, Athagada, Kendujhar, Damapadâ, Kalupadâ, Badambâ, Tigiriâ, Narsinghpur, Hindol, Anugul, SâranghaGada, Bajrakuta, Khandapadâ, Ranapur, Bânapur, Daspalâ, Ghumusara, Khalikote, Seragada, Nilagiri, Kaptipadâ, Pâlalahadâ, and Sisupâlagada etc.

In Sâralâepic through the description of fort of ancient Utkal, the dynamics of heroic stories of war is blossomed. In *Swargârohanparva* the poet has described that in the

bank of river Chitrotpalâ a fort was there named KalakalâGada, where Arjuna and Sahadev had tied Death of God and kali respectively. Similarly, in Ranastamba kingdom there was a fort where Goddess Hingulâ was the presiding deity of this fort. The fort was surrounded by rampart, trench, and water ditch and in the entrance of the fort a big door was situated.

If we consider from the above analysis, the minute description of the war incidents in different parvas of *SâralâMahâbhârata* is incomparable in Indian literature. The practice of war techniques, arraying of troops in order, management of war etc. have given the clear picture of heroicness of contemporary Odiapaikas and the direct experience of the poet in the war. So, it cannot be refused that *SâralâDâsa* is compared with any other world poets like Homer, Chaucer, Virgil, Shakespeare and Milton. ■

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A Sense of Double Displacement: Spotting Rohinton Mistry as Naipaul's Heir

Monalisa Chakrabarty

Migration continues to play a leading part in the way we live and gives rise to identity crisis that stems from the sense of uprootedness experienced by a migrant which results in alienation. A sense of double displacement is personified in the works of V S Naipaul and Rohinton Mistry. Mistry not only explores the relationships at the heart of this community, but also, their cultural identity and the uniqueness of their community living. He, even sheds light on the diasporic Parsi experience whether that be in North America or in India. When it comes to India, Naipaul has always had a love-hate relationship. He would have preferred to grow up in India than in Trinidad, for here, he would not be displaced from his roots. He documented the migrations of peoples, the ironies of exile and the clash of thoughts in more than a dozen unsparing novels.

Keywords: migration, displacement, identity, culture, explore, oppress

Migration has been a defining factor in the development of our societies and cultures since the very early period of human history. Even in present times, it continues to play a leading part in the way we live. Migration gives rise to identity crisis that stems from the sense of uprootedness experienced by a migrant which is both physical and psychological, for they have not only been displaced from their ancestral land to a life of landlessness in a new unfamiliar world, but they have also been displaced from their familiar social and cultural settings. Such displacement and difficulties faced by migrants trying to merge with the new social setting which results in alienation stands as major motifs in V S Naipaul and Rohinton Mistry's works.

A Similar Origin

V S Naipaul, born as Vidiadhar Surajprasad Naipaul on August 17, 1932 in Trinidad and Tobago, in his autobiography, describes how his father's reverence for writers breed his own dreams and aspirations to become a writer. He can be claimed as our own, for he was of Indian origin. His grandfather was transported by the British from India to the Caribbean as a bound laborer to work on the sugar plantations in the 1880s. Hence, Naipaul was born

and raised in Trinidad where he lived a displaced existence among the Indians and Africans of the country, who had little in common and had a poor sense of their history. It was till he won a scholarship to study in Oxford after winning a scholarship from the Trinidad government in his early twenties, when he pledged never to return to the West Indies. Naipaul made England his permanent home.

At Oxford, Naipaul said he felt lonely, and this loneliness manifested into an impulsive trip to Spain in 1952, where he spent all his money,”Before I became secure as a writer, it was a long, unbroken period of melancholy. To become a writer, that noble thing, I had thought it necessary to leave. Actually to write, it was necessary to go back. It was the beginning of self-knowledge.” (*The New Yorker*;1994) He never bore a child from his marriage, and this childlessness, he confessed, really comes from a detestation of the squalling background of children where he grew up with his extended family. He later termed this period as ‘mental illness.

When it comes to India, Naipaul has always had a love-hate relationship. He would have preferred to grow up in India than in Trinidad, for here, he would not be displaced from his roots. Naipaul rooted his world view firmly in his background, saying:

In Trinidad, bright boy though I was, I was surrounded by areas of darkness. School elucidated nothing for me. Much the same at home, we looked inwards; we lived out our days; the world outside existed in a kind of darkness; we inquired about nothing. When I became a writer those areas of darkness around me as a child became my subjects. The land; the aborigines; the New World; the colony; the history; India; the Muslim world, to which I also felt myself related; Africa; and then England, where I was doing my writing. (*The New Yorker*;1994)

Naipaul’s dissatisfaction with life in Trinidad led him to visit India in 1960. But he was disillusioned with what he saw of India. He wrote two books on India, titled *An Area Of Darkness* and *A Wounded Civilization* where he hated everything about India —its climate, its bureaucracy and red tape, the irrationality of its people. But somewhere deep within him was also a love for Indian philosophy — the notion of karma, and the idea that the world is an illusion. Being an Indian diasporic writer, it was difficult to deal with the prejudices he faced from another culture which is counted in Naipaul writing, “Indians defecate everywhere. They defecate, mostly, beside the railway tracks. But they also defecate on the beaches; they defecate on the hills; they defecate on the river banks; they defecate on the streets; they never look for cover.” (*An Area of Darkness*)

As Naipaul grew older and wiser, he began exploring his Brahmin heritage. By the time he wrote his third book on India, titled *A Million Mutinies Now*, he had made a complete turnaround. He saw India through the eyes of Bombay’s sex workers whom he interviewed at Kamatipura, the city’s red light district. Here, Naipaul praised Indians, and especially Hindus, for giving their enemies a tooth for a tooth and an eye for an eye.

Having left behind the circumscribed world of Trinidad, he was never entirely rooted in England. Although he spent his literary career mining his origins, Mr. Naipaul fiercely resisted the idea of being tethered to a particular ethnic or religious identity. He once left a publisher when he saw himself listed in the catalog as a “West Indian novelist.” He documented the migrations of peoples, the unraveling of the British Empire, the ironies of exile and the clash of thoughts in more than a dozen unsparing novels. Mr. Naipaul personified a sense of double displacement.

A similar sense of displacement was found in the works of the 1952- Bombay-born, Rohinton Mistry. He was of Parsi origin who later emigrated to Canada in 1975. On leaving Bombay, the city which stands so tall in all his writings, Mistry confesses, in the literary journal *Rungh* (1993) that his departure from India was partly encouraged by the expectations of his peers, especially those of his generation. “After finishing college in Bombay or elsewhere in India, one had to go abroad for higher studies. If possible, one had to find a job after finishing a Masters or a Ph.D. in the States or in England, find a job and settle in the country. That’s how success is defined by Indians. So that is why I say that coming to Canada was in some ways decided for me.”(*Mehfil*, November 1996)

As a social humanist, Rohinton Mistry is incited by the barbarities proceeded against the oppressed and endured individuals. He wants harmony to win in the general public by understanding the different issues of people. In Mistry’s books, there are no references to Canada yet just wistfulness of the political and social issue of India’s postcolonial experience. The reasonable distinction between Mistry’s living area (Canada) and his fiction (India) with Parsi community that makes it hard to section him either as a Parsi, an Indian, or a Canadian author.

Mistry not only explores the relationships at the heart of this community, but also, their cultural identity and the uniqueness of their community living. He, even sheds light and indeed fully embrace the syncretic nature of the diasporic Parsi experience whether that be in North America or in India. However, Parsis have felt guilt after their flight and subsequent world-wide resettlement, particularly their movement towards the west has been fulfilled in a positive way. Rohinton Mistry makes up a part of the Indian diaspora. Moreover, he is also a Zoroastrian Parsi whose ancestors were exiled by the Islamic conquest of Iran, putting him and his kind in diaspora in the Indian subcontinent. Like other Parsi writers, Mistry’s work is guided by this experience of double displacement. As a Parsi, Mistry finds himself at the margins of Indian society, and hence his writing challenges and resists absorption by the dominating and Hindu-glorifying culture of India.

Recurring themes in Naipaul and Mistry’s works

The theme of alienation, frustration and negation in a post-colonial society form the backbone of the works of Naipaul and Mistry. The clash of culture between the old and the new in multi- racial society and the quest for identity are the foundation upon which their fictions stand.

As per V S Naipaul, exile and home are the two faces of the same coin - the full meaning of one can be grasped properly only in relation to the other. Home is not simply where one lives. It is one's identity, where one belongs while Exile is the loss of home. He is best known for his depictions of Trinidad and explorations of modern-day India, his ancestral land; and for his bleak, unsparing portraits of postcolonial countries in Africa, Asia and South America. In a rare moment of self-revelation during his acceptance lecture for his Nobel Prize in Stockholm, Naipaul notes:

I will say I am the sum of my books. It's been like this because of my background. So Trinidad is not strictly of South America, and not strictly of the Caribbean. It was developed as a New World plantation colony, and when I was born in 1932 it had a population of about 400,000. Of this, about 150,000 were Indians, Hindus and Muslims, nearly all of peasant origin, and nearly all from the Gangetic plain. (2001)

Naipaul is termed as a West Indian novelist of the colonial experience. As a post-colonial novelist, Naipaul concentrates on major themes related to the problems of the colonized people. His novel, *A Bend in the River* (1979) presents the fragmentation and alienation as the universal predicament of man in the present day world. His choice of themes basically refers to his states of mind and reflects his nomadic feelings who, despite his long stay of twenty seven years in London, feels himself an alien. He clearly remarks in an interview, "London is my metropolitan center; it is my commercial center and yet I know that it is a kind of *Limbo* and that I am a refugee in the sense that I am always peripheral. One's concerns are not the concerns of the local people" (books.google.co.in).

On the other hand, Mistry's advantage lies with the normal individuals of India attempting to seize an essential life that is merciless against poor people and oppressed. His characters activities are exceptionally clear however their intentions are constantly questionable. One of his questioners, Mistry answered and commented that one needs to trust that characters have their very own life so as to give them 'free rein'. In his clarification to 'free rein', Mistry opines, "That is to say, you are in charge however you should give them a chance to propose things. The more they build up, the more perplexing they become, the more they will uncover their conceivable outcomes." (library.oapen.org)

In his novel *A Fine Balance* (1995), we are in India, during the mid seventies when Indira Gandhi has declared a state of internal emergency without consultation of her cabinet. The story revolves around the lives of four protagonists each very different from the next. They find themselves thrown together in the same humble city apartment: Dinabhai, a widow who refuses to remarry and fights to earn a meagre living as a seamstress; two tailors, Ishvar and Omprakash, uncle and nephew, who have come to the city in the hope of finding work; and a student, Maneck Kohlah, from a village situated at the foothills of the Himalayas. In his works, Mistry underlines both the heterogeneous nature of one community's identity and its dynamism. Traumatism in its inevitability brings change to the characters' lives

which Mistry zooms in on. What he affirms is the power and resilience of the individual and that of the community in a world without a shred of pity.

A Bend in the River V/S A Fine Balance

Naipaul's *A Bend in the River* is set in Africa and the turmoil that the central characters undergo are very similar. Salim, the central figure, is an individual of Indian descent living in Africa, during a period after the withdrawal of the colonial forces from the African continent. In this novel, the African public is just recovering from the colonial onslaught on their bodies and minds. Left without their former identities, the public is trying to build a comprehensible social structure that would return African lives to some sort of normalcy. Caught in this revamp of the social order, is Salim.

He is trying to find his place in the social structure. Throughout his quest for identity, Salim is reminded that he is not an African man, but an outsider. Although Salim works with the African community, and also comes to their aid when possible, he does not manage to become a part of their communal structure. When the power shifts hands in Africa, his disassociation from the African people is very evident. Salim who had acquired a business and property in Africa, loses it during the power shift. Salim, because he is considered an outsider, is not deemed to be eligible for stake in Africa's wealth. His property is confiscated and redistributed among the native African people. Salim's life lies uprooted in his adopted home, and subsequently he is asked to move out of the continent if he wishes to not face any potential backlash.

The postcolonial identity crisis also plays out in the lives of native Africans. After the colonial powers leave, they leave Africa in ruins. In the effort to form a new social structure, ends up in conflict over what identity must prevail. The powerful tribes try to annihilate the identity of their not-so-powerful compatriot tribes. The struggle is such that many conflicts of varying identities lead to massacres as Africa plunges into the heart of postcolonial darkness.

A worthy successor to V. S. Naipaul, Rohinton Mistry illuminates India — particularly 1970s India under Indira Gandhi — in his finely wrought novel *A Fine Balance* which is closely concerned with the inner life and complex experiences of the protagonists. In Mistry's novels, we can easily find interconnection of various themes like theme of nationalism, alienation, oppression, human-relationship, fear and temptation. The novel gives intense descriptions of extreme poverty, and shows the bond that develops between four main characters, despite the barriers created by their differences in religion and social status. Dina, a Parsi woman who refused to return to the home of her domineering brother after the death of her husband, allows two tailors, whose homes have been burned by the government because of their attempts to rise out of the caste of leather workers, to share her apartment. Maneck, a Parsi student who suffers from alienation from his family (who lost their lands in the 1947 Partition), also moves into the apartment.

Mistry gives detailed descriptions of the lives of the characters and the hardships they endure posing the question of the existential possibility. His novel is a fine documentation of the human dimensions of the Emergency. Mistry could have made the tailors inhabitants of the city who suffer from such torture. But bringing in people from the village allows him to document new areas of the varied sub - continental social reality-poverty prejudice and caste oppression in the villages, inter-communal harmony or its obverse and the terrible predicament of honest hard-working villagers who become a mass of statistics in the city.

Mistry's works lie in the experience of finding enthusiastic realities of normal men. Reality of characters and activities is so established in human instinct that they continue existing in the creative ability. The novel courses through a progression of political events on different issues, for example, corruption in high places, minority edifices and fracture of the social request. It mirrors the issues of corruption, untouchability, persecution, abuse and viciousness. The following points would be helpful in understanding the similarities that lie in both the novels :Naipaul's *A Bend in the River*

1. Short-listed for Booker Prize in 1979
2. Setting is an unnamed African country after Independence
3. Portrayal of Post-colonial Africa
4. Salim observes rapid changes in Africa as an outsider
5. Metty belongs to the house of slaves
6. President's version of New Africa
7. President referred to as "The Big Man"
8. People are forced to buy President's book "Maxims"
9. Rebellion breaks out, social unrest
10. Feeling of insecurity, Indian merchants living in fear
11. Homeless conditions of East Indians
12. Life at stake (Salim drowns)

Mistry's *A Fine Balance*

1. Short-listed for Booker Prize in 1996
2. Setting is an unidentified city in India after Independence (during Emergency)
3. Portrayal of Post-colonial India
4. Dina, Ishwar, Om Prakash and Maneck witness the change in Indian society
5. Ishwar and Om Prakash were considered as untouchables (Chamaar caste)
6. Prime Minister's version of new India
7. PM is referred as "The Prime Minister"
8. People were forced for Sterilization (Family Planning)
9. Declare of Emergency
10. Suicide and feeling of insecurity due to dowry, castration
11. Residents were compelled to move into the streets
12. Maneck commits suicide

Naipaul's Influence on Mistry

Shades of diasporic experiences have been portrayed by V. S. Naipaul and Rohinton Mistry in their own ways. Naipaul belongs to three countries but he finds his roots nowhere. He is not sure even about his native country; that's why he writes, "India is for me a difficult country. It isn't my home and cannot be my home: and yet I cannot reject it or be indifferent to it: I cannot travel only for the sights. I am once too close and too far" (*India: A Wounded Civilization*, p.8).

Similarly, Rohinton Mistry in his novels generally renders an account of the socio-political reality in India against which diasporic Parsee community's existence is foregrounded. Mistry has never been one to reveal much of himself. He doesn't move much in literary society. He has writer friends, but no one he sees on a regular basis. "Rohinton Mistry would like to write a novel about Canada. But India keeps getting in the way." (*quillandquiere.com*)

Mistry has said, "Family is all. Not just blood relatives, but the people around you, with whom you work, in your community, your church or temple. "Family redeems everything, ultimately." (*Oprah Broadcast*)

At a literary conference in near New Delhi, V.S. Naipaul argued that while Indian literature had bloomed in the past 20 years, almost all of it was being written, published, and criticized abroad, by expatriate writers, from Salman Rushdie, Vikram Seth, and Shashi Tharoor to Amitav Ghosh, Bharati Mukherjee, and Mistry himself. (*quillandquiere.com*)

Mistry, who was invited to the conference but didn't go, isn't sure that Naipaul told the whole story:

Maybe that's true of writing in English – yes, the greater part of the writing is coming from abroad. But that's not all there is to Indian literature. Who are we talking about? Are we talking about audiences in the West? Then, yes, their perception certainly would be that it's Indians outside India who are presenting India to the world. But there are all the India languages, most of them very rich in their own literature. In terms of a national literature – I don't know. You see, I don't have access to all those languages, first of all. How does one judge?

What keeps India together, I think, is the idea of India as a secular nation where different languages, different cultures can co-exist peacefully. Or not so peacefully, sometimes. That is the idea. The encouraging thing is that poll after poll, even in villages where illiteracy can be very high, when people are asked, how do you identify yourself? They identify themselves as Indians. (*Naipaul*)

As for Mistry, he's not certain how he identifies himself. Does he consider himself an Indian writer or a Canadian? He shrugs at the question. "I'm referred to more often as a Canadian writer than an Indian writer. Or – what is it they say? A Canadian-writer-born-in-India. And I'm certainly more of a Canadian writer than an Indian writer, because I have no

sense of being part of any group or school or generation of Indian writers. But that doesn't really interest me at all. All I try to do is tell a good story." (*Mistry*)

Naipaul comments on the misinterpreted meaning of Gandhi ji's non violence prevalent in the Indian beliefs who think social indifference is born out of karma or dharma, or the "Hindu Calm" as Naipaul states. India's continuity is challenged by the absence of common ideology. Hence, continuity becomes a fragility of identity that reflects India as a wounded civilization. However Mistry's impartial technique of the usage of such an ordinary, everyday word "balance" implies the idea of a fundamentelequilibrium to existence, the essential justice or dharma of the world. This is one of the central tenets of orthodox (brahminical) Hinduism. This is not to any level Naipaulesque treatment of philosophical theory in Mistry's novel but to some extent his influence on Mistry. ■

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Noam Chomsky's Views on Language : A Fresh Look

Sudarsan Sahoo

(1)

Noam Chomsky is one of the leading linguists of 20th century. His book *Syntactic Structures* that came to light in 1957 has revolutionised the thoughts of the linguists, applied linguists and the users of language in general. His contribution to the domain of language studies is unique in the sense that he has placed emphasis upon the intuitions of the native speakers—a fact that cannot be ignored in the process of learning and developing language. Intuition is a faculty that is beyond reasoning, inexplicable and true. The present paper aims at bringing out the originality of Chomsky reflected in his theories, observations, comments and views. The paper has been divided into three sections: the first section is an introduction which exposes the theme of the paper; the second section deals with two views on language; the third one dwells upon the methodological matters pertaining to research on linguistics and here the conclusion is drawn.

Keywords : Syntactic Structure, Transformational Grammar, Phrase Structure

Noam Chomsky has often been credited with revolutionizing linguistics and philosophy. Some of the traditionally related fields, including psychology have been influenced by his ideas. To a limited extent, the same would hold good for linguistics, stylistics, a subfield of literary studies. Generative Linguistics has demonstrated that a seemingly unstructured entity such as language can indeed be described as having a system that is formalizable. It is due to this that in the nineteen sixties the attention of scholars of artificial intelligence working on natural language was drawn to it. More recently, ethnologists, neurologists and evolutionary biologists have shown considerable interest in the subject. All these might give us some impressions about his vast contribution to the study of language in particular, and to the repertoire of knowledge in general.

We might begin by saying that Chomsky came into prominence in the linguistics community with the publication of *Syntactic Structures* in 1957. He presented a model of grammar that contained a new class of rules called transformational rules. Ignoring many details, these rules apply to abstract structures. They are modified them in well-defined ways, yielding other abstract structures. With the help of these rules, it has been possible to capture linguistically significant generalizations and provide precise, economic descriptions

of various linguistic phenomena. The formal grammar that he created has suggested a credible way of generating indefinitely large number of linguistic expressions from a system with finite resources.

Chomsky asserted that phrase structure and transformational rules, which were part of the rule system of what was called, 'transformational generative grammar' were not language specific: they would occur in the grammar of any natural language. These were innovative ideas of great power.

The model of grammar has undergone several changes meanwhile. After the publication of *Syntactic Structures*, both the phrase structure and transformational rule components had shrunk so much that the former contained just a very few (arguably three), and latter, just one rule respectively, and that one rule was hardly a rule: it was called 'Move Alpha', which was so general that it could move an entity from anywhere to everywhere in an abstract structure. In today's world in the discourse on grammar of any language, emphasis is not attached to phrase structure rules nor to transformational rules. There are of course devices that bear the burden of these rules, but they are not mechanical substitutes of these rules and, therefore not mere terminological variants. This is a sketch developing: it would constitute one way of telling the generative linguistics or the Chomsky story. But this is not what we wish to deal here.

We wish to deal instead with certain general methodological and conceptual matters concerning the language and the study of it. Chomsky is a highly creative thinker, and many of his ideas on language and linguistics have led to a reconsideration of many traditionally-held views and practices concerning the subject. This paper aims to deal with only a few of these that would appear today, much less spectacular in comparison with many other ideas of his, which may be true, but these are no means less thought-provoking and powerful. It may be explicitly observed that both the choice of the ideas and their presentation here are from personal perspectives.

(2)

It has always been held that the purpose—at least the basic purpose—of language is communication and that language happens to be the perfect tool for the same, whereas it is beyond dispute that language is the predominant means of communication, it also needs to be noted, as Chomsky points out, that it is used for self-expression as well. Relative frequency of a means for certain purpose does not mean that purpose has to be treated as basic. The tongue is used by humans in the production of linguistic sounds much more frequently than for any other purpose, but from this it hardly follows that the basic purpose of the tongue is to produce linguistic sounds.

We might dwell on this a bit more. It might appear that although Chomsky has a persuasive argument, the matter is hardly worth arguing about, and the discussion seems to be more about a scoring point. There is therefore need to contextualize it. Those who hold

that the basic purpose of language is communication, maintain that the structure of language cannot be meaningfully studied without reference to its communicative function. For the sake of argument let us grant for the moment that Chomsky's critics are correct. But then if language has another purpose, namely self expression, what consequence has this for the study of language structure? His critics do not appear to have any answer.

In the context of the discussion consider the following by Umberto Eco: "There is only one thing that you write for yourself, and this is a shopping list.....Every other thing that you write, you write to say something to someone.(2006:334)". In a different context Orhan Pamuk observes that when one writes, one imagines an ideal reader and writes for him: ".....a novelist's search for the ideal reader—be he national or international—begins with the novelists imagining him into being, and then writing books with him in mind (2006). It is tempting to use these to contest Chomsky and suggest that even when it appears that one is using language to express oneself, one is actually doing it for communication (shopping list apart)—it is just that the target may even be far away in terms of place and time, and could be an abstraction. In other words one can contest Chomsky, as many have actually done, by having a wider and to that extent a different notion of communication. This is of course not to say that Pamuk or Eco have taken issue with him on this matter: it is to draw attention to the fact that many who have effectively advanced more or less the same argument. But the problem with this argument is that it is based on notion of communication different from the one Chomsky has in mind (the familiar, popular one, involving a speaker and hearer, distinct from the speaker, etc. —'distinct from the speaker' because communication with self is a special, extended when he disagrees with the widely accepted view.

Language being the near perfect tool for communication, there is room for skepticism. If it needed the perfect tool, then one would not expect language to have resources that are never put to use, and there are to be communicative situations where language would prove to be a clumsy tool. But these expectations are belied by facts of language use. Consider just three of the constructions that are never used: the so-called garden path sentences (the horse raced past, the barn fell.), nested constructions ("John called the man who wrote the book that you told me about up.) and self-embedded constructions ("the man who the students recognized pointed out is a friend of John.")

Then in certain situations language proves to be a rather ineffective mode of communication. To give just one example, to give directions to some place, a map can be a good deal more effective than language. One would be very uncomfortable with something like the following: "turn left, then after the first crossing turn right, then you see a park, walk a few steps ahead, then on your right you will see a crossing, and there take a right turn ..." etc. Thus there is merit in Chomsky's view that language is far from being a perfect tool for communication.

Apart from these, it is well-known that in real communication situations, there are utterances that are understood with the help of additional resources of mind. When the speaker tells the hearer that he is standing on his toe, he is not drawing the hearer's attention to that fact, he is asking him to move off and in normal circumstances the hearer gets the message. When the mother asks the child to make sure that she could allow the dog to steal, the child correctly interprets her mother's instruction. Pamuk mentions that when he decided to be a writer instead of being an architect, his mother asked him "who are you writing for?" and he correctly deciphered that she was actually asking how he was thinking of supporting himself. And when his friends asked him the same question, he knew they were suggesting that "no one would ever want to read a book by someone like me" (Pamuk :2006). All these show that certain resources that language has, and that are extensively exploited for the said purpose, need, for their own effectiveness, the utilization of other resources such as information about the way the world is organized and a certain logic of derivation (one has in mind Grice's theory of implicature (Kunjuni Raja : 1969)).

Turning to the relation between language and the world, it has been a subject of study among the scholars of language for ages, it has often been asserted that language is about the world. Chomsky offers a persuasive argument to show that the relation is much more complex than is generally realized, although he does not offer any theory of this relation. In his opinion, whereas people use language to refer to things, language does not refer to things, and as such it cannot be said to be about things –about the world. If the present city of London is destroyed and rebuilt at some distance, it would still be called "London". To take an example, from nearer home, the present Somnath is not where the ancient Somnath temple was until some decades ago, but it is still "Somnath" temple –not say, "new Somnath" temple. The two different structures are referred to by the same expression. One could think of an example that demonstrates the opposite. Recently Calcutta was renamed "Kolkata". So the Calcutta of November 2000 is Kolkata of January 2001. The terms that refer to are different, but what they point to is the same metropolis. To give Chomsky's example, one could imagine a situation where tea bags are poured into the water tank of a building in sufficient quantity without the inhabitants' knowledge. When one of them turns on the tap, the coloured water coming out would, in all likelihood, be called "polluted water", whereas the coloured water would be called "tea" in the normal situation, although the chemical properties of "tea" and the "polluted water" would hardly differ. Both kinds of examples show that words do not necessarily refer to things of the world as they are; beliefs and expectations associated with particular situations play a role here.

Similarly, a certain artefact is a table or bed, Chomsky observes, depending on what use it is ordinarily put to by the speaker. What, for instance, a normal human being would use for dining, a dwarf would use, say, to sleep on. This shows that how someone uses an object would crucially decide what term that person would use to refer to. Thus, the determination of truth-value of an assertion is not really, not a matter of "fact".

When Chomsky started doing linguistics, influential linguists, who would exclude semantics from grammar, and therefore called ‘structural linguists’, engaged themselves in the writings of grammars of language they did not know. The dominant paradigm of grammar writing was as follows: using sophisticated data collection techniques and procedures, one collects enormous amount of spoken language data, and then using rigorous methods of segmentation and classification, carefully analyses the same at different levels: phonology, morphology and syntax, and the outcome of this effort would be description of the language under study—phonological, morphological and syntactic structure. The purer the linguistic data, the more rigorous, more precise and sophisticated and the analytical procedures, the surer the grammatical description. One of the important considerations on the basis of which linguistics was claimed to be a science at that time was the careful and meticulous method of data collection and analysis that the discipline employed for the study of language.

If Chomsky found this method of grammar writing seriously and irredeemably flawed, no matter how language, can be complete; for any language no corpus of utterance, no matter how large, can be complete. It is by no means certain that a corpus of English would contain, say, the utterance “the horse raced past the barn fell” or “which article did you file without reading?” Then any corpus can contain not only grammatical, but also semi-grammatical and ungrammatical utterances as well, and for a language one does not know, one could never be sure as to the grammatical status of any particular utterance – putting it somewhat, an utterance does not come with a tag announcing that it is grammatical or otherwise. Given these limitations of a corpus, one could hardly come up with a reliable grammar by analyzing it, no matter how sophisticated the analytical tools are. However, it might appear that the argument loses some force in the context of one writing the grammar of language one knows- here one would not fail to distinguish between the grammatical and ungrammatical utterances. But then obviously one is able to do this because one already has the knowledge of what is grammatical –in other words, one already knows the grammar and is not, contrary to the structuralists discovering the grammar from the corpus.

One might argue that since other sciences work on only representative samples, it is unreasonable to expect of linguistics to ask for more. But it does not really answer Chomsky’s criticism, it only extends his observation to those other pursuits. Talking about representative samples, one could consider a sample to be representative when one has an idea of the relevant domain, but when the domain is a language one does not know, one could hardly feel secure that the corpus collected is really representative.

If corpus-based study of language suffered neglect for some years, Chomsky, in all fairness, could hardly be the cause, since his criticism was restricted to just one point, namely that a grammar could be discovered from a corpus. It was a powerful theoretical observation, but in practice there is no indeed better way of constructing a grammar of an

unknown and hitherto unstudied language, than doing a corpus –based study. If one wants to prepare the grammar of one of our tribal languages not studied so far, there is no better way. Then huge, analysed corpora, both of the spoken and written forms of languages are needed for a variety of reasons: the building of language technologies, such as expert systems, machine translation, speech synthesis, speech-to-speech systems, among others. The same would facilitate work in discourse linguistics, diachronic linguistics and pedagogical linguistics, to cite some areas. Sociology, culture studies, literary studies could also benefit from language corpora. A corpus could be usefully employed for testing linguistic theory. Then there is the need to build corpora of the so-called endangered languages. Corpora building and corpus linguistics have already begun to receive attention, thanks largely to the scholars working in the area of natural language processing. But Chomsky’s point remains valid: one does not discover a grammar from a corpus.

Chomsky brought in a revolutionary new perspective on the question of facts for linguistic analysis. In contrast to centuries-old practice, he maintained that certain intuitions of the speaker with respect to his language would constitute data for grammar construction. Reflection on the practice of grammar construction for centuries would show that linguists had a different view of what would constitute data for the same. For them it was the visible and audible linguistic entities –the written and spoken linguistic material-that constituted relevant data for grammar construction. The structural linguists had gone one step further , in a manner of speaking ; they stipulated that what does not physically occur must not count as data-the data must contain no abstractions. Thus that the so-called “understood subject” of an imperative sentence ‘get me some tea” is “you” is something -an abstraction –that cannot constitute relevant data for linguistic analysis. For them what is explicit is objective, what is not is subjective and mentalistic in some pejorative sense.

Now what are these intuitions of the speaker about his language that for Chomsky must be the subject of linguistic analysis? In his opinion , a native speaker of language,- he borrowed the phrase “native speaker” from the prevalent structural linguistic discourse – “knew his grammar” and that is how he could evaluate a linguistic expression for its grammaticality , for example for a native speaker of English , “coffee is cold” is grammatical, “it is cold in the coffee” is ungrammatical. He could also judge whether a sentence is part of his language or not, for example, confronted with a sentence of a language other English , he would judge it as not belonging to his language , and he would tend not to list “ it is cold in the coffee”as part of his language. He would also be figure out whether two sentences are paraphrases. For example, he would know that the active sentence “ John saw the dog” and its passive counterpart “ the dog was seen by John”are paraphrases. He would know whether a certain linguistic entity is ambiguous. To use the familiar example he would know that “flying planes can be dangerous” is ambiguous., but “flying planes is dangerous”is not. This is not to say that if one asked a speaker whether the former is an ambiguous sentence and if so, what its meaning could be , he would be promptly able to come up with the expected, correct responses. Given a decontextualized ambiguous sentence, he is more likely

to see only one meaning. There are reasons for this but we need not go into them here. Suffice it would be to say here just the following: if someone asks us to say whether a certain sentence is ambiguous, we would not take it as a puzzle solving test. What it amounts to then is following :in the event of the native speaker's failing to recognize an ambiguous entity as such, or failing to spell out the specific ways in which an ambiguous entity is ambiguous, if he is helped with the desired correct responses , he would agree with the same. There are other kinds of judgements the speaker makes, but the above is hopefully sufficiently illustrative of the basic point about the nature of the speaker's intuition ; therefore we need not list them here. He may not be conscious of the fact that he has this knowledge , but from this , one cannot conclude that he does not possess this knowledge- his evaluation of the status of sentences in the above illustrations is nothing but an application of a knowledge system that he has internalized.

If the speaker's intuitions are to constitute data, then what is the status of actual expressions in speech or in writing that had the status of data ever since language was studied and grammars were constructed? They can now be viewed as the material through which the intuitions are explicated. The expressions in themselves are not of interest to the linguist , they are of interest to him because they offer him an access to the intuitions of the native speaker.

Noting this, one might still ask whether this brought in any perceptible difference in practice, since there is no direct way of studying intuitions , which can be studied through expressions. The answer is that it did ; among others , understood elements became part of data for linguistics. One example of an understood element has been given above. Consider one more :in "the prime minister persuaded the minister to resign" , the subject 'to resign' is an understood element that is interpreted as co-referential with the object of 'persuaded' namely , 'the minister' . The grammatical and ungrammatical expressions also came to be part of data. These had never been part of data for linguistic analysis before.

For the first time in the history of ideas, mind became the subject matter of scientific investigation, and for the first time in the history of human sciences, mind came to be the object of study –after all, intuition becoming the object of investigation really amounts to mind becoming the object of investigation. It is not that so far they had been no place for mind in the human sciences , psychologists for instance had been concerned with it for a long time. The point is that mind was a means with which to explain behaviour, which was the object of study. In order to seek an explanation for a serial killer's crimes one would explore his mind , thus , the crimes are the subject matter of study in this case , the mind is not.

Later in the eighties, Chomsky made a striking observation regarding data. He argued quite persuasively that nothing could be ruled out in advance as data irrelevant for linguistics , since a piece of data does not come tagged with the information that is for some specific discipline. This being so, native speaker's intuition is neither the only nor 'the

privileged data' for linguistics. If some data from neurology or cognitive psychology or artificial intelligence has consequences for linguistic theory, then that would certainly constitute legitimate data for linguistics. This is revolutionary, history of linguistics does not contain any reference to such a perspective on data.

However, I would like to say here that between the two interventions of Chomsky on the issue of data, the one in the eighties, just discussed, and the one earlier concerning the native speaker's intuition, the first one is more creative as far as Chomsky is concerned. Right from the nineteen sixties, cognitive psycholinguistics, artificial intelligence, among others, and later language disorder studies, ethology, etc. had become a kind of testing ground for generative linguistic model, and their findings could hardly be ignored. One way of looking at what Chomsky said in the relevant example is the following: he only acknowledged that linguistics, after having impacted other fields, could not remain indifferent to the findings obtained therein that related to linguistic theory. In contrast, in the late fifties it was a different matter altogether. At that time there was no comparable milieu in linguistics in particular and human sciences as a whole that could have led him to take the stand that he took with respect to data for linguistic analysis. Therefore although both were revolutionary from the point of view of the field, the latter was more creative as far as Chomsky's interventions are concerned.

Turning to a different matter, at least in the western grammatical tradition, it was Chomsky who first made the point that insightful and economical description of a construction involves analysis of the same at more than one level of representation. It does not matter how these are named: deep and surface structures, or something else. There is a generally recognized property of natural languages, namely the following: there are entities that are pronounced at one place and interpreted at another. Consider these sentences (1) who did you see? (2) Patatoes I hate, and (3) she seems to be hard working. The entities "who" and "patatoes" are pronounced in the beginning in the respective sentences, but each of these bears a semantic relation with the verb in the sentence in which it occurs. It would be the simplest to say that the verb bears this relation with its syntactic objects. In English the syntactic object immediately follows the verb. Thus in (1) and (2) each, the object is not pronounced where it is semantically interpreted. In (3) 'she' does not bear any semantic relation with "seems" but bears one with "to be hard working". If grammar has to account for this feature, then it would be necessary to analyse the sentences at more than one level of representation.

To conclude, Chomsky's views on language are sound and scientific; his analysis of system of language is penetrating. Chomsky holds that ambiguity is the distinguishing feature of language; hence, the users of language must be prudent and possess sound commonsense in interpreting language. The linguists must pay attention to the complexity of system out of which language grows. Chomsky is categorical in his assertion that the intuitions of native speakers play a vital role in the growth and development of language—it is which keeps the dynamism of language. The paper is written from quite a familiar point of view that a

creative thinker invites us to see things in a way different from the one with which we are familiar, which might be due to the impact of traditional thinking that we have inherited , in a manner of speaking, or to the fact that our commonsense view strongly supports it. Chomsky has tried to motivate us to think afresh on many matters concerning language and its study which had come to acquire the status of settled knowledge. What this paper has tried to do is to present some of his innovative ideas in their specific contexts. ■

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Negotiating Historical Trauma through Blood, Land, and Memory: A Reading of *Indian Horse* as a “Blood Narrative”

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This article seeks to examine Richard Wagamese’s *Indian Horse* (2012) as a “blood narrative” that engages with the tropes of blood, memory, and land to negotiate the historical-colonial trauma of Indigenous people and culture. The analysis traces the abstractness and materiality of blood memory represented in the story by the character Saul Indian Horse, and its symbolic decolonial generativity in undoing the colonially inflicted trauma on his story. The study, through a close reading of *Indian Horse*, illustrates the unfathomable and catastrophic effects of colonialism and suggests how these effects can be renegotiated and subverted. Using the framework of N Scott Momaday’s “blood memory” and Chadwick Allen’s “blood narrative”, the study seeks to instantiate the ways of therapeutic healing by deconstructing the individual, cultural, and historical trauma of the Fourth World people. The story of Saul Indian Horse and his family contextualized in the novel *Indian Horse* thus becomes a metonymic discursive space to interrogate the wisps and visceral experientiality of blood memory, and the irenic potential of blood narratives in order to generate innovative modalities for negotiating and reinstating native sovereignty.

Keywords: Trauma, Indigenous Literature, Colonialism, Blood Narratives, Memory, Residential schooling.

Wagamese’s *Indian Horse* (2012) recounts the story of four generations of an Indigenous family and clan fallen apart by colonial assimilative regimentation. The story contextualizes residential schooling and land dispossession as the main catalysts for the Fish Clan community and Indian Horse family’s downfall and disintegration. The protagonist Saul’s narration elucidates the historical trauma his grandparents, parents, and himself experience during the so-called civilizing mission in Canada. Each character represented in Saul’s story individually and collectively carry the deep wounds of trauma that have shattered their psychological, spiritual, communal, and cultural existential reality. However, the trope of “blood memory” elucidated in Saul’s dream vision reunites the disintegrated family and symbolically “detraumatizes” and reinstates their Indigenous collectivity.

Before delving into the paper, it is important to purview the etymology of the terms “blood memory” and “blood narratives” and their potential in negotiating historical trauma and generating a detraumatized Indigenous identity. The term “blood memory” was first propounded by North American Kiowa writer N. Scott Momaday in his Pulitzer Prize-winning novel *House Made of Dawn* (1968) to bridge the gap between “racial identity and narrative” in Indigenous literature. Momaday’s concept of blurring the distinction between “blood and memory” was an imperative method to negotiate the delegitimization of mixed-blood authors in the Indigenous literary arena. Mixed-blood Indigenous writers and their literary works were questioned and challenged within the Native literary discourse for their lack of authority and legitimacy due to their mixed-blood origins as they did not fully belong to either the Native culture or White culture. The hybridity in their racial origin always undermined the legitimacy of their literary and creative voice in contextualizing the experience of Indigeneity. Momaday perceives the prevailing cynicism that existed in the literary discourse as equal to the colonial federal governments’ notion of blood quantum which defined who is a Native and who isn’t. Momaday invented a literary trope of “blood memory” to “redefine[s] Indian authenticity in terms of imaginative re-collective and remembering.” (Allen 178). The reimagination and recollection of blood memory include “the assertion of an unmediated relationship to indigenous land bases (whether or not those lands remain under indigenous control)”; “the continuation of oral traditions (whether or not those traditions continue in Native languages); and “the power of Indigenous writer’s imagination to establish communion with ancestors.” (Allen 178). Therefore, mixed-blood writers can employ the concept of “blood memory” to materialize their Native tribal affiliation to Indigenous land, orality, spirituality, and culture by imagination, recollection, and self-reflection. Apparently, Momaday used the trope of blood memory extensively in his works to deconstruct the idea of “racial purity as the ideal for authentic Indian identity” (Allen 176) and reconstruct his characters’ relation with their tribal ancestors and reclaim their tribal identities. The North American Chickasaw scholar Chadwick Allen terms Momaday’s writing of “blood memory/ memory in blood” in narration as a “blood narrative” and he discerns this narrative tactic of blood memory in narration or blood narrative effectively reiterates the Indigenous writers’ legitimization of tribal identity. According to Allen, the blood narrative trope helps the indigenous writers physically locate themselves within the tribal land, culture, and the community through imagination. In order to interpret Momaday’s blood narrative strategy, Allen analyzes several works of Momaday and traces how the characters in his novels or poems situate themselves physically or imaginatively in their traditional/ancestral land and recuperate a symbolic connection through a series of visions.

Interestingly, Wagamese’s *Indian Horse* also employs a similar narrative strategy of “blood memory” to symbolically reunite the colonially disintegrated indigenous family and undo their historical trauma to reconstruct their lost indigenous identity. The story of *Indian Horse*, narrated in a series of recollections by the protagonist Saul, sheds light on the visceral experientiality of historic trauma of colonial cultural genocide, land

dispossession, loss of the Ojibway language, erasure of Native religion/spirituality, and their cultural collectivity. In contextualizing Saul and his family's story of cultural genocide, Wagamese brings in a parallelism between Saul's story and the history of intergenerational cultural oppression in Canadian indigenous cultures. Saul's story, which is presented through a series of testimonies, scrutinizes the long-term impact of cultural genocide upon the Indigenous individual and communities. Saul's recollections about the first colonial contact and the subsequent dislocation of his great-grandfather Shabogeesick, grandfather Solomon, grandmother Naomi, and the whole Fish Clan community from their traditional land to a reservation by the "Zhanuagush, the white man" (1); the forced removal of Solomon and Naomi's children from the reserves to the residential schools; the return of these children with severe traumatic wounds that "could not be reached" (9) or healed; these residential school survivors' further traumatization of losing their own children who are taken away to the same residential school systems at gun point; and Saul's own personal experience of the violent colonial indoctrination at St. Jerome residential school, corroborate the magnitude of Saul and the Indian Horse family's colonial experience and enormity of their cultural genocide. All the four generations of the Indian Horse family were subjected to violent colonial domination that stripped their indigenous identity indelibly. The first generation of the Indian Horse family—Shabogeesick, his son Solomon, and his wife Naomi—had to silently witness their children being stolen away from their homes and indoctrinated into an alien culture, engendering inexplicable grief and a sense of loss till their death. Their children, now colonially educated from residential schools, returned with emotional distress and failed to reassimilate back into the Indigenous land-based culture. Saul's mother, Mary, and father, John, the third generation of the Indian Horse family, suffered from dysfunctional parenting, depression, isolation, survival ineptitude and the survivor guilt of residential schooling. In the fourth generation of the Indian family, Saul and his siblings Benjamin and Rachel were forcefully relocated to a residential school to be assimilated, with only Saul surviving in the end. The intergenerational, collective, and historical loss the Indian Horse family endured, beginning from the first colonial contact, explicates the trajectory of colonially inflicted historical trauma on Indigenous people and culture. There are many junctures in Saul's narrative where he mentions the unfathomable trauma Saul and his family had to go through. Saul refers to this presence and persistence of trauma visible in his family/community as a "spectre" (8) that "invades the spirit" (210) by "leaving holes in" (52) the Indigenous peoples' existentiality. The specter, inherently visible in his mother, father, uncles, aunts, and all other members of the community, make them turn "so far inward...[and] some time [they] ceased to exist in the outside world." (8) Saul's description of his mother, Mary, sitting "huddled close to the fire, clenching and unclenching her fists" and whisper "The school...The school" (8-9) emphasizes the traumatic pains the school had inflicted upon her life. He perceives that his father, uncles, and aunts' resort to the "[b]ad spirits", alcohol, was a manifestation of their traumatic experience of institutional regimentation. Saul recollects in his own memories that the experience of colonialism had indeed evoked a permanent scar in his psyche. He says, "The tearing away of the bush and

[his] people”, at St. Jerome was a painful event that “ripped flesh in [his] belly. Every time [he] moved or was forced to speak, it roared its incredible pain.”(48).

Saul account of his family/community’s degeneration underpins the depth of deprivation every individual had to undergo in colonial oppression and conquest. They were deprived of the most basic rights of having a home, parenting their own children, and speaking one’s own language. However, Saul or his family members’ traumatic experiences were never acknowledged or resolved. Shabogeesick, Solomon, Naomi and Benjamin all die with the trauma of their marginalized lives unacknowledged. It is only Saul, who in a later period of his life, acknowledge the historical grief and identifies his aggressive violence, grandmother Naomi’s silent suffering, his father and other family members’ substance abuse, his mother’s hysteria, and his brother’s premature death as nothing but the dissemination of the unresolved trauma or “cumulative emotional and psychological wounding across generations, including the lifespan, which emanates from massive group trauma” (Brave Heart 283). However, the Indigenous healing undertaken by Saul symbolically in his visions ‘detraumatizes’ the historical trauma of his community and reintegrates the family once again in their traditional lands. The visions Saul get at the New Dawn rehabilitation center and at God’s Lake, symbolically negotiate the historical trauma of the Indian Horse Family and Fish Clan. Saul’s first vision takes place in the wilderness near New Dawn Center where he envisages his great-grandfather, grandmother, father, mother, uncle, aunt, and brother coming nearby to his side and consoling him for the wounds of the trauma he carries deep inside his mind. Saul elaborates that he knew the man he had confronted in his dream vision was indeed his great-grandfather Shabogeesick who is now “terrifically old and thin... dressed in a traditional smock and pants with a porcupine quill headpiece” (192) emerging from sheaths of fog holding a traditional eagle wing fan in one hand and a horse with the other. As soon as Shabogeesick comes closer to Saul, he lifts his eagle fan and sweeps it all over Saul’s body literally performing a cleansing ritual to heal Saul’s ‘wounded soul’ from the trauma of colonial violence and his family’s disintegration. Later when Shabogeesick passes the eagle fan over his own body, Saul’s father, mother, brother, uncle, aunt, and grandmother emerge from the sheaths of fog and come closer to Saul singing in low voices the Ojibway chants. Overwhelmed on the seeing his family, Saul starts weeping at the sight of them, but his grandmother comes forward and holds a finger against her lips, telling him not to cry. After that, they retreat back into the sheaths of fog and vanish abruptly. Apparently, the first vision manifests Saul’s immense desire to be reunited with his displaced, fragmented, and alienated family. By bringing together all the four generations of the Indian Horse family into a single frame, Wagamese reiterates their blood lineage and also collectivity. In this vision, Saul places his father, mother, aunts and uncles who were skeptical and cynical about the indigenous language, spirituality, and religion in the past, as now decolonized from their colonial indoctrination. Their Ojibway chanting and complacent composure imply their negation of colonial prejudice and re-assimilation. The peaceful demeanor visible in their faces indicates their detraumatization from the horrors of historical grief.

Saul's second vision at God's Lake is depicted as a traditional giveaway ceremony presided by the Shabogeesick at their ancestral land, God's Lake. Saul describes himself standing in an Anishinabeg spiritual ceremony where all his ancestors convene at God's Lake to honor and entitle him with greater responsibilities for the well-being of the Indigenous people. Saul lucidly elaborates this vision in his narration that "Shabogeesick..Benjamin,[his] grandmother, with...Grandfather Solomon...mother and father...[s]trangers[look] to be ancient members of [his] family" arrive in the birch bark canoes to the God's Lake. All his family members are "[w]ind-tanned, leathery faces, deeply creased and lined." Then, Shabogeesick takes a hide pouch and eagle feather fan and gifts these ceremonial artifacts to Saul. Perplexed with these mystic experiences, Saul asks Shabogeesick: "What am I to learn here?" Then Shabogeesick lifts his arm and sweeps it across to take in the God's Lake, the shore, and the cliff and tells Saul to carry the historic-cultural-familial memory embedded in the land of God's Lake, the "place of beginnings and endings," (205) so that they could all live in Saul's memories forever. These words of Shabogeesick incite a flash of manifold images of Saul's past memories moving in front of him all at once. The manifold memories of "mass cataclysmic events" (Walters) begin with Shabogeesick's land displacement to Saul's rape and expulsion from the hockey rink. Saul's memory traverses through the trajectories of historical trauma of colonial suppression that are inflicted upon the psyche of Saul and his family. Saul then opens the hide pouch, takes a pinch of tobacco and offers it to the evening star as if acknowledging and mourning at the memory of these "mass cataclysmic events". These are but symbolic manifestations of his deep desire to be healed and reconciled with the traumatic past.

Significantly, this vision of Saul manifested in Saul's imagination and recollection is imbued with myriad meanings. To begin with, Saul reterritorializes the deterritorialized Fish clan members back to their land God's Lake from the place where they were once dispossessed. Then, here positions Shabogeesick to the stature of the head of the tribe, undoing the pain that Shabogeesick suffered due to colonial denigration. Next Saul creates a traditional spiritual ceremonial ambiance of a giveaway ceremony where he is honored with a hide pouch containing tobacco and an eagle feather as if to signify that his family appreciates him for being the sole survivor of this historical trauma. Saul brings in the images of cultural artifacts, the eagle feather and hide tobacco pouch as a means to unconsciously reward himself for his unflagging bravery and resilience. Unlike the rest of the members of his family, Saul survives through colonial violence and makes his journey back home, i.e., God's Lake. Therefore, Shabogeesick and the whole Fish Clan gather at God's Lake to felicitate and confer him with the sole right of their land and cultural memories forever so that Saul will continue the legacy of the Fish Clan community and keep all their memories alive. Metonymically, Saul becomes the collective consciousness of his family and community, and most importantly, a torchbearer of his culture. Saul's mourning depicted at the end of this vision metaphorically denotes the Fish Clan's acknowledgment of their unresolved grief. Hence, they collectively negotiate and negate historical grief of "spiritual

injury, soul sickness, soul wounding and ancestral hurt” (Duran, 17) engendered by colonialism, and reassert the Indigenous identity which decolonizes their minds and bodies from the shackles of colonialism. Crucially, Saul’s reimagination which collapses the distance between past and present, time and space, and one generation from another, construes his negotiation of historical trauma as a successful endeavor. We find the people from the ancient Fish Clan family to the last surviving member of the Indian Horse family assembled around the giveaway ceremony, transcending the concepts of time, space, and generational gap.

Saul’s blood memory manifested in these visions thus brings together the semiotic elements of blood, memory, and land to negotiate and subvert the historical grief and loss the Indian Horse family suffered during the colonialization. Moreover, by locating himself along with his ancestors, Saul constructs an inseparable connection with his family, community and culture, weaving together the memories of many generations of the Fish Clan into a “single, integrated text” (Allen 181) of the “blood narrative” of his people which in turn helps deconstruct the historical trauma of Indigeneity. ■

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Paraja : Struggle for Social Justice

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The present paper aims to study and explore the struggles for Social Justice and the life, loss of culture and exploitation, as it has emerged in the post independence novel *Paraja*. Gopinath Mohanty's novel *Paraja* (1945) documents the cultural history and heritage of ethnicity, myths, legends and socio-cultural representation of the Paraja tribe of the Koraput region in Odisha, simultaneously signifying their poverty and struggle and their exploitation by the non-tribes. *Paraja* is considered a great classic in Oriya literature and it ranks among the masterpieces of Indian writing in the 21st century. The novel is like a remarkable documentary on the social conditions of tribals. The mountains and forests belong to the tribes. The tribals live a life of peace and contentment in spite of their poverty. They cultivate small pieces of land and depend on forest resources such as honey and hunting. Unfortunately, the mountains are being leveled and deforestation is going on due to urbanization and globalization Orissa.

Keywords : Heritage, non-tribes, cultivate, globalization, urbanization.

Gopinath Mohanty is highly regarded as one of the most celebrated Indian tribal fiction writers of the post-Independence era. He is the recipient of the Jnanpith Award (1974) for his unique contribution to literature. As an administrative officer on the Project in Koraput district, Mohanty has spent most of his time among the poor tribals, underprivileged sections of the society. His creative works have been translated into various Indian and foreign languages. The theme of his creative writing materialized from his wide range of experience of tribal life.

Paraja is considered a great classic in Oriya literature and it ranks among the masterpieces of Indian writing in the 21st century. The novel is like a remarkable documentary on the social conditions of tribals. The mountains and forests belong to the tribes. The tribals live a life of peace and contentment in spite of their poverty. They cultivate small pieces of land and depend on forest resources such as honey and hunting. Unfortunately, the mountains are being leveled and deforestation is going on due to urbanization and globalization Orissa.

Parajais born out of Mohanty's loving social concern and deep sense of association with tribals and their rights. He depicts the suffering of tribals at the hands of predatory money lenders on the one side and natural calamities on the other. Committed to the cause of human rights of the tribals he is critical of the capitalist economy interfering with the tribal way of life. He feels that the capitalist culture eliminates the social and communal ethos of the tribal community and tribal culture. According to Mohanty, the tribal world gets disintegrated with the advent of the outsiders. The novel explores the saga of victim-victimizer relationship of the tribals and the capitalists. Mohanty, in his novel, has fictionalized the inhuman practice of bondage and slavery of tribals prevalent in the *goti* system on the one hand and the cruelties of money lenders and corruption of forest officials on the other. The novel brings to life the aboriginals who are tricked into becoming bonded labourers to money lenders. The innocent tribals become slaves in their own land. The novel, at another level, is a lament on the poverty and illiteracy of tribals. It is like an anthropological work on the plight of tribals.

The title of the novel is taken from the aboriginal Paraja tribe. The novel gives a graphic account of the forests, curved mountains, wild beasts, local crops, distillation of country liquor and corrupt forest officials. It also describes the delicate sentiments and traditions of the tribal people belonging to Koraput district of Orissa. The Paraja tribe lives below the mountain pass of Dhram-Doar – "The Gate of Truth" known for violent struggle. The story revolves around the small village of Sarsupadar in Eastern Ghats where natural geography sheds light on the Paraja's way of life and their thinking is corrupted by the forces of the materialistic, capitalist society. The Paraja tribe has lost its livelihood. The village is dotted with patch of green trees and fields of maize, chilies or tobacco and other different agricultural crops like staple food of *mandia*, *olsi* and *kandhula*.

Mohanty presents how nature plays an important part in the life of tribals and their culture. Nature controls their life and way of living. The tribals are a witness to the seasons their splendor with their vibrant opulence in the form of ancient, formidable mountains and the streams, the flowers and foliage, the cloud and stems, the birds and beasts, the totems and taboos. The tribals find solace in nature out of their miseries and sorrows. The forest fire frolicking on the hills, which looks like curved lines of lightning, is fascinating to the tribal people.

Sukru Jani, the protagonist of the novel is a tribal patriarch of the Paraja tribe. The story of Sukru Jani is the story of the victimization of the tribals. In Sarsupadar, there are twenty-two families living in the thatched huts on 'Paraja street' in the entire hill forest. The Dombs live in the next street. Sukru Jani belongs to a poor tribal family. He lives with his two sons: Mandia and Tikra and two daughters: Jili and Bili in a small hut divided into three compartments. He lives in peace. His family needs are very simple and desires, very limited. They have a bowl of mandia gruel every morning and evening. They have a piece of land to cultivate and some strips of cloth to cover their loins. Sukru Jani has experienced the pain of the loss of his wife Sombari. She used to go to forest (Bear Gorge) early in the morning to collect edible leaves. One day she does not come back home. A man-eating tiger takes

her away. Mohanty says: “A amn-eating tiger of the big, striped mahabala species had been lurking in the dense undergrowth in the gorge; it pounced on her and dragged her away”. Sukru Jani is an optimist. He has an optimistic view of life. He has visions of the future. Mohanty says: “He fancies that he can even see it in the far distance in vivid detail. A number of houses have been built for him and his sons, and his grandsons”.

Sukru Jani is strong and is a man independent thinking. He has faith in his muscle strength. He never takes rest for a day although he is fifty. His livelihood depends on his day’s work. He lives with his sons and daughters with cheerfulness. In this context, Sukru Jani has to play a dual role as a mother and a father to his children after the sad demise of his wife Sombari. He never condemns his sons to the miserable life of a *goti*. He has sweated in the hot sun cutting down trees with this axe. He has hoed the hard crust of the hills preparing the soil. He has raised crops by the labour of his own hands and never owned anything. He has never worried about the legality of his actions. As the man of hills Sukru Jani cannot comprehend the cause and effect of the deprivation of human rights of tribals. The family wakes up at the sunrise to carry out their routine work on the hills till the sunset. Cultivation is the only means of survival for the tribals. They cut down the trees and plough. The labour continues on the mountain day after day. Tribal people have faith in their land and also a religious attachment to the land. Sukru Jani’s family faces difficult times at the time the Forest Guard arrives in the village to collect the “plough tax” for the privilege of grazing the cattle in the forest. The novelist narrates the exploitative ways of the Forest Guard:

Anyone who had cleared a patch of jungle in which to grow his crops, slashing down the trees and burning them so that the ashes would enrich the soil, could be caught by the Forest Guard and fined or prosecuted. In the same way, anyone found collecting honey from the forests without a licence, or cutting down a piasal tree for timber with which to build his hut, would be answerable to the Forest Guard He was the only arm of the law ... the hill folk held him in mortal fear.

Sukru Jani meets the Forest Guard and places a hen, three jack fruits and some eggs at his feet. He implores him to have mercy on him or else he could die. He seeks permission for cultivating the soil at the place near Mali Damaka hill. When Sukru Jani’s request is granted his heart fills with double mercy. He feels that he has a chance to fulfil his imagination. Sukru Jani muses thus:

All these forest lands can be reclaimed and crops raised on them! Why should there be forests. When they mean nothing to us, and not crops? After all, no one can own the forest. Land can be owned by anyone and the owner can grow crops there. God created all these lands for human beings – what a shame that man prevents his fellow men from putting them to their proper use!

He wants to cut all the jungle and wishes to turn it into paddy lands. He does not know anything about soil conservation and the harm to Nature. He is an innocent tribal and cannot think of the pros and cons of the issue. Sukru Jani thinks that the Forest Guard is their protector – everything like father and mother. The tribals are innocent people and they do not know the laws of the land. They live under the constant threat of official persecution. There is no existence for the tribals in the jungle unless they learn to play hide-and-seek with the law. Their natural simplicity and honesty have been corroded by a lifetime of fear and insecurity.

One day, the Forest Guard watches Sukru Jani's elder daughter Jilli at the bath pool. He asks the head man's *goti* of the village to send Jilli to his bed that night. It is quite common for the forest officials to exploit the innocent tribal girls. Sukru Jani comes to know the true colours of the Forest guard and becomes violent. He makes it clear that Paraja women are not like the Domb girls who are willing to sleep with anyone.

Sukru Jani feels sorry for the atrocities of the Forest Guard committed on the tribal girls. He believes in a value system in tune with honesty, loyalty and family honour. He wants to protect his girls at any cost. Sukru Jani and his sons peacefully continue the process of felling the trees in the hill area for cultivation. He has also secretly started distillation of liquor for their livelihood. They ignore that clearing jungle is punishable according to law. They do not even think of the distillation of unauthorized liquor is a crime. They opine that everything in the forest area belongs only to the tribals. Mohanty says:

*Their heads were like stone, into which such arguments
and considerations could scarcely enter; in their eyes,
everything that grew on the hills and in the forests was
theirs to use, like the sunlight and rain and air and water,
whose use no one could restrict.*

As a matter of fact, the tribals like Sukru Jani have a proclamation in their minds that the forest belongs to the tribals. Meanwhile, the Forest Guard looks for an opportunity to take revenge on Sukru Jani. One day he has come along with some forest officials and raises an objection against the felling of trees. He permits the tribals to fell the trees by taking the bribe. Then, he accuses the tribals of committing the crime of felling of trees. Thus, Sukru Jani is framed in the crime. He is made to stand like a criminal before the forest officers. Mohanty highlights the issue of tribal innocence of the novel. Sukru Jani says :

*I am not guilty, great lords. I have committed no crime. I
will swear by your Book of Sections that I am innocent. I
will swear by the man-eating tiger, I will stand on a tiger's
skin and take the oath. Give me any oath you like and I
will swear my innocence.*

He pleads with the forest officers that he is not guilty of the crime. They are incapable of fighting against the forest officials like the oppressive Forest Guard. The oral tribal song reveals the helplessness condition of tribals. Sukru Jani learns that the Forest Guard is angry with him so that he has to offer something to his officials. Otherwise, they would arrest him and imprison him by carrying away all his belongings from his house. The tribal community imposes a heavy penalty on the tribals for imprisonment. It is a tribal tradition that those who undergo imprisonment lose their social status and become outcasts. The tribal community pleads with the forest officers to have mercy on Sukru Jani since they are poor folk who live in the hills and jungles. They address the officials: “Mercy! Mercy, great lords! Your honours! We have nothing to eat; you are our father and our mother, have pity”. This statement echoes the helpless and pitiable condition of tribals in the post-Independent India.

Like all other tribals of the hills, Sukru Jani knows too well the consequences of borrowing loan from a money-lender. He has to work almost as a slave for the full year. He should pay the compound interest and the loan would never be paid. Consequently, the borrower and his sons and his grandsons remain slaves for all eternity. He shudders at the very thought of exchanging his freedom for the miserable life of a debt-bound *goti*. The risk of binding oneself as a *goti* is more miserable than that of imprisonment. The money-lender is no doubt too eager to advance a loan for purchasing the services of men for at least five years at a ridiculous small price. *Gotis* are not free men working on their own lands, but slaves on money-lender’s lands. Their dreams for the future will never come true until their death. Thus, the *gotis* are nothing but money-lender’s slaves. Hence Sukru Jani takes to heart the horrible practice of *gotihood*. His eyes fill with tears and his chest heaves with great sighs. The ageing father throws his arms around his son and bursts into sobs. He muses: “From today we are *gotis*, my son; we have signed the agreement and from today we are *gotis*, slaves!”.

Mohanty points out how the money-lenders make use of the horrible practice of debt-bound labour called “*gotihood*” to enslave the tribals. The *goti* system is a kind of enslavement of the tribals for the prosperity of money lenders. The Forest Guard and his officials are also a part of the bourgeois capitalist system. They also serve their capitalist masters as slaves by fulfilling their aims and objectives. Sukru Jani explains the system of *gotihood* thus:

There’s nothing unusual in being someone’s *goti* Now, look at that Forest Guard and all those officials. What are they if not *gotis*? They too must have signed contracts, binding themselves to serve their masters like slaves ... but they too were *gotis* for some other master, and not free men. Their masters would give them some money every month, to buy themselves food and other things, and in return they would demand work for them. Every man is some other man’s *goti*.

Rama Chandra Bisoi is a ‘*sahukar*’, which is an honorific term for any money-lender. He is a trader in that tribal part of the country. He is a brewer by caste. The *sahukar*’s

father has started two large distilleries in the tribal area and accumulated a considerable fortune by selling liquor to the tribals. The son sahukar could not continue the trade of distillation and sale of liquor due to vigilance of government. Therefore, he switches over to the business of lending money.

The *sahukar* lends money to the needy tribals to become *goti* – a type of bonded labour system. The lending never ends and the borrower becomes a lifelong ‘*goti*’ for the sahukar. Mohanty explains that the tribals work together and they always sing songs to get ride of their burden. They narrate the predicament of tribal labour in the form of a folk song:

*Daily we labour in this field of mandia
Mandia pour our sweat on this land;
And crops grow and ripen and are harvested,
But O, my darling,
We have turned our blood into water*

Mohanty gives an account of the *gotihood* under the tyranny of the sahukar. All *gotis* come from the surrounding villages of Thotaguda. They do hard labour like slaves in the sahukar’s fields. He always rides on his horse shouting, giving orders to *gotis* regarding their work. He gives no time to his *gotis* for rest. He abuses the *gotis* who arrive a little late in foul language and punishes them by imposing heavy load of work. *Gotihood* is like a journey into darkness. A *goti* is hardly aware how “the days passed; all his nights were dark and he never knew the bright phases of the moon”. The system of *gotihood* creeps into the lives of tribal grand children like “the links in the chain that held the *goti* in bondage became stronger as the days went by”. The money lenders like sahukar have a blue-print to annex “new lands, new *gotis* to enslave, and new kingdoms to add to their empire.” All the *gotis* share their experiences with one another in the evening.

Unfortunately, Sukru Jani becomes a “*goti*” and, thus, loses his freedom by borrowing money from sahukar Ramachandra Bisoi, a rapacious money-lender of village Thotaguda. His son Mandia also becomes a *goti* of sahukar to pay the fine to government for violating laws by preparing liquor from mahua. Sukru Jani has mortgaged a piece of land to sahukar in order to free from the slavery of *gotihood*. The tribal young-blooded revolutionaries like Mandia, the son of the soil do not believe in fate or karma. He is determined to launch the struggle against social injustice:

*Fate! I don’t believe in it! There is no justice! We are
peasants and we’ve only one way of keeping ourselves
alive – by tilling the soil. The case may be dead but the
land is not dead; nor are we. Who can deny that the land
is ours? I shall have one last word with the Sahukar. Let
him take his money and return the land; and if he does
not agree, let him do what he likes! But I will never leave
the land.*

Their tears soak the earth but are powerless to melt human hearts of money-lenders like sahukar. Ultimately, Sukru Jani and his sons revolt against the barbarities and cruelties of sahukar by killing him. They surrender before the police saying: “We have killed a man. Give us whatever punishment we deserve”. The revolution arises out of the long silent suffering of the tribals which is like “a fire that feeds on itself”.

Mahashweta Devi, an eminent Bengali writer remarks that tribes are the most civilized people than us and this comes true in the reading of the *Paraja*, with their values of life and society. Culture consists of patterns, explicit and implicit and for behavior acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiment in artifacts. The essential core of culture consists of traditional ideas and especially their attached values. Festivals, songs and dances mark the Paraja’s uniqueness in their socio-cultural life which are highly celebrated and observed. The Paraja’s celebration of their major festivals presents their folk tales and folk dances in the accompaniment of traditional musical instrument, Celebration is an integral part of their life which is not merely for the sake of celebration but has cultural significance based on their agricultural activities and their deities. The novel is unique in ways because it offers a study of tribal life and culture from anthropological, sociological and ecological perspectives.

The village headman mounts the pressure on him to take the loan from the Sahukar, becoming his ‘goti’, bonded labourer and pay the fine to the Forest Guard. Sukru Jani is well aware of the ill-effects of borrowing money from the money-lender like other people of the hills.

With two options either to go to the jail or to borrow loan from the Sahukar becoming a bonded labourer, he prefers latter unwillingly as going to jails is considered as a taboo in the Paraja tribe. Being illiterate, Sukru Jani doesn’t understand what the Sahukar had written in the agreement of deed while borrowing money from him. Though he consoles himself stating that “Every man is some other man’s goti.” (*Paraja* treated like animals, he and his sons are deadly exploited by the Sahukar’s cruelty and greed. More than that, his ancestral fertile land is captured by the Sahukar with his callous calculation, even after Sukru Jani and his sons are ready to repay the loan. It is great shock to him, and for that he plans to go to the court to get justice, hoping that he would get his land back, but everything turns against him including his own men of the community who become witnesses to the Sahukar. Sukru Jani, completely broken, prays to his ancestral god; he bowed low and beat his head on the ground in deep obeisance to his gods and prayed:

O Dadi Budha, Soul of my first ancestor, Almighty Dharmu; Dharatini, Mother Earth: and I will sacrifice as many pigeons and fowl as you wish. Obviously unbearable to him and his son, they react violently killing the Sarkar to seek the justice of self-satisfaction as anger defines their way of revenge. Thus, the Paraja people in particular and the tribal in general have highly been the point of social oppression and forced servitude. The tragedy of Sukru Jani and his family represent “Land alienation, lack of opportunities for education

and almost any form of development, misappropriation of wages and the products of labour, sexual abuse and lack of political representation, all these are hallmarks of marginalized tribal community” . This has led out the hopes and aspirations of the tribal people, their innocent but honest attempt of co-living and co-relations with nature, animals and man, their give-and-take relations with the natural resources, and their long-term happiness and sense of present in the company of nature, worshipping aspects of nature and animals with their submission to the power of nature. Their voices are crushed and made silent by de ruling class and they are treated as uncivilized and inferior. The protest of Sukru Jani for his legal claim is manipulated in the court of law by the oppressor. The power politics define who is right and what is right, making them suffer and side-lined. The following lines put light on the plight of the tribal people especially tribal women: Innocent tribal women born and brought up in a simple and natural environment, are forced to enter into a complex and artificial environment without their will and approval ... exploitation and harassment by government officials, contractors, money-lenders control over cohesive family systems, forced migration and consequent disintegration of family, class kinship and flouting of values, taboo and customs in violation of traditional setting, loss of human touch and purity of mind, emergence of different attitudes, artificiality, suspicion, helplessness and alienation are the main among others, which make women’s life miserable and meaningless. (Sharma-280). These tribal people cultivate their crops and have some specific food habits. Being hill cultivators, the Paraja have their self-captured and declared land for their farming and livelihood. Maize, chillies and tobacco are sown in the tiny squares and they are hedged by the wild Tania shrub. Mandia, olsi and kandula are their Apple food. Mainly they depend on these different millets for their whole meal. Along with these, on the hills these people grow orchards of bananas, pineapples and oranges. They have their patch of grow- a red-gram plant and guava tree.

Their whole meal is boiled, cooked and taken in liquid form. Mandia gruel, made from mandia Tour, is their main course liquid food, taken in every morning and evening Mandia Peja is a delicious drink made of stale boiled rice water and mandia powder. Mango seeds are one of the important foods of the Paraja tribe. They are elected from the forest and stored in their living room as a part of food security. Those seeds are later crushed into powder to be boiled and catch. Oil is made from esha seeds, a wild hedge-plant. Their most favourite sweet is made of rice which they do not forget to buy in the weekly market. Use of earthen pots is remarkable for storing and cooking food.

The novel has varied dimensions of inferences and deliberations the way the novel progress centering the paraja people. The novel showcases aesthetic panorama of the Paraja tribe’s songs and dances, foods and dresses, ornaments and decorations, marriage system and other varied details of socio-cultural aspects which they follow in their periphery of life and on the other hand their beliefs, gods and goddesses, rites and rituals, black magic, worshipping aspects of nature and animals, and knowledge of herbs and medicine. Their compliance with the nature is a balance between their life and works and

the conservation of nature. Their materialist approach is clear with their objective reality as they have a strong affinity and love for their land, agricultural produce and other elements of nature. A crystal living of life is their hallmark of earthly existence. They have their worries and moments of happiness, anger and hate, love and affection and these emotions are humanizing elements to live as a man in the world of give and take. But their darker side which portrays their deterioration of culture with the interference of non-tribals, the government policies and the officials as these non-tribal people have their vested interest in the huge natural resources available in the deep forest and in the mountains where these tribal people live.

With their vested interest, an exploitation of the tribe strats. This is clearly seen in *Paraja* how Sukru Jani symbolizes the entire paraja tribe men who today or tomorrow will have faced the same. Their exploitation is not merely limited to snatching their fertile lands but the exploitation on all counts including sexual exploitation of their girls and women. The money lender, the forest guard, judiciary system and other government officials and road contractors have all their hands to exploit them, to harass them, and to finish them. Nobody empathizes for them. They are only interested with their benefits and selfish motive. The insiders role has given chance to the outsiders to interfere with their life and to exploit them with the support of the insiders. He is forced to take loan and to be a bonded labour by his own men. More than that, they are corrupt and selfish. This results in the tragedy of Sukru Jani. This shows how the paraja people have lost their culture and tradition and they had to accept different ways for their livelihood. Leaving aside their legacy of culture, they became labourers at the construction site and are still leading a life of servitude.

Paraja is born out of Mohanty's ideological battle against the social injustice meted out to the innocent tribals. A careful reading of the novel shows how Gopinath Mohanty has spent a lifetime trying to understand the social oppression and abuse of tribals of mountains and forest. Prof. Bikram Das rightly says: "Flowers bloom only to droop; huts crumble and dreams are swept away like cobwebs, but all this does not invalidate the act of blossoming, huts have to be built and dreams must be dreamt" (*Paraja*) for the restitution of human rights of tribals. Thus, Mohanty advocates human rights of the tribals. The novel is very dynamic since it addresses the sociological, philosophical and moral concerns of the contemporary society of aboriginals. ■

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The Pastoral Imagination of Robert Frost: A Study in Ecocritical Perspective

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Robert Frost has been widely acclaimed as a renowned 'New Poet' often judged by 'world standards'. Robert E. Spiller in his book *'Literary History of the United States'* (1963) observes that "Frost is a metaphysical poet in the tradition of Emerson and Emily Dickinson" (1190), and that as a metaphysical poet he establishes himself as a poet of journey and goes beyond the 'seen' to the 'unseen' in search of a world of metaphysical significance behind the garb of the mundane world of prosaic reality. Though Frost was reluctant to call himself a nature poet, critics of Frost prefer to call him a pastoral poet fond of open air life and idyllic beauty of sylvan landscape. In this connection, Nina Baym in *The Norton Anthology Of American Literature* (1999) aptly observes that 'Frost's ruralism affirmed the modernists distaste for cities', and that 'he rejected the modernist internationalism and revitalised the tradition of New England regionalism' (1858). As a pastoral poet he was intensely associated with the life and art of living on the farm at New Hampshire and obviously his poetry tenaciously retains the honesty and simplicity of the Yankee farmers and the silence of the pastoral landscape followed by the whispering sound of the scythe. In this connection, Oliver Dr. Egbert S (1989) maintains that Frost was a 'witty rural philosopher of American tradition' (380) and Frost's pastoral imagination can be satisfactorily situated through an analysis of poems selected from his various volumes such as "A Boy's Will" (1913), "North of Boston" (1914), 'Mountain Interval' (1916), 'New Hampshire' (1923), 'West Running Brook' (1928) and 'A Further Range' (1936). Whereas *A Boy's Will* encompasses the pastoral poet's nostalgic longing for landscape, stoic attitude to life and a feeling of unity with country things, *North of Boston* shows his instinctive inclination towards rural life through dramatic monologues. *Mountain Interval* accommodates his reflective lyrics on the philosophy of life; *New Hampshire* is devoted to reflections of rural simplicity and country things, *West Running Brook* develops the themes of resistance and self realisation and tension between men and hostile nature. *A further Range* vindicates the fact that the Frost protagonist is essentially a lone striker in the complex go of life.

Together with Ecology and Environmental Studies, Ecocriticism covers a wider canvas of interdisciplinary studies ranging from literary discourse to cultural discourse . William Rueckert(1978) defines it as ‘ the application of Ecology and Ecological Concepts to the study of literature’(107) . Cheryll Glotfelty (1996) makes his definition more extensive by opining that Ecocriticism is” the study of the relationship between literature and physical environment.”(xviii).Greg Garrard in his book ‘Ecocriticism’(2003) emphasises the importance of pastoralism ,animal study in Ecocriticism and then defines Ecocriticism as a cultural discourse dealing with “ the study of the relationship of the human and the non-human, throughout human cultural history.”(5).With the publication of Lawrence Buell’s book *The Environmental Imagination: Thoreau , Nature writing and the formation of American culture*(1995) emphasis in Ecocriticism is shifted to environmental imagination thereby vindicating the importance of ecosystem ,eccentric vision as against anthropocentric outlook and more significantly human accountability to eco-destruction and environmental degradation. Following Buell’s insightful observation, ,Ecocritics , Ecologists and Environmentalists unanimously felt that time has come to nourish an ecocentric environmental imagination and the pristine purity of pastoralism to counter eco-destruction , eco-phobia and environmental disaster. In other words, Ecocriticism cannot be studied in isolation from ecology , environmentalism and pastoralism .

T. Gifford in his book *Pastoral*(1999) holds that pastoralism has a significant role to play in environmentalism precisely because it involves a retreat from the lousy city life to the serene and pure countryside, Gifford mentions three types of pastoral traditions-classical Pastoral tradition, romantic Pastoral tradition and American Pastoral tradition .The classical pastoral tradition owes its origin to the Hellenistic period of classical Greece in which the idylls of Theocritus ,Moschus and Bion tended to represent the idyllic beauty of rural landscape in a bucolic setting. The romantic pastoral tradition goes back to William Wordsworth, the high priest of nature, who consistently pleaded for profound attunement to natural environment which is evident from his poems like ‘Tintern Abbey’ ., ‘Michael’, ‘ Lucy poems’ and ‘The Cumberland Beggar’. Jonathan Bate in his two seminal books *The Song Of The Earth*(2000) and *Romantic Ecology: Wordsworth and the Environmental Tradition*(2013) highlights the pastoral landscape and romantic ecology in the poetry of Wordsworth. American Pastoral tradition is associated with the more domesticated form of pastoral in American literature and culture as developed in the poetry of the American Romantics – Transcendentalists . Buell in his book *the Environmental Imagination* highlights the Pastoral tradition by admiring Thoreau’s *Walden* with emphasis on ecocentric vision, pastoral ideology and wilderness ethics. In the light of the above problematisation on Ecocriticism and Pastoral tradition, an attempt has been made, in the following lines, to situate the pastoral imagination of Robert Frost , the powerful modern American ‘ New Poet’.

Even though Robert Frost is not a nature poet, in the romantic tradition of Wordsworth, Thoreau and Emerson, he is nevertheless a poet celebrating pastoral glory

and charm . As he was essentially a modern poet, nature in Frost’s poetry provides a pictorial background / setting on the one hand and becomes, a conscious partaker in the human drama on the other. With his pastoral imagination and penetrating insight to observe the, uncommon and mysterious beauty of nature, Frost transports the readers from the ordinary world of commonplace reality to an extraordinary world of mysterious and metaphysical significance. This is all the more true in case of his famous poem *Stopping By Woods On A Snowy Evening*. At the first sight it is a poem about the mesmerizing beauty of the snow covered wintry landscape, But a serious reading of the poem reveals that it is a highly suggestive poem of profound philosophical thought about human life and death. Viewed from ecocritical perspective, it is nevertheless evident that the poet has deliberately chosen a lonely journey in the peak part of the winter which is signified by the expression ‘the darkest evening of the year’. The snow covered woods, the frozen lake , the fall of the flakes of snow in the woods and the soft and murmuring sound of the win- all these bear brilliant testimony to Frost’s pastoral imagination and zest for pictorial beauty. The serene silence of the pastoral landscape in this poem can be correlated with the whispering silence of the woods in the poem “Mowing”(A Boy’s Will). The picture of the Yankee farmer with a long whispering scythe gives a fundamental message that the scythe whispers in soft murmur without any demand for reward. Frost obviously presents here a delicate contrast between the scythe’s selfless sacrifices and the demand of reward for labour by the human world . The readers can very well imagine the beautiful pastoral landscape in which the Yankee farmer puts in a lot of labour by moving the whispery scythe to wake the woods from their slumberous mood . In Frost’s pastoral scheme of things beauty is born out of the tiny and nameless things of nature and therefore an ordinary whispering scythe, the beautiful flowers of the forest and bright green snakes are all embodiments of nature’s unalloyed beauty. While mowing, the pleasure of the Yankee farmer knows no bounds .

Frost’s ecocritical consciousness and pastoral imagination comes to the fore in his other powerful poems such as “After Apple Picking”, “Birches”, “A Lone Striker”, “Tree At My Window” and “The Sound Of The Trees”.. In these poems, Frost’s interest in rural setting and countryside beauty , rural folk and sylvan nature has been tellingly expressed. In these poems, he puts on the familiar mask of a Yankee farmer taking delight in peasants , farming , birds, animals , trees , wind , weather and cycle of seasons. At the same time, he is found to be fond of open air life , rustic simplicity and the beauty of the local rural landscape. The Yankee farmer takes delight in woods, mountain cliffs and tall trees in the poem “A Lone Striker”:

“He knew another place, a wood
And in it , tall as trees , were cliffs,
And as if he stood on one of these.”

While standing on the cliffs, the Frost protagonist finds himself among the tops of the trees and the upper branches of the trees wreath round him,

The poet shows endearing intimacy between man and nature with the help of personification. His Yankee protagonist feels in the dense forest that “their breathing mingled in his breathing .” Frost’s pastoral imagination places his protagonists and the natural environment with utmost intimacy and friendly touch :

“ He knew a path that wanted walking;
He knew a spring that wanted drinking.
A thought that wanted further thinking;
A love that wanted re- renewing”(A Lone Striker)

Significantly, Frost’s pastoral imagination tends to attribute human emotions, feelings and behaviour to inanimate objects of nature and his art of personification is strongly reminiscent of Keats’s use of personification in “Ode to Autumn” . His idyllic pastoral poetic vision is satisfactorily at work in the poem “Tree At My Window “. The poem celebrates the farmer’s love for nature and the protagonist characterises the tree at his window as his intimate friend who shares the misery and pain of the human world . He endearingly addresses the tree and observes its actions and reactions and wants to remain in close communion with the tree :

But Tree, I have seen you taken and tossed,
And if you have seen me when I slept ,
You have seen me when I was taken and swept
And all but lost. (Tree At My Windows)

The pastoral poet feels from within the home that the tree has a “vague dream head” , and that she talks aloud with all her “ lighter tongues” . Whereas the poet is concerned with the complexities of the inner world, the tree is both free and lucky enough to be the part of the open air and outer weather and yet at heart the poet imagines that they are one . For they sleep together, as their heads are placed together. By virtue of his pastoral imagination, the poet conceives of an ideal world where the human head and the head of the tree have comingled:

The day she put ou heads together,
Fate has her imagination about her ,
Your head so much concerned with outer,
Mind with inner weather.

The emphasis on inner and outer weather in this poem signifies Frost’s environmental consciousness and cordial relationship between man and nature .It is imperative to note that like true lovers, the poet and the tree wish to live in close communion with each other by removing the window curtain :

Tree at my window, window tree,
My sash is lowered when night comes on ,
But let there never be curtain drawn,
Between you and me.

Frost's ecocritical vision and environmental consciousness brilliantly comes to the fore in this poem accommodated in his collection "West Running Brook". The poet is admittedly aware of the wintry weather and looks through his window curtain how the tree comes under the violent spells of strong wind and the rough wintry weather. Another important poem of strong ecocritical insight is the "Mountain" included in "North of Boston". Though the farmer is not impressed by the grandeur of the mountain, he is nevertheless aware of the winds and the strange brook that remains "always cold in summer and warm in winter". The pictorial beauty of the landscape adds vivacity to the poem. He describes the sights and sounds of the region lying to the North of Boston with accuracy and sharp observation :

When I walked forth at dawn to see new things ,
Were fields , a river , and beyond , more fields.(The Mountains)

At the same time, there are ' good grass land' , ' ridges of sand' and ' drift woods stripped of bark.'

The poet also does not resist the temptation of giving a brief description of the bushes along with the river bank , 'the frosty spines and bristles'. The imagery used in this poem is typically Yankee in nature and it has its basis in the poet's personal observation of pastoral life and the nameless beauties of the rural landscape . For instance, the common place experiences like the breath of an ox and the vapour from a stream are all interused to deceive the senses of the reader .

"After apple picking" (North of Boston) and "Birches"(Mountain Interval) are two best nature lyrics of Frost. Whereas the former presents the winter environment intoxicated with the scent of apples which drowns away the Yankee apple picker . The poem is an excellent example of the scented atmosphere in the apple orchard. The smell of the apples overpowers the apple picker with an oppressive feeling of drowsiness in one wintry night . The task of apple picking can be correlated with the very many tasks in life and the drowsiness of the speaker is associated with the cycle of seasons and finally human sleep is connected with the eternal sleep. On the other hand, in "Birches" the very swinging of the branches by the boy between higher and lower worlds metaphysically points to the clash between the Earth and Heaven .And like John Keats for whom ' the poetry of earth is never dead', Frost has a strong ecocritical message that life is worthwhile and that "Earth's the right place for love". In a small poem like "Fire and Ice" the tension between Earth and Heaven is further suggested through two elemental symbols – Fire and Ice – that signify the paradox of human existence . Whereas the Fire stands for bubbling human passion, Ice symbolises cold reproaches and obviously both have destructive powers that point to two extremes of human passion – Fire(desire) and Ice (hate)

. Accommodated in the third collection titled, " Mountain Interval", the poem " the sound of the trees" explores the tension between longing and action which is conveyed

through the central image of ‘trees’ .Being swayed by the wind, the trees signify action , whereas , they remain firmly planted in the soil and the sound of their rustling leaves signify their plan to go away from a particular immovable soil in search of a better place .

Robert Frost is thus a powerful poet of man in relation to nature and the pictorial background of nature in his poetry not only testify to his art of descriptive realism and acute sense of observation, but also vindicate his love for rural landscape and the Yankee peasant’s life and art of living , which characterises his ecoconsciousness and his pastoral imagination. ■

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Resource Sustainability as a Culture : A Study of Margaret Atwood's *Surfacing* and Ngugiwa Thiongo's *The River Between*

Savita

Sustainability has emerged as a major issue because of the Nature-human interaction, and Nature's limited resources and man's greed to milk them without giving time for their regeneration and resurgence. The exploitation of resources also gets skewed because of attempts to attain monopoly at regional, national and international levels. At its worst, this attempt at monopolizing acquires an ugly scramble driven by the insecurity that the others might grab and one might be left without the crumbs. Development through technology of renewable resources, especially in the field of energy brings hope, but the progress in innovations and inventions is too slow to offer optimism that the entire gamut of human needs could be foreseeable in future, be met with the help of renewable and regeneratable resources. The real solution lies in cultural and psycho-social changes. The human character must change so as to become more accommodative about the needs of others. Insecurity should be replaced by fellow-feeling. Shortsighted selfishness should be expanded into a broader human vision that goes beyond one's life-span to the generations of our children and grandchildren. The struggle for supremacy among nation-states gives little hope of a change through governmental decisions. Only mass-movements that go beyond national boundaries can bring about the necessary cultural and socio-psychological innovations. Margaret Atwood's *Surfacing*, and Ngugiwa Thiongo's *The River Between* are two vital texts which deal with the issue of resource sustainability and bring to the fore the urgent need to re-evaluate human priorities to safeguard the planet from the impending ecological apocalypse. The present paper will attempt to address the issue of resource sustainability keeping the two selected texts at its center and will provide models for solutions.

Keywords: Resource sustainability, climate change, colonialism, neo-colonialism, psychological conditioning, the Anthropocene

The Earth is not simply a universal home for all the living beings but it is a process by which it maintains its existence, nurtures and supports life of all kinds. Greedy and unequal seizure of the objects which anthropomorphically are termed 'natural resources' has led to irreversible loss of the eco-balance. M.K. Gandhi has rightly said 'The world has enough for every one's needs, but not everyone's greed'. At the time, when human agency

has ushered in the Anthropocene, every small activity which puts burden on the limited natural resources, weighs upon the total system in a very unhealthy manner. Therefore, there is an urgent need to develop sensitivity towards sustainability and resource management, so that the fundamental needs of all the species can be fulfilled. Post-humanism must be at the center and the method to achieve this goal is solely through living with frugal means and careful use of the natural resources so that they may sustain for the future life on the planet.

Resource Sustainability refers to the long-term availability of materials required for everyday existence. Such material can either be renewable(it can replace itself naturally) or non-renewable, (it will run out if not managed well). For the ecosystem to run smoothly, there is a vital need that such materials last for longer time and can benefit the future generations also. Colonialism and Neo colonialism such economic policies by which large numbers of people began to treat the Earth as an object of seizure and started depleting the Earth's limited resources. Trees, animals, fresh water and air were looked upon as commodities and inanimate entities meant for human use only, ignoring the fact that the earth is a single unified system and there exists an essential interrelatedness and interdependence among all the living beings which Linnaeus calls 'the economy of nature'. Nature sustains and replenishes itself because the trees, the animals, the waters, the air and so on continuously work together. For example, one cannot imagine that thick forests can sustain without animals as they are the nature's instrument for dispersal of seeds of all kinds. Thus, for resources to gain long term sustainability, human civilization must be sensitive towards the entire eco-system. The present paper examines two literary texts entitled, Margaret Atwood's *Surfacing* and Ngugiwa Thiongo's *The River Between* to understand how the two authors approach the subject of resource sustainability.

It is noteworthy that the two novels depict two worlds that are vastly different. Atwood creates a picture of Quebec, Canada, which has become a desirable location for Americans who wish to 'transform' it and turn it into a profitable economic hub and so she laments the loss of the rich indigenous human values which respect the natural resources and use them with immense restraint. *The River Between* discusses the arrival of the colonial masters, in the ridges of Kenya, who have started sowing the early seeds of commodity-centered ideology along with looting of the African continent. Both works discuss how the Western product-centered approaches led to the erasure of earth-centered living patterns of a very large number of human beings who otherwise believed in respecting natural resources and using them sparingly so that the planet's replenishment process remains intact.

Margaret Atwood's *Surfacing* vehemently speaks about the lordly countries which create political and economic policies favoring their own ends and with the tool of psychological conditioning of the natives of the less privileged nations manage to grab and mismanage their natural resources and thereby cause irreparable damage to the ecosystem of the entire earth. One nation's Hegemony impoverishes the other territories and establishes its absolute power and endangers all forms of life existing there. Seizure of fresh drinkable

water in lieu of money, selling of licenses for fishing, hunting and so on badly affect the natural systems. Methods and procedures of recycling, reusing etc. are not encouraged by the greed driven economies.

Atwood's nameless narrator's childhood is spent in Quebec, a Canadian region primarily dominated by people of French origin. These people didn't stoop to exploit the natural resources of this piece of land until the scenario transformed due to the systematic entry of Neo-colonial masters. These wealthy nations started disturbing the peace of the area as their mission was to join the remote villages with the cities by express ways and make this otherwise veiled territory come into the limelight as a tourist destination. Atwood reacts sharply to such hidden conspiracies and ideologies of consumerism of nations like America. Her thoughts are akin to the ancient belief systems wherein human beings performed their responsibility to safeguard the trees, animals, mountains rivers and seas and tried to take only the amount of resources which were needed for bare survival. Greed-driven consumer culture proliferated by countries like America, states Atwood, is opposite to the essential essence of humanity.

The novel has two types of characters who are assigned with two roles in so far as their relationship with nature is concerned as the destroyers and the saviours. The narrator's mother, Paul and his wife referred to as Madame belongs to an era which is slowly drawing to a close. Atwood has used a special aesthetic technique to show that the value system of resource-saving is gradually drawing to a close. Her characters in the text, who believe in such resource sustainability, are either very old or they are already dead (for example, the narrator's mother). These characters have the habit of using, re-using every small item, growing and cooking their food themselves, keeping some food aside in bird feeders etc. They have lived life respecting nature and its resources. On the other hand, characters like Claude, and a number of unidentified persons which occur in the novels are interested to increase the length of the express ways so that people can enter the interiors of Quebec for touring, hunting and fishing. Such people don't hesitate to kill innocent birds and animals. They show antagonism towards people who clamour to end such malpractices in their areas to ensure its natural bio-diversity. These characters are relatively young and they influence the coming generations too, to imbibe their ways of life. The generation gap, in this way, becomes a trope to suggest the mad vogue which has infected the current generation and has gravely damaged the ecological system. Agents of the material-centered economies want every natural space under their control and don't mind filling such ideologies into the minds of others. In exchange of money, the Hegemonic powers force the governments of these territories to sign treaties so that they can have legitimate right over the water sources, hills and valleys. They resemble with the colonial powers, which, in the age of territorial colonialism, used to allocate natural objects through legal charters.

Atwood's text can be juxtaposed with the African novel *The River Between*. Ngugi presents a Kenyan society which is on the brink of change as the Whites establish their

control over the political and economic systems begin to alienate the indigenous communities from their age-old belief systems. Their conventional system of agriculture is replaced by market-driven economy. The farmers start harvesting the types of seeds which could be sold out in the marketplace. Trees are uprooted to procure timber for Western households and to expand railways in the colonies. The local traditions which use to serve as guards to the natural world are labelled as impediments in the way of growth. The human-centredness of the religion of the missionaries preach to look at human being as the sublime creation who is ordained to give new shapes to the world around. Men like Waiyaki struggle to keep the ways of the ridges intact and pure but their vulnerability in front of the system is evident. The nature which is the source of life in the entire eco-system of the local-culture is taken as a mere object, meant for easy seizure. Animals can be hunted and trees can be chopped off and the entire government machinery is made available to facilitate such perverse activities. Like *Surfacing*, the Kenyan text, too, has two types of characters, the saviours and the plunderers. The Western colonial masters, their African indigenous followers plunder the natural world around whereas the Chege and Waiyaki act to safeguard the local rituals and practices which are essential for the health of the planet. The tussle for saving and protecting nature is not only between the two sets of characters. It's between two ideologies as well. The local traditions where trees and mountains are sacred and which communicate in their silent language are looked down upon by the Missionary system of education.

The everyday life in these Kenyan ridges is depicted very closely and the writer has transparently emphasized on the indigenous vitals of man-nature relationship. Chege, the father of the central character Waiyaki narrates to his son the local beliefs, the story of the advent of culture in the ridges,

.....it was before Agu; in the beginning of things, Murungu brought the man and woman here and again showed them the vastness of the land. He gave the country to them and their children and the children of the children.....That is a blessed and sacred place(18).

The father adds that his son should be true to his people and "the ancient rites" (20). Such cultural values do not allow their land to be seized, exploited and to be treated as a commodity. Their very belief systems protect nature as guards as it is reiterated many a time in the text "Salvation shall come from the hills" (20). Nature for this society is a living spirit which needs to be respected and taken care of.

With the intervention of the Whites, the local tribal customs are termed as evil ones and greater splits come in the society. Religion, ideologies, administrative powers start working together to alienate people from their own earth as 'The earth was important for the tribe' (63). The colonizers start a taxation system whereby all the harvests which the locals reap for their own use become 'commodities' to be sold in the market places specifically set up by the White authorities. The land is seized and the ruthless deforestation continues since the demands for creating more and more infrastructure are to be met.

Ngugi refers to the swift change which comes in the physical and cultural world. He mentions the climate related issues like soil erosion due to heavy deforestation which is being experienced by the tribes. The rain had been 'a blessing' but now

The rain carried away the soil, not only here but everywhere. That was why land, in some parts, was becoming poor.....The racing drops of water had turned to filth and mud..... Even here in this natural happening, he could see a contradiction" (63).

The earth loving people witness the visible changes which gradually come in the environment and their landscape because of the enormous plunder goes on.

it rained, with the little streams gathering and joining together....

Carrying away the soil.
Corroding, eating away the earth,
Stealing the land... (63)

Kinuthia, Waiyaki's friend and many other characters in the novel talk about the link between the soil getting affected and the encroachment of the white man.

In the past few years things were changing; the pattern of seasons was broken. It no longer rained regularly. The sun seemed to shine for months and the grass dried. And when it fell, the rainwater carried away the soil. The soil no longer answered the call and the prayers of the people (78)".

Now people are sure

Things would now change. It may take years, but far, far into the unknown future things would become different (91).

The people of the ridges have always been the protectors of their earth which has nourished them like their mother. For ages, they have been living on this space, many of them claim to have listened to the secret voices coming from the 'sacred woods'.

And there the ancient tree stood, towering over the hill, watching, as it were, the whole country. It looked holy and awesome, dominating Waiyaki's soul so that he felt very small and in the presence of a mighty power. This was a sacred tree. It was the tree of Murungu (15).

The whites begin to construct their buildings with the concrete and iron columns and their followers who are converted to the new religion start living like their masters. Waiyaki laments for the times which the community used to spend joys together and when they lived in close proximity with their animals, flowers and land. The novelist projects that for the White government, rivers, trees, animals are no more than materials to be used for adding to its riches. But the indigenous communities, on the contrary, are so sensitive about their

resources that their dwelling places are also made up of materials which do not produce any harm to their surroundings. It is mentioned that the huts in Waiyaki's home are a part of the bush and the forest.

As the white settlers keep on pouring in huge numbers, the number of people who live according to the conventional ways as companions of the land and its flora and fauna starts decreasing. They fail to stand against new ways of the invaders as their lands have been taken away and their children are forced to work in the settled ridges whereas women and men are forced to pay hut-tax.(115) Mass destruction becomes rampant and there is none who would

sit side by side, singing the song of love which harmonized with music from the birds, and all their hearts would beat to the rhythm of the throbbing river(117).

Thiongo's novel rests upon the literal and metaphorical value of land and more significantly the soil. He challenges the colonial discourse by keeping the focus of the reader on biodiversity, the culture of harvesting processes and which does not harm the living and the non-living beings. The people of the ridges of Kenya before the coming of the Westerners influences the text records, gave importance to the vital role which plants and forests play on the earth and they understood the central need for a well-balanced existence. They took care of animals as stewards and guardians. The African thick forest cover and its inhabitants remained integral to African culture and played a significant role to maintain the eco-system. The deforestation and killing of animals sanctioned by the colonial masters disturbed and disrupted this age-old system badly. The less the number of animals, the slower the process of natural growth of trees would be. Both animals and trees work together to maintain the eco-balance and thus any kind of human-intervention becomes detrimental for the entire eco-system.

Animals are regular seed dispersal agent and seed predators for the same plant species. (Tanzen 465,492).

Markeet all infer that:

Animals-mediated seed dispersal is vital for sustaining biological diversity in forest ecosystems, particularly in the tropics.....large seeded plant species were more susceptible to direct human effects than small seeded plant species, likely because large frugivores are quickly extirpated from forests disturbed..... (1012-1081)

The African practical knowledge about the ecological balance and its sustenance, is the key point which elucidates that the local communities believed in minimal usage of natural resources. Atwood's text too affirms that the greed-driven ideologies are responsible for the enormous plunder of the planet. These cultural transformations have been instrumental in destroying the self-sufficient lifestyles of the human civilizations which allow the planet to revitalize and re-new itself naturally.

Thus, the two literary texts suggest certain solutions by which the use of natural resources can be minimized so that they can be saved for the future generations and for the over-all eco-balance. These measures are not new but they have been a part of the collective living of many human societies before the commodity-centered culture took its deep roots. The French living in Quebec created art forms and structures made up from the items which people throw away as litter nowadays. The narrator and her friends visit an abandoned structure called 'bottle villa' made of empty glass bottles. Paul's house is a place where every item is made up of the things no more in use and are up cycled. The community, in order to show love does not exchange expensive gifts; rather home grown vegetables and fruits are used as gifts. They have the habit of using the items to the maximum__ upholstery, clothing and so on are not replaced with trends and fashion. Food doesn't come in cellophane packages but is grown and cooked at home. Thiongo's Kenya is a place of peace and the inhabitants have evolved a rich culture by which they respect their lands and take care of the richness of soil. Trees are not chopped off. Life of animals is greatly respected as both trees and animals are instrumental in the process of dispersal of seeds. The novelists reject the lifestyle popularized by colonialism, liberalism and globalization which believes in mass producing commodities, seizure and mismanagement of natural resources and vomiting out the industrial waste and thereby defiling the entire planet. ■

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The Portrayal of Women Characters in *The Dynasty of the Immortals*

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The novel *The Dynasty of the Immortals* which has been translated from the Odia novel *Amrutar Santana* is an immortal creation by Gopinath Mohanty. The novel is well known for its central character Puyu and her struggle in male dominated surroundings. There are other women characters who have significant roles in the novel but Puyu holds a special position in the novel.

Keywords: 'Roles of ethnic women', 'Gender roles', 'Feminism', 'Marginalisation'.

The novel begins with the death of Sarbu Saonta who is the patriarch of the village, Miniapayu, inhabited by about five hundred Kandha families. He is adored by the villagers for his immaculate nature. He passes away all of a sudden being sure of a rebirth among the hills and forests. His family consists of his brother Lenju, son Diudu, daughter-in-law Puyu and daughter Pubuli.

During that time Puyu is expecting her first child. She has to work hard to feed the family even in the ninth month of her pregnancy. She is full of faith in the benevolence of the gods. She is not afraid of the familiar dense forest in which she has been born and brought up. Nor is she afraid of ghosts and spirits or even death. In the wooded forests, man does not get anything from nature for free. He has to struggle for survival without the fear of death.

Puyu delivers her first child unassisted in the forest at a height of four thousand feet. The baby is born when she is in a state of unconsciousness. When she gets back her senses, she herself cuts off the umbilical cord, self-medicates using the root of a medicinal plant and gives the juice of some herb to her child. The Kandha girl recognises the medicinal herbs. She puts her new-born baby on a big leaf and goes to a nearby stream to clean herself. She is now a proud mother.

After the birth of the child, life changes for Puyu. Her husband goes astray after the death of his father and takes the help of country liquor to get engrossed in his own world. He starts neglecting his wife and visits the Domb's house violating the norms of the Kandha

society. He drinks more and more and wants to get married again. His uncle Lenju too becomes a frequent visitor to the Domb's house to seek the favours of Sonadei, the Domb's wife. Puyu gets weaker day by day after the child-birth and her subsequent encounter with a long spell of fever. All kinds of incantations and worships fail to have any effect in curing her fever. The root of some herbs finally cures her but leaves her totally weak and thin.

Pioti, another female character, is a Kandha girl, born in the forest but brought up in the civilised world, somewhere in the South. After the death of her father, her mother brings her back to her ancestral Kandha village, Bandika. The mother and daughter take shelter in SalapuKandha's house. The Kandhas are very hospitable and the twotake full advantage of their generosity. Initially, it is very tough for Pioti to adapt herself in the new surroundings. She regards the forest as an unruly garden. She finds the Kandha men and women to be very strange in their dresses. The fault is not with the native Kandhas but it is Pioti who looks different. She looks like a Telugu girl in her peculiar dresses and jewellery. The village urchins are curious and they follow her wherever she goes. Pioti's mother advises her to mend her ways, change her dresses, make-up and jewellery and learn the Kandha ways to be acceptable. Pioti makes up her mind to change herself. She has to follow the laws of the Kandha society and culture. She will have to adopt all the rituals of the Kandhas to get a Kandha husband. After that, she is accepted by the community. Pioti's parents had left the village in search of work as daily wage labourers. After the death of her father due to some disease of the civilised world, the mother and daughter had no choice but to come back to the native village. But they never disclose anything about their work as daily labourers because the Kandhas consider it below their dignity. Through her character the novelist has conveyed that the Kandhas are the worst victims of the so-called civilisation. Many of them have forgotten their age-old culture and heritage. They are no longer able to weave clothes and make cottages. Social life has been shattered by the impact of modern civilization.

The character Bejuni is an old barren woman who is regarded as a ladder between the living and the dead. She claims to have the power to invoke and invite any god to ride her body like a mount. She lives all alone. She can walk on fire, sit on a swing of nails, stab her stomach with a sword to prove her proximity to the gods. She can domesticate snakes, talk with jackals and perform many such incredible feats. She can foresee the future with her divine powers. This is what people think about her. She tells Diudu with her divine power that the soul of SarabuSaonta has been reborn as his son. She has named all the Kandha babies and, accordingly, names the new baby asHakina.

The Kandha women have been portrayed as hard working just like their male counterparts. They collect firewood and edible roots, guard the crops and take care of all the household activities. The women often sit together and discuss the serious problems faced by the men of their tribe. The Kandha women have been shown to enjoy equal rights with the men folk. If the wife tells her husband 'I don't need you' that is the end of their conjugal relationship. The marriage is regarded as null and void as per the Kandha laws. Thereafter, she is free to choose a new husband for herself as it is her fundamental right.

The divorced husband can claim compensation for the break-up. The novel depicts how Kandha women are very intelligent and how their mind is sharper than the smelling ability of the dogs. It conveys that the Kandha women need no empowerment. They are fearless and strong already. The novel has portrayed some of the old customs which are part of the daily chores of the Kandhas. Bathing the husband is one of such customs followed by the women regularly. Love between them is exemplary as described in the novel. The women respect the elder members of the family and take care of them with due respect. According to the Kandha tradition, the wife must accompany the husband to the market like a shadow. The Kandha men and women have been shown to be very faithful and honest to each other and this is the foundation of their marriage. Their life is closely intertwined with the seasons and regulated by the seasons. Festivals, like the Chaitra festivals are regarded as the harbingers of bliss. The women stop all work during the festivals and get fully immersed in the bliss of the festivals. They participate in the celebrations equally with the men and invite people of other villages to share their joy.

The unmarried Kandha girls are free and enjoy a lot of independence with regard to the choice of a suitable life partner. There are no restrictions on them till marriage. They prefer to marry the strong and sturdy. But strict moral rules are imposed on them after marriage. After the death of a wife, a husband can consider remarrying, but there are certain rules and restrictions. LenjuKandha, brother of SarabuSaonta, loses his wife Rukni to a tiger. So, as per the Kandha customs, he is debarred from remarriage with the impossible condition that he can remarry only to the widow of somebody who has been killed by a tiger. His wife was killed by a tiger while she was guarding the crops.

The novel thus explores all aspects of the life of Kandha women. At the end of the novel Diudu discards his wife because of her infirmity. He takes Piti as his second wife which is against the Kandha norms. Piti willingly, and with the active encouragement of her mother, agrees to be the wife of Diudu knowing fully well that he has a wife and a son. Through the relationship of Diudu and Puyi, the novel gives an insight into the gradual disintegration of the Kandha culture. It shows how the Kandhas have become both physically and mentally dissipated. They have lost all hope of a better future. They have become degraded and disgraced. They have become a tribe of slaves (Mohanty 53). The tiger, diseases and mountains which are their protecting guards have failed utterly (54). Their foundation is shaken. It has taken place due to loss of morality and due to the intrusion of outsiders. The Kandha women have been depicted to have lost their ethical values by giving birth to the children of the outsiders. Sonadei and Pit symbolise the degeneration of the Kandha women.

Women are given special attention in literary creations which deal with the representation of the marginal. As far as the representation of the tribal women is concerned, it is mostly guided by patriarchal ideologies. The discomfort of the Third World authors can be sensed in the representation of the women belonging to the marginalised class in their works. Third world feminists argue that it is unfair to represent the women from different

categories under the same umbrella. In her essay “Under Western Eyes: Feminist Scholarship and Colonial Discourses”, Chandra Talpade Mohanty has discussed how the women of the Third World are reduced to a ‘homogeneous group’ or a collective ‘other’. In the Indian context, the theories of the Western feminism are relevant but to some degree, because Indian women belong to different categories, different backgrounds, different social status, different surroundings etc. The Western Feminist theories, however, may not be applicable to study the representation of ethnic women in literature. In this novel *The Dynasty of the Immortals* for instance, the women have been represented as already empowered. They have been shown to enjoy equal rights with men. They seem to enjoy more freedom than the women from the non-ethnic backgrounds. Therefore, it is a complicated scenario.

The usage of stereotypes and generalisations in fiction to portray the place of ethnic women indicates the presence of a restricted picture of those women. It is questionable whether Kandha women really exercise their right of freedom or it is just an ideal picture of their identity. Whether it is *Adibhoomi* by Pratibha Ray or *The Strange Case of Billy Biswas* by Arun Joshi or even the recent work *The Adivasi will not Dance* by Hansda Sowvendra Shekhar, the picture of the ethnic women is more or less the same. The exotic persona of those women has been highlighted in all these novels and in many such other novels. Their strength has been somehow overshadowed by their external features.

In *The Dynasty of the Immortals*, Puyu has been depicted as a submissive woman. She is strong in the sense that she gives birth to her first child without any assistance. But it has been portrayed as something very usual in the ethnic society. Being the children of nature, they are supposed to do everything in a natural way. Puyu does not protest against the injustice and silently walks out. The novel is silent on the strength of the Kandha women and does not reflect any sincere effort in questioning the injustice. Bejuni or the woman priest also accepts the tag of divinity and the emptiness that comes along with it. Her barrenness is transformed into divinity. Good or bad, their identity is created by men. While depicting their individual qualities, the novel focuses either on their weakness or their extraordinary qualities. At the same time it depicts their appearance and features in a stereotypical way. Puyu’s husband generalises women as per his limited understanding of women. It reflects the patriarchal mindset towards women.

Puyu has been depicted as the epitome of tolerance who never resists in spite of receiving constant humiliation from her husband. Her silence confirms her powerlessness and vulnerability in a male dominated society. Her struggle has been undermined by emphasising on the universal nature of pain in human life. The novel idealises it by glorifying life at the end (Mohanty 468). Though the Kandha women have been generalised to be enjoying life and freedom to the fullest, the women characters in the novel play more or less the same role of being subservient to the male characters. ■

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To Exist is to Resist: Feminism in Kamala Markandaya

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Kamala Markandaya is a renowned woman novelist in Indian Writing in English. She has to her recognition a number of novels which deal with, apart from several other things, the scrapes and oppressions of women in a male dominated society. Most of her women characters are seen highly involved to hold their existence, identity and uniqueness. They are also seen trying their best to raise their voice against male supremacy. Her imaginary sphere is squashed by characters of suffering women who make an effort to struggle against destiny in the aspect of distress and suffering while most other characters particularly the women select to suffer their fortune in quiet tolerance of agony and degradation. This Indian Contemporary English woman writer, was required the replication of usual and cultural approaches of the Indian women's existence which cannot be easily digestible. Markandaya develops a destabilizing, radical perspective that not only encounters the restrictions of women's behaviour but also perceives traditional improvement and women's encouragement in their uncertain rejection of the patriarchal described behaviour for daughters, wives, and mothers. A woman's quest for identity and calming herself locates deliberation in her writings and expresses a significant urge of woman characteristics. She also marks a woman's drive from self-sacrifice to self-consciousness, from self-refusal to self-declaration and from self-contradiction to self-confirmation. Present paper focuses on the struggle of women in the patriarchal world for their existence, identity and uniqueness.

Keywords: Woman, Existence, Identity, Resistance, Patriarchal, Equality

Introduction

A writer is the initial and essential human being with a specific concept. Except she/he is a persona, breathing in a certain phase of interval, in a particular domicile, in a definite societal surrounding. She/he is a specific and a representative of the culture and the civilization shall unsurprisingly show their role in her or his writings.

There was a late beginning of Indian English Fiction. It started to seem in the 19th and 20th century and collected impetus in the shadowing two eras, After India got independence,

Indian fiction had by that time well-known as a domain of literature. The ethics of Indian fight for self-determination are imitated in various fictions. 1960-70s are significant for a vast productivity of English literature. The progress of Indian writings is inconsistent.

Feminism is an accent of subjugated and demoralised female. The emotions of nervousness, repulsion and dullness are segment of womanhood. This points at refining the perception of women's movement as it arises after the writings of renowned Indian English female novelists.

Each person paints the image of living. Like that every writers paints our life with their sword that is a pen. All the writers are the creator of the erawherein theycreate and Kamala Markandaya is inclusion in this manner. Markandaya is the greatest and prominent of the contemporary Indian English novelist.

To appreciate Markandaya's perception, involvement in the civilization, advancement of brilliance, skill and method, an individual should have a sharp view point of each and every writing of her. The focused topics of Markandaya's writings are starvation, quest for identity, deficiency of wealth, love and gender roles and Eastern-Western societal confront, where the behaviour and the boldness of the writers are exposed.

Amid Indian female writers, Kamala Markandaya highlighted female as the spotlight of involvement in herwritings. A lady's struggle for self-characteristics is a periodic premise in her novels. Markandaya is highly eminent female author in modern novels of the contemporary period. As a female writer, she portrays Indian females' disputes and difficulties intensely in her writings. An individual's search for self-personality, especially a woman's and analysing a woman regains deliberation in her fictions and establishes a meaningful image of the woman personality in Markandaya's novels. Kamala Markandaya open up the touching responses and transcendent reactions of female and their dilemma along with sensitive concern.

Kamala Markandaya, a colonial novelist, who is involved with the predicament, standard, position, importance and boldness of female in the world beneath the hassle of varying community, financial, innovative, mystical and radical powers. Markandaya attempts to alert the awareness of Indian females opposed to the culture based society and connects the actuality of female. Kamala Markandaya is considering as a contemporary writer concerning for feminism.

As a woman novelist, Markandaya highlights the cultural position of female characters in her fictions. Moreover, with thatboldness, Kamala Markandaya portrays the modernism to remain in the fluctuating culture. Markandaya not only establish a female's domain, but also shows the actual sphere, lifts some genuine queries on modernoutlook of manhood and of humanity. Markandaya deal with the real societal links which restraint females. Although the differences in rules, the effect of modern principles; financial and collective growth, Markandaya'sfemale characters are largely responsiveness.

Literature Review

Kamala Markandaya deals with the concept of tragedy, hopelessness, heart break, pain, search for identity and the explored fact according to the fresher in current era who highlight every concept with Western writers. (Williams, 1973)

Markandaya's fiction, she described the innovative relief of the womanhood in India. (Rao, 1987)

Markandaya's contribution in social reality, her complicated views and womanly awareness give to her victory way to worldwide reputation through her debut fiction *Nectar in a Sieve*. (Singh, 2005)

S.K. Arora highly praises Markandaya for her unforgettable works and as an extraordinary writer in Indian Fiction as well as a wonderful writer in the modern commonwealth fictional view and status with Mulk Raj Anand, R.K. Narayan and Raja Rao and they introduced the concept of revolution of female through Markandaya's novels. Women are changed their mind to struggle for their right as well as identity through their general moralities and ethics with respect. (Arora, 2006)

Research gap is to observe the actual condition of woman in our patriarchal society. Objective of the study is to understand the ideas and visions in her works as well as an attempt to analyse the problems faced by women.

The research methodology and techniques expended in this study is known and explained. This research twitches by delivering an inclusive outline to this study. This research paper named, "To Exist is to Resist: Feminism in Kamala Markandaya", is qualitative, analytical depends upon the exploration by Kamala Markandaya; the Indian contemporary English Feminist writer, who enlighten us with the critical point of view with her didactic analysis.

In this study we will be mainly retaining the process and methods of feminism. In this route of research, it will also be important to utilize some of the concepts and perceptions from unusual fields and principles including feminism and patriarchy. This methodology will illustrate on the methods and analytical comprehensions that may impact to this study.

Feminism in Kamala Markandaya's Novels

Markandaya's fictions are highly affected with social connection and female's state of mind. In her every fiction she has embraced a unique field. Her writings are vitally broad reaching. In maximum of her works, she illustrates the women characters as an endless quest for identity and significance of existence. Markandaya shows an empirical effort of a female on which they reject to go with the present and denies to accept their inner identity. The radical movement shows a vivacious part in Markandaya's works. In her first momentous writing, *Nectar in a Sieve* (1954) the main protagonist, Rukmani arises with an impressive and intense personality than her partner. Markandaya shows how Rukmani's lifestyle is

filled with expectations and annoyances, desires and discomforts, victory and downfall, growth and reduction. Earlier, the novelist moved to collect some data from a rural area, that provides Markandaya a chance of receiving the primary source of information of rural living and the struggles of village people and for that, the fiction is highly an outcome of kamala Markandaya's own observation in village life.

In *Nectar in a Sieve*, some optimistic female personalities are characterised. The foremost cause of Rukmani's struggle arises after deficiency of wealth, proper living needs and environmental disaster. The female portrayed in the fiction are from the village lifestyles of societal norms. The women characters are made with down-earth personalities and having their own land's cultures without knowing it. Submissiveness is their audacity and women also suffer the neediness and natural disaster with a smile.

"The new bride does not enjoy the emotional side of her marriage and her urges, emotions, aspirations and dreams of a happy married life find an early burial" (Kapur 43). All over the Fiction, Rukmani and Ira, her daughter show struggling. Rukmani is a high flier, honest and is dedicated to her moderate partner. She is also "a mother of sorrows" (Iyengar 438). Misfortune later disappointment arrives in Rukmani's lifespan: Impoverishment, starvation, the separation of her infertile daughter from her husband, the demises of her sons, her daughter turns into a sex worker, and lastly the demise of her spouse. After Rukmani obstructs the sensitive cluster of living, her connection with her partner, frightened through the invention that he was a father of one more lady's child, Rukmani never interfere in his matters.

A lady with unlimited determination and efficiency of awareness can tolerate the struggling. Kamala Markandaya has the assets of kinship and adoration. Markandaya's novels are always focused on ethics and suppression of women.

In *Nectar in a Sieve*, Rukmani is the story teller and the main character too. She recollects her preferences including simplicity with fearless integrity and conclusions which has come along with pleasure and also dejection. Rukmani's expression is straight, humble, vibrant and sincere, although she describes heart-breaking and disgraceful incidents. Even in poverty, she is delighted and pleased with her belongings.

A. V. Krishna Rao observes:

"Markandaya's contribution to the Inglo-Anglian fiction lies essentially in her capacity to explore. Vital, formative areas of individual consciousness that project the images of cultural change, and in her uncanny gift of inhibiting the shifting landscapes of an outer reality with human beings whose sensibility becomes a sensitive measure of the inner reality as it responds to the stimulus of change" (p. 89).

Markandaya depicts the life of Rukmani along with her family was purely calm. Previously Rukmani faces the dawn of tensions, sorrows, the sign of innovation and development, that

treats the real peace and splendour of the landscape. Rukmani experiences excessive grief in her inner during her soothing and peaceful existence is failed by the disturbance and rush. The failure is not only of real benefit but also of living creatures' moralities and principles is the instinctive consequence of productiveness. She endures with the cultural principles of living and therefore Rukmani insurrections forcefully opposed to the advance of the ethics on village living. The humble rustic people beliefs are changed by greed.

In *Two Virgins* (1973), Kamala Markandaya shows how two sisters born and brought up in a similar atmosphere and share equal background with having opposite thoughts and beliefs. Markandaya defined the need, desire and struggle of women for forming their identity and freedom. In *Two Virgins*, Kamala Markandaya mentioned about Sense of alienation, loss of identity, struggle, lower Position, suppressed, dissimilarity, quest for identity.

From side to side the fictions like; *Two Virgins*, *Some Inner Fury*, and *The Nowhere Man*, Markandaya has endeavoured to illustrate the modifying structures of modern world in which the folks are imitating the contemporary ideas and are accepting and adjusting their modes of surviving, dressing and consuming. If trendiness displays the progress of an individual, this degrades the characteristics of a human being as well. In *Two Virgins*, the character named; Lalitha whomissed her own elegant character involving with an enlightened person and his standpoint of the movie background. Lalitha is perplexed to realise the fascination of a movie industry and lapses in the fake creation. *Two Virgins* has the topic of youth and developing, of tenderness and struggle in between guardians and youngsters, of difference that has been concerning in rural and urban areas.

According to K. R. S. Iyengar, "Women are natural storytellers. It is, however, only after the World War II that women novelists of quality have begun enriching Indian fiction in English of these writers. Kamala Markandaya is outstanding" (438). Each and every female protagonist of Markandaya display a confident and enthusiastic viewpoint on existence and begin with more powerful than masculinity. Every one of them counters in their distinctive aspect to their aims for an enhanced and expressive living.

As a contemporary writer, Kamala Markandaya portrays the image of female characters in the perspective of India. She depicts the situation of post- independence era; females are growing in every steps of existence. Markandaya has endeavoured to display the difficulty of female as well as her goodness, completeness and brashness and efforts to express the actual creation of female, resisted in between culture and modern traditions. Women are stepping out from the home and add their value in growing the situation of their individual belongings.

Today the position of female is equivalent to male. A female and a male work simultaneously and complete their task honestly. Now-a-days, females are self- dependent. Markandaya raised her voice against the critical situation of rustic female in India. Maintaining a positive opinion, Markandaya displays her humanity. Separate fictions carry unique personality of female like; farm worker, conventional lady, immoral person, attractive woman,

modern lady, religious one and also as a protective lady. Markandaya depicts strong will and perception in depicting unique kinds of female personalities. As opposed to further writers, Markandaya is the greatest and the renowned writer, who show remarkable skill in portraying women characters.

Conclusion

Throughout the works of Kamala Markandaya, it concluded with the womanly proclaim as well as societal experiences is mentioned in each and every writing of her. A unique determined pattern which inspires every fiction of Markandaya is a persistent quest for identity mostly by the women characters. It observes an inner and outer encounter and disagreement in between a woman and a man in their growth of detecting and sustaining the own personality and uniqueness. Markandaya's women protagonists like; Rukmani, Sarojini and Lalitha; every characters have affirmed their individuality in specific manner. They were in the way to search and find their appropriate position.

Kamala Markandaya expresses the rights and identity of women's involvement independently and fascinatingly. Her novels define endless struggle of her women characters to improve the right position by the male dominated society. Formation of female protagonist's structure is only the significant entities in Markandaya's works that repeatedly fascinate the interest of usual book worms.

Markandaya motivated to the female to proceed and suggests to the woman to go ahead and triumph over each and every area. Markandaya's every works displays the characteristics of womanhood that extent vastly after freedom of India.

Hence, the detailed study of living, thought, awareness and idea of the renowned novelist Markandaya expresses that she has profound and indulgent space for the dilemmas and discrimination of female in this patriarchal civilization. The depiction of woman character is highly convincing and thoughtful. The genuine contribution of female shows the real powers by the leaders of feminism of India by their effective and impressive writings. ■

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Muriel Spark's *Memento Mori* as a Gothic Fiction

Amrita Moger

MacMillans published Muriel Spark's early novel *Memento Mori* in 1959. The title means "Remember you must die." Some of the friends said this to the elderly Dame Lettie Colston. Why? We do not learn it soon. The recipients reflect about it. The novel is a gothic narrative.

Keywords: Gothic, narrative, death, disease and existential crisis.

Scottish Gothic fiction is very powerful in English literature. Dame Muriel Sarah Spark (1918-2006) happens to be a great Scottish woman novelist with many novels to her credit. She was also a short story writer, poet and essayist. Her notable novels are *The Prime of Miss Jean Brodie*, *The Mandelbourn Gate*, *The Driver's Seat*, and *Memento Mori*. Spark was an editor of *Poetry Review*. In 1953 she was baptized to joint Roman Catholicism. Penelope Fitzgerald wrote, "Spark had pointed out that it was not until she became a Roman Catholic – that she was able to see human existence as a whole, as a novelist needs to do." (Fitzgerald, Wikipedia)

I

Memento Mori (Latin for 'remember that you have to die') is a symbolic trope about the inevitability of death. Life is a chance, but death, an inevitability. This concept has a root in the philosophers of classical antiquity and Christianity. It appears in funerary art. Skull, plus mark or trident indicates this. Coffin and wilting flowers speak of this richly.

Muriel Spark is a gothic cum Christian writer. It is also called gothic horror. It is a loose literary / aesthetic term of fear and haunting. Horace Walpole pioneered gothic novels with his classic work *The Castle of Otranto*, followed by Clare Reeve, Ann Radcliffe, William Thomas Beckford and Matthew Lewis. The Gothic influenced the Romantic poetry. In fact, the Gothic fiction is part of Romanticism. Mary Shelley's *Frankenstein* is a great work in the genre. Andrew Sanders tells, "It is not insignificant that in 1951, before she had embarked on her own career as a novelist, Muriel Spark published a critical reassessment of the work of Mary Shelley under the title *Child of Light*." (Sanders 608) Spark's early novels speak of the gothic. She appears like Scott's heir to the tradition of Burns, Hogg and Stevenson. The present novel *Memento Mori* (1950) which was recommended to the readers as a brilliant and gruesome achievement by Evelyn Waugh is concerned with a divers London geriatrics who receive anonymous telephone calls telling them to remember the inevitability of death. Spark's title recalls the skulls and funerary desk ornaments favoured by baroque mediators on mortality. The narrative is funny too.

M.H. Abrams adds, “Gothic fiction lacks the exotic setting of the earlier romances but develops a brooding atmosphere of gloom and terror, represents events that are uncanny or macabre, violent, and deal with aberrant psychological states.” (Abrams 152)

The scholar made a mention of Spark’s fellow novelist Penelope Fitzgerald, quoting that Spark’s conversion to Catholicism fired her imagination. That position enabled her to see human existence as a whole. She said to the BBC that her conversion affected her writings. It seemed that she gained confidence, God being her side. Grahame Greene, and Evelyn Waugh supported her decision. Catholicism is the largest church with 1.3. billion. It is the world’s oldest religious institution; and it has played an important role in the growth of western civilization. The Rome’s Pope is its head. The core belief of Catholicism is found in the Nicene Creed. Founded by Christ, and apostles, St Peter continued Catholic church. Catholicism has influenced western civilization, philosophy, culture, arts, and even sciences.

Spark’s first novel *The Comforters* (1957) refers to Catholicism and its main theme is about a young woman who becomes aware that she is a character in a novel.

II

Spark’s novel *Memento Mori* translates as ‘Remember you must die.’ Once we open the novel we notice the protagonist Dame Lettie Colston and her acquaintances receiving insidious phone calls to the ill effect that ‘All must die! The receivers think of their past, merit and sin, and try to identify the culprits.

The characters are elderly Britons called geriatrics. The narrator is a third person omniscient one. Dame Lettie Colston, OBE, is a former committee member who has retired from extensive work in prison reforms. Other major characters are Godfrey, a retired head of a brewing company; Godfrey’s wife Charmian, a successful writer; and Charmian’s former maid Jean Taylor, an official of a public nursing home.

The plot is full of phone calls, resembling a typical theme. Dame Lettie is told, “Remember you must die.” (Spark, *Memento Mori* 14). It seems all the Colstons, and her acquaintances receive similar phone calls, still each individual (depending on her / his experience) having different experience and responses. Some consider the caller as if a death god, and others as foreign, or old.

Inspector Mortimer, a retired policeman asked to consult on the case, hears the message from a woman. Each individual also has a different reaction to the message, ranging from paranoia (Lettie) to anger (Godfrey) to acceptance (Charmian). The caller is never identified, nor caught, despite a police investigation, and Mortimer and Jean Taylor believe that it is Death itself.

Another major plot element involves the estate of Lisa Brooke, a woman who has had an affair with Godfrey, competed with Charmian over a man named Guy Leet, and forced Leet to marry her, but who dies of natural causes early in the novel. Her death causes

a succession dispute between her (secret) husband Guy Leet, who is crippled with arthritis and walks with two sticks, Lisa's siblings the Sidebottoms, and Lisa's long-time housekeeper, Mrs Pettigrew, who has a will in her favour made under dubious circumstances. After Lisa's death Mrs Pettigrew goes to care for the partially senile Charmian, who has suffered a stroke, blackmails Godfrey with his past infidelities, and comes to dominate Charmian, threatening to poison her. It is shown late in the novel that Lisa Brooke had in fact married an Irishman, Matthew O'Brien, who has been committed to an asylum most of his life under the delusion that he is God. Since that renders Leet's marriage to Brooke null and void, on O'Brien's death in the asylum the estate passes to Mrs Pettigrew.

Alice Warner, a retired sociologist chronicles all these happenings. She was once involved in an affair with Jean Taylor and Lettie Coston. Warner studies gerontology. She analyses these telephone calls. Unfortunately, she loses them in a fire at her flat. She feels dead over the loss. Alice and Jean Taylor realize how death may overtake people.

Lettie Colston loses her housekeeper Gwen to her growing paranoia, disconnects her phone, and falls victim to a home invasion planned on information unwittingly and indirectly obtained from Gwen. Lettie is bludgeoned to death with her own stick.

The novel concludes with the deaths of almost all the major characters, as well as a description of the twilight years of surviving individuals.

It was adapted for television in 1992 by the BBC, directed by Jack Clayton and starring Maggie Smith, Thora Herd, Michael Hordern, Stephanie Cole and Zoë Wanamaker. It was shown in the United States by Masterpiece Theatre.

Martin Stannard in his biography of *Muriel Spark* (2009) speaks of this novel at length. Spark is a Scottish artist with interest in Gothicism and Catholicism. "All these issues were interrelated; style, religious faith and the relation of fiction to fact." (Stannard 207) *Memento Mori* is full of characters who reject matter. The novel ends with a quiet rebuke for them, a cold menu of mortal ailments, parodying the realist writer's closure, picking up Newman's "What were they sick, what did they die, of?" and it is related by Alec who has by this time himself suffered a stroke." (Newman 115) ■

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Mallikarjun Patil's *Covid-19 Pandemic* as an Informatics

L.B. Banashankari

Mallikarjun Patil is a university professor, scholar, creative writer and thinker. Born in 1967 in Dharwad, he had his higher education in Dharwad, besides a diploma at EFL, Hyderabad, a certificate course at Oxford, and a research associateship at IAS, Shimla. He has visited and written travelogues about England and America. His outstanding novel *Under the Mango Tree* (2009) is translated into Kannada, Telugu and Marathi and it is filmed as *Negihuyogi* (2012). It has been made plays. Prof Patil has written plays, radio speeches, lectures, short stories, and an enormous body of monographs on world famous writers. He has done translations for Central Sahitya Academy and worked for Viswakosh, Mysore University. He is also a popular Kannada writer.

Here informatics refers to information science if not science fiction. The novel reads like a data for retrieval. *Covid-19 Pandemic* is gathered information on the great disease.

Futurologists predict future happenings. Science fiction too does this exactly. Nostradamus once prophesized that an eastern (Chinese) queen would plague the world. A miss-quoted vachana wrongly attributed to Allamaprabhu predicted the same.

The world has witnessed great calamities like the plague, cholera, flue, and now covid-19 pandemic. Albert Camus wrote the novel *The Plague*, and a passage of which reads thus:

The epidemic seemed to be on the wane; on some days only ten or so deaths were notified. Then, all of a sudden, the figure shot up again, vertically. On the day when the death toll touched thirty, Rieux read an official telegram that the Prefect had just handed him, remarking: "So they have got alarmed at last." The telegram ran: Proclaim a state of plague; stop; close the town. (*Camus* 18)

Covid-19 Pandemic has a beautiful foreword by Shri Anand Patil, an established children's writer from Dharwad. He writes, "Patil reminds us the words of Walt Whitman, most influential poet, that 'the poet is to sing man's great deeds or misdeeds ... He should record the great passing moments of the times.'" (Patil, foreword)

The whole event of two years stretching into the third year, comes to us with lively chats of a family member of Hiregudar, a history professor, who is aptly found at the center of the storyline. The 'family gatherings' happen in the family turns to be the center which paves way for the narrations of the novel throughout. These gatherings naturally

happen around tea times, lunch hours and night meals as we find usually in Indian family settings. They go on with all casual chats, laughs, online meets with the dwellers in foreign countries, and sudden breaking news, alarms, discussions. This has brought liveliness to the novel with the subject like pandemic.

Plight of farmers, daily workers who travelled from far off places, of software engineers of merchant class, of street vendors all get essentially depicted in the novel. Constraints of state revenue, debt reliefs, inadequate GST collections, covid testing centres, isolation centers, closure of schools, churches, temples, fairs, stopping of marriages, all find due place in the narrative. The author never underlies the depiction of the political games being played even during such calamity. We find such remarks as ‘There was a secular touch as one found it in Mumbai, London, Tokyo and New York City. Bangalore, the mega metropolis with 1.34 crore population looked deserted and forlorn.’

We come across of such novels as *The Last Man* by Shelley appeared during 1826, H. G. Wells’s *The War of the Worlds* (,1898), and films, TV series, such as *Omega Man*, *12 Monkeys*, *Blue Bloods*, so many, which all really add colour to the novel.

Literature speaks of life imaginatively or fictitiously. M.H. Abrams tells, “Literature designates any writings that are distinguished in form, expression and emotional power... It is a sum of works that deal with a particular subject matter.” (Abrams 200)

Prof Patil of Dharwad sets the novel in Dharawat – the British Dharwar. Perhaps the British first started their rule in Dharwad in 1818. This Dharwad traces its history to the Kalyan Chalukyas times, developing as a connecting township through the reign of Vijayanagar, Adilashahis, Marathas, and finally the British. Once it was called Dwaravata, reminding Haridwara. The town is quite historical, though no king ruled from there with a capital.

Karl Marx once said that Indians have no history. The remark may shock us. It is true Indians believe more in puranas (which is rubbish and prone to all sorts of manipulation) than history. So the history professor Prof Basavaraj Hiregoudar, who is the narrator in the novel, speaks of history as important if stored and retrieved. It is said, “Through history, we can learn how past societies, systems, ideologies, governments, cultures and technologies were built, how they operated, and how they have changed. The rich history of the world helps us to paint a detailed picture of where we stand today.” (<https://www.nordanglae.education.com>) Prof Hiregoudar writes the history of Dwaravata and its twin town Hooballi (once hubli, now Hubballi). This is in his online class as Covid-19 Pandemic has devastated life, all over the world, already. The chapter ends with his daughter Ashwini or Yashashwini-in-America providing us the news about Covid-19 pandemic in America. Chennabasava is her brother studying in PUC. Mukta, an English lecturer is the boy’s mother. There is a grandma called Annapurna. These are the Hiregoudars of Dharwad. Prof Hiregoudar’s sister Nagamma is married into a Shettar’s family of Belgaum. The whole community ambience is of the Lingayats.

Chapter 2 “The Present as History: the Covid-19 Pandemic as de-Evil” begins with the Hiregoudars’ personal history grounding in Saptanagar (Saptapur), with linguistic culture, recalling Sanskrit impact. They descended from sharana farmer Muddanna of Basava times. The ancestors were village heads called gavundas or goudas – goudars. The author writes:

Rajashekhar Hiregoudar’s wife Annapurna was from the goudar’s family of Saidapur, a suburb of Dwaravata itself. The Hiregoudar couple had two children - the second being Basavaraj. He was named after Basava, the founder of Lingayat religion. The first being the daughter Nagamma, being named after, Basava’s own sister. What a combination! (Patil 15)

Dr Prakash Joshi happens to be a doctor, once classmate of Prof Basavaraj Hiregoudar. The two would read science fiction novels together. There are many close associates for Prof Hiregoudar. Chapter Two takes us to the arrival of Covid-19 directly. The context is Nagamma’s visit to Dwaravata. Look at the following dialogue:

‘See Raju, the folks are talking about Korona-virus. Have you bothered your head about it?’ Nagamma, that fat lady for her age of 54 or so enquired earnestly, while the children wondered about that virus. Her BE student son Chetana was with them from his BVB College of Engineering.

‘Yes, people speak of Korona-virus,’ the professor said.

‘It’s called Covid-19,’ Chetana said, displaying the stock of his knowledge.

‘It’s an epidemic, a pandemic,’ said Chennabasava. ‘My teacher says.’ (Patil 17)

Prakash Joshi hints at the source of covid from man’s consuming of meat in Wuhan, China in 2020.

Covid-19 Pandemic spread, perhaps as the plague spread in Oran in Camus’ novel quoted above. The state and central governments closed public life in phased manner. The author provides comic reliefs with the police creating noise and furore at times. See this:

‘He-y, where are yo-uu going?’ the police stopped a bike, holding canes.

‘We’re just going home.’

‘Where did you just go, fools? Tell it fat-a-fat

‘We had gone to the gym, saar.’

‘No-ooo gym, buggars. Get out, whack, wha-ck.’ That was the lathi sound to the pillion-rider, mild enough to shoo the folks on roads. The bike speeded up with the sound *bu-rrrrrrr* (Covid 21)

The novel is full of comic reliefs. The television too delivers news comically. See the following snippet:

Case No. 1. The Bangalore resident girls got the infection from their father, a software engineer who arrived from Boston, USA the previous week. So did his

wife. He got hospitalized and got positive. Charged. Case No.2. This tekky came from America via Dubai on March 1 (aged 46). He had Covid-19 infection. This spread to his wife and daughters as in case 1. The doctors checked the girls' classmates in school, and they proved negative. Case No.3. The father was in isolation ward for 14 days, and he died. (*Covid* 32)

Covid-19 Pandemic has many intertexts, such as from Camus' *Plague*, or Amitav Ghosh's *Calcutta chromosome*.

Bangalore, the IT-BT capital of India was totally deserted. The city climate was quite good. Lakhs of outsiders, from the state's all districts, and from all the states and their capitals of India, and from all the countries of the world lived there, most of them as software engineers. The locals never bothered about the outsiders' caste, color, class, native place, religion, and ideology. There was a secular touch as one found it in Mumbai, London, Tokyo and New York City. The mega metropolis with 1.34 crore population looked deserted and forlorn.

Dwaravatu, Hubballi, Mysore, Bangalore, even Pune, Mumbai, Hyderabad, Chennai, and then New Delhi, the country's capital, Asia, Europe and north America, all the lands and lands' ends are affected by covid. Europe is worst hit. All the life, transportation, public life, business, trade and commerce, bus operations, train and plains – all stop. The software industry, construction, even farming, working-class, artisans, schools and colleges come to a standstill.

Chapter Three provides us this heart-breaking news. The author refers / alludes to much period literature. India's covid fatality is 1%, and its testing is dead slow. Maharashtra suffered more. Hyderabad struggled to contain covid-19. Islamophobia rose. The Indian diaspora was hit hard in the Middle East. A newspaper said, "Covid-19 would change the world permanently." (*Covid* 55) Volunteer Prof Hiregoudar wondered about covid-19. Job-cuts alarmed the people in the Middle East, Europe and America. The highest deaths occurred: UK (28,000), France (24,597), Italy (28,000), America (67000) – and so on.

Prof Hiregoudar wonders when his close friends, even relatives died of covid. His wife's grandma died; his nephew Linganna Shettar died in America. Chapters four and five elaborate the covid-affected life all over the world.

Chapter six is aptly entitled "Corona, Quarantine and Untouchability – Half of the Humanity under Lockdown." Europe suffered as America did, as Brazil did. The global cases were six million with 3,70,000 deaths. Latin America too had a spike in cases and deaths. So did Asia and Africa. Many leading European countries like Britain, Italy, France, Spain and Germany suffered heavily.

One day, Prof Hiregoudar's Progressive Thinkers' Forum took a delegation to the District Collector. The delegation had as many as ten important people. They were a mix of writers, activists, budding politicians, one of them a singer, one a sports-person, and the tenth of them a feminist. The last person specialized in the domain of gender and sexuality.

Her book *Bans, Bars and Prostitutes in Bangalore* (2010) had brought her name. It seems she was a lawyer once, Shakuntala Chalavadi being her name. She even knew enough about subaltern issues including woman's and LGBT issues.

The next chapter seven is "Since June 2020: Living with Corona-Virus." Mumbai, New Delhi, Chennai, Hyderabad and Ahmedabad had accounted for 50% of Covid-19 cases and deaths in India. The pandemic had blighted urban areas. New Delhi, the second most populous city in the world (its population is two crores) was convulsing with covid-19 pandemic. Am Admi Party government was grappling with complaints of under-reporting, inadequate facilities and exploitative private hospitals

Prof Hiregoudar's left-side neighbour, one ancient woman, caught covid-19 infection in the first week of June and got recovered, at home quarantine, with the help of a nurse as Prakash Joshi sent daily once. She was constantly monitored by the doctor and nurse. She became 101-year-old conqueror of virus

One day, Prof Hiregoudar visited Karwar, a place where he worked once. Since he was an NSS officer, he loved adventures like trekking, and his host Balayya invited him to his hamlet Machehalli, 25 kms away from Karwar, in the wilderness. All he saw was covid's paralyzing effects. He had a soliloquy, followed by a song: "Corana, Corana, please wait." The Epilogue reads thus:

Pt Nehru tells, "History teaches us of growth and progress and of the possibility of an infinite advance for man." But Covid-19 pandemic stopped all the hopes of this progress and advancement. It degraded the world by more than ten years. The progress stopped. Because of Covid-19, people died in millions by the end of 2021. The Second Wave caused more deaths than the first one. Prof Hiregoudar's mother died of Covid-19, Omicron as many others in his family and neighborhood, Dwaravata, Karnataka, India and the world. (*Covid* 114). ■

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Emerson and Thoreau as Great Transcendentalists

Mahesh Balagi

This research article “Emerson and Thoreau as Great Transcendentalists” aims at understanding critically the American Transcendentalist movement in which Emerson and Thoreau took an important role as writer-philosophers. They highlighted two distinct ideas, namely self-reliance and individuality. This paper purports to establish both the writers as transcendentalists.

Keywords: Transcendentalism, religion, culture, intuition, action, self-reliance and individuality.

America came up as a new world in the 17th century. The British (and Europeans) colonised America from 1600 onwards. The British also, for example, colonized India, Australia, New Zealand and Canada. But India did not achieve any eminence that all these countries achieved, for India has inherited serious social discriminations like caste and superstitions. The colonial days in America were from 1600 to 1776. This age was called Puritanism. The Puritans were elites and intellectuals and though grave they contributed to the founding of America as a great nation in the world. The so called Puritan values were religiosity, honesty in life, hard-work, and capitalism. The puritans led to industrialization, capitalism, the rise of middle class and finally founding of democracy in America. This Puritanism affected the reformation in Europe as a reflective value.

The literary history of America continues with revolutionary writers like St. John Crevecoeur, Thomas Paine and Benjamin Franklin. Indeed, Crevecoeur was the earliest European to develop a considered view of America and the new American character. The first to exploit the ‘melting pot’ image of America, in a famous passage he asks:

What then is the American, this new man? He is either a European, or the descendant of a European, hence that strange mixture of blood, which you will find in no other country. I could point out to you a family whose grandfather was an Englishman, whose wife was Dutch, whose son married a French woman, and whose present four sons have now four wives of different nations....Here individuals of all nations are melted into a new race of men, whose labors and posterity will one day cause changes in the world. (Crevecoeur 18)

It created democracy under George Washington's leadership. So America achieved its independence in 1776. This was the period from 1776 to 1820. It witnessed such great poets like William Cullen Bryant, and novelists like Washington Irving and James Fenimore Cooper. Of course, the earliest greatest American writer was Edgar Allan Poe. Poe was a great poet, short story writer and critic.

The above literary background prepared a way for American Romanticism. M.H. Abrams and G.G. Harpham think that, "The span 1828-65 from the Jacksonian era to the Civil War, often identified as the Romantic Period in America marks the full coming of age of a distinctively American literature. The period is also known as American renaissance." (Abrams 274). He thinks Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller and others spearheaded Transcendentalism as a literary and semi philosophical movement. Already Bryant, Poe, Cooper, Irving had laid the foundation, and Emerson's leadership continued from the 1830s to the 1860s. Critics think that the other two poets Walt Whitman and Emily Dickinson and the novelists Herman Melville, Nathaniel Hawthorne, and Harriet Beecher Stowe, even the Southern writers William Simms, William Brown and Harrie Wilson worked as minor transcendentalists. The Brahmin poets James Russel Lowell, William Wadsworth Longfellow and Oliver Wendel Holmes sailed in the same boat. African-American literature grew with this American Renaissance. Critics think, "In all the major genres except drama, writers produced works of an originality and excellence not exceeded in later American literature." (Patil, 154).

Wikipedia defines the mid-19th century American Transcendentalism as "A philosophical movement that developed in the late 1820s and 1830s in New England. A core belief is in the inherent goodness of people and nature and while society and its institutions have corrupted the purity of the individual, people are at their best when truly 'self-reliant' and independent. Transcendentalists saw divine experience inherent in the everyday, rather than believing in a distant heaven. They saw physical and spiritual phenomena as part of dynamic processes rather than discrete entities." (Wikipedia on Transcendentalism 1)

Transcendentalists believed in subjective intuition rather than tuition (empiricism). Transcendentalism was a reaction against the dry intellectualism and spirituality of the times. This reference is to the Unitarianism of the New England. Unitarianism laid stress on free will and reasoning which Transcendentalists contradicted. Transcendentalism longed for a more intense spiritual experience.

Transcendentalism emerged from European Romanticism, the Biblical criticism of Herder and Schleiermacher, the scepticism of Hume, the Transcendentalist philosophy of Kant and German idealism. Perhaps Swedenborg and Bohme were influences besides the Hindu scriptures and a little Islamic Sufism.

Transcendentalism as a philosophical movement, became active with founding of Transcendentalist club in Cambridge, Mass in 1836. Emerson, George Putnam, F.H. Hedge,

Bronson Alcott, Orestes Brownson, Theodore Parker, H. D. Thoreau, W.H. Channing, J.F. Clarke, Christopher Cranach, Convers Francis, Sylvester Judd, Jones Very, Sophia Ripley, Margaret Fuller, Elizabeth Peabody, Ellen Hooper, and Caroline Tappan were associated with Transcendentalism, at one time or the other.

Emerson and Thoreau were the two most important leaders of Transcendentalism as a literary, semi-philosophical movement.

Ralph Waldo Emerson (1803-1882). Emerson the pioneer of the era became the spokesman of his age in America. He was a poet, essayist, lecturer, a philosopher and public figure. He had a religious sense of mission. He left Unitarian church just to be a good minister. His address delivered at Harvard in 1838 on “American Scholar” declared American literature as independent. He accused the church of acting as if God were dead and of emphasizing dogma while stifling the spirit.

Emerson was a versatile genius. He was well-read in classical literature. He was multi-disciplinary, for example. He believed in God as one, and man as relic of God. Nature he felt was God’s creation. This is Advaita philosophy. He believed in socialist-democracy. He valued such ideals as liberty, fraternity and equality. He called for the freedom for the individual and unity for the nation.

Most of Emerson’s major ideas — the need for a new national vision, the use of personal experience, the notion of the cosmic Over-Soul, and the doctrine of compensation — are suggested in his first publication *Nature* (1836). This essay opens:

Our age is retrospective. It builds the sepulchres of the fathers. It writes biographies, histories, criticism. The foregoing generations beheld God and nature face to face; we, through their eyes. Why should not we? (Emerson 439)

Emerson loved the aphoristic genius of the 16th-century French essayist Montaigne, and he once told Bronson Alcott that he wanted to write a Montaigne’s, “full of fun, poetry, business, divinity, philosophy, anecdotes, smut.” He complained that Alcott’s abstract style omitted the light that shines on a man’s hat, in a child’s spoon. Emerson’s writing – his essays, and such books as *Nature*, *The Conduct of Life* etc are highly subjective and informative. His style was that of aphoristic Montaigne.

Spiritual vision and aphoristic expression make Emerson exhilarating. One of the Concord Transcendentalists aptly compared listening to him with “going to heaven in a swing.” Much of his spiritual insight comes from his readings in Eastern religion, especially Hinduism, Confucianism, and Islamic Sufism. For example; his poem “Brahma” relies on Hindu sources to assert a cosmic order beyond the limited perception of mortals:

If the red slayer think he slay
Or the slain think he is slain,
They know not well the subtle ways

I keep, and pass, and turn again.
Far or forgot to me is near
Shadow and sunlight are the same;
The vanished gods to me appear;
And one to me are shame and fame.
They reckon ill who leave me out
I When me they fly, I am the wings;
I am the doubter and the doubt,
And I the hymn the Brahmin sings
The strong gods pine for my abode,
And pine in vain the sacred Seven,
But thou, meek lover of the good!

Find me, and turn thy back on heaven. (Emerson qt VanSpanckeren. 28)

The British culture critic Mathew Arnold thought that both Wordsworth and Emerson represented the great writings of the 19th century. Emerson, indeed, represented his times and America. His influence was long-lasting on such writers like Whitman, Dickinson, Edward Robinson, Wallace Stevens, Hart Crane, and Robert Frost. It had an impact on philosophers like John Dewey, George Santayana, Friedrich Nietzsche and William James. It is said,

The clear and pure voice of Emerson has had great appeal for his own and succeeding generations – in this country and abroad. For Frost, he ranks with Jefferson and Lincoln as one of the three greatest Americans. (Emerson Cover Page)

Henry David Thoreau (1817-1862): Thoreau was born in Concord, and he lived there as the only native Transcendentalists. Thoreau's method of retreat and concentration resembles Asian meditation techniques. The resemblance is not accidental: like Emerson and Whitman, he was influenced by Hindu and Buddhist philosophy. His most treasured possession was his library of Asian classics, which he shared with Emerson. His eclectic style draws on Greek and Latin classics and is crystalline, punning, and as rich-ly metaphorical as the English metaphysical writers of the late Renaissance.

In *Walden*, Thoreau not only tests the theories of Transcendental-ism, he re-enacts the collective American experience of the 19th century: living on the frontier. Thoreau felt that his contribution would be to renew a sense of the wilderness in language. His journal has an undated entry from 1851:

English literature from the days of the minstrels to the Lake Poets, Chaucer and Spenser and Shakespeare and Milton included, breathes no quite fresh and in this sense, wild strain. It is an essentially tame and civilized literature, reflecting Greece and Rome. Her wilderness is a green-wood, her wildman a Robin Hood. There is plenty of genial love of nature in her poets, but not so much of nature herself. Her chronicles inform us when her wild animals, but not the wildman in her, became extinct. There was need of America. (Emerson, Patil 146)

Thoreau's lay Bible *Walden* inspired William Butler, a passionate Irish nationalist to write "The Lake Isle of Innisfree," while Thoreau's essay "Civil Disobedience," with its theory of passive resistance based on the moral necessity for the just individual to disobey unjust laws, was an inspiration for Mahatma Gandhi's Indian independence movement and Martin Luther King's struggle for black Americans' civil rights in the 20th century.

Thoreau is the most attractive Transcendentalist today with his image as a political philosopher, and Naturalist. It is said, "His ideas are still fresh, and his incisive poetic style and habit of close observation are still modern." (Van Spanckeren. 30) ■

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Revisiting George Orwell's *Burmese Days*

Chandrashekhar Vaidya

George Orwell's first novel *Burmese Days* is a hilarious comedy cum satire on the race relations in British Burma of the 1920-30s. Flory is one of the best characters in the novel. *Burmese Days* resembles E. M. Forster's *A Passage to India* published a few years earlier than it. It is a great anthropological narrative.

Keywords: Race, Burma, British Raj, natives, colonialism.

George Orwell (original name Eric Arthur Balair, 1903-1950) was a great writer and thinker. He wrote novels, essays and did intense journalism. He was born in Bengal and educated in England. He joined the Imperial Police Service in Moulmein (the biggest Burmese town in British India) in 1922, serving as a police officer from 1922 to 1927. He resigned to his post after he realized the British Raj's brutality. He did a few jobs in London and Paris, facing utmost poverty. He contributed to *The Adelphi*. His first book of journalism *Down and Out in Paris and London* (1933) speaks of this. His first novel *Burmese Days* (1934) reflects his indignation over political injustice. His next novels are *A Clergyman's Daughter* (1935), *Keep the Aspidochelone Flying* (1936), *Coming Up for Air* (1939), *Animal Farm* (1945), and *1984* (1949) depict Orwell's democratic socialism. We have his thoughts in his four collections of essays like *The Road to Wigan Pier* (1937) and *Critical Essays* (1946).

Burmese Days is Orwell's first novel. The novel serves as a portrait of the dark side of British Raj. It is said, "at the centre of the novel is John Flory the lone and lacking individual trapped within a bigger system that is undermining the better side of human nature." (Larkin 6) *Burmese Days* describes both indigenous corruption and imperial bigotry in a colonial society, "after all, natives were natives – interesting, no doubt, but finally, an inferior people." (Orwell, Cover Page) Orwell's essay "Shooting an Elephant" also holds true in depicting the degeneration in both the natives and British Raj.

Burmese Days appeared as *Further Afield* in America, because the setting of Katha (a town in Burma) and some of the characters were identifiable, creating the possibility of a libel suit against the author. A British edition with altered names appeared a year later in 1934. Orwell wrote, "I dare say it's unfair in some ways and inaccurate in some details, but much of it is simply reporting what I have seen." (Orwell, Introduction)

Background: Orwell spent his years from 1922 to 1927 as police officer in Myanmar. The British captured the Burma's capital Mandalay in 1885. Burma became part of British raj since then. The land had migrant workers from India and China. Burma became a backward colony. The British decided to subjugate Burma as the rest of their Asian colonies. Burma produced a large quantity of teak (70% of the world's teak). When Orwell was in Irawaddy belt, he noticed the thickest teak forest. He was trained in Mandalay, and he served in Maymyo, and his postings include Myaungmya, Twante, Syriam, Moulmein, Kathari, and Insein.

Burmese Days records several years of Burmese life. Orwell wrote it in Paris in 1928. He revised it in 1932 in Southwold, England. Victor Gollancz and Heinleinian and Jonathan Cape refused to publish it, being afraid of libel suits. The Harpers published it in America as *Further Afeld* after changes in names in 1934. Gollanza published it in the following year with changes. For example, U Po Kyin was a British officer with Orwell in Mandalay and such details were to harm the interests of both the author and publishers.

The Plot: *Burmese Days* is set in the 1920s British Burma. The setting is Kyauktada (Katha), a town where Orwell served. It is to the north of Mandalay. As the story opens, we see the corrupt British magistrate U Po Kyin trying to destroy the Indian doctor Dr Veraswami's good name. The doctor hopes to seek help from a good British officer John Flory. The doctor also likes to be elected to the European Club with John Flory's help as he is afraid of U Po Kyin's intrigues for money. The point is that O Po Kyin himself a British officer is corrupt. Kyin speaks of defaming Veraswami. He even threatens John Flory with a false letter of intrigue.

John Flory is a teak merchant with an ugly birthmark in his face. He is an English man, unmarried, and has a local mistress. He is already disillusioned with the local life. European Club is the only solace. People call him ugly too. The provincial town of Katha bores him. Dr Veraswami is his good friend. It is a cultural conversation. Flory dislikes the corrupt British officers in the colony. He hankers for good Englishman's company. He desires a 'European partner who will share his passion.' (Smith 163)

There arrives Miss Elizabeth Lackersteen, whose uncle Mr Lackersteen works as a timber manager locally. He rescues her when a buffalo comes to attack her. The two become friends, going to a shooting expedition. He understands that she is a European woman who can give him companionship. He turns Ma Hla May, a Burmese mistress out of the house. He tries to convince Elizabeth that the natives are not bad people.

Elizabeth calls the natives as uncouth. Nor Elizabeth likes Flory's interest in native culture and art. She wants to marry him to escape from poverty and spinsterhood. She also wants to avoid her bad uncle.

Flory tries to woo Elizabeth. The earthquake that happened there, and the aunt rupture her efforts to love-making. The uncle thinks of a military officer Lt Verrall as a

better groom for her. So Elizabeth falls prey to the ill-mannered Verall. Flory tells her that he loves her still. Elizabeth goes with Verall for hunting and the Lackersteens burn Flory's gift of leopard's skin given to Elizabeth.

U Po Kyn, the magistrate discourages Dr Veraswami from becoming a member of the European Club in Kyauktada. U Po Kyn wafts to defame Dr Veraswami with a prisoner's crime. There is a rebellion, and forest officer Maxwell quells it though there is the death of a few children. Maxwell is killed too.

Ellis, another white timber agent complicates the matter. He is a racist. The natives rebel against the rulers, and Flory stops it for everyone's good with Veraswami's help.

Lt Verrall leaves Kyauktada without thanks to Elizabeth. Flory plans to marry her finally. However, U Po Kyn creates a scene with Flory's former mistress at the church. By this Elizabeth refuses to marry Flory. Frustrated by this Flory kills his dog first and commits suicide.

Dr Veraswami is demoted and transferred to a different district. U Po Kyn is elected to the club. U. Po Kyn thus succeeds and constructs a pagoda to cleanse himself from sins. Still he dies of apoplexy. Elizabeth marries MacGregor, the DC and lives happily in contempt of the natives. She becomes a burra memsahib.

George Orwell's biographer D.J. Taylor thinks, "The most striking thing about *Burmese Days* is that its extravagant language. Perhaps this was because of the influences of Joseph Conrad and E.M. Forster if not Rudyard Kipling. This Flory might be Capt Robinson of Mandalay. The novel best recalls us Conrad's *Lord Jim*. Jeffrey Meyers thinks, "*The Burmese Days* was influenced by Forster's *A Passage to India* (1924). Both novels concern an Englishman's friendship with the Indian doctor, and a girl who goes out to the colonies, gets engaged and then breaks it off. Both use club scenes to reveal a cross-section of colonial society and both measure the personality and value of the characters by their racial attitude. But *Burmese Days* is a far more pessimistic work than Forster's novel." (Meyers 68)

Like Frost's Dr Aziz and Prof Godbole, both Flory and Veraswami debate about the evil of colonialism. Their arguments are inconclusive too.

The Burmese scholar Maung Htun Aung states, "Burmese Days served as a valuable historical document due to the fact that it recorded vividly the tensions that prevailed in Burma, and the mutual suspicion, despair and disgust that crept into Anglo-Burmese relations as the direct result of the Govt of India Act 1919 leaving out from the course of its reforms." (Keck, *Burmese Days*),

Flory is disillusioned with the colonialism as his author Orwell (as shown in his essay "Shooting an Elephant"). Flory fails to please both the British and Burmese. The novel showcases racism amongst the British, Burmese and Indians. Both Lackersteen and Ellis create race problems. Cyril Connolly said: "*Burmese Days* is an admirable novel. It is

a crisp, fierce and almost boisterous attack on the Anglo-Indian.” (Connolly 23) The Govt of Burma awarded the Burmese translation of this novel by Maung Myint Rywe with Burma National Literature Award in 2013. ■

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Female Bonding in *Sula*

Sangita Das

The distinguishing feature of the literature of Black women is that their literature is about black women bonding which becomes manifest in the black women writers' treatment of the relationship between sisters, friends, and particularly of mothers and daughters, including grandmothers and granddaughters. Toni Morrison returns again and again to the most fundamental of personal relationships - the tie between mother and child; specially in her novels like *Sula* and *Beloved*; and in this context the bond between the mother and the daughter. Motherhood is at the very core of human experience, and to truly grasp our capacity for love, for grief, for pain, for survival, one must take the full measure of motherhood, as Morrison does. Motherhood, in one form or another, is central to all of her novels. She is able to take African-American interpretations of maternity and strip away the socially imposed limitations by exposing the universal humanity underlying that experience.

In this paper I have focused on the evolving female relationship in *Sula*. Here, an attempt has been made to explore the profound friendship that exists between the two girl protagonists, Sula and Nel, a relationship so close that the women are sometimes indistinguishable in the eyes of the other characters. Neither Sula nor Nel comes from traditional families. Moreover, they do not share conventional relationships with their mothers. Given that Sula and Nel lack supportive mothers, the strength of their friendship during their adolescent years can be explained as an attempt to mother one another. This relationship between Sula and Nel is built on shared secrets, emotional bonds and mutual trusts. Sula's rejection of both her mother and her grandmother leaves her without an 'ancestor figure', which also leaves her without a center. When daughters deny their mothers in Morrison's novels, as they often do, the result is a loss of center.

Keywords African American Literature, Black Women Writing, Mother-Daughter Relationship, Female Bonding. 'We was girls together', she said as though explaining something. 'O Lord, Sula', she cried, 'girl, girl, girl girl girl'.

In this paper I propose to explore the complex projection of female bonding and particularly of maternal and daughterly voices and mother-daughter relationships in Toni Morrison's second novel *Sula* (1973). Often the mothers and their daughters cannot address

one another directly; mothers fail to communicate the stories they wish to tell. Daughters are inextricably related to their mothers and grandmothers and we find them inheriting as well as adopting the traits of their ancestors. More often than not, mothers, daughters and grandmothers fail to comprehend the stories that belong to the other generations. Each generation's struggle is different and incomprehensible to the next. And, most importantly, daughters' rebellion against their mothers ultimately leaves them dissatisfied and incomplete. These relationships are studied in the context of a black society where women must live without men and draw sustenance from fellow women.

Set between 1919 and 1965, *Sula* is clearly located in the generation of Morrison's mother and grandmother and not in her own. *Sula* presents the lives of two girl protagonists, Sula and Nel, as they move from adolescence to old age. Sula and Nel are presented as members of a new generation of black women, eager to construct new lives and new stories for themselves. But their development and their friendship revolve around their relationships with the powerful maternal figures who come to represent a matriarchy, and around their attitude to maternity itself.

Sula takes the form of a chronicle, with chapters labeled by year. It tells the history of the Bottom, focusing particularly on Sula Mae Peace and Nel Wright and their relationship. The Bottom is actually an arid piece of land which a freed slave was deluded into accepting. Sula is born and brought up here in a home run by women. Men are redundant in the scheme of this home. Sula's mother, Hannah Peace and her grandmother, Eva Peace, have not been supported by loving and caring husbands; they had to fend for themselves and the children. Hannah has serviced many of the local males, and this she has done freely of her own choice and for her own pleasure. Hannah's mother, Eva is a matriarch who provides warmth, comfort and shelter to many people around her and rules over her household. It is only natural that being born and brought up in such a household Sula should look for freedom and 'me-ness'. Sula meets Nel in 1922 and they both establish a friendship that will be the strongest tie of their lifetime. Nel Wright lives in an oppressive household with her domineering mother Helene Wright. Nel and Sula conform and foster the other's unique identity, and they share everything. Gradually Sula grows restless and goes to the big cities, only to come back with broken dreams and disappointment. In the meanwhile, Nel has fitted herself into the community approved secondary role of a supporting wife and a rearing mother. On the other hand, Sula has grown into a woman who refuses to be used just for the sake of some 'he', so that he can establish himself. So, a rift comes up between the two. Nel argues that being a coloured woman Sula cannot afford to walk around independently. But Sula contests the assumption and insists that being a woman and coloured is the same as being a man. Sula breaks through all the socially determined categories and insists on the same prerogatives as men enjoy; sexual liberation, freedom of movement, irresponsibility, lack of social or familial commitment. As a consequence, the towns people brand her as the evil, the witch. She becomes an outcast. But Sula is not bothered by this public disapproval. She consciously damns herself in the eyes of the black community in order to prove that a

black woman can do what she does. She gives up her reputation and the possibility of a settled existence in order to achieve a form of personal liberation. Thus, the two girls, friends since early girlhood, part ways.

The Wright family consists of Nel, her over protective and fastidious mother, Helene, and her mostly absent father, Wiley. Helene's character is determined by a desire to overcome the stigma of her mother's prostitution and by a careful catholic upbringing by her grandmother. Nel's character is determined by the need to assert her own personality and her failure to escape the stultifying atmosphere of her mother's house. Nel's mother is class conscious and precise about her manners; she manipulates and turns Nel into an obedient daughter. Helene's fearful gift to her daughter Nel is a clothespin, the instrument for shaping her broad nose: "Don't you want a nice nose when you grow up?"¹. This homely instrument of torture symbolizes the nurturing that is denied to Nel. Helene's obsessive preoccupation with her daughter twists her maternal love into "something so thick and monstrous she was afraid to show it lest it break loose and smother them with its heavy paw"². Nel, is thus, alienated from her own mother, and yet cannot altogether escape her crippling influence.

Early in the novel, Nel and her mother undertake an exhausting journey to attend the funeral of Nel's great grandmother. Here, Nel cannot understand the Creole she hears her grandmother speak. Helene later admits that she also does not know Creole. After returning home Nel remembers the painful moments of the trip - her mother's profound humiliation by the white conductor and by the black men in the train, the disgust on her great-grandmother's dead face, and the coldness between her mother and grandmother. As she looks into the mirror, she decides to begin a new life:

"I'm me, I'm not their daughter. I am not Nel. I'm me"³.

Nel's image of her mother as "formless custard"⁴ barely contained by her heavy velvet dress, makes it necessary that she identify herself as separate, different from her maternal heritage, as a very definite "me". Filled with "power, like joy, like fear"⁵ at this moment of self-creation, she cannot sustain this self-definition alone, but needs a friend to complete her, a friend who can offer reflection and support but who will be free of the heavy suitcases and the orderly house, or the history that encumbers her mother, Helene Wright. This friend is the much less conventional Sula - the daughter of an unorthodox, uninhibited and daring mother and grandmother.

However, Sula's family, albeit quite different from Nel's, succeeds no better in bridging the distance between the lives of the mothers with their daughters. The Peace family is more complicated and also more clearly matriarchal. The structure of their house reflects the structure of the family. The house was built with the insurance money that Eva collected when she stuck her leg under an oncoming train. Eva's house includes not only family members but also boarders, the Deweys and a white, destitute alcoholic.

The maternal presence dominating the house is, of course, the matriarch Eva, who rules over the enormous house in which Sula and Nel spend a great deal of their childhood. Eva Peace, when deserted by her husband Boy Boy, does not sit back and moan, rather rises up determined to survive. Left alone with her children with no means of survival, Eva leaves them with her neighbour and returns after eighteen months with one leg and enough money in her pocket. It seems Eva deliberately placed her leg on the railway track in order to claim the insurance money. Eva exhibits violent bravery and takes up the role of a man. Her arrogance is apparent in the fancy shoe she wears on her one foot. Strangely, she murders her own son, Plum.

Eva's daughter Hannah earlier conforms to the tradition of marriage and child bearing, but like her mother, she too abandons the traditional ways when she gets a chance. After the death of her husband Rekus, she does not remarry, but nor does she show any qualms about leading a healthy sex life. She has a sequence of lovers, mostly her neighbours and the husbands of her friends. But she carries a void within her. We know from the question she poses to Eva in 1923 that as a daughter she lacked maternal nurturing: "Mama, did you ever love us?"⁶ Such questions are frequently posed by a younger generation removed from crisis and freed to contemplate questions. The older generation thinks such queries are foolish and self-indulgent, an outrageous affront to their lives. The confusion of both is evident in the following confrontation between mother and daughter:

"You settin 'here with your healthy ass self and ask me did I love you?.

"I didn't mean that, Mamma I know you fed us and all. I was talking 'bout something else. Like. Like. Playin 'with us. Did you ever, you know, play with us?"

"What you talkin' 'bout did I love you girl I stayed alive for you..."⁷

Eva, a survivor of that deadly winter of 1895, is incapable of comprehending Hannah's plea for love. The roughness of her own hardships has made Eva insensitive and intolerant to her daughter's needs. Having sacrificed her life for the wellbeing of her children, Eva is compelled to burn her son and forced to watch her daughter Hannah burn and she almost bleeds herself to death trying to save her daughter. Sula is primarily and inevitably one of "those Peace women"⁸ she is inextricably linked to her mother and grandmother, sharing with them personality traits and behavior patterns. Sula exhibits her grandmother's violent bravery, in her act of self-mutilation in the service of survival and her denial of her powerlessness. Threatened by some boys on the way home from school, Sula takes a knife and slices off part of her finger, frightening the boys with: "If I can do that to myself, what do you suppose I'll do to you?"⁹. This is an act done to defend her friend Nel. Again, this act brings Sula's own moment of self-recognition, of her affiliation with Eva and the world of her maternal ancestors. From her mother Hannah, Sula inherits an unloving and uncaring

attitude: “Hannah simply refused to live without the attention of a man....”¹⁰. Like Hannah and Eva, Sula and Hannah also share an indirect confrontation around the subject of mother-daughter love. She overhears her mother when the latter was talking to her friends: “... I love Sula. I just don’t like her...”¹⁰. This rejection from her mother teaches her that she has no one to count on. This realization is followed by the accidental drowning of Chicken Little whom Sula grasps by the hand and swings. Sula, along with Nel keep watching Chicken disappear in the water and does not try to save him. This inertness is repeated when Sula watches her mother’s accidental death by burning, thrilled and wanting her to keep on jerking like that, to keep on dancing. We understand that Sula has lacked from Hannah what Hannah lacked from Eva - the lack of maternal love and a proper mother-daughter bonding.

However, the blame inevitably falls on the black woman as mother- as Eva protests, “Everybody all

right. ’Cept Mamma. Mamma the only one ain’t all right. Cause she didn’t love us.”¹².

Sula has failed to inherit the quality of sacrificial love of her grandmother. The profound love for her children leads Eva to mutilate herself. She risks her life by throwing herself out of the window to save her burning daughter Hannah and also to burn her son Plum to death rather than see him deteriorate day by day as a drug addict. Sula, different from Eva in this regard becomes incapable of human feelings: “She has lost something, the capacity to feel”¹³. It is this loss that costs her the identity she seeks. She denies marrying, begetting children and value family. Like her mother she enjoys the company of husbands of her friends and attends the religious ceremonies in the church in an improper dress. Like Eva and because of Eva, she has ‘no center’,¹⁴ neither at home, nor in the family, nor among friends. According to Cynthia Davis, it is Sula’s rejection of her mother and eventually of her grandmother when she sends her away to an old people’s home, which determines her lack of center, her “splitting of the self, a denial of facticity that can produce a centerless hero like Sula”.¹⁵ The same kind of ambiguous relationship exists in *Song of Solomon* among Pilate, Relea and Hagar.

Sula’s new identity entails a complete disregard for her ancestors, that is, her mother and her grandmother. In her essay *Rootedness: The Ancestor as Foundation*, Toni Morrison writes: If we don’t keep in touch with the ancestor, we are, in fact, lost. ... When you kill the ancestor, you kill yourself, I want to point out the dangers to show that nice things don’t happen to the totally self reliant if there is no conscious historical connection.¹⁶

Thus Sula’s total self reliance is suicidal because it lacks a historical connection with the ancestor – a daughter’s connection with her mother. Both Nel and Sula, daughters of “distant mothers and incomprehensible fathers (Sula’s because he was dead; Nel’s because he wasn’t)”¹⁷, are not daughters of a traditional family, and hence, cannot play out the usual family romance. Sula cannot maintain any affectional pre-oedipal bonding with a mother

who, pressed by the exigencies of her need for touching, admits to not liking her daughter, to see Sula as a burden and cross to bear. Hence, a rejected Sula watches her mother burn to death without much stirring. Similarly, Nel, as the diminished product of a mother bent on eradicating sexuality along with her daughter's distinguishing physical identity, is incapable of finding a maternal perch for her affections. The two girls, therefore, come to stand to each other as more MOTHER.¹⁸ than their actual mothers. Through bonding, African women become more than close friends. In nurturing each other, each becomes a 'mama' for the other. No doubt the idea that African Americans are one people bound by history and culture, in general, and by race, gender and class oppression in particular pervades all of Morrison's novels. The black woman had to depend on other woman in the community who became a "source of survival, information and psychic and emotional support".¹⁹ The dire need for gender solidarity through woman bonding as a means of coming to an understanding of the self is a concept that has been portrayed in many of Morrison's novels. Her novels are replete with such women-women bonding. In *The Bluest Eye*,²⁰ Claudia dreams of "security and warmth of big Momma's Kitchen"²¹. In *Song of Solomon*,²² Pilate becomes a source of strength for Ruth to stand off Macon Dead. In *Tar Baby*,²³ Jadine's identification with the black woman at Eloee as the "other" leads to a discovery of the self. In *Beloved*,²⁴ Sethe finds a culture mentor in Baby Suggs who kindles desire in her to know her past and to love herself as a person. In *Jazz*,²⁵ Violet finds herself through her relationship with Dorcas, Alice Manfred and Felice.

The closeness of Sula and Nel's relationship and the interrelatedness of their destinies have led some critics to suggest that the novel has a dual protagonist, Sula / Nel. The union of Sula and Nel, affirmed in the last scene by Eva, who refuses to distinguish between them, is one of its kind and is never shared by any mother(s)-daughter(s) in the novel. Coming from drastically different social backgrounds as they do, Nel and Sula are bound by factors much stronger than those which might tend to separate them. Through their bonding, they become more than close friends. In nurturing each other, each becomes a 'mama' for the other. Because of its treatment of female friendship, *Sula* will inevitably be compared to Alice Walker's *The Color Purple* (1982). Walker's novel, however moves from isolation to redemption which Sula does not. ■

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Narendra Modi, a Luminous Sun of Indian Literature

Tulasi Sahoo

Narendra Modi, a man of letters is a prominent figure in Indian Politics as well as Indian Literature. He was born in Badnagar, one of the oldest cities of Gujarat, India. The small city Badnagar is famous for its temples and ponds. Famous Art in Badnagar' is its other identity. The city, full of art and artefacts perhaps shaped Narendra Modi a Man of Letters.

Kishor Narendra Modi was impressed by the Art and Culture of his home town Badnagar. Narendra Modi freed Joshada Ben, his wife from marital unification. After three years of exile in Himalayan Hills, he came back home in 1970. Modi joined Rastriya Swayam Sebak Sangha (RSS) and received RSS training at Nagapur. After some days Modi took over the charge of Akhila Bharatiya Vidyarthi Parishad (ABVP) in the state of Gujarat.

Narendra Modi himself joined a Social Organisation - Gujarat Lokasamprad Samittee and took charge as Secretary General of the Organisation. During that time Modi wrote his first book - "Sangrash Maa Gujarat" in Gujarati Language. National emergency impacted his book. Narendra Modi was in underground for 23 days and during the period he wrote the book (Gujarat in Emergency) He wrote two books by the time he was 25.

In 1970 Modi wrote short stories and contributed to Gujarati journal "Chandini" later got published in his book "Preamtrith". He too published a good number of poems which are based on Modi's spiritual thought.

The Story Book - Preamtrith is not only famous in Gujarati Literature but also Indian Literature. The classical Odia Author, Prasanta Kumar Mohanty translated the book "Preamtrith" from Gujarati Language to Odia Language.

Narendra Modi is also a flamboyant speaker and his command over the language like Gujarati, Hindi, English and Marathi perhaps play a great role in making Narendra Modi a writer.

Narendra Modi was a National Cadet Corp (NCC) cadet in his School days which perhaps inculcated in him the spirit of Nationalism in his childhood. Modi was considered as Bal Pracharak in RSS, Swami Bibekananda and Laxman Ray Imandar both are Modi's ideals.

During his tenure as Chief Minister of Gujarat, Narendra Modi opened a School in the memories of his Guru Laxman Ray Imandar at Ahamadabad, the state capital of Gujarat.

Narendra Modi has co-authored a book “Satubandha” with Raja Bhai Nenea. It deals with the life and works of Modi’s Guru Laxman Ray Immandar. This is a widely read book. The book *Patra Rupy Sri Guruji* is translated by Narendra Modi in Gujarati Language. Another translated book *Samastri Sibaya Samata Akhya* (original author, Dateopanta Thaengadi) by Narendra Modi from Marathi language to Gujarati language gets readers approbation. A play *Pilu Phool* was written by Narendra Modi.

At the time of National Emergency, Modi published a small Newspaper named “Satyabani”. He worked as a Journalist in the Newspaper for quite some time. Modi always wrote articles in a pseudonym “Sadhana”. He used to write articles on varied themes such as Political, Cultural, Personality and so on.

Another famous book of Narendra Modi is *Jyoti Punj* which was written in Gujarati language. This book deals with eminent writers. Modi was much close to those personalities who dedicated their lives for mankind as well as the society. Some of the authors who impressed and influenced Modi are Doctor Saheb, Madhav Rao, Sadashiv Rao, Golvalkar, Dr. Pranlal Doshi, Yuga Rishi Centenarian Shastriji, Sangh Yogi Vakil Saheb Laxmanji Immandar, Madhur Madhukar Madhukarrao Bhagwat, Anantrao Kale, Keshavrao Deshmukh, Vasantbhai Gajendragadkar, Dr. Vishwanathrao Vanikar, Kashmathrao Bagwade, Nathabhai Jhagda, Babu Bhai Ojha, Gangaghat Bachubhai Bhagat, Vasudevrao Talvalkar, Vasantrao Chipalunkar etc.

Prime Minister Narendra Modi is a celebrated leader whose every bit of sacrifice for the Indians counts. His literary contribution to the world of literature can never be undermined.

Another English Book *Convenient Action - Gujarat’s Response to Challenge’s of Climate Change* deals with Pictorial Coffee table. This book created impact on many environmentalists. In this book Narendra Modi describes how such clean and green development initiatives taken at both State and National level which have significantly contributed and will continue to contribute to the adaption and mitigation of climate change with relevant examples, facts and data. The book chronicles Narendra Modi’s vision and commitment to the cause of climate change and represents the big step that India is taking to implement pioneering initiatives and transform itself into nature and environment have always seen close to Narendra Modi’s heart. He has advocated complementary relationship between Man and Nature which is embodied ancient Vedic literature.

This book perhaps influenced Narendra Modi a great deal to implement a New Scheme Swachha Bharat Abhijan in India which influenced the Indians beyond measure.

Narendra Modi has written many poems in Gujarati language such as - *Aankha Aa Dhanya Che* and *Saakshi Bhaav* which are highly appreciated by the readers.

In Gujarati Anthology of poems *A Journey* by Narendra Modi translated into English language by Ravi Mantha and it is published by Rupa Publication, New Delhi. In the preface the author says that the poems do not bear any preconceived theme but they were in his dreams. These are the reflections of personal, spiritual and philosophical experiences of life. This book consists of 69 poems on varied themes, varied taste. *A Journey* has been translated by Prof. Dr.Subash Nayak which is a praiseworthy initiative. The translations of this book into twelve Indian languages are in pipeline. A few are done with. Dr. Susana Roberts, a senate member of Argentina Nation completed the translation of *A Journey* in Spanish language. Dr .Therese Marie Robort has also translated it into French language. This Anthology of Poems will certainly bring a lot of fame and name to Modi and will establish Narendra Modi as a poet par excellence.

Akhaaa Dhanya Chhea another Anthology which consists of 67 poems. This collection displays the personality of Narendra Modi as a poet. Those poems focus on the themes like integrity, honesty, truth, love affection and so on.

This book is translated in Hindi language by Dr.Anjana Sandhir, Professor of Hindi literature at Colombia University of America named as *Akha Yea Dhanya Heia*. Dr.Nayak has dared to write a comparative paper on Kalindi Charan Panigrahi and Narendra Modi: A Analogous Study. Narendra Modi's another collection of poems *Letter to Mother* has been translated from Gujarati

However, Narendra Modi's literature can never be limited in Gujarat and India; it will get recognition all over the world for its literary sensibility and overpowering effect on human life. Many books have been published on the Political Biography of Narendra Modi and these books will certainly enrich the treasure of Indian literature and world literature as well.

Narendra Modi's Biography in Odia language entitled *Narendra Modinka Jibani O Darshan* by Kurpasagar Sahoo was published in 2015 followed by a few more.

Many reputed Indian Authors have written the Biography of Narendra Modi such as

Narendra Modi : the man of the time by NilanjanMukhopadhyaya,
Modi : Nomics by Samir Kochhar,
Modi: A Political Biography by Kinshuka Nag,
Modi: Muslims and Media by Madhu Purnima Kiswar,
The Man of the Movement: Narendra Modi by M. V. Kammathand Kalandi Randori.

Narendra Modi's Biography has been authored by an International Biographer entitled *Narendra Modi: A Political Biography* by Andu Marina, an author in America.

Another book *Exam Warriors* by Narendra Modi is a document that gives direction to the examinees to face examinations boldly. The book deals with students' Examination

matters with some trips by PM. The book undoubtedly boosted the morality of the students of Secondary and Higher Secondary (+2) level in India.

Narendra Modi's literary impact stimulates Nationalism among the young Indians. He perhaps takes pleasure to be remembered as a man of letters than a politician; a nationalist than a Prime minister. His literary acumen will come to lime light when more and more translations will be done on his literary works. ■

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The Second Wife and Other Stories

Author: Nandini C. Sen

Reviewed by Dr. Ajanta Dutt

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ISBN No. 978-93-91258-95-5

Nandini C. Sen begins her book *The Second Wife and Other Stories* with the words “We tend to co-habit with our past” suggesting that she is plunging us into memories of her characters of these eleven short stories (7). All the stories focus on women and are mostly narrated by them, so the reader envisages their travails first-hand as they struggle to find their voices and places in society. Sen takes us to several cities in India, especially Kolkata and its outskirts as she traces the lives of those who lived and lost, and occasionally even won. The collection includes several historical locations such as the title-story set in the National Movement, “The Sapphire Ring” drawing on Naxal-Calcutta and student involvement, and “Queen Kaikeyi” questioning the archetypal figure of the wicked stepmother in *The Ramayana*. Sen’s narration is lucid and direct as her themes of marriage and womanhood form stories heard or seen from times immemorial in every patriarchal environment. There is immediacy about the unfolding events because she takes them not towards their expected conclusion—but leaves room for the protagonists to move further afield, voice their anguish and anger, or make independent choices. The ending of the stories ensure that the readers keep wanting for more.

This book is easy to read; it is pleasing in its simplicity of language and the cultural tropes of India that audiences may claim through their own experiences. Sen attracts sympathy for her central characters, mostly betrayed by their men-folk and other family members. Thus, it is inspiring to note that Bela, the second wife filling her sister’s place in the traditional arranged marriage is actually able to defeat the traditional mindset, and turn her back upon security and what is expected of a woman of her times. Similarly, Jyotsna’s plight in “Deliverance” presents an escape from the coils of marriage, childbirth and the family’s torture—through the dream of education that had apparently come to a standstill. In “Nabonita” again, a young girl is able to bring justice, however temporarily, to her oppressor, although we may wonder at the kind of freedom she achieves in the aftermath of her actions.

The characters seem interwoven by social norms into a single spectrum. However, each story is distinct and the solutions Sen leaves the stories delightfully open ended. Sen's empathy for the dispossessed reveals itself in many of the stories which revolve around the less-privileged. The author's deep empathy for the downtrodden probably stems from her work with the underprivileged children.

The stories are steeped in realism, having a distinct flavour of here and now. The topics are contemporary and eminently relatable. In "Lipstick" the deep love of the mother coming to terms with her own self is contrasted against her acceptance of herself as 'a new woman'. "She had finally dared to come out of the closet" (68). "Thammi" which highlights family relationships and is reminiscent of Amitav Ghosh's *Shadow Lines*, veers away from the grandchild to the bonding with the daughter-in-law, not necessarily ill-fated but actually waiting to be discovered anew. It is evident that Sen invests herself whole-heartedly in the lives of her characters, following them in their conversations to bring out sentiments which add to her narrative expertise. She may be thinking simultaneously in Bangla and English to bring out the voices of protest. Thus, Nira is caught in her humdrum existence of a corporate wife in a Gurgaon high-rise, tentatively exploring her tenuous friendship with Javed. She has no easy way out as her husband, Sameer gave up a promising career abroad for her sake and it is evident there can be no relationship with her son's coach. The surprise factor is that Nira does not choose subterfuge when she clutches at a play-script to escape. Quite realistically Sen concludes, "Her troubles were far from over, but for a change, she was battle ready" (55).

This is a book not only about womanhood, but motherhood too. The latter most unexpectedly emerges in "Happy Times" where the title is misleading for the breakdown of a marriage and the death of a husband. Similarly, Queen Kaikeyi's desire for the throne is also thrown into confusion when she laughingly replies to whether all the "fine boys" are hers: "Only the eldest, Rama...my favourite son" (160). Her own child's vehement denial that "No Rama bhaiya is mother Kaushalya's son" sets the stage for interpretations of the wicked stepmother's boon from the King (160). Although the heroines of the epics have already been depicted in feminist works both academic and creative, this short story heralds the fact that the lesser female characters may now find a firmer voice and greater presence in their own right.

Sen enters the creative genre with these eleven stories although she has extensively analysed the lot of women through the works of Mahasweta Devi and African writers, Flora Nwapa and Buchi Emecheta. The number eleven Sen has chosen is interesting for Indians as it is auspicious in terms of religious offerings and gifts. One at the end indicates continuity and some of these stories have the potential for growth into a full-length novel. Sen's acknowledgements indicate that her grandmother who introduced her into the world of storytelling was also responsible for her breaking the mould of "a woman earning glory through sacrifice" (183).

There is a feeling of déjà vu with the stories in this book because most readers would have come across such plots often in their own social milieu. This creates a sense of well-loved familiarity which makes the reading even more pleasant. Sen brings word-play with her title “Nabonita” to present a woman moving through several personalities—Nabo is the too-familiar self she wishes to discard; Bonny in a Kolkata college cannot attain her dreams; finally, Nabonita takes decisions for better or for worse. Sen further plays with names in “Lipstick.” Thus, Jayati alias Joy brings happiness/victory to Malati because women have to help each other to find the truth. Indian symbols run through the stories like “motichashmish” (86), “Mata ki Chowki” (61) and what the “bothi’s blade” could do (39).

This book has very little description of places, and much of the stories detail events leading to various climaxes. There is paucity of conversations too, but the third person narration emphasizes the internal ramblings of people’s minds as they get caught in complexities usually not of their own making. This book will capture adolescent to elderly readers, including those who are judgmental. They will debate the success or failure of each ending which remains shrouded in mystery for another story could have its beginning there. It’s a fantastic debut collection of stories and I wish more power to Sen’s pen. ■

Submitted by: Prof. Ajanta Dutt, Dept. of English, Deshbandhu College, Delhi University

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In a bid to make it easier for university and college teachers to earn points to enhance their research score for recruitment and promotion, the University Grants Commission has decided to treat all peer-reviewed journals at par with its own list of approved journals.

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