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Critical Space®**A Peer-reviewed (refereed) International Journal in English Language and Literature**

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Critical Space

EDITORIAL

It is my great pleasure to present you February issue of Critical Space with different research topics which make the journal more contemporary and relevant to read. I also express my sincere thanks to all those who contributed their valuable research papers and trust us as an authentic publishing forum. As the articles contained in the issue can be categorized under the disciplines like Cultural Studies, Mythology, Subaltern Studies, Sociology, Politics, Diaspora Studies, and Linguistics make it interdisciplinary.

Advocacy of patriarchal mode of social power, Hindu Epics and Puranas reflect women as a weaker sex that can be used only for the physical pleasure. As a result of that most of the women characters depicted in these mythological discourses are secondary and passive. In the modern period, the intelligentsia starts thinking about this duality of truth and in response it creates parallel discourse that gives exposure to these suppressed voices. Dilshad Kaur's research paper "Breaking New Grounds: Listening to the Silent Echoes of Draupadi in The Palace of Illusions" explore the feminine dimension of truth. The textual references and convincing analysis make the paper more interesting to contemplate. The similar kind of deconstructive line of logic can be seen in the research article of Dr. Jyoti Rane who analyses Sun's Seventh Horse and reveals that how the identities were created by the society that predominantly regularize the social behaviour of man and woman. In the article Dr. Rane illustrates the process of identity creation and how the different channels were set for the socialization of man and women according to sex.

Dr. Sujata Bamane in her article "Comprehension in a Graphic Style: A Study of Fumi Yoshinaga's All My Darling Daughters"

analyses the narration containing diagrammatic and decorative with words combined with different colour-combinations, funny pictures and mesmerizing images in order to comprehend the meaning reflected by Yoshinaga. The research scholar has minutely and meticulously observed the graphic novel and presented her scholarly analysis.

Dr. A. M. Sarawade in his research article “Appropriating Pragmalinguistics and Sociopragmatics for Teaching Literature in S L Classroom” reveals that how the branches of Pragmatics can be employed in actual language teaching practice. It is a good attempt to combine the technical aspects with the socio-cultural conventions of language in the actual teaching practice in SL context. Therefore, it is a good contribution towards the most debated issue of language teaching in SL situation. In the language component of the present issue we have another interesting article by Dr. Preeti Joshi who analyses the role of English Language in Postcolonial Era as a lingua franca to promote Globality, Locality and Hybridity. The article analyses the actual hybrid linguistic expressions that has surpassed from the category of Creole and designated itself as a language of the world. The article gives review of all these changes and very interestingly comments on the socio-cultural processes.

Dr. Seema Maraje in her research paper “Honour Killing: A Stigma on Modern Society” deals with another significant and burning issue of the contemporary modern society. The paper takes into account all the basic notions related to the concept of ‘Honour Killing’ and analyses it in the socio-cultural contexts. In contemporary period there are several literary expressions that depict the situation of Honour Killing and therefore it becomes necessary to understand it in its socio-cultural context which is adequately provided by Dr. Maraje.

Sardar B. Jadhav and Dr. P. R. Shewale in their article “Keki N. Daruwalla’s “Crossing of Rivers”: An Absolute Visualization of Landscape” reflect how the poetic vision is capable of the photographic presentation of the landscape. The analysis of the poem is also a good demonstration of how to analyse the poem in its contextual frame for the new researchers and students. Maruti Vairat’s article “A Heap of Broken Images in T. S. Eliot’s Poem The Waste Land” depicts that how Eliot has created a simulacrum of Broken Images in order to create a perfect image of the modern society. The analysis of the poem is interesting as it takes into consideration the broken images which in fact create oversized image of disillusionment and despair of the contemporary period.

The Diasporic critical context is dynamic as it is inseparably relies on the socio-political realities of the age. As a result it observed in the discourse of criticism that term ‘Diaspora’ has been analysed from different perspective. The Critical Space has published several research articles in this direction in order contribute in this never ending discussion. Abhishek Chandel also deals with the term but his point of view is not from the region of literature but is from the other branches of Humanities like Sociology and Political Science. The article underlines the recurring need of interdisciplinary studies in order to understand the complex realities of the age. Ebrahim Mohammed Mod discusses the theme of Alienation in Arun Joshi’s The Foreigner which also came under the category of Diaspora Studies. The textual examples and the analysis in the light of the Psychological theories make the article more interesting.

Dr. Sangita Ghodake in her research article “Transcending Life through Romance: Mumbai Tiffinwalas and The Lunch Box” analyses Ritesh Batra’s romantic comedy situated in metropolis Mumbai. The paper very interestingly reveals that how two

strangers came into contact, who were living a lonely life in the overcrowded city. The observation and the analysis are helpful to understand the movie with all its possible dimensions. Dr. Uday P. Shirgave's article "[Re]vision Home and Identity in Buchi Emecheta's the New Tribe" deals with the issue of identity and home. The age of globalization has witnessed huge social migration, for different reasons, that has created different issues related to the identity. Nandkumar Shinde in his article "Mahatma Gandhian Concepts of Ethics and Morality in Contemporary Humanism" is another interdisciplinary article addressing to non-literature issue. But the issue analysed in the research article is important to understand the contemporary phenomena which is reflected in the literature.

Thus, I hope you will enjoy the present issue which contains diverse subject matters of contemporary interest and wish your affirmative support and enlargement to the team of Critical Space.

- **Professor P. A. Attar**

- **Dr H. B. Patil**

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Breaking New Grounds: Listening to the Silent Echoes of Draupadi in *The Palace of Illusions*

Dilshad Kaur*

Abstract

The experiences of women have often been considered too trivial to secure any strong depiction in literature. But Chitra Banerjee Divakaruni's re-imagining of Draupadi's life in her ground-breaking work *The Palace of Illusions* (2008) counters this notion by showing women's inner experience to be a storehouse not only of human emotions but also of self assertion and self respect. It is Panchali's story told by none other than the epic's heroine herself. She redefines the whole world of Kauravas and Pandavas and the power tussle which culminated in the great war of *Mahabharata* at Kurukshetra. The grand canvas of *Mahabharata* with its heroes and gods is laid bare before us and this time Draupadi is not staggering on the margins; she is at the centre, voicing her anguish and disgust against the unjust society which crushes the aspirations and dreams of a promising woman with impunity. Divakaruni's Draupadi prods the reader to interrogate some of the notions and institutions which the society holds in high esteem. Concepts of marriage, valour, masculine ambition and sense of honour are all made to pass the litmus test.

Key words: discourse, representation, woman's experience, fantasy, stories, masculinity.

It is hard to challenge the prevailing stories- you will be thought implausible. Powerful stories- those useful to powerful groups- tend to drive out others. (Sinfield 25)

In her groundbreaking work *The Palace of Illusions* (2008), Chitra Banerjee Divakaruni takes up the magnum opus *Mahabharata* for the purposes of both critical scrutiny and reinterpretation. Like other epics, *Mahabharata* eulogizes the valour, honour and gallantry of its heroes while the women

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protagonists are relegated to the background. A critical analysis of the world epics will show that the thoughts, emotions and motives of women never come to the forefront except when they are associated with the lives of male heroes. Their lives are presented as an un-heroic saga which is subservient to the lives of their fathers or husbands. Women in these epics are shown to have the capacity to motivate, instigate or trigger off a chain of incidents which generally culminate in a war and their role is never promoted to the status of a gallant warrior. They are mere instigators who are 'incompetent' to carry out the onerous call of duty. To protect or salvage the 'honour' is men's task and their privilege too. Woman's individuality is considered to be too weak to inspire any epical treatment. Women have a shadowy presence in such tales which has often led to a blurred perception and warped understanding of both their lives and their sense of individuality.

Divakaruni through her novel attempts to understand the character of Draupadi- the female protagonist of the great epic *Mahabharata* - from a new perspective. Divakaruni's effort is aimed at rectifying some of the wrongs which the historical and the mythological representations have done to the individuality and identity of women in general and Draupadi in particular.

The novelist is well aware of the politics of representation. She is acutely conscious of the misrepresentation which women have been subjected to in literature as well as in culture. Discursive constructions have bracketed masculinity with strength, reason, assertion, domination and action and femininity with weakness, emotion, passivity, subservience, obedience and self negation. David Glover and Cora Kaplan in their book *Genders* (2007) put forward this contention in the following words:

These negative associations of inferiority and worse, which so stubbornly cling to the subjective and objective representations of women, have been one of feminism's strongest *raison d'être*...(5)

In league with the feminist agenda, Divakaruni seeks to disassociate the term woman from its negative connotations; connotative meanings which have resulted from the arbitrary pronouncements and representations of women by patriarchy. In other words, the novelist has attempted to re-present the character of Draupadi from a new stand point. In doing so, Divakaruni is

grappling with the tricky concept of representation. Judith Butler in her seminal work *Gender Trouble* (1990) dwells upon the issue of representation of women in literature. She elucidates:

On one hand, *representation* serves as the operative term within a political process that seeks to extend visibility and legitimacy to women as political subjects; on the other hand, representation is the normative function of a language which is said either to reveal or distort what is assumed to be true about the category of woman. (3-4)

While dealing with the issue of representation, one must not lose sight of the social, political, religious and cultural locus stand of the writer. One must also be conscious of the privilege which a writer's position affords in the matters pertaining to representation. Realities at times get entangled with distortions in the complex web of representation. A writer's selective sifting of the material from the available sources determines the structure of representation. One must also be alert to the indelible impact which these representations leave on the political and cultural fabric of the society.

Draupadi has always been seen from the perspective of men. This perspective certainly involves gender politics. This politics very shrewdly pronounces Draupadi as the chief culprit behind the disastrous war and chooses not to take into cognizance the hatred which was brewing between the Kauravas and Pandavas much before Draupadi's entry into their lives.

Divakaruni sets out to re-tell the story of the great epic *Mahabharata* in order to re-direct the societal emotions and interpretations on a broader platform; a platform where Draupadi's discourse has also been ensured a sensitive and sensible hearing. When told from a woman's point of view, the epic acquires entirely new contours. Unlike the grand narratives where the glorification of war and valour relegate the human concerns and motivations to the background, this narrative brings to fore the human as well as the human element.

In this woman's epic saga, the novelist culls Draupadi out of the morass of patriarchal verdicts and makes her stand on a new podium wherein we see her through the prism of feminist understanding. Here is a Draupadi who asserts: The more people dissuaded me, the more determined I became.

Perhaps that has always been my problem, to rebel against the boundaries society has prescribed for women. (TPOI 343)

Divakaruni re-imagines and re-constructs the life story of Draupadi. She takes the aid of fantasy to re-structure the life pattern of her heroine. She deliberately moves away from the actual narrative and visualizes Draupadi's birth and life from a new perspective. In order to challenge and subvert the hegemonic influence of grand stories which inform and influence the very fabric of society, it becomes quintessential to take a detour to fantasy. Alan Sinfield's opinion as expressed in *Literature, Politics and Culture in Post War Britain* (1989) is pertinent in this regard. He opines, "The wish of women for power over their lives cannot be expressed plausibly within dominant discourses, only in fantasy." (25) Divakaruni deliberately swerves away from the actual story of the epic and introduces some new elements into the storyline. Panchali's friendship with enigmatic yet dependable Krishna, her unconditional love for her brother Dhristadyumna and her attraction towards Karana are some of its examples.

The protagonist of *The Palace of Illusions* is ill at ease with her very name i.e. Draupadi. She thinks it to be below her rank and stature to be named simply after her father- Dhrupad. She finds it very unimaginative to be named thus especially when she has been prophesied to have been born to change the course of history of Bharata. She likes to be called Panchali instead, thus rejecting the egoistic name which was given by her father and at the same time refusing to believe that her identity is bound by men in her life.

Divakaruni's heroine refuses to carry the stigma of a *kritya*, a woman brought forth into the world to destroy, the one responsible for the destruction of a whole clan. Rather she persuades the reader to revisit the whole scene and to observe the silent, muted agony of womenfolk. Instead of focusing on the action which takes place in the battlefield, this tale takes us deep into the world of women. Dealing with a woman's heart, her emotions, priorities, thoughts, concerns, aspirations, dilemmas and relations, the novel is an explicit statement on the price which women pay in the clash of masculine egos or honour.

The imaginative re-visitation of Draupadi's life makes many crucial observations on the life of a woman trapped in a 'men's world'. Draupadi's dreams, her insatiable curiosity, emotional as well as intellectual aspirations, her seething anger and defiance, her love and friendship, her revenge, her

[4]

helplessness are all presented in a manner which is not only engrossing but also thought provoking. The novelist has tried to free the image of Draupadi from the erstwhile symbolic meanings which has placed her on a terrain where revenge rules the roost. The novel in other words is an attempt on Divakaruni's part,

To expose and question that complex of ideas and mythologies about women and men which exist in our society and are confirmed in our literature is to make the system of power embodied in the literature open not only to discussion but even to change. Such questioning and exposure can, of course, be carried on only by a consciousness radically different from the one that informs the literature. (Fetterley 566)

The novel in question no doubt interrogates and even topples down many common- place perceptions surrounding the great epic, *Mahabharata*. The novelist however does not lay claim to her version being the final one. She has in fact proved with example that stories when heard from different people can surprise us with the variety of meanings and observations. Draupadi at one point in the novel says, "There were things Arjun kept to himself. (Isn't it thus with all stories, even this one I'm telling?)" (219) Locus standi of the narrator, his/her religious, political, regional, cultural and social affiliations strongly impact their stories. Besides many other factors, one learns to make sense of his/her existence and the society through the knowledge contained within these stories. "Were the stories we told each other true?" thinks Draupadi while contemplating over the fantastical stories surrounding her and her brother Dhristadyumna's birth. "Who knows? At the best of times, a story is a slippery thing....it was the tale we most needed to know. It was after all, the reason for our existence. It changed with each telling. Or is that the nature of all stories, the reason for their power?" (TPOI 15) Since Knowledge is never innocent, its political alignment and nexus with Power have serious ramifications for the society at large and individuals in particular.

Alan Sinfield in his seminal work *Literature, Politics and Culture in Post War Britain* (1989) contemplates upon the issue of identity and representation vis -a- vis stories. He contends that the stories which ideology of the power wielding authorities circulate within a particular society shape and manoeuvre the prevalent attitudes and create a miasma of stereotypical notions about both the people and events. These attitudes function as veritable blinders which very

conveniently reveal the half picture and conceal the other half and thus connive in the process of giving validity to the faulty notions about identity of a certain class/group. He writes:

...stories are lived...They make sense for us- of us – because we have been and are in them. They are already proceeding when we arrive in the world, and we come to consciousness in their terms. As the world shapes itself around and through us, certain interpretations of experiences strike us plausible because they fit with what we have experienced already. They become common sense, they ‘go without saying’.” (24-25)

Critical minds always remain alert to the sedative influence of such politics latent within the stories because they are well aware of its implications which manifest themselves in the societal attitudes and Chitra Banerjee Divakaruni is one such instance of the critical and conscious writers.

Annals of history do not chronicle the experience of women because they did not go to the war nor did they clash head on with the enemy. The role of women remains cleverly understated. The bitter battle of life which they are forced to fight almost every day gets at most a slight and at worst a slighting mention. Strictly denied the basic right of education of political, military, administrative or economic affairs, these women were ordained to confine themselves in their chambers “gossiping and complaining, chewing on mashed betel leaves” (TPOI 343) Inquisitiveness and intelligence on a woman’s part was at best ignored or at worst snubbed and crushed. By blocking all the channels of opportunity, what excellence or brilliance of acts can we expect from an individual? Draupadi from her childhood showed a spark and a knack for learning. Her fond desire to learn all that which was being taught to her dear brother Dhri by esteemed tutors made her to eavesdrop on the lessons. Her act was considered improper for a woman of genteel birth and invited chagrin of elders. But she was adamant. Growing up with the illusions of grandeur, as the one who was prophesized to change the course of history, Draupadi craved for more than that was miserly granted. Her Dhai Ma thought that her lessons were making her “too headstrong and argumentative, too manlike in my speech.” (TPOI 23). Draupadi’s obstinacy to acquire knowledge met with disapproval.

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 senses and of that which lay beyond them. (TPOI 23-24)

Draupadi's ambition mirrors the aspirations of those common women who are denied access to education. The disapproval of society and the restrictions which they impose upon women is symptomatic of a deep seated insecurity. Proper education enlightens an individual about the rights, stimulates thought process and generates questions which in turn can spell anarchy for the preservers of status quo. Knowledge empowers an individual and patriarchy can never afford to designate women at the seats of power. In a very subtle and sly manner they allocate the domain of ignorance, passivity, sentimentalism and weakness to women by denying them education. Seeing their male counterparts swallowing the variety of knowledge, these women like Draupadi feel "These were the lessons I most envied him, the lessons that conferred power." (TPOI 27)

The original *Mahabharata* glorifies the gallant feats of warriors and inspires awe by its description of heroism shown by the princes and army in the war. Exhibition of heroic feats by the gallant men warriors in the battlefield is a common trait of all epics. Men in the epics are portrayed as the saviours who carry upon their shoulders the glorious responsibility of safeguarding the lives and rights of those who are under their protection. Women's role is restricted to the realm of encouragement only. Mothers and wives of these heroes take pride in sending the latter to battlefield. Simone Brodbeck and Brian Black throw light on this aspect with reference to *Mahabharata* in their introduction to the book entitled *Gender and Narrative in the Mahabharata* (2007). They contend:

There is a strong connection between masculinity and fighting, and many characters are repeatedly obliged to demonstrate their manhood through their participation in battle. Most of the prominent female characters act in ways that reinforce this model of masculine, actively encouraging their husbands and/ or sons to fight. (17)

These epics maintain a stubborn silence on the gory repercussions of a war. They choose to play down the agony which mothers and wives undergo when their loved ones head off for the war, perhaps never to return. The grand narratives of 'unparalleled heroism' conveniently brush aside the goriness, death, decay and misery which a war quintessentially entails.

This novel, however, builds an alternative discourse. Within it is depicted not only the misery which the wars bring about but it also ushers forth an outlook which is inclined towards a harmonious existence. As Drapaudi says in the novel, "I'd teach them instead to be survivors. And why was a battle necessary at all? Surely there were other ways to glory, even for men?" (26) Playing down upon the mockery and slight which women are subjected to because of their reliance on emotions, the novelist stresses that the world must acknowledge the worth of finer sensibilities. The propensity towards nurturing, loving, caring or peace-making should not be construed as weakness. The war torn and conflict ridden societies are in dire need of such fine emotions. Drapaudi punctures the notions of glory and heroism associated with war and paints a nude picture of war to show its stark, gory and grim realities which are often clothed in the shimmering robes of heroism. She comes to a shocking realization that the men in their army are not propelled by any fine cause rather for these soldiers "it was merely a job, an alternative to poverty and starvation. Or maybe they'd been forcibly conscripted by their overlords." (TPOI 257) Shoulders of such poverty stricken soldiers are too frail to carry the baggage of honour. Fighting the daily battle of survival, these soldiers and their families are not even distantly concerned with the reasons which engineer a war. Grappling with their fate, they cannot afford to grieve at the exalted miseries of those ensconced at the seats of power and prosperity. Draupadi realizes that wives of these soldiers are unable to empathize with her because poverty has browbeaten them "...for their wives, I was a harbinger of ill luck, the woman who had torn their husbands from the safety of their homes, the witch who might...transform them into widows." (TPOI 257-258)

A warrior's death spells doom on the family. Beneath the veneer of glory lies a horrendous reality. *Mahabharata* is silent on the fate of those who survived the war. Predators like disease, deprivation, stigma, starvation were gnawing at the innocent victims. Widows with their children were groping in the dark. No saga of bravery could have embalmed their hearts. Glorified concepts of

gallantry, martyrdom and heroic fall were beyond their grasp because they were bound in the thorny shackles of a dark present and a bleak future. Draupadi muses in the novel:

Hastinapur after the war was largely a city of women, widows who had never dreamed that the survival of their families would depend on them....they found themselves exploited...I'd see them on the roadside, often with children in their arms, begging. There were others that I didn't see...selling the only thing left to them (323)

Divakaruni's protagonist also brings the institution of marriage into dock and voices her angst at her *swayamvar*, five husbands and the insult poured upon her in the Kuru court. *Swayamvar* was a mere eyewash as far as the girl was concerned. It was a contest where the winner would take away his prize. Instead of having the liberty to choose her life partner, the woman was rather made to accept the winner of the contest as her husband. She was merely a thing to be won over; a coveted possession that would exalt the status of the winner. Besides this, women were also given in marriages to pacify the enemy. Draupadi on coming to this realization voices her disgust, "My mouth filled with ashes. How foolish I'd been, dreaming of love when I was nothing but a worm dangled at the end of a fishing pole." (TPOI 57)

Draupadi questions the double standards of society which "seems to have no problem when men sleep with a different woman each day of the week" (TPOI 42) but the society pours choicest of slurs upon a woman who has liaisons with more than one man. Married against her will to five *Pandavas*, she refuses to accept the consolation of being the only woman having five husbands in a society where only men can have more than one wife. Dismayed and disgusted thus she says, "Unlike them, 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 I wanted or not" (TPOI 120) The glorified virginity boon given to Draupadi and boon of sons given to Kunti recorded in the original tale is also put under critical scanner which to Draupadi seemed:

...designed more for my husband's benefit than mine. That seemed to be the nature of boons given to women- they were handed to us like presents we hadn't quite wanted. (Had Kunti

felt the same way when she was told that the gods would be happy to impregnate her? (TPOI 120)

During her insult in the court of Duryodhana, she comes to the shocking and crude realization that for her husbands, their pride, honour and reputation are more important than their wife's honour. They could bear to see their wife getting naked in front of all rather than breaking the rules of the game. Their pride no doubt was hurt but why their love was not hurt. They were agonized to see the *Pandava* queen getting humiliated; a husband's pride was offended but the pain of a woman simply remained unnoticed. Draupadi mocks that, "They would avenge me later, yes, but only when they felt the circumstances would bring them heroic fame." (TPOI 195) and this occasion came in the shape of the great battle fought between *Kauravas* and *Pandavas*. Draupadi was made the accused, a *kritya*, whose deadly vow to avenge her insult culminated in the war. But why did not any one bother to peep inside the helpless, humiliated and wounded heart of a woman. Stigma stalks only the woman, whatever the circumstances be and who so ever the perpetrator be. A woman is made to carry the burdensome load of honour. Shame, slurs, mock sympathy trails a woman who has been subjected to physical and sexual abuse. Draupadi's rebuttal of these societal norms is an eye opener. "Let them stare at my nakedness, I thought. Why should I care? They and not I should be ashamed for shattering the bounds of decency." (193)

The reimagining of Mahabharata from a woman's viewpoint shatters many lofty conceptions and generates questions about the status of woman in society and her position in marital relationship. The glorified concepts of honour, war, duty when seen from the eyes of Divakaruni's Draupadi, certainly lose much of their sheen. The protagonist or the novelist however does not make any boisterous claims about their version being the final one. Such a reading of the novel concurs with what Alan Sinfield says:

It is through stories, or representations, that we develop understanding of the world and how to live in it. The contest between rival stories produces our notions of reality and hence our beliefs about what we can and cannot do" (23)

The novel stimulates the reader to approach the given stories from different angles so as to achieve a more balanced and impartial understanding. It

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awakens the reader to the multi-layered structures of literary or cultural texts which hide within themselves a multiplicity of meanings. These meanings lay dormant there for the conscious reader to unearth them and to usher forth a new understanding and consciousness in the society.

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The Misery of Fixed Identities in 'Sun's Seventh Horse'

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Abstract:

The paper deals with fixed identities reflected in Sun's Seventh Horse. The theories regarding identity in the discipline of Psychology are discussed in detail in order to understand the notion of identity and all other social, economical, political, cultural and most importantly psychological features that influence an individual identity. The theoretical discussion was further foregrounded with the actual textual examples. The paper deals with how interpersonal relations were influenced by the fixed identities according to the different norms set by society and culture. The analysis refers the theories of Psychology but at the same time also takes into consideration the socio-cultural notions that changes from culture to culture.

"Dear friends, however the saying may go. in love a muskmelon may fall on a knife or a knife on a muskmelon. It is always the knife that is affected, so the one whose personality is sharp as a knife should stay away from such a complication." (Suraj Ka Satvan Khoda.22) This is what Manik Mulla opines about love. Manik is the narrator cum character in the novel and the stories in the novel are based on his experiences. Though he is aware of the pernicious effect of love on human personality he is also aware of human obsession regarding love and feels that it is essential to have an element of romance in stories because love stories are the most successful variety of stories. He also believes that these stories should address wider social problems and should not be restricted to the theme of love.

The stories in the novella revolve around love. According to Manik love *may* in actuality occupy a very small place in total human life but it happens to be a basic human craving- like that of a woman suffering the pangs of separation. No human endeavour can therefore be totally independent of its influence. The stories throw light on how this basic necessity of the mind is actualized in the

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middle class Indian set-up by different people according to their own understanding of the term and how the issue of love is inextricably linked with many mundane issues such as economic status, social position and even muscle power. A consideration of all these factors inevitably leads us to a consideration of the issue of identity. After all love, as it is popularly understood is a consistent and stable feeling which will need as a carrier someone with an integrity of mind and action which may roughly be equated to the idea of identity. There is an overriding concern about the issue of identity in today's world and a brief consideration of the various views related to the issue will not go amiss at this point.

The concept of identity, if understood rightly, will enable us to understand not only ourselves but also 'the others' and also 'the otherness of the other'. Psychologists talk about 'psychological continuity' which needs to accompany 'bodily continuity' as essential condition for survival. There is talk of sexual identity. Identities therefore emerge from inside of a person. The place of 'body' in this entire issue related to 'identity' has now become controversial and the problem that is being considered is 'Is identity physical or mental' or 'is it more mental than physical'?

It was Freud who first dismantled the idea regarding 'self and human beings as 'unified wholes'. The present day 'identity theorists' debate over the issue of identity. Attempts have been made by the poststructuralists to discount the possibility of objective knowledge and therefore anything like the self or 'social and cultural identities'. Realists however claim that i) Identities are not always "wounded attachments" as implied by the poststructuralists 'but can also be enabling, enlightening and enriching structures of attachment and meaning. ii) Identity has been a fundamental element of social liberation as well as of social oppression iii) Identities are evaluable theoretical claims that have epistemic consequences. Who we understand ourselves to be will have consequences for how we understand and evaluate the world. The realists show an openness to understand the issue as a many faceted one which is not simply a product of structures of power but is often assumed or chosen for complex subjective reasons.

Whether there exists something that can ultimately be termed as 'identity' may be a question for those who are actually grappling with the

‘concept’ and not how it is translated into lives of people. The question of; ‘Who am I?’ has troubled people from times immemorial and every answer to the question is in a way an understanding of one’s ‘identity’. The answer to the question ‘Who am I?’ will always be objectively acceptable and correct is doubtful but as claimed by the post positivist realist it does play a decisive role in “how I experience and understand the world”. (Moya.8) and also how I act and react in this world.

So the identity one assumes depends on one’s answer to the question ‘who am I?’ which leads us to another important question- Why does man need to know who she/he is? The answer to the question according to a post positivist realist is that “the concept of his/her identity enables him/her to know the world. It provides to him points of reference, but why do we need to know the world around us? Knowledge gives one a semblance of control and gives one a sense of power- power over ourselves and the external situation including the people who are essentially others. This also indicates that the need to control is a basic need in human beings. In fact the world can be perceived as a battlefield for asserted identities in which the vanquished are often reduced to an animal status revolving round their bodies.

While trying to explore the relationship between identity and the desire to control it will be fruitful to turn to the analysis of ‘human existence’ as presented by Eric Fromm in his book.” The Sane Society’. Fromm maintains that fear is one of the basic instincts which human, beings experience from the moment of their birth and continue to experience throughout their lives. Fear is a result of the sudden change that occurs in the life of a human being at the moment of his birth. Any attempt at progress (change) will necessitate mastering or controlling this fear. Man is therefore constantly subjected to two contradictory desires-a desire for freedom (progress) and a desire to return to the womb - to certainty and security. “Man’s life is determined by the inescapable alternative between regression and progression, between return to animal existence and arrival at human existence. Any attempt to return (or to be returned) is painful. It inevitably leads to suffering and mental sickness, to death, either physiologically or mentally (insanity). Every step forward is frightening and painful too. until a certain point has been reached where fear and doubt have only minor proportions. Aside from physiologically nourished cravings (hunger, thirst, sex) all essential human cravings are determined by this

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polarity". (28) Fromm further points out that man's separation from nature drives him to form ties with other human beings. His awareness of his loneliness and separateness, powerlessness, ignorance, accidentalness of his birth and his death drive him to relate in order to remain sane. He also points out that human beings try to achieve this relatedness by either submitting to another or by trying to dominate "the other". In societies based on hierarchical power relations we find people following a convenient and safe mode of submitting to those who are more powerful and dominating those who have less power.

From points out that man is born with 'fear' and feels that the only two ways of overcoming this fear are - by allowing to other to control you or by establishing control over the other. He believes that once this control is achieved man enters a state of equilibrium and stability. There can, however, never be in actuality any such state of equilibrium or stability because of the ever changing nature of reality. This constant flux aggravates the feeling of fear because man has no control on this change. This may also give rise to a feeling of nothingness. "Identity" is a concept through which we try to counter this sense of fear. Every "identity" is therefore an "imposed" identity. It is a psychological attempt to fix certain elements, certain aspects as unchanging and stable. It is clear that while on one hand "identity" empowers on the other it is also a constant source of fear. It is constantly threatened. The moment a person decides "I am so and so and such and such" he is trying to make static some aspect of his essentially dynamic nature. "Identity" which may initially help to relate may ultimately make one "exclusivist" and unable to relate. Identity therefore puts one constantly on the defensive, especially so when sense of identity is derived not on the basis of one's decisions about oneself but on the basis of the decisions one tries to arrive at through others with whom one tries to relate. "Identity" then provides a much-needed sense of control and so every person will always 117 to assume an identity which will provide him/her maximum sense of control. One easy way of achieving control over the other is by trying to "fix" his/her identity. This ensures a feeling of 'changelessness' and stability in one's life. However, it will not be possible for an individual to fix the identity of another person unless one enjoys some power over the other. Physical power comes handy in such an enterprise. Very often physical strength is seconded by social power.

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How Are Identities Fixed?

It should be noted that identities of 'others' cannot be fixed no matter how much power is enjoyed by the controller. No one can assign another an identity without his/her consent. As long as there is conscious resistance to any attempt at fixing identity, it cannot be fixed. A fixed identity is also a symbol of defeat, of acceptance. It also implies an acceptance of an imposed set of ideas, values, thoughts and actions.

This consent in a way symbolizes a breaking of spirit, a refusal to resist, a blocking of change. It indicates a compromise with the basic human need for dynamism and change. It implies a giving up of claim on autonomy and freedom. This is true for any fixing of identity - negative or positive. Lack of identity implies freedom. A free person does not allow his actions to be 'predetermined'. Choices are made at the spur of the moment. Such state is however rare and is enjoyed either through total social sanction e.g. by the most powerful kings or autocrats or by those who do not fear to be asocial or even antisocial. In all other states of existence human beings tacitly or openly consent to having their identity fixed and imposed (Accepting the system of social justice, rights, rules also indicates an acceptance of a particular identity) A free person defies classification. His/her actions are prompted by inner compulsions and she /he refuses to be guided by norms of the society*-. She/he makes her/his own rules. She/he lives her/his life according to the values and commitments that are in some important way his own.

The society has its own subtle ways of imposing identities on its people especially in a class and caste ridden society like the Indian society. The strongly hierarchical structure is kept intact through the 'law of obedience' which ensures both immobility for people and control of those higher in the hierarchical structure over those lower in hierarchy. As has been pointed out by critics like Marilyn Friedman that such society "provides no reason to think that people should contribute equally to the moral enterprise. Hierarchies of knowledge and authority characterize the most social undertakings; some individuals acquire a greater share than others of the knowledge generated by the group's endeavours. Thus social conceptions of moral understanding do not preclude the idea that some persons should be ruled morally by others, especially those others whose moral knowledge is greater. Nor do they rule out

the idea that greater moral knowledge will reside with men. who should therefore control women in various moral matters....” (215)

Fixed Identities in “Sun’s Seventh Horse”

In the novella Manik Mulla both speaks for and critiques the middle class in India. As a character in the novel he acts according to the norms of this class. His middle class situation forces him to act in certain ways and as narrator of his experiences he presents before the readers a portrait of the Indian middle class with its obsession with love (which is not far removed from sex) and its notions regarding morality. As a male member of this class Manik enjoys certain privileges e.g., access to education. He studies in class xii and enjoys great respect from the girls he associates with. As a male he also enjoys the right to sit on judgement on the moral conduct of all women. His conclusions regarding the moral standing of a woman (whether she is ‘good’ or “bad”) depends strictly on the kind of terms she keeps with men in the locality. Any woman who does not restrict her sphere of activity strictly to a female zone and professes even the slightest interest in the members of the opposite sex is according to Manik ‘a bad woman’. Being interested in women is natural for men (Manik’s relation with Jaimma) but even casual interest in men is a sign of moral depravity in women. Strangely, Manik can relate emotionally only to women and the women in his life provide him great emotional satisfaction and support but he constantly feels that by relating to them he is bestowing a favour upon them. As an educated person Manik criticizes the norms and values of the middle class but as a member of the class he is also a custodian of those values. Manik believes in protecting sharp personalities from being influenced by external factors like “love”. His logic is that love certainly damages such personalities for it essentially involves a consideration for the ‘other’ which is most likely to lead to making compromises. The idea of a strong person involves a steadfastness regarding one’s beliefs. Such a person will not entertain an}’ attempt at changing his opinions under the influence of another person. In other words Manik is a supporter of fixed identities.

Manik is aware of the middle class obsession with love. According to him love is one of the basic and perpetual cravings of human beings. It haunts them Manik. with his ideas regarding ‘strong personality’ is quite incapable of love. Manik. like other middle class male friends is doomed never to understand love

because of the identity he has assumed. The identity of an Indian middle class male is partly imposed on Manik by the social structure and partly cultivated by him because he finds it advantageous and empowering and it frees him from any sense of responsibility.

The novella throws light on how middle class men understand love. According to them it is i) essentially between man and woman ii) the woman one can truly love has to be 'good' iii) a 'good' woman means a woman who is pure, untouched, not interested in sex iv) The man is in the controlling position and can decide the shape this relationship will take. The man does not owe any responsibility towards the woman he loves. This view is entirely advantageous to middle class men like Manik. As a man he is in a position to fix the identities of the women with whom he discusses 'love' i.e. speaks as a lover. According to Manik Jamuna is not a "good" girl and he does not feel any attraction for her. He knows that she is emotionally attached to Tanna whom she is not allowed to marry. She is intellectually and emotionally starved and desperately in need of a companion with whom she can talk about love because love is that entire she reads about and can think about. It is the only point of reference she has. Manik feels that it is not proper on his part to meet Jamuna at night but he knows that he has the protection of the double standards in the society. The behavior that is considered to be totally unacceptable on the part of girls is not equally prohibited for boys. So Manik convinces himself that "I have (He has) nothing to lose. Let me go and see what happens." (p33) If a girl is discovered with a boy at night it can have disastrous consequences for her future but same is not true for boys and Manik takes full advantage of this. Unlike Manik's, Jamuna's life is totally restricted and she has more or less no choice. She has hardly any point of reference or point of view. She expects Manik to talk because she needs to relate to another person, to bring about some flow in her stagnant life. Like others Manik too cannot understand her need to freshen up, to wear pretty clothes and to meet people. All this is reserved for school-going girls. Girls like Jamuna who have (been) stopped going to school are expected to wear dirty clothes, sit on the floor and chat. Jamuna's mother has stopped her education and has certain reservations regarding a match between Jamuna and Tanna. (because she perceives Tanna's family as lower in caste as compared to her own. When Tanna's father comes to know about the nature of the objection raised by Jamuna's mother he beats Tanna black and blue and any possibility of a match

between the two ends) We are struck by the non-negotiability of Jamuna's position when ultimately she is married to an old man who is almost the same age as her father. Once she is in her husband's house she works hard to gain the confidence of her husband. To make her position sound she needs to produce an heir which she does through Ramdhan (the horsecart driver) After the death of her old husband she lives comfortably and independently in her large house with Ramdhan. Later on, when she finds Tanna in a deplorable state she invites him to stay at her house (her son addresses Tanna as "mama' i.e. mother's brother) but Tanna who is very particular about moral propriety, refuses the offer.

Jamuna is one of the hundreds and thousands of girls who are subjected to a set of extremely unfair norms followed by the Indian middle class. The norms are so prohibitive and restrictive and they incapacitate these girls in such crucial ways that throughout their lives they are forced to lead limited and dependent lives. The parents who are sanctioned full control over the lives of their children by the Indian social system try to limit and restrict the sphere of activity of their daughters for several reasons. Closeted in the four walls of their house and denied autonomy of any kind these girls can neither protest nor rebel. They wait for the only event which can liberate them i.e. their marriage. These marriages force them to make huge compromises but they feel that marriage will provide them at least some degree of control over their own lives. Marriage is also a necessary condition for having any kind of sexual experience. In their lives full - of boredom and changelessness they are strictly forbidden from having anything to do with men outside the family. This suppression from inside the family is seconded by a pressure from outside the house where the society brands them as "bad" if they as much as talk with men who are not their fathers or brothers. Autonomy and moral choice are for them out of question.*⁷ Reduced to almost the status of unthinking and unresisting animals they are forced to act out identities imposed on them. As daughters they are helpless nobodies. By pleasing the husband in several ways they can acquire some control over themselves and their surroundings after marriage. Acting out stereotypical roles of wives and mothers then becomes their destiny. Their's is indeed a view from nowhere. *^x Circumstances make Jamuna shrewd and manipulative Jamuna is clever enough to take advantage of the few opportunities that come her way. She does not allow moral considerations to

affect her actions and ensures a future for herself by playing the role of an ideal wife to an old (and impotent) husband. She does not only accept the social identity imposed on her but also turns it to her advantage. Her hatred for her parents is manifested through her refusal to help them when they are in financial trouble. She throws social sanctions and social acceptance to winds once her financial position is secure and invites Tanna to stay with her but Tanna is too weak to abandon his claustrophobic middle class life with its narrow views regarding sexual morality. He refuses.

Unlike Jamuna who is a female and therefore restricted by sex class and resources Tanna is male and comparatively free from the restrictions imposed on middle class girls and women. But he is motherless. (no protection and no support) and is repeatedly abused (physically) by his unscrupulous, cruel and self-centred father (Mehesar Dalai) and ruthlessly exploited by the woman who has been brought into the house as a surrogate mother to the children. The Maw of obedience” is strictly implemented by these two and Tanna is beaten, starved and turned into a beast of burden. He is made weak and submissive. This identity of a weak, unresisting individual sticks to him throughout his life and he unquestioningly accepts all responsibilities which are imposed on him. He also accepts the decisions made by his father about his marriage. (He marries Lili who Mehetar Dalai has chosen for him for financial reasons) The marriage fails. He proves to be a failure at his work place. He fails to arrange for the marriage of his sister and is ultimately taken ill. He dies a totally disillusioned and lonely death.

Tanna’s example shows how identities can be fixed by breaking the spirit of a person. Physically abused and emotionally starved and exploited by the socially and physically more powerful, Tanna not only accepts the identity imposed on him but also convinces himself of its unalterability. He lives and dies an utterly miserable man. Ironically he is considered to be simple, straightforward and good by people of the locality. This also throws light on the heavy price that middle - class people have to pay in order to earn for themselves the epithet ‘good’. ,Tanna”s father Mehesar Dalai is a rogue, a bully and a totally self-centred cunning schemer, a liar and a cheat. He uses his superior physical power in combination with the power that society has bestowed upon him over his children to ensure all comforts for himself. He beats Tanna into total submission. The middle class locality in which he lives
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considers him to be 'evil' but is scared of him. The identity of 'father' is a biological gift to him. As father he uses his authority to dictate terms in the life of his son. and to use him in every possible way. Tanna's marriage with Lili is arranged by Dalai with an intention of making financial gains. When identities are inherited they are not always taken seriously nor is there a way system which can ensure that the accompanying responsibilities will be fulfilled. The power bestowed by social identities is often used to fix identities of others in order to ensure complete and continuous power. Mehesar Dalai and his woman. Jamuna's parents and Chaman Thakur try to reduce those in their power to a mere physical and almost animal existence.

Lili (who is later on married to Tanna) is empowered in a subtle way. She is educated, good looking and financially well off. She is free of male oppression because she does not have a father. She lives with her mother and has very little contact with men except Manik whom she loves. She does not read cheap love stories as Januma does but reads classics and has as distorted views about love as the other uneducated girl. She assumes (and is encouraged by Manik to do so) the identity of the idealistic heroines found in Hindi classics. She is able to live in this fixed frame because the person she trusts and can communicate with (Manik) supports her choice of identity by exhorting her to remain "pure". A pure woman as we know is a divinely favoured asexual being (all great archetypal mother figures for example). Quite naturally Lili's marriage with Tanna fails. Lili gives Manik the right to fix her identity because she feels that she loves him. She allows him to define love for her. She plays with the button of his shirt and states that it will be impossible for her to live without him. Manik professes not to believe in a love restricted by attraction and belonging. He believes in a union of the souls. He feels that the love between Lili and himself should remain pure and that their incomplete souls would complete each other through strength, light and inspiration. According to him no power in the world can affect the purity of their relationship, "wherever I live" he says "and in whatever conditions the rest of my life has to be led your love will continue to tiive me strength. Why. then are you so unstable?"

Manik tries to convince her that the love between them is platonic and she should not try to spoil the purity of their relationship. At another place in the novel Manik honestly analyses his feelings for Jamuna as well as Lili. Lili inspires him to rise to great heights and thoughts about Jamuna push him into

dungeons of perversions. Manik is incapable of empathizing. He expects to gain certain specific experiences in his life through the girls he comes in contact with. The fact that he has control over the girls provides him a sense of satisfaction, even gives him a feeling of being intoxicated.* 10 He exhorts Lili to become as pure, as intense and as dauntless as Devsena (a female character in a work by Skandagupta). It is clear that he has no intention of returning Lili's feelings. By idealizing his love for Lili he escapes from the mundane responsibilities attached with loving e.g. caring, being concerned about the future of the beloved etc. The next day Lili's marriage is fixed with Ta'nna.

In case of Jamuna and Lili and their emotional involvement with Manik. Manik is totally in control of the situations. He is shrewd and cunning and manipulates each situation in such a way that the girls nurse no expectations from him. He is in a position to take without having to 'give' anything in return. Manik feels comfortable in these relations. He is superior and the two girls are in different ways inferior. Clearly defined relationships make him feel comfortable. He understands the world in convenient binary opposites - superior/inferior. good/bad. He, as a male, enjoys certain control over the lives of the girls and he in his turn is controlled by his brother and sister-in-law. Even among his friends as narrator and knower he is in the controlling position. Only when he is invited to share a relationship on an equal footing all his pretences collapse and the real Manik Mulla is exposed.

Manik meets Satto - a girl who defies classification. She cannot be termed as 'good' because her movements are free, natural and therefore alluring (and of course a woman should not move like that) She also refuses to be tied down by restrictions imposed on girls - she is always eager to talk with the known and the unknown, would sing songs under her breath and would smile at people without any reason. But she cannot be termed as 'bad' because there aren't any of "those" kind of rumours about her and people know very well that if anybody as much as cast an evil eye on her she can pull out his eyes with the knife that constantly hangs at her waist. In other words she is incomparable. She is indomitable. She is unique. Manik is enchanted by her personality. Her work has shaped her body, lustre added lustre to her face and given her a look of great self-confidence. Satto like Jamuna and Lili starts trusting Manik. She knows no doubts and her trust is complete. For her Manik is a most trustworthy friend. As a friend she considers it her duty to keep track of all his activities, his

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needs and his problems. Being guileless herself she nurses in her heart a natural affection which needs and extends sympathy. She believes that friendship means sharing each others joys and sorrows, work and happiness. In friendship there can be no compulsions, no complication, no fear, no suppression, no weakness and no binding. Her mind is clean like clear sunlight and for her friendship means a simple give and take.

Satto's world is a world in which individuals are allowed to live with dignity and freedom. She trusts Manik and expects to be trusted by him. She makes no demands on him and believes that he will also help her as naturally and freely as she tries to help him whenever such need arises. She is quite blind to the dangerous reality of the world of people like Manik. For her "trust" is a form of co-operation. In his heart of heart Manik knows that this girl is the most open and most lovable of all the girls he has met. The effect of her friendship on him is immense. He is a transformed person. He writes love poems in her praise (she laughs at them) and tries to excel in his studies and other activities. Such is the effect that Satto has on people. Her personality inspires people to live with natural, healthy human emotions.

Manik believes that such inspiration can come only from a brave independent female companion and not from empty lifeless dolls living behind the glass walls of social modesty. Though Manik feels great attraction for Satto and her personality he is himself circumscribed by the middle - class notions of propriety and modesty. He allows his brother to convince him of the high social status of his family as compared to that of low people like Chaman and Satto. His brother forbids him from meeting Satto and Manik agrees. When his brother refuses to pay for his education Satto offers to help him financially. She also shows him the note which declares that she has been sold to Mehesar Dalai in exchange of Rs.500. Manik is educated but does not tell her about the illegal and legally punishable nature of this exchange. When ultimately Mehesar Dalai comes to claim her she decides to run away to a place of safety and approaches Manik for help but Manik conspires with his brother and betrays her into the hands of her exploiters.

In the novella Manik Mulla critiques the middle class social set up of which he is himself a product. He has the intellectual capacity required for autonomy*. However he never asserts it and sticks to the traditional modes of

middle class thinking. He exemplifies the fact that it is very difficult to handle autonomy and to govern oneself and that it is very convenient and easy to slip into readymade moulds of identities fixed by systems and social structures. Manik allows himself to be ruled by an oppressive social and cultural system. He assumes the identity of an Indian middle class male. This identity empowers him to a certain extent but it makes him dishonest and selfish. By donning this fixed identity he blocks out possibilities for dialectics which is an essential condition for growth and development. The power that seems to have come automatically to him because of his sex and social position enables him to accept and “take” shamelessly without feeling that he owes something to those from whom he ‘takes’. He becomes a parasite and an exploiter. The very idea of control intoxicates him. By accepting one of the basic assumptions in the Indian social system that each person will either control or be controlled depending his age. Sex and social position he cannot imagine a possibility of ‘freedom’ for himself. Though he finds ‘freedom’ totally ennobling even when it is practiced by another person he lacks the moral courage to support it.

The novel warns us against social systems for systems are often systematized control processes which make people exploitative, calculating, defensive/offensive, unjust and insensitive. These systems “fix” identities and promote cowardice and alienate people from their normal, natural selves. An individual can live honestly only if he rejects systems and thereby rejects identities imposed on him^{*12}. In conclusion we can state that though a desire to control is a basic desire among human beings which rises out of man’s fear of change yet it also indicates a lack of growth and emotional maturity. It leads to selfishness and self-centeredness, bonding to protect selfish interests, assumption and misuse of power and fixing of identities puts an end to any possibility of love, trust and co-operation between human beings.’ Love, which is an obsession for the Indian middle class is an attempt at escaping reality. Several complications in human life can be successfully resolved if the principle of honest give and take is followed in day to day life.

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Comprehension in a Graphic Style: A Study of Fumi Yoshinaga's *All My Darling Daughters*

Dr. Sujata Bamane*

Abstract:

The aim of learning any language is communication. And word is the major asset through which language is flourished. However, the comprehension of textual context can be made possible and easy with the help of the coherence between the word and its usage. Along with the language of words, the language of colours, pictures, images, strokes of lines causes the effective and smooth communication between the conveyer and the recipient. The reader's purpose of reading for reading's sake gets withered once the reader encounters with the words displayed along with pictures and images. The paper aims at studying the scope of discovering contextual meaning of the text by interpreting different aspects of novel written in traditional and as well as in graphic style with reference to Fumi Yoshinaga's graphic novel, *All My Darling Daughters*. 'Graphic Novel' earlier known as 'comics' written in most diagrammatic and decorative with words combined with different colour-combinations, funny pictures and mesmerizing images. Graphic novels are of different types reflecting upon various moods ranging from fierce, funny, romantic, adventurous, melancholic, emotional etc. Hence it has a blooming future for the revival of 'reading culture'.

The aim of learning any language is communication. And word is the major asset through which language is flourished. However, the comprehension of textual context can be made possible and easy with the help of the coherence between the word and its usage. Further, it is not only the language of words that makes the communication possible but along with them, the language of colours, pictures, images, strokes of lines causes the effective and easy communication between the conveyer and the recipient.

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Though it is said that, 'words are a form of action capable of influencing change', it is not only the usage of words that makes the reader grapple with content but the creative weaving of words that keeps him/her engaged and enjoy reading with comprehension.

The reader's purpose of reading for reading's sake gets withered once the reader encounters with the words displayed along with pictures and images. The frequency of reading helps reader to use left-brain to process language and further read more. In this process a reader collects information and records it and thinks analytically. The storage of analyzed information in the left side of the brain promotes reader to make use of right side of the brain, which is gifted with imaginative power. It is best at expressive and creative tasks and more visual-aided. Hence the creativity takes birth here in this sphere of imaginative frame of mind. However, reader's original creative ability needs to be benefitted with some challenging creative art for instance, the 'Graphic Novel' earlier known as 'comics'. It is written in most diagrammatic and decorative manner. The written expression is combined with words, different colour-combinations, funny pictures and mesmerizing images. Reader's desire of learning language gets fulfilled as his journey of learning language becomes intensively pleasurable. Such a written draft presented in a graphic format appeals to reader's curious mind. Thus, the fascinating delivery of content enhances reader's reading capacity with observation and visualization.

What is Creative Writing? :

The word, 'creative' denotes something innovative, original and different. **Wikipedia** defines the concept, 'Creative Writing',

'Creative Writing is any writing that goes outside the bounds of normal professional, journalistic, academic or technical forms of literature, typically identified by an emphasis on narrative craft, character-development and the use of literary tropes.'

Forms of 'Creative Writing':

- Autobiography/Memoir
- Collaborative Writing
- Creative non-fiction
- Play Writing/Dramatic Writing

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- Screen Writing
- Song Writing
- Electronic Literature
- Expository Writing

Creative Writing uses the usual aspects of conventional writing like characters, setting and rich graphic language to create an image or to narrate a story. Through small but pertinent details like words, sounds, gestures, signs and so on, the creative writing brings about a much larger story and allows reader to draw a larger and deeper message. In short, the story constructed with the help of equipment mentioned above does not tell a tale but shows. Thus, the use of graphic signs enhances an element of creativity of the written draft.

The word, 'graph' means 'a planned drawing, consisting of line or lines' and 'graphic' is something i.e. easy to imagine that makes one enjoy a clear lively picture with an explicit idea of the content. It is of photographic, of visual art pertaining to visible efficacy. Hence it is more fit for readers (children) raising in today's visual world.

The 'Graphic Novel' may be a new format/genre in today's literary circle. But not for today's teens as it is known to them as 'comics'. The term 'Graphic Novel' was first popularized by Will Eisner to distinguish his book, 'A Contact with God' (1978) from collections of newspaper comic strips. It is of consisting 'Sequential Art' - a series of illustrations, which when viewed in order, tell a story. The genre, 'Sequential Art' refers to the art form of using a train of images organized in sequence to tell a story or convey information. The best-known e.g. of 'Sequential Art' are Comics, Graphic Novels and Manga.

■ What is 'Graphic Novel'? -

Wikipedia defines,

"A Graphic Novel is a narrative work in which story is conveyed to the reader using sequential art in either an experimental design or in a traditional comic's format. The term is employed in a broad manner, encompassing non-fiction works and thematically linked short-stories as well as fictional stories across a number of genres."

■ Types of Graphic Novels:

Graphic novels are of different types reflecting upon various moods ranging from fierce, funny, romantic, adventurous, melancholic, emotional etc.

Thus, graphic writings are for kids, young adults as well as for adults. There are a few wordless graphic novels too. For instance, *The Arrival* (2007) by Shaun Tan. Graphic novels written in Japanese style and language are called as 'Manga'. TejasModak, one of the young freelancers says,

"Graphic novels have more international recognition as they follow a graphic tradition. Indians lack appreciation for visual tradition. Graphics have been misinterpreted as a child's tool in our country. On the other hand, international consciousness agrees to vivid standardization of graphic books with age no bar value."

What is 'Manga'?:

Manga are comics created by Japanese creators in the Japanese language conforming to a style developed in Japan in late 19th cent. Japanese or Japanese-influenced comics and graphic novels usually printed in black and white. There are many genres inside Manga, the most distinct being 'Shojo' (for girls) and 'Shonen' (for boys). Since, the 1950, Manga has steadily become a major part of the Japanese publishing industry.

The paper aims at studying the scope of learning language by interpreting different aspects of the novel written in traditional and as well as in graphic style. In order to illustrate the topic, the present paper refers to a Japanese Graphic Novel, *All My Darling Daughters* by Japanese writer, Fumi Yoshinaga. Its major focus is on the certain structural aspects of the graphic novel under study which contribute to the reorientation of the reading habit of children which is missing these days with traditional writings.

Yoshinaga is a Tokyo-born manga creator who debuted in 1994 with *Tsuki to Sandaru*. In 2006, she was named one of the top 20 creators who have contributed to the world of 'shojo' manga by Prof. Masami Toka in her touring exhibit *Shojo Manga: Girl Power!* Yoshinaga has won numerous awards, including the 2002 Kodansha Manga Award for her series *Antique Bakery* and the 2006 Japan Media Arts Festival Excellence Award for *Ooku*.

Structure of the novel, *All My Darling Daughters*: - Except the colourful pictures on the cover page, all the pictures in the book are printed in black and

white. The cover page is also counted while numbering the pages, which is a striking contrast between Manga and the conventional novel. The pages are numbered from right to left unlike the conventional style of numbering from left to right.

Dialogues: Since it is written in a dialogue form it falls under the genre, 'drama'. But written format is graphic so it is called as 'graphic novel'. Manga books are read from back to front. In case of this type of novel, reader's job of reading dialogues is challenging, because reader is forced to read them from right to left exactly opposite to the traditional way of reading i.e. from left to right. Dialogues are brief, short and are not structured in the form of long sentences in the horizontal manner. But they occur in the form of '**word balloons**'. The speech-content is encircled or filled in ovals with a small tail that leads to the mouth of speaker-character.

Reader Friendly: Story is conveyed in sequential **panels** i.e. the boxes. The task of reading is made convenient for a reader as he/she has to focus only on that particular box. Words integrated with pictures and images appeal to reader's capacity of observation, imagination and ultimately make his understanding of contextual scenario possible. Consequently, reader can move to the next panel with full satisfaction as in some cases reader's inadequacy of language is overcome by the meaningful gestures of the characters.

In Graphic Novel, '**gesture**' plays a vital role. It is the spectacular instrument of communication. Hence, hopefully the journey of inadequate readers is made trouble-free with a strong visual impact of gestures, facial expressions etc. In his 'Graph Theory Application', **L.R. Foulds (1992:43)** quotes R.L. Stevenson,

"To travel hopefully is a better thing than to arrive."

In this way, 'travers ability' in the words of **L.R. Foulds** can be one of the important elements of Graphic Novel.

Importance of Unspoken Acts: Importance of unspoken acts to the spoken ones are highlighted through the technique of '**thought balloon**'. It is a cloud shaped circle through which the inner state of character is revealed. This 'thought balloon' is connected with the concerned character with the means of small-shaped circles that form a small tail. The '**thought balloon**' reflects the

words, pictures and images from the imaginative world of character. In fact it is the reflection of the inner state of mind of character.

For Instance: In the story under study the news of the remarriage of her mother keeps in numb and shocking state of mind which is being shown through a 'thought balloon'.

Non-Verbal Messages: The non-verbal messages in the Graphic Novel are visible and audible as well. It is like hearing the message in words.

e.g. Loudness, a sudden change in pitch, angry look, tightly raised eyebrows, open mouth etc.

In his book, 'Language, The Loaded Weapon' **Dwight Bolinger** (1980) says,

"Language, a marvelous instrument of communication if put together with printed signs, facial expressions in picture."

e.g. '**Out of control**' signal is shown in the beginning of the novel, when Yukiko's mother gets irritated with her daughter's messy room.

Connectivity: **L.R. Foulds (1992:17)** says, "One of the most important graph theoretic concepts is that of '*connectivity*'. The juxtaposition of pictures, images with words in deliberate sequence maintains the connectivity between two panels. It causes the progress of story. Thus Graphic novel achieves fine blend of visual element with the conventional aspect of novel form. The eye-catching images cause the contextual connections with the written matter and makes reader's reading meaningful.

Conclusion:

Graphic Novel, a non-traditional literary art emerges to be an excellent means for overall learning language for a new learner. It increases language acquisition, removes confidence blockage, can spark the interest of slow-learner, leaves scope for inventiveness of children as a reader feels anxiety-free atmosphere to achieve a status of 'autonomous reader'. Hence it has a blooming future for the revival of 'reading culture'.

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Appropriating Pragmalinguistics and Sociopragmatics for Teaching Literature in S L Classroom

Dr. A. M. Sarawade*

Abstract:

There are two basic aims of teaching literature in second language classroom: to help students acquire (1) Linguistic Competence, and (2) Cross-cultural Competence. First, teaching of literature helps the teacher to concentrate on the variety of language employed in the text and its grammatical structures. It facilitates the learners to master the linguistic competence in that language and make use of it in their performance. Secondly, the teaching of literature, particularly the literature produced in other cultures, provides an opportunity to focus on and to make the students aware of the subtleties of other cultures. The latter technique helps the students acquire cultural competence. In literature, there are two different methods employed to teach these two aspects of literature independently and, at times, at the cost of the other. The present article shows how the use of pragmalinguistic and sociopragmatic orientations in teaching literature fulfils the aim of teaching both linguistic and cultural competence simultaneously. Both pragmalinguistics and sociopragmatics are sub-branches of Pragmatics. Pragmatics is a branch of linguistics that deals with 'language in use', what Chomsky calls 'performance'. Since the literary text is the production of an individual writer, it can be conceived as the writer's performance and studied accordingly. Pragmalinguistics has its orientation toward the use of language in context, whereas sociopragmatics deals with the social and cultural factors that govern language use. In the former, language is the object of study, in the latter, on the other hand, society and its cultural norms conditioning language use are important. The article also highlights the ways in which the above branches of Pragmatics can be employed in actual language teaching practice.

Key Words: Literature, Teaching of Literature, Methods of Teaching, Pragmatics, Linguistic Competence, Cultural Competence, etc.

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I

For centuries together, literature has been an inseparable part of language teaching syllabi in second language classroom. The two basic aims of teaching literature in this context are: to help students acquire (1) Linguistic Competence, and (2) Cross-cultural Competence. In case of the first aim, the teaching of literature assists a teacher to concentrate on the 'special' variety of language used in the text and the associated grammatical structures. Such a specific concentration on linguistic form helps the learners in the process of mastering the language and developing their linguistic competence and consequently equipping them to use the structures in their performance. Secondly, the teaching of literature, particularly the literature produced in other cultures, gives an opportunity to the students to make themselves aware of the subtleties of other cultures. The latter technique helps the students to acquire cultural competence.

Lazar (1993: 22-43) refers to the three basic approaches to teaching of literature in a language classroom:

- (1) Language based approaches to teaching literature,
- (2) teaching of literature as content, and
- (3) literature for personal enrichment: involving students.

Based on these approaches, various methods are formulated. In the first approach, the linguistic aspects of a literary text are focused and a method is evolved to tackle them. This approach conceives of Literature as a super-structure of various formal structures of the language. However, generally, the other non-linguistic aspects of the text (such as social and cultural aspects) are not paid attention to. In the second approach, the content, subject matter of a literary text is taught without explicit reference to the manner in which it is communicated. It means the first two approaches concentrate on the two different aspects of a literary text, which most of the time, leads to the indifference to the other aspect. The third approach concentrates on the personal development of the learner with the help of the text. The present article shows how pragmatics with its two sub-branches - Pragmalinguistics and Sociopragmatics- combines the first two approaches. Moreover, an attempt is made to demonstrate the appropriateness of the pragmatic approach for

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creating a complete picture of the literary text with concentration on the way the content is presented.

II

The linguistic approach to teaching a literary text in second language classroom, more often than not, advocates the use of stylistic principles. Stylistics is a branch of linguistics that emerged during 1960s and studies the language of literature. It is considered to be the mediatory branch between linguistics and literary criticism. In fact, stylistics considers a literary text in terms of the special use of language made by the writer and quite often concentrates on 'the foregrounded irregularities of content' (tropes) and 'foregrounded extra-regularities of expression' (schemes) (Leech, 1969). What matters for the stylistician are the 'deviations from the norm' of language use available in the text. In order that a student understand these deviations (style markers), the knowledge of 'what is normal?' in that language is essential. In the linguistic approach to teaching literature, therefore, the focus is on the linguistic aspects (both normal and deviant) of the text. However, it has been complained both by the teachers and the stylisticians involved in second language teaching that the basic problem in second/foreign language teaching is 'how to give students a sense of style?' (Enkvist, *et al.* 1964).

In the second approach to teaching literature- Literature as content- the focus is on the elements like theme, plot, characterization, etc. The technique called practical criticism is, therefore, commonly seen employed. There is no doubt that this approach enhances the students' ability to appreciate the text and interpret it. However, the focus here is on what is communicated; and the way in which the content is communicated remains an issue on the periphery. In fact, with the development of new theories in linguistics and critical practice, it is argued that each use of language (both literary and non-literary) has a function which is explicated through various elements of language like- stress and intonation, word order, the relation between the addresser and addressee, the context, etc. However, the existing approaches to teaching literature discussed above have failed to accommodate these recent understandings of language.

III

Pragmatics has emerged during the second half of 1960s and has been defined variously by many scholars. However, all these scholars admit that it goes beyond the analysis of the formal elements of language, in that it seeks to establish a relation between formal units of language and the function it serves in the society. Since society is brought in the consideration, many aspects of it are also included for the study of the language, for example, the speaker, the listener, their relation, the speech situation, the speech event, the public self image of the addressee, politeness techniques, the cultural implications of the linguistic behavior, etc. The following four definitions of pragmatics given by Yule (1996:3) are helpful in understanding its nature:

1. Pragmatics is the study of speaker meaning.
2. Pragmatics is the study of contextual meaning
3. Pragmatics is the study of how more gets communicated than is said.
4. Pragmatics is the study of the expression of relative distance.

On the basis of the general orientations of pragmatics, Leech (1983) and Thomas (1995) have identified its two complementary branches - Pragmalinguistics and Sociopragmatics. Pragmalinguistics, as the term indicates, consists of two parts 'pragmatics' and 'linguistics'. Therefore, its orientation is to bring together the pragmatic (matters of appropriateness, politeness, etc.) and linguistic (linguistic forms) aspects of language. The second sub-branch, on the other hand, is oriented toward society and considers the way in which variations of socio-cultural context leads to the required variation in the linguistic forms. In both these approaches, language is not studied in isolation, but is studied in the light of the socio-cultural aspects.

The basic unit in pragmatics is a 'speech act', which is commonly defined as 'actions performed via utterances' (Yule, 1996). As the definition shows, the use of language is equated with social behavior, having its own meaning and implications in the particular situation, society and culture. The researcher is of the view that in the acquisition of both Linguistic Competence and Cultural or Cross-cultural Competence, the use of speech act as a basic unit of teaching is important for the following reasons:

- a.** Specific linguistic elements can be focused so that students will not commit mistakes in the use of that linguistic element in future.
- b.** The functions for which the forms are employed are clarified.
- c.** Different linguistic forms expressing the same function can be taught.
- d.** Different functions associated with a specific form can be elaborated.
- e.** Students may realize language variations and different reasons of its variations, like social and cultural context, age, sex, status of the participants, etc.
- f.** Exposure to limited linguistic forms at a time may provide better results.
- g.** Students can be asked to perform different functions with different linguistic forms, leading to natural communication in the classroom.
- h.** It will make the students aware of the different 'degrees of politeness' required in different situation involving different participants and cultures. (Sarawade, 2010)

In fact, while using language, a creative writer does not produce it in void. There are certain contexts, the participants and their relation with regard to which the language is deployed. In this context, Brown (2001) elaborates three principles which are important in the use of language in a community:

- 1. the power of the addressee as compared to that of the addressor (P)
- 2. the distance between the addresser and the addressee (D), and
- 3. the potential imposition present in the speech act (R)

These P, D and R aspects are culture specific and there are cross-cultural differences. For example, in Indian context, the power of a teacher is greater both in and outside the classroom, because of the sanctity associated with the profession. But in the European context, where the individuality of a person is more important, the power of a teacher inside the classroom may be greater as compared to that of the student, but outside the classroom, both enjoy equal power and both of them have to respect the 'face' of each other. All these three aspects, P, D and R are culture specific and embedded in the society. While teaching literature, the teacher should find out the instances where such cross-

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cultural pragmatic differences are present and teach them in the classroom using pragmalinguistic and sociopragmatic principles. Such activities, the researcher believes, will enhance the linguistic and cultural knowledge of the students, and, at the same time, the students might also realize different ways of saying the same thing.

Thus, the article shows that the use of pragmalinguistic and sociopragmatic orientations is helpful in teaching literature in second language classroom, for it bridges the gap between the two independent approaches employed to teach the two different aspects of literary text. It gives an opportunity to view the text in totality. The linguistic, social and cultural aspects of language use can be taught simultaneously without neglecting any of them.

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English Language in Postcolonial Era: Globality, Locality and Hybridity

Dr. Preeti Tushar Joshi*

Abstract:

During last few years, the world has changed rapidly due to Information and Technology revolution. No one can deny the role of English language in accelerating the process of globalization. At the same time IT revolution and Globalization too have helped in speeding up the growth and expansion of English as global language. In multilingual country like India, English plays the role of lingua franca: a link language. Therefore, hybridity is an inevitable feature of English used in India. Firstly, hybridity in linguistic form is easily legible. With respect to English used in India, use of undifferentiated tag is the outcome of the influence of the cultural grammar of politeness. Secondly, hybridity is observed in terms of sociolinguistic language use. This emerges from intermixing-- code-mixing and code switching—of English with indigenous languages of India. Such hybridization disrepudiates colonial claims to its cultural- linguistic authority with the help of code mixing and switching. It successfully decolonizes and democratizes English language use. Third and the most visible expression of hybridity is observed in literary forms, especially in the works of post colonial writers. Here hybridity is observed at three levels: idiomatic transfer (“Go, go, eat air.”), pragmatic transfer (“What bugging you *ma*? Relax *na*.”), and syntactic transfer (“Go and drink Coke- shoke in your AC vehicle and leave us yattris in peace.”). To sum up, it can be said that hybridity validates the local cultural voices in a global norm. English in India points out that it is an amalgam of the East and the West.

Key Words: *hybridity, globality, lingua franca, etc.*

A language is generally associated with a particular community, geographical area, country, ethnic group, population, or a religious group as we see in cases of most of the languages of the world. However, English is the only

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language in the world that has successfully been able to transcend geographical, national, regional and religious and such other types of restricted identities and boundaries and has, therefore, been regarded as global language. The geographical, functional, educational, academic, literary expansion of the English language at the international and intranational levels has truly made it a global language. It has not only been used as a mother tongue by a vast population that is more than the users of mother tongue. Due to its expansion to business, services and ICT sector, it has now become a language of prospects and opportunities and at the same time a tool of power, mobility and prestige.

English has become a global commodity like oil and the microchip; without petrol (i.e. gas), computers and the English language, the world will come to a halt. It is no longer language of one or two nations (Krishnaswamy et al. 2006:153). English is now regarded rather claimed as a Global Language as it 'evokes mother tongue like sentiments among the people of diverse linguistic backgrounds for whom it is not their natural mother tongue' (Nadkarni 2003: 38).

Although English (like the language of Aryans) was an alien language in India, it has blended itself with the cultural and social complex of the subcontinent over the years. Thus it has become indianized through a long process of acculturation "(Parasher 1990:50). In recent decades socio-linguistic studies have been developed by the linguists all over the world. The observation and description of the results caused by contacts between languages in various circumstances and indifferent parts of the world has become the main target of these studies. The scholars' attention has been chiefly paid to English meeting local vernaculars used by different Asian or African peoples. Such interests of Western scholars are probably caused by a long colonial past of Asian and African countries and result from their "sense of responsibility" for the hybrid features that appeared in the post-colonial societies as well as in their languages and cultures. The case of India, however, is unique, for – what is often stressed – its multiculturalism and syncretism, are not a recent (i.e. postcolonial) phenomenon:

Hybridity is not a new condition of the postmodern era and is most definitely not a result of British postcoloniality. It is "authentic Indianness" India, divided by many languages and

many religious sub-sects, readily gives meaning to the concept of hybridity. The vast number of 'cultures' that gives India its diversity blends together to give India its unity and oneness. (F. Jussawalla 1998: 200)

The term hybrid derives from the Latin word, hybrida denoting 'offspring of a tame sow and a wild boar, mongrel', and also 'one born of a Roman father and a foreign mother or of a freeman and slave'. Later, for the needs of biological sciences it acquired a wider meaning of:

Offspring of parents that differ in genetically determined traits [and] may be of different species, genera or (rarely) families. The term 'hybrid', therefore, has a wider application than the terms 'mongrel' or 'crossbreed', which usually refer to animals or plants resulting from a cross between two races, breeds, strains, or varieties of the same species. (The New Encyclopaedia Britannica 1990: 183)

Hybridity is capable of tangibly dealing with a wide spectrum of issues national and international. Use of a common language reduces the encumbrances of translation (prevents misunderstandings that could otherwise lead to soured relations between nations) and engenders multiple areas of cultural contact (for a culture or a cultural text to reach another there must be a common platform for dialogue and interaction).

An eclectic Indian English, then becomes an interesting juncture of connect in employing such soft power. While the Indian film Industry's lingua franca – the widely prevalent Bollywood-isms pervade the country's pan-national linguistic ecology, there are several unique regional examples of loan terms from the English language that suffuse our work-a-day world as well as our formal and informal discourses. Code switchings, borrowings and hybridity between Hindi and English formulate a thriving Hinglish in most of India. Schneider dates the explosion of Hinglish, a local term to describe a hybridized Hindi and English concocted as a single language, to the mid-1990's, in conjunction with the introduction of cable TV and youth channels (Schneider 2007:170-1)

During last few years, the world has changed rapidly due to Information and Technology revolution. No one can deny the role of English language in accelerating the process of globalization. At the same time IT revolution and Globalization too has helped in speeding up the growth and expansion of English as global language.

The power of English, through its hybridity, draws on both global and local resources allowing language consumers to glide effortlessly among global, local and international identities. The hybridity manifests itself through a complex of language behaviors that produce and reproduce identity “positioning” (a la Davies and Harre, 1990) that link the global that is, the transnational English culture – to the local- that is the urbanized vernacular Indian English culture. This hybridity- and its linguistic, sociolinguistic, and literary expressions – negates the Standard English ideology which implies that clarity, logic and loyalty depend on the adoption of a monoglot standard variety in public discourse (Bhatt 2002a; Labov 1972; Lippi Green, 1997; Silverstein 1996). Indian Englishes I argue later, allow their consumers to (re)position themselves with regard to new community- practices of speaking and writing, creating counter-discourses to the ideology of a monoglot standard. There are at least three dimensions of hybridity along which global and local identities are negotiated: hybridity in linguistic forms, hybridity in sociolinguistic forms and hybridity in literary forms.

In multilingual country like India, English plays the role of lingua franca: a link language. Therefore, hybridity is an inevitable feature of English used in India. Firstly, hybridity in linguistic form is easily legible. With respect to English used in India, use of undifferentiated tag is the outcome of the influence of the cultural grammar of politeness. Secondly, hybridity is observed in terms of sociolinguistic language use. This emerges from intermixing-- code-mixing and code switching—of English with indigenous languages of India. Such hybridization disreputes colonial claims to its cultural- linguistic authority with the help of code mixing and switching. It successfully decolonizes and democratizes English language use. Third and the most visible expression of hybridity is observed in literary forms, especially in the works of post colonial writers. Here hybridity is observed at three levels: idiomatic transfer (“Go, go, eat air.”), pragmatic transfer (“What bugging you *ma*? Relax *na*.”), and syntactic transfer (“Go and drink Coke- shoke in your AC vehicle and leave us yatris in
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peace.”). To sum up, it can be said that hybridity validates the local cultural voices in a global norm. English in India points out that it is an amalgam of the East and the West.

Several hybrid words such as Hinglish engenders, may be markers of a cult or region that serve only to enhance the vigour of the patina of Indian English. In Mumbai, for example, ‘off ho gaya’ is a common expression for someone having passed away, that a non-Mumbaikar might find rather puzzling or even repulsive. Another unique Mumbai expression is wife, among several other Hinglish terms like ishtyle for style, herogiri (made up of the English word hero and a Mumbai coinage giri, the whole word as such means someone who is street smart, either admirably or derogatorily so with little relations as such to the pure English sense of valour or bravura associated with hero), scholarbhai, stylebhai (made up of the English words scholar and style respectively and a Hindi word bhai), filmi (made up of the English noun film and the Hindi derivational suffix used as slang)

The phenomenon of re-establishing a culture by means of literature considers negotiating cultural hybridity while establishing selfhood. Native peoples must maintain those aspects of a colonized culture vital to their existence while manipulating them to serve as the building blocks of an independent society. They must also choose aspects to relinquish -- which is a way of preventing cultural hegemony.

In the 'hybrid moment' what the native rewrites is not a copy of the colonialist original, but a qualitatively different thing-in-itself, where misreading and incongruities expose the uncertainties and ambivalences of the colonialist text and deny it an authorizing presence. Thus a textual insurrection against the discourse of cultural authority is located in the natives' interrogation of the English book within the terms of their own system of cultural meanings.

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Honour Killing: A Stigma on Modern Society

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Abstract:

In this paper an attempt is made to focus on the concept of honour killing, characteristics of honour killing, types of honour killing and cultural features of honour killing. It also discusses the causes of honour killings and different places. An honour killing is the homicide of a member of a family by other members, due to the perpetrators' belief. Certain triggers of honour killing are also lighted. Sources are also collected from other countries keeping in mind the ways of honour killing.

Key Words: Honour killing, human right, culture .triggers, honour and shame

INTRODUCTION

An honour killing is the homicide of a member of a family by other members, due to the perpetrators' belief that the victim has brought shame or dishonour upon the family, or has violated the principles of a community or a religion, usually for reasons such as refusing to enter an arranged marriage, being in a relationship that is disapproved by their family, having sex outside marriage, becoming the victim of rape, dressing in ways which are deemed inappropriate, engaging in non-heterosexual relations .

CONCEPT OF HONOUR KILLING

Human Rights define "honour killings" as follows:

Honour killings are acts of vengeance, usually death, committed by male family members against female family members, who are held to have brought dishonour upon the family. A woman can be targeted by (individuals within) her family for a variety of reasons, including: refusing to enter into an arranged marriage , being the victim of a sexual assault seeking a divorce—even from

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an abusive husband—or (allegedly) committing adultery. The mere perception that a woman has behaved in a way that "dishonours" her family is sufficient to trigger an attack on her life.

Although rarely, men can also be the victims of honour killings by members of the family of a woman with whom they are perceived to have an inappropriate relationship. The loose term "honour killing" applies to killing of both men and women in cultures that practice it.

Some women who bridge social divides, publicly engage other communities, or adopt some of the customs or the religion of an outside group may be attacked. In countries that receive immigrants, some otherwise low-status immigrant men and boys have asserted their dominant patriarchal status by inflicting honour killings on female family members who have participated in public life, for example, in feminist and integration politics.

GENERAL CHARACTERISTICS

1. The distinctive nature of honour killings is the collective nature of the crime - many members of an extended family plan the act together, sometimes through a formal "family council".
2. Another significant feature is the connection of honour killings to the control of women's behavior, in particular in regard to sexuality/male interaction/marriage, by the family as a collective.
3. Another key aspect is the importance of the reputation of the family in the community, and the stigma associated with losing social status.
4. Another characteristic of honour killings is that the perpetrators often don't face negative stigma within their communities, because their behavior is seen as justified.

EXTEND

1. The incidence of honour killings is very difficult to determine and estimates vary widely.
2. Data on honour killings is not collected systematically, and many of these killings are reported by the families as suicides or accidents and registered as such.
3. An honour killings are often associated with the Asian continent, especially the Middle East and South Asia, they occur all over the world. In 2000,

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the United Nations estimated that 5,000 women were victims of honour killings each year.

4. According to BBC, "Women's advocacy groups, however, suspect that more than 20,000 women are killed worldwide each year." Murder is not the only form of honour crime, other crimes such as acid attack, abduction, mutilations, beatings occur; in 2010 the UK police recorded at least 2,823 such crimes

TYPES OF HONOUR KILLING

It includes --

Stoning, stabbing, beating, burning, beheading, hanging, throat slashing, lethal acid attacks, shooting and strangulation. The murders are sometimes performed in public to warn the other women within the community of possible consequences of engaging in what is seen as illicit behavior.

CULTURAL FEATURES OF AN HONOUR KILLING

The cultural features which lead to honour killings are complex. Honour killings involve violence and fear as a tool of maintaining control. Honour killings are argued to have their origin among nomadic peoples and herdsmen: such populations carry all their valuables with them and risk having them stolen, and do not have proper recourse to law. As a result, inspiring fear, using aggression, and cultivating a reputation for violent revenge in order to protect property are preferred to other behaviors. In societies where there is a weak rule of law, people must build fierce reputations.

In contemporary times, the changing cultural and economic status of women has also been used to explain the occurrences of honour killings. Women in largely patriarchal cultures who have gained economic independence from their families go against their male-dominated culture. Some researchers argue that the shift towards greater responsibility for women and less for their fathers may cause their male family members to act in oppressive and sometimes violent manners in order to regain authority.

SPECIFIC TRIGGERS OF HONOR KILLINGS

1. Refusal of an arranged marriage

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Refusal of an arranged marriage is often a cause of an honour killing. The family which has prearranged the marriage risks disgrace if the marriage does not proceed.

2. Seeking a divorce

A woman attempting to obtain a divorce or separation without the consent of the husband/extended family can also be a trigger for honour killings. In cultures where marriages are arranged and goods are often exchanged between families, a woman's desire to seek a divorce is often viewed as an insult to the men who negotiated the deal. By making their marital problems known outside the family, the women are seen as exposing the family to public dishonour.

3. Allegations and rumours about a family member

In certain cultures, an *allegation* against a woman can be enough to tarnish her family's reputation, and to trigger an honour killing: the family's fear of being ostracized by the community is enormous.

4. Victims of rape

In many cultures, victims of rape face severe violence, including honour killings, from their families and relatives. In many parts of the world, women who have been raped are considered to have brought 'dishonour' or 'disgrace' to their families. This is especially the case if the victim becomes pregnant.

5. Homosexuality

There is evidence that homosexuality can also be perceived as grounds for honour killing by relatives. It is not only same-sex sexual acts that trigger violence - behaviors that are regarded as inappropriate gender expression (e.g. a male acting or dressing in a "feminine way") can also rise suspicion and lead to honour violence.

CAUSES OF HONOUR KILLING

There are multiple causes for which honour killings occur, and numerous factors interact with each other.

Views on women

Honour killings are often a result of strongly patriarchal views on women, and the position of women in society. In these traditional male-dominated

societies women are dependent first on their father and then on their husband, whom they are expected to obey. Women are viewed as property and not as individuals with their own agency. As such, they must submit to male authority figures in the family – failure to do so can result in extreme violence as punishment. Violence is seen as a way of ensuring compliance and preventing rebellion. According to Shahid Khan, a professor at the Aga Khan University in Pakistan: "Women are considered the property of the males in their family irrespective of their class, ethnic, or religious group. The owner of the property has the right to decide its fate. The concept of ownership has turned women into a commodity which can be exchanged, bought and sold". In such cultures, women are not allowed to take control over their bodies and sexuality: these are the property of the males of the family, the father (and other male relatives) who must ensure virginity until marriage; and then the husband to whom his wife's sexuality is subordinated - a woman must not undermine the ownership rights of her guardian by engaging in premarital sex or adultery.

Cultures of honour and shame

The concept of family honour is extremely important in many communities. The family is viewed as the main source of honour and the community highly values the relationship between honour and the family. Acts by family members which may be considered inappropriate are seen as bringing shame to the family in the eyes of the community.

Laws

Legal frameworks can encourage honour killings. Such laws include on one side leniency towards such killings, and on the other side criminalization of various behaviors, such as extramarital sex, 'indecent' dressing in public places, or homosexual sexual acts, with these laws acting as a way of reassuring perpetrators of honour killings that people engaging in these behaviors deserve punishment.

Forced Suicide as a substitute

A forced suicide may be a substitute for an honour killing. In this case, the family members do not directly kill the victim themselves, but force him or her to commit suicide, in order to avoid punishment.

REFERENCES OF HONOUR KILLING IN WORLDWIDE

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Europe

The issue of honour killings has risen to prominence in Europe in recent years, prompting the need to address the occurrence of honour killings. The 2009 European Parliamentary Assembly noted this in their Resolution 1681 which noted the dire need to address honour crimes. The resolution stated that:

Albania

Honour based violence has a long tradition in Albania and although much rarer today than in the past,

Belgium

In 2011 Belgium held its first honour killing trial, in which four Pakistani family members were found guilty of killing their daughter and sibling,

France

France has a large immigrant community from North Africa (especially from Algeria, Morocco and Tunisia) and honour violence occurs in this community. A 2009 report by the Council of Europe cited the United Kingdom, Germany, Belgium, France, and Norway as countries where honour crimes and honour killings occur.

Switzerland

In 2010, a 16-year-old Pakistani girl was killed near Zurich Switzerland

by her father who was dissatisfied with her lifestyle and her Christian boyfriend.

South Asia**Afghanistan**

In 2012, Afghanistan recorded 240 cases of honour killings, but the total number is believed to be much higher. Of the reported honour killings, 21% were committed by the victims' husbands, 7% by their brothers, 4% by their fathers, and the rest by other relatives.

India

Honour killings have been reported in northern regions of India, mainly in the Indian states of Punjab, Rajasthan, Haryana and Uttar Pradesh, as a result of people marrying without their family's acceptance, and sometimes for marrying outside their caste or religion.

Conclusion

It is concluded that honour killing is the stigma on human beings. Every human being has right to share and live equally. The social attitude must change in this concern. The society must lead and root out this stigma on human beings.

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Keki N. Daruwalla's "*Crossing of Rivers*": An Absolute Visualization of Landscape

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Abstract:

Keki N. Daruwalla is a sensitive poet who writes about 'Indianness'. While doing so he depicts the pictures of Indian society as a whole. His many of the poems explore the landscape not only physical but spiritual as well. His poems are a fine blending of dramatic tensions like curfews, cops, culprits, dacoits, slaughterers, agitators and so on. In his poem *Crossing of Rivers*, the river Ganga at Varanasi becomes alive. He presents the ugliness and the dirtiness of this landscape. The Ganga is not a simply river but a symbol of purity and continuity. He further personifies the river Ganga as a river representing a woman. She is further compared with 'Mata Kali' to claim lives and create a general havoc. Daruwalla adopts Hindu philosophy on the one side and criticizes its wrong side as well. 'The dead leave their bodies as men leaves their clothes' is nothing but the root of Vedic Philosophy, which is present in his poetry. The body is 'maya' – a mere shadow; the essential truth. Daruwalla challenges the religious activities at Varanasi. There is poverty on the one hand and the religious luxury of the fat priest on the other. One has to count money to reach its creator. Daruwalla's poetry is characterised by uncommon integrity because he has successfully reflected his own experience as a police official. The uniqueness of Daruwalla's poetry is the 'feel' of landscape and his boldness to tell the whole truth, however, 'cruel', without feeling awkward. He offers his readers a fascinating range of valid and impressive experience which further showcase 'landscape'. He projects the landscape of the river Ganga as a symbol of, both, glorious culture and unpleasant human predicament. The Ganga at Varanasi emerges as a centre of pilgrimage with a glorious past, mythological, legendary, historical and as a reality in the dull contemporaneous present.

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Key Words: Landscape, visualisation, mythological, hypocrisy, polarity, Ganga

Keki N. Daruwalla is the third Indian English poet to win the Central Sahitya Akademi Award in 1984 for his book of verse, *The Keeper of the Dead*. He has successfully evoked the Indian landscape in his poetry in such a way that he became one of the best Indian poets writing in English after Nissim Ezekiel and a few others. Daruwalla is of the opinion that poetry is an essential part of the body of any society which functions as a witness, an aesthetic of revival, a force for change, reorientation, and awareness and as a part of a tougher and deeper humanism. As a matter of fact, poetry, as Daruwalla himself observes, “has to be a social gesture” (Prasad 62). He himself agrees with the fact that his poems are rooted in landscape which anchors the poem. The poetry relates to the landscape, not only on physical but also on spiritual plane. Thus, Daruwalla is really aware to the fact of ‘external reality’ that shapes much of his poetry. Rather, it wouldn’t be a overstatement to say that Daruwalla is basically a poet of social commitment and involvement. Thus, society is an inseparable part of his poetry. Daruwalla’s ‘landscape’ is not limited to any fixed boundaries. He got many experiences as he has been posted at many places. Thus, his experiences got many dimensions being a police officer. Wherever he worked, it became his ‘landscape’. A number of poems are marked with a strong suggestion of dramatic tension like curfews, cops, culprits, dacoits, slaughterers, agitators and mercenary god men. It would not be hyperbolic to say, it is an autobiography turned into poetry. He cannot confine himself to a particular situation; the given situation becomes his world of writing. He speaks: “I am neither a good Parsi– hardly ever having lived like one, nor a Hindu or a Muslim. The same goes for culture– I am neither a Punjabi nor a Gujarati or a U.P. man. A bit of everything, which really means nothing” (Amga 105).

Daruwalla’s *Crossing of Rivers* is rich with natural landscapes. The section first and the second ‘The Waterfront’ and ‘The Crossing of Rivers’, forms a cohesive whole with its central metaphor of the Ganges. The entire ‘The Waterfront’ section is essentially a hymn to the Ganga. It doesn’t matter that the poet repeatedly presents the ugliness and the dirtiness of his ‘landscape’. It, further, denotes immemorial religious and touchy feelings associated with the

river Ganga. The river's flowing is further compared quite skilfully with cyclic renewals of life and death, of birth and rebirth. The title poem 'Crossing of Rivers' and 'Vignette I', 'Vignette II' and 'Vignette III' depict a variety of human activities, customs, myths, religious rites and faith associated with the river Ganges. Sometime, the poet finds the Ganga flowing 'swollen with hymns', sometimes, flowing 'through the land, not to lighten the misery but to show it', sometimes 'the river doesn't speak here'. The poet goes on and on... The first poem in the collection, 'Boat-ride Along the Ganga', expresses Daruwalla's new direction where he gives the landscape a subjective component and character. As the poem goes on and on the Ghat becomes an integral part of it. It is, thus, not just a river side scene, but is a part of the poet's integral 'inscape'. This poem also throws a light on the basic truths of life. It is a narrative poem, with the central image of the fisher girl turned mistress, actually descending from the hills and finally disappearing like the spirit of the river itself. The portrait of the Ganga is made complete with the wide range of pictures like the leprous beggars, wild monkeys, bathing women and a host of palsied and blind men. Further, the Ganga becomes a symbol of purity and continuity. Many writers, sociologists, scientists have attracted towards the Ganga. Even Jawaharlal Nehru in his 'Will and Testament' felt the presence of the river as a link between past, present and future. The opening lines of the poem are suggestively evocative:

Filling into a motor-boat at dusk
we scour along the waters upstream.
Slowly the ghat-amphitheater unfolds
like a diseased nocturnal flower in a dread
that open its petals only at dusk. (P.2)

The same speaking river, which gives substances, love and solace to the suffering mankind becomes silent in 'Vignette II'. One of the characteristics of Daruwalla's poetry is that the poem, as a whole, is conceived in terms of a 'river representing a woman'. This personification strategy is significant through the Crossing of River. She is further compared with 'Mata Kali' to claim their lives and create a general havoc in their lives. The love theme moves between love and sex and between a young man and a mountain girl on the banks of the Ganges. What is to be noteworthy here is that the man is all the way seen installing the image of a woman-like a deity in the house.

Parthasarathy feels sorry for the Vaikai has become 'a sewer'. Contrasted with this, Daruwalla's theme is that of a river destroying men unawares. The river flows so forcefully which takes men and animals by her throat. She attacks on them like an enemy at night – in a flash – it leaves behind it a vast devastation. It is a threat and challenge to the men. It is a paralytic force – making the houses 'sag on to their knees'. Mud and the sun strangle fish in the paddy fields. Hence, it is a bitch sucking with animal heat when it recedes. Where Daruwalla is engaged into showing a pathetic picture of the river A. K. Ramanujan seems quite successful in bringing out the formal and complacent nature of the peculiarly stony response of the vulgar and the select. He purposefully omitted the naked horror of human tragedy. As against the depraved and terrified insensitivity, he heightens our awareness of the tragedy by alerting our conscience to what a humane and human response ought to be.

Daruwalla in his verse *Crossing of Rivers* tones philosophical. He comments on the body and soul. The dead leave their bodies as men leave their clothes behind is an accepted Hindu thought. The body is unreal like the clothing which one has to change when the time comes. The original is our soul which never dies. It simply changes its form and shape. This remedy to faith, birth-rebirth cycle restores confidence, and death which has haunted him in the middle phase finally collapses. The body is 'maya' a mere shadow; the essential the truth, never changes. The blind man's groping fingers are an assurance of continuity and meaninglessness of fear of death. The sadhu is the symbol of creativity– Markandeya– like contemplating, his eyes fixed on his navel, he would recreate and life would continue. Daruwalla is always criticized for his challenge to conventional thought process and closeness to Hindu Philosophy. In *Vignette III*, 'the silent river becomes a regenerative force. The poet writes,

Perhaps they come to Varanasi
the unloved, the hungry
looking for their souls like
the blind looking for their lost children. (P.19)

The keen observation of the river of Daruwalla gives the ample scope to give the livelihood to the river. The river carries different moods. It is observed through the parts of the day, significantly from the afternoon, which is the youth of the woman. 'A red moon in menses' enforces the image of the woman

explored in the process. Further, the river is shown as a troubled twentieth century individual- 'turning over and over in her sleep'. Daruwalla evokes the river as an uncommon force about whose rising there cannot be any certainty. Daruwalla's poem Crossing of River is full of descriptive vigour and evocative power. It would be overstatement to say that nobody has written about Ganga, but very few poets have written with such brilliance about these touching paradoxes of the holy river. Daruwalla is a social poet; he never forgets his social responsibilities. Though he is admirer of Hindu Philosophy and the Ganga river as a whole he never forgets to depict the naked pictures of his society. He finds contrast in religious activities. There is poverty on the one hand and the religious luxury of the fat priest on the other. The greed of 'pandas' provides an ironic counterpoint to religious belief in austerity. This is as surprising as accommodations of whores which provide a contrast to the religious faith in chastity. Even old people of the holy city Banaras have selfish interest that they think that their souls will get salvation in the holy city only. All such themes are brilliantly portrayed in 'Vignettes III':

I hope somewhere in this city dreams are flowering
as the tide of blood beats against the night-
someone dreaming of a water-mill
or quail bursting from the bust
and on the pupil of the eye, as on a pool of water,
a wind of reflections drifting.
Someone who bears the white-flowered surf.
Someone who hears the wind in the palm fronds
and under the ocean-murmur
reaches for the shells of his childhood. (P.21)

If one starts focusing a light on Daruwalla's evocation of the city, Varanasi, it comes to the conclusion that it is a symbol of all cities in India- except its additional treat as a place of Hindu pilgrimage. The pilgrims can't find their lost souls. It is a futile as 'the blind looking for their lost children'. 'The unloved and the hungry' flock to the city as they do to any other city in India. Almost everybody, the living and the dead, the hopeful and the lost ones, all assembles in Benaras for peace, comfort and to recover confidence. But the fact is that the house of God has been turned into a market place. The 'dry sex purchased like fuel' burns and men are left wondering, calculating the power of

Rani's devout 'brahmachari' Hanumanji. Now the holy city has turned as an industrial one and now has been sold as a tourist attraction- India's soul for sale. Who bothers for the 'blistered back' of this ancient holy city? It is a story of human degradation and degeneration. There is no love and sympathy where one has to pay a fee to meet his maker. The cosmic power- Gods, now have been commercialized and men have turned pimps and women dancing girls in this purgatory of Dante. The fire burns but consumes not.

Poets like Manmohan Ghose and others have taken tremendous efforts to extend the western poetic tradition, but the quality and component of 'Indianness' is somewhere lost in their poetry. Daruwalla is aware of the fact that mere local colours will not help guarantee Indianness and, moreover, it is a 'thatch roof and cow dung cakes' (P. Lal 93) variety, as he calls it. Unlike these poets he is Indian to the core. He never allows himself to go in for mere exhibitionism of the Indianness, as some poets would do. Though he honestly makes the statement that he is not of everything but he is the real Indian in real sense. Daruwalla admits honestly: "My poems are rooted in landscape which anchors the poem. The landscape is not merely there to set the scene but to lead to an illumination. It should be the eye of the spiral. I try that, poetry relates to the landscape, both on the physical and on the plane of the spirit. For me a riot-stricken town is landscapes" (Dodiya 11).

Daruwalla's poetry is characterized by uncommon integrity because he has successfully reflected on his own experience as a police official. That's why he makes the optimum utilizations of his own thoughts while depicting India. This the manner in which the poet and the police officer seem to merge with unusual efficiency. In *Crossing of Rivers*, the river becomes 'thought itself' and 'a soundless interior monologue'. This makes Daruwalla's stand very clear for he uses the river as a symbol of human predicament. He highlights contradictions, paradoxes, ironies, hypocrisies, stupidities, violence and corruption. The uniqueness of Daruwalla's poetry is his boldness to tell the whole truth, however, 'cruel', without feeling awkward in the least. Socially emotive themes such as riots, racial violence and curfews figure repeatedly in his early poetry. Daruwalla does not skate over political corruption in some of his poems. Instead, he ruthlessly criticizes the uncontrolled political corruption that has adversely affected Indian life. He points out how the Republic Day is handled for political purposes in some of his other poems. Keki N. Daruwalla comes up with

distinct sensibilities. He offers his readers a fascinating range of varied and impressive experience through his unique poetry. He projects the Ganga as a symbol of both glorious cultural and unpleasant human predicament. The Ganga at Varanasi emerges as a centre of pilgrimage with a glorious past, mythological, legendary, historical and as a reality in the dull contemporaneous present. Daruwalla is strikingly alive to the fogginess and human misery around that holy cultural entity. To him, the Ganga is at once 'a voice in this desert of human lives' and 'thought itself, a soundless interior monologue'. The burden of his poems about the Ganga seems to fall to the point of its being a meeting-place of polarity, life and death.

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A Heap of Broken Images in T. S. Eliot's Poem "The Waste Land"

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Abstract:

T. S. Eliot's poetic expressions have gained a critical attention as it not only deals with the issues related to the contemporary period but it also looks above the horizon for the future. T. S. Eliot, therefore, is known as one of the former proponent of modern literature. His two classic poems *A Love Song of ...* and *The Waste Land* serve themselves as the expressions of the contemporary period and mirror the future. In the present article *The Waste Land* is analyzed in order to focus on the broken images that connote many things that are related to the psychological realities. These broken images are not the case of the immature artistic skills but are the deliberate poetic scheme to multiply the possibilities of meaning.

"The Waste Land" is a poem about a 'heap of broken images' rather than a poem about 'a mosaic of ideas'. The ideas mentioned and discussed are not at all many. It is a poem about spiritual sterility and physical lust or fertility. By a technique of contrasted pictures or portrayals, he drives home the idea that the modern world is a spiritually barren or a sterile land. He is of the firm conviction that man's life should be consecrated by religion and belief in God. Men and women leading an irreligious, faithless or ungodly life lead a meaningless life; their life is akin to death-in-life; they are more dead than alive. Human life and its happiness is based upon human love. True love and affection accompanied by controlled lust for the other sex made love meaningful; it means we live for others too and don't lead a mere selfish life, breathing working for ourselves. Religion consecrates life and living, and that is why marriage is hallowed by religious rites.

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The Waste Land signifies the sterile life of the people; they could be whole if they were religious and godly or god-fearing. Hence those without such religious feelings and godliness are the broken-images. But not all men and women are broken-images or sterile in the religious sense of the term. Eliot, it seems, has found a good many about him spiritually barren and physically fertile and they could see nothing beyond death. Regeneration is possible through death: the death of irreligious thoughts and acts will pave the way for regeneration of spiritual life and land.

The philosophers and sages, says Eliot, are disgusted with the nasty life that people lead and hence do not like to live with them. They want to die, like the Sybil in the cage. The Sybil wanted to die for a very different reason. Since indulgence in promiscuity and rape have become the order of the day in the Western countries and particularly in Eastern European lands, with the dawn of Spring, people begin to strongly feel the sex-urges – or stirrings of sex. Hence Eliot calls April as the cruelest month and no wonder lilacs are born out of this dead (sterile) land. Summer comes with the rains; the atmosphere becomes cool and in sunlight, they enter the coffee houses, take coffee and talk for an hour, which proves their intellectual barrenness. The rich aristocrats often utter lies, speak pompously about their habits: 'I read, much of the night, and go south in the winter'.

The inhabitants of Israel turned disobedient to God and they were worshipping broken images influenced by satanic forces and influences. There's a reference to Ezekiel VI: God's judgment upon the people of Israel for worshipping idols: 'and your images shall be broke'. The images of the evil angels were broken; yet many carried on their worship of the 'broken images and thereby they themselves became 'broken images' – namely men and women without any religious instinct of true God. They were worshiping the fallen angels whom they considered their Gods. Similarly, the ungodly and irreligious men and women also come under the same nomenclature: 'Broke images'.

Eliot is of the definite view that there will be no rain (and consequently no prosperity of land and people) where there is no true religious faith and worship of God. What branches can grow out of this stony

rubbish? 'You know only a heap of broken images'. In such places of human dwelling, the sun shoots his rays rigorously and the dead trees give no shelter, the cricket no relief and the dry stones no sound of water! Greenery cannot be found anywhere and man will have to suffer terribly. Hence Eliot exhorts all men and women to embrace religion and come under the red rock which can alone give shelter to all and man will then come to know about himself. 'Know thyself' is his goal.

Eliot says firmly with conviction that where there is no true religious faith, there can be no true love and affection also of one human for another. By adopting the technique of contrast he brings home the meaning of true love: an Irish sailor Tristan by name, loved Isolde and she is supposed to reach him by a ship and he is waiting eagerly on the shore of a land. The servants come to tell him that the sea is empty and wide, and no ship was seen anywhere on it. Evidently she had betrayed him. He brings a counter instance of a confession of a hyacinth girl; the young man gave her, she says, hyacinths and they called her a hyacinth girl! They returned late from the garden with his arms full of flowers and his hair wet. She was much worried and her eyes were filled with tears; she could neither see nor speak. But she could well understand the meaning of silence; both of them were full of love and affection for each other.

In a land where there is no love but tear only, men and women consult a sorceress like Madam Sosostriis about their future. The cards she keeps have no relevance to modern days and yet they find a meaning in them. Certain religious rituals have to be followed by people so that regeneration can be made possible. For instance, the image of the fertility god will have to be thrown into the sea every year to symbolize and death of summer and if this were not done, there could be no resurrection; the new year of the spring. Mona Lisa also dies many times, drowning herself in the sea; she is older than the rocks on which she sits, with a hunting smile. Like a vampire, she dies many times and has learnt the secret, of the grave. As a diver in the deep seas she knows their fallen day 'when the tides will be mild' and against passing such information to sailors, she would accept from them spices. The man with the three staves in Fisher King who is physically impotent and is

incapable of setting things right in his country. By death Eliot does not mean physical death of man; it is only a symbolic death; the irreligious and unspiritual bent of mind of man must die and he must embrace true religion, true God and true Love. Then there can be regeneration of happiness in human life.

To Eliot the man who cross London Bridge to reach their offices by 9 a.m. appear to be more dead than living; their state of being is death-in-life; they have not understood the secret that there can be life-in-death. He never thought that death would have undone so many. Here is a vast crowd of unhappy spirits who in life knew neither good nor evil and who never learnt to care for anyone but themselves. They have not come out of their shells at all to be selfless and social-minded. There are many who are neither godly nor ungodly and such men have to be thrown into limbo. When Big-Ben strikes 9 a.m., to Eliot it sounds a death-knell of many in London and elsewhere. At the 9th hour from 6 a.m., namely at 3 p.m., Christ was crucified. His death has given rise to a fast spreading of Christianity and its doctrines.

Since the people are irreligious and evince no true love for one another, happiness is not writ large on their foreheads. They have all turned mechanical and lovers of artificiality, and live an immoral life. Eliot offers instances of people from the various strata of society to simply prove that though their life-styles have varied in accordance with their wealth and income, their behavior in respect of morality has been quite questionable. Certainly Cleopatra was no immoral woman; Caesar forced himself on her and returned to Rome; Mark Antony was appointed the Governor of Egypt, a country annexed to Rome then. He fell in love with Cleopatra and she truly reciprocated it. They are today models of true love! Both sacrificed their lives for the sake of the other and demonstrated to the world what true love and affection is! But the modern rich woman knows to sit in such a decorated chair like a queen, with all the paraphernalia and to decorate the room emotionally and seductively. All pictures and engravings excite the sexual instincts for gratification. The picture of Philomel hints at rape and seduction, and Eliot uses the terms 'jug, jug' means sexual intercourse.

Suddenly we come down from the aristocratic home to the ordinary dwelling place where the neurotic woman says to her friend that her 'nerves are weak and bad', and 'yet stay with me'. They are in the rat's alley where the dead men lost their bones. The modern woman is always in a fix or quandary; she does not know what to do today or tomorrow. The rich, on the other hand, will play chess or bathe in hot water and drink coffee. He/she will wait for a knock upon the door, for someone to come and enjoy.

Lil's life is no better, it is one of weariness and misery. She has lost her teeth, having given birth to five children and still Albert will come to worry her sexually. She must dress herself up to attract him. Hurry up it is time.

It looks as though a woman has married a man merely to be impregnated and to be giving birth to children. Albert wants a good time with her!

Once again Eliot brings in the contrastive pictures of men and women of varied strata of society to bring home the view that they are also sexually mad and indulgent. The rich have come to the sea shore, put up a tent, have eaten everything and enjoyed themselves. They had brought their contraceptives also for use. The nymphs are departed and the men have left no addresses behind. Eliot is unhappy that in the past, people were moral and religious and god-fearing and none of these ever happened, were not even thought of. So the river Thames ran clear and pellucid.

Near the tent of the soldiers live certain ladies to sexually gratify them. One could hear the sound of the horns and motors and they will bring one Sweeney to Mrs. Porter in the Spring. Eliot funnily describes the scene:

"O the moon shone bright on Mrs. Porter
And on her daughter
They wash their feet in soda water." (*Waste Land* 199-201)

It is a pity that Eliot brings in the homosexual man also in the Smyrna merchant, to annoy the readers with nasty accounts. There is realism in his pictures, yet there is something indecently nauseating. Eliot remains impersonal throughout the poem and rings in Tiresias, the mythological

bisexual figure to be its protagonist to state the facts firmly and convincingly, since he has had his bisexual experiences for many years.

The typist is yet another figure who does not remonstrate against the sexual acts of the house-agent's clerk. She has allowed him to touch all parts of her person: 'Exporing hands encounter no defence'. His vanity requires no response from her and he makes a welcome of her indifference; very mechanically and never emotionally, he sexusly enjoys her and departs with a patronising kiss. What could be done, or who could save her, when a lovely woman stoops to folly and smooths her hair with automatic hand and puts the record on the gramophone?

Even in the distant days, Dido was burning with lust for Aeneas. She could not bear hi absence from her and so flung herself into the sacrificial fire to be consumed by it; already lust was consuming her. But there is another version which says that she loved him so much that she could not bear the absence even for a moment and hence she committed suicide by immolation.

Nature dies every year at winter only to be reborn in spring. So the head of a nature God is symbolically thrown in the sea at Alexandria and is retrieved at Bablas spring. It means that the God of agriculture is reborn.

It is evident that Eliot has glorified the past at the expense of the present. Condition of living and men's have not totally changed. There was a Helen, there was a Clytemestra and there was a Gertrude to demonstrate publicly their lust for their lovers. The latter two killed their husbands and the former ran away from him to Paris. 'The Waste Land' was there very much in the distant past and it is here today on a large see, because the population is large and instances are many. Our tendency is always to speak gloriously of the past and decry the present. Eliot is no exception to this rule. Critics have dubbed him a pessimist who is unable to see the bright side of human life. Only we could say 'the past was bad' and 'the present is worse'. If Mr. Eliot had read the realistic pictures of Middleton, Webster and Ford, he would not have thought of writing this poem at all. As a matter of fact, murderous tendencies are not there in women and they only think of establishing clandestine contacts with other men!

He does suggest a remedy to this malady in Da, Datta, Dayadhvam and Damyata which when practiced will bring in 'Shanthi'; (Peace). (*Waste Land* 433)

Of course, 'The Waste Land' has some ideas to give; since the ideas are not many, contrastive pictures to bring the meaning to the reader are very many. So it is a picture of broken images rather than a mosaic of ideas.

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Diaspora and their loyalties to Nation-states

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Abstract:

There are innumerable group of people who are living as immigrants in different parts of the world. These societies share same historical backgrounds that are somewhat different to the host societies and are known as diaspora. The loyalty of these diaspora groups are questioned now and then by certain political and ethnic outfits of the host societies. This research paper tries to find and answer to the above raised question by ethnic or political groups against these vulnerable minorities and tries to show that they stayed back in the same land, stayed loyal and didn't left even when they had chance.

Key words: Diaspora, Nation-States, Loyalty, Israel, Armenia, Jews

"Where once were dispersions, there now is diaspora" (Tololyan, "Rethinking"). Diaspora finds its origin from Greek word diaspeiro, it has been used since ancient times to represent the destiny of the Jewish people after the destruction of the Temple and the addition of Judea by the Romans. Now this term is not limited to Jews only, the term was extended to include the dispersion of Greeks and Armenians also who moved out of Greece and Armenia. This term now had come to represent groups of geographically dispersed people who settled in different geographical areas but who maintained, in spite of this dispersion, some form of unity and solidarity in them. It has since designated all forms of population movement for whatsoever reason, but now known by the terms expelled, expatriate, exile, refugee, immigrant, or minority. Is it a simply a legacy of history, an instrument of political life or in other words, a "prenotion" in the sense, which is a "product of common experience" and whose "main purpose is to adapt out actions to the surrounding world: formed by and for experience".

In traditional sense, the term diaspora was not used for all dispersed peoples but only for some among those. It was used most often when people

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referred themselves to a myth of origin, which can either be positive or negative. It is often an implied reference to a place of origin that was in most cases, linked to the catastrophe at the origin of dispersion. Diaspora depicts the dispersion of peoples linked to shared history. Given the privilege enjoyed by the word "Diaspora" since 1968, it has been used in a much broader horizon and still budding. But in this extended sense, nowadays it always represents a minority population. For about thirty years, it has been used in the United States to refer, dispersed Chinese and Indians of the former British Commonwealth, and it has been noted that all the peoples of the world who have migrated to the industrial countries from the developing world are also called diasporics. It is also used in the case of the Palestinians, by calling themselves as a "diaspora" they give themselves the same legitimacy to build a sovereign state one day like that of the Jews had, in building theirs by clinging to their diasporic status.

The dispersed peoples, who, cling to a sentiment of their unity in spite of a geographic breakup from their so called "land of origin" is not a modern phenomenon. From older times to present time the phenomenon has survived, but in different forms and meanings.

Nation-state concept has created complications for Diasporas. Nationalist movements raised suspicion on transnational loyalties, even if those loyalties do not refer to a state of origin.

Examples of dispersed "peoples" are numerous, from the Albanians dispersed throughout Albania, Montenegro, Macedonia and Serbia, and to the Kurds spread among Turkey, Iran, and Iraq. Even the so called earliest constituted nations like England and France, unite populations originating from different historical races for example French population consists of Brittany, Corsica, and Alsace. The relationship between these historical races and national institutions is the relationship between social realities of a historical or ethnic order and the civic principle of national organization. That necessarily comes up in all nation-state societies. All nation-states are historically and culturally heterogeneous.

Democratic societies, which should refuse to adopt policy of forcibly assimilating minorities, are faced with the same problem. Diasporas that reside in this modern nation-state continued to exist, but they were judged negatively. The failure to clearly distinguish between the people and that principle of the

nation-state rendered suspect any transnational allegiances or loyalties. Members of Diasporas were the object of suspicion and were often negatively accused of being “domestic enemies” or “strangers within the gates.”

Diasporas are becoming the paradigm of the others: “Transnational communities are sometimes the paradigmatic other of the nation-state”. This was equally true when populations referred to a state of origin, did not have a state of origin. The French Catholics who remained faithful to the papacy were suspected as secular Republicans accused them as traitors to France. The logic of the nation-state was to extend cultural unity to a national population at any cost, and the formation of nation-states has always been accompanied by measures aiming to reduce not only political but cultural particularities as well. Democracy “is next to impossible in a country made up of different nationalities” (qtd. In Horowitz 681). To introduce a common language, to invent and diffuse a national history through schools and academic instructions, to impose a collective memory through rituals, were instruments used to create the nation (Schnapper, Community 95-130). National societies have effectively assimilated “diaspora”. In the process of “assimilating” populations, inventors of the Israeli nation chose Hebrew as the national language in order to break the heterogeneity among the gathered Jews, reinvented a national history in which the Two-thousand-Year Exile was overlooked in favour of the history of the Hebrews of Palestine before their Exile. In reality of lived experience and social practices national loyalty never effaced other forms of loyalty exchange, and reference. The problem with fixed rule in the era of wrong nationalism is that strings to homeland other than that of religion and cultural were not to be expressed openly. Religious preferences had to be expressed unnoticeably in a country like France, where the conflict between the Ancient Regime and the Catholic Church on the one hand and the republic, on the other, were violent.

With all these drawbacks we must not overlook the effectiveness of “nationalization”. Nation-states were never totally independent, their decision making was being limited by that of other nation-states. Within the nation, cultural homogenization was a political project, even the oldest European nations, France and Great Britain have supra and international references that were never eliminated. A diasporic phenomenon during the era of nationalism contains three features: the progressive increase in diasporics populations; the

feeling of unity between these populations; the more or less link to a mythic reference.

Historical evidence reveals that merging of the diasporic populations to the national societies is common. Different societies of diaspora undergo a process of acculturation. Diasporic identities and identifications inevitably and indissociably include both objective ones (their awareness of themselves as a historical collectivity, particularly in their relationship to others). The dialectic between cultural and historical situation, between self-definition and hetero-definition, explains the destiny of a particular group and the system of relations in which it is inscribed.

Proletarian populations proletarian by the low prestige of their society of origin and by their social characteristics as migrants are undoubtedly less likely to maintain themselves as a diaspora. There are more chance that they will assimilate completely into the society in which they settle. Conversely those who consider themselves at the highest cultural levels having the material and intellectual means necessary to maintain direct contacts with the dispersed members of their historical collectively and affirming a sense of their superiority, have less chance of acculturation and they are more interested in preserving their identity and their diasporic practices.

Social and cultural standing is only one of the factors to be considered. Populations that refer at once to both historic and religious horizons of the people have very high chances of survival as a diaspora and this is the case with the Jews and the Armenians. They stayed connected in spite of geographic dispersion and had elaborated a culture. Many authors have termed this as "culture of diaspora."

The existence of a literature of exile bearing testimony to their mythical history is essential for such Diasporas. Diasporic institutions are not sufficient until they foster an imaginary of exile, whereby the theme of dispersion becomes an instrument both of the construction of identity for individuals and of the maintenance of the diaspora. With help of that imaginary history, they made their dispersion heroic in the name of the very misfortune which fell upon them and the exceptional gifts that this exceptionally unfortunate destiny had bestowed upon them.

Each diasporic community of people retains its specificity. Some maintain their traditions more than other peoples, and the strength of other institutions contributes in maintaining the consciousness necessary to form a particular community, tied to a specific destiny in the religious world dominated by majority. The attitude of host societies, also contributed to inflect the way diasporas evolve. The nation-state's demand for homogenization varies according to the host society. In the United States, national tradition valued immigration and openly accepted that American citizens from various backgrounds are representatives of their countries of "origin." European nations that do not consider themselves countries of immigration do not have the same attitude toward cultural particularity as do those other nations of the rest of the world has. If the host society forced dispersed peoples to reinterpret their traditions, the exchanges always follow two way, for the immigrants have also had an effect on the host society.

Diasporic populations have participated in the life of the nation state without having ceased to maintain their ties to their culture and history. Dispersed "people" cultivate their specificities, and sometimes introduce these real or assumed specificities in social life. Ties within these dispersed people take various forms. These ties can be concrete, taking the form of journeys, economic exchanges, money transfers, or, on another level or even political interventions.

The privilege granted to the idea of diaspora today, must not make us forget the internal weakness of minority populations in this era of the nation-state. They frequently found themselves as mediators in economic life, mostly deprived of all political power, they are risked being stripped of their property if not massacred during periods of chaos. The political weakness of "middleman minorities" as well as their wealth and their intellectual superiority, made them easy prey of ethnic passions.

These diasporas are forced to show various forms of loyalty to the original group, even if it is actually mythical, the meanings and forms of unity among members who have dispersed as well as those who have stayed behind.

The unity within these dispersed people can be material or it can be symbolic and emotional "Jerusalem" can invoke a purely symbolic and emotional sense. The reference to a place of origin is on the order of the myth, but people

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live also in and by these myths. Myth is an objective reality, and this myth can be really effective as has been demonstrated by the formation of the nation of Israel. It was formed from populations as diverse as the traditional religious Jews of Yemen and India, who “went up” to *Eretz Israel* for properly religious reasons in a messianic movement whereas the Zionist militants, inspired by nationalism in eastern Europe, who were secular in their upbringing went there to construct a new Jew on the model of the western European citizen, Freedom from religious tradition as well as from the fear of exile. It was a matter of constructing a Jewish nation state comparable to those of European nation states and of devaluing their diaspora, which was interpreted as exile in the metaphysical sense.

It will be an unjust to forget that the Jews and the Armenians living in diaspora did not all return to live in Palestine or in Armenia once they had the chance. The cultural roots they have developed in host societies prohibited their return. For example the Greek merchants settled in Marseilles contributed financially to the struggle for Greek independence in the name of the myth of antiquity and in unity with those whom they felt belonged or their own “people”, but once the aim was achieved, only a few returned to settle in the newly independent Greece.

Hence it can be concluded that these diasporic minorities may stay adhered to their cultural, traditional or historic ties but their loyalties towards their host nation-states are not questionable as considered by ethnic majority who ask these diasporas to conform their loyalties now and then.

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The Theme of Alienation in Arun Joshi's *The Foreigner*

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Abstract:

Alienation is one of the most important themes in literature. This paper aims to explain the meaning of alienation as Arun Joshi describes in his novel, "The Foreigner". It also explains that the alienation is as one of the greatest problems confronting modern man. Moreover the alienation is considered as one of the most important themes of this novel. It explains the effects of alienation in general, and the alienation of soul in particular. Within the roles of characters especially the hero of the novel, this paper describes the agony of alienation for both individual and society.

Introduction

Arun Joshi was born in 1939 in Varanasi where he lived until he was seven. He spent the rest of his childhood in Lahore, then He moved back to the Indian Punjab during the traumatic period of the partition in 1947. He was excellent so he was awarded a scholarship to the United State of America, where he obtained a degree in Engineering and Industrial Management from University of Kansas. After the completing his education, Joshi came back to India and got a job on the management staff of an Indian company, before the establishing his small company. Arun Joshi became one of the greatest Indian writers. He was known for his novels *The Foreigner*, *The Strange Case of Billy Biswas*, *The Last Labyrinth*, *The City of and the River* and *The Apprentice*. Arun Joshi (1939-93) is one of most important Indian novelists of the post-independence India, he considered as the best Indian English fiction writer such as Nayantara Sahgal and Anita Desai. His significant novels describe the alienation as well as "the dilemma of human loneliness which has various manifestations in the form of powerlessness, meaninglessness, cultural estrangement, social isolation and self-estrangement" (Vaishya 373). The author of five novels, written mainly during the 1970s, who

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won the Sahitya Akademi award for his penultimate book, *The Last Labyrinth*, barely registers as a name today. Moreover Arun Joshi is a writer in the pre Rushdie era ,who deals with mystery and darkness of human mind. Arun Joshi powerfully developed the theme of alienation in some of his novels. The first novel of Joshi is *The Foreigner* which is the story of a youth born of an English mother and Indian father who died when he was only four; his uncle in Kenya brought him up, in England, where Sindi had his early education. Sindi feels alienated and also feels that his life is meaningless, he made relationships with Anna and Kathy. Anna, a woman of about thirty-five, a minor artist and separated from her husband. She leaves him after discovering that he also has relationship with another women, Kathy also leaves him after a few weeks. Sindi falls in love with another American girl June and she is in love with him too. Finally she marries his friend Babu, who commits suicide when he knows that June in love with Sindi. June dies with tragic way. Sindi was very sad and he realized that he was mistaken. Sindi traveled to India to meet the father of Babu, Mr. Khemka and his sister Sheila and worked with them.

Sindi of *The Foreigner* is a product of multiple continent , born in Africa to an Indian father and an English mother brought up by his Indian uncle , educated in England and America feels always a nowhere man, who finally gets his anchorage in his ancestral home India after a long struggle in loneliness and misconstrued detachment (Bala 2011)

The theme of alienation in the novel

The alienation is one of the greatest problems confronting modern man as well as it is a very common theme in Indo English novel. "The Indian writers in English lose their sense of identity – both personal and national and feel alienated in their own home making frantic efforts to seek organize and affirm that identity " Pathak . R. In many cases not only the novelists but also the characters of their novels face the identity crisis. This novel, *The Foreigner* seems to be the story of its narrator. Who describes helplessly on the meaningless part of his life and equally meaningless future. He feels uprooted and lost as a foreigner anywhere. He feels alienated in every place he goes, in Kenya where he is born, in UK and USA where he is student, and in India where he is he finally settles.

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Sindi is threatened with the fear of the loss of his identity, by his contact with others D.H .Lawrence`s paul Moral is also the same case. In his Sons and Lovers, Paul seeks to confirm his identity through his relationship with Miriam. He tries to maintain a safe distance between them. When Miriam turns out to be possessive, Paul feels his self is threaded (Vatsa S. and Gaur R. 32, 33).

Alienation is the basic form of rootlessness, which forms the subject of many psychological, sociological, literary and philosophical studies. Alienation is a major theme of human condition in the contemporary epoch. It is only natural that a pervasive phenomenon like alienation should leave such an indelible impact upon the contemporary literature (Bani-ana 1).

In some of Indian novels in general and the novels of Arun Joshi in particular, there is a large group of characters whose attempt to define their relationship with society leads them to alienation from their true identity.

Alienation is one of the most important themes in literature. It is as the result of estrangement from their true selves, or from their cultural heritage, or from society, the alienation as powerful theme has been used successfully by many American as well as Indian writers to study the relationship between an individual's true and false identities, between assimilation and cultural heritage, and between the individual and society. The protagonist of the novel, Sindi Oberoi goes on hopping from one country to another because he finds his life meaningless and rootless thus valueless and purposeless. In London he searches for the meaning of life and he describes the world as the absurd and meaningless world. Sindi hates himself and even talking about his parents because of his feeling of alienation "I hate talk about my parents. I hated the pity I got from people. I lost them when I was four" (Joshi 12). Moreover he feels that the past was against him. "My foreign background stood against me" (Joshi 15). Sindi feels that he is as a man totally alienated from everything in his surroundings and society even from his love.

The experience of Joshi is shown through his novel, *The Foreigner* he describes his understanding of a deeper reality of our times. The novel portrays the protagonist's agony of alienation at the meaninglessness of human

condition. The central theme of Joshi is the alienation as well as the darkness of the soul, which happens as result of the agony of alienation.

The novel, *The Foreigner*, is a presentation of the uprooted hero Sindi Oberoi, who is an orphan, he lost his parents at the age of four as well as he lost the love and care in his childhood. Away from his home grounds he regards his past as absolutely meaningless. There is no hope in his life as well as in his future. "I want to do something meaningful" (Joshi 14) "that should be something that could make me forget myself, but I changed my mind" (Joshi 14). Sindi attempts to discover himself and his mind. Furthermore he tries to make search for his identity, hoping to arrive to the meaning of his life.

Through the long stay in America Sindi got only one thing which is the love and friendship of June Blyth. She is American, modern girl, but full of love, tenderness and peace. She marries his friend Babu who committed suicide after his knowing about her love towards Sindi. June meets a tragic death, so he considers himself as a responsible about the death of both June and Babu. Yet love and life seem to have no significance for him. The only real things for him are birth and death.

Sindi leaves for India after completion of his education. He joins Mr. Khemk's firm. The saving grace in India is the kindheartedness of the entire people of India in general and the kindness of traditional girl, Sheila in particular. She is like June full of love and tenderness "It was Sheila that girl had a passion not for me, but her dead brother. Whenever I want to their house she cornered me on the edge of a sofa and asked me things about Babu" (Joshi 17).

The alienation of the soul and its effects on the characters

The fictional world of Arun Joshi postulates the class between alienated self and the socio-cultural forces. The protagonists of his novels are subjected extreme social, cultural and psychological pressures (Swain. S and Samartray 131).

In the novel *The Foreigner*, the novelist presents the hero of the novel, Sindi as confused man, a product of several cultures. His mixed parental blood and staying in foreign country finds in him a sense of rootlessness and alienation. Sindi realizes that the American culture and Indian culture can never be alike

and come together. He discovers that the civilizations are as destructive and tyrannical.

Sindi even avoids the idea of marriage because of his self alienated, he is afraid of forming a family. "Sometimes the ladies would ask me why I was not married and who my parents were, but by and large they ignored me. Later I was told that had I been richer and from a respectable family or had I belonged to family at all, I would have had a much more difficult time avoiding offers of marriage" (16). Then he adds that "Marriage would not help We are alone." (107).

Actually the alienation of the hero, Sindi is the alienation of soul, its effects are more than the alienation of geography. He comes to India in order to search of his original roots, but he finds himself as good as foreigner in India as in America. He realizes that his foreignness lies with him as he declares that his foreignness lies within him and he would not leave himself behind wherever he went. Really he is completely alienated from his self because of his search in identity. Sindi has a strange feeling of isolation, aloneness, alienation and aloofness. "In *The Foreigner* Arun Joshi goes deep into the untraveled, mysterious and dark recesses of the human psyche to reveal the psychological problems of the protagonist Sindi Oberoi. The novelist presents the solitary state of mind and man's dilemma due to his alienation from his environment, tradition and his own self"(Justin 1).

There are some characters, who are foreigners and they feel alienated like Sindi such as Babu, Karl, and a host of young men and women who have come to America from other countries. Karl is an Austrian and Babu is Indian, who feels alone when June asked him "She asked Babu how long he had been in America I like the place. But I feel cold and lonely" (79). His father, Mr. Kemka sends him to study and in order to help his family after coming back to his country as his father, Mr. Kemka says "I decided to send Babu to America. I had thought it would make a man of him. And, of course, his training would have been of great help to us when he came back" (13). Babu marries June but he commits suicide after he knows that June is in love with his friend, Sindi who also loves her. June dies after the death of Babu. Some character feel isolation and they are influenced by the alienation in directly such as Anne, Kathy, Sheila and June. Sindi describes Anna "Anna was a woman She was about thirty-five with

dark hair and finally chiseled features" (143). He adds that "Anna was not yearning for me or anybody, but for her lost youth" (143). Anna feels the alienation of soul and lonesomeness. Kathy leaves her husband and makes sexual relationship with Sindi because she is alone. Then both Kathy and Anna leave Sindi alone. June and Sheila feel lonely after the death of Babu. In brief The alienation directly and indirectly affects the whole characters of the novel.

Conclusion

Through the events of the novel, powerfully, this paper explores the effectiveness of the alienation in both individual and society. Alienation is the basic form of rootlessness, which forms the subject of many psychological and sociological problems. The alienation of soul causes some problems in the life of the person as it is explained through the life of the hero, Sindi. The alienation makes the life of the person meaningless, purposeless and aimless. The alienation of the soul is the source of meaninglessness, hopelessness, aimlessness, directresses and purposelessness. That is shown clearly through the confusion of the protagonist of the novel.

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Transcending Life through Romance: Mumbai Tiffinwalas and *The Lunch Box*

Sangita T. Ghodake*

Abstract:

In a metropolitan city like Mumbai, a city that moves on wheels, a city that gives pan local and pan global experience, often gives feeling of isolation and alienation to her citizens. The absurdity of fast moving life in a metro often leads to universal question, 'why do we exist?' The answer lies in optimistic attitude of Mumbai Dabbawalas/ Tiffinwalas whose coping mechanism teaches us how to live and enjoy every single moment of life. They flow with the flow of life by maintaining self respect and dignity. The city plays a role of a protagonist who steers us to 'never say die'. The Dabbawala or Tiffinwallas have crossed the boundaries of publicity. Right from Prince Charles of Wales, England to a case study of Harvard management students have shown their keen interest in the management skills of the semi-literate and non-technical dabbawalas. The present paper is a humble attempt of describing Mumbai city in brief. Life of Mumbai dabbawalas would be described through socio-cultural and financial aspects. Being a teacher of literature, I would like to describe Mumbai and dabbawalas through a Bollywood movie *The Lunch Box* that has won accolades in national and international film festivals. The movie is a bittersweet romantic comedy in which Mumbai city life is portrayed with her special attribute 'dabbawala'. The movie depicts a story of two unknown people who get connected through misplacement of tiffin and their romantic letter friendship finally helps them to transcend life in the search of the 'self'. Their journey started from absurdity and boredom of cactus land that gradually turn into lands of roses and finally transcends them to spiritual quest for 'know thyself'.

Key Words: Mumbai, alienation and isolation, dabbawalas, the lunch box, spiritual quest, transcendentalism, etc.

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A journey of all rational and sensible human beings starts from ignorance to knowledge. Romanticism and transcendentalism are the steps that one has to come across in his/her life. Transcendentalism is closely associated with an individual's identity, temperament, philosophy and spirituality whereas romanticism was an intellectual and artistic movement of eighteenth century that deals with emotional upheavals. Every individual's journey of life moves from romanticism to transcendentalism. Immanuel Kant's transcendental philosophy shows strong faith in power of divinity and individuality. Ralph Waldo Emerson's philosophy of transcendentalism deals with wisdom and self realization. The present paper is a humble attempt to describe a life in metropolitan cities in general and Mumbai city in particular. Mumbai Dabbawalas/ Tiffinwallas are management Gurus (masters) of the hi-tech world of today. The researcher would like to describe socio-cultural aspect of Dabbawalas. The life of Mumbai inhabitants and the Dabbawalas will be described through a Bollywood movie *The Lunch Box*. The protagonists' romantic association led them to find their real self that transcends their present and future. Let us describe the world's densely populated metropolitan city Mumbai in brief.

Mumbai, a primate city of gold and dreams, a city of all worldly pleasures and evils, commercial capital of India, is located on Salsette Island that consists of a group of seven islands and twenty-two hills on the western Arabian coast of India. These islands later on merged into one large island in eighteenth century. The name of the city is driven from Mumba Devi, the Goddess of local Koli fishing community. There are evidences of human habitation since Stone Age. It was ruled by several dynasties till the entry of Portuguese and Mughals. King Ashoka of Maurya dynasty made the city a Hindu and Buddhist religious center. According to 2011 census the population of Mumbai was 12, 479, 608. Among them nine million people are slum-dwellers. Dharawi is recorded as the biggest slum in Asia. The city is known for her architecture like Gateway of India, Chatrapati Shivaji Terminus, Naval Dockyard, Mumbai Stock Exchange, Mount Mary's Church, Prince of Wales Museum, Jahangir Art Gallery, Asiatic Society of Mumbai and so on. The city is approachable from all sides and offers all options of transportation. The city's deep water harbour is the largest port of the nation. One can get maximum education and research options in Mumbai. People of all religions, castes and creeds are living happily for years together. Mumbaitees

celebrate all festivals with great enthusiasm. Ganapati festival, Holi, Dahihandi and King Shivaji's birthday 'Shivjayanti' are some of the well-known festivals celebrated by masses as social festivals. Wada-Pav and Zunka Bhakar are the local Marathi dishes available in cheaper rates. Islamic terrorist groups selected Mumbai for terrorist attacks due to her financial and commercial prosperity and multiple transportation options. In spite of several terrorist attacks Mumbaiteas never give hope. They are the role models of never say die. Dabbawalas are the integral part and oxygen of the city without which the city will become breathless.

This innovative practice of 'Dabba' started with a British official in pre-independent India who wanted homemade lunch. The initial service to the British official later on became hardcore business of Mumbaiteas. Dabbawalas represent innovative practice of Mumbai city dwellers. School syllabi have included lessons on the functioning of Dabbawalas. It can be considered as the best six sigma rating organization. In the English textbook of std. eleven, MSBSHSE, a lesson *Mumbai Dabbawalas* starts with following lines:

"Hungry? Would you like to have a fresh, hot meal from home? Most managers don't have that choice. It's either a sandwich, a pizza or a restaurant, unless you live in Mumbai, that is, where a small army of 'dabbawalas' picks up 300000 lunches from homes and delivers them to students, managers, and workers every working day at their desks, 12.30 pm on the dot. Served hot, of course. And now you can order over the internet." (Yuvakbharati: A Coursebook in English, p.72)

Who are these Dabbawalas? 'Dabba' is a Marathi word which means tiffin and 'Walla' is a person who delivers tiffin. The world is resting on the pillars like information technology and communication skills but our Dabbawalas are running business of millions without using technology and communication skills. Now they have their website through which one can order tiffin. Isn't it interesting and appealing? It is a large service supply chain of the local semi-literate people who supply hot food without having corporate training like for instance institutes like CII, IIM and IITs have.

Mumbai Dabbawala or Tiffinwallas have crossed the boundaries of publicity. Right from Prince Charles of Wales, England to a case study of Harvard management students it has been proven that management skills of the

semi-literate and non-technical dabbawalas have caught attention and accolades from the rest of the world. The Prime Minister Narendra Modi has nominated dabbawalas with great pride and honour in 'Clean India Mission' because of their popularity as social reformers. Lot of research has been going on the logistics of Dabbawalas. Prakash Bachche, a dabbawala has entered in Guiness book of world record for carrying three tiffin crates at a time on his head. Almost all prestigious newspapers have written columns on Mumbai Dabbawalas. The dabbawala collects hot homemade food lunch box from the residences of workers and employees and delivers it to their working places by using bicycles or railway trains and returns it to residences before the workers reach their homes. Although the city has suffered due to several socio-economic calamities Dabbawalas survived for one and half century and will survive due to their dedication and honesty.

The Tiffin box system is based on three tier structure namely executive committee, Mukadam, and Dabbawalas. They are known for their reliability and ethics. The Nutan Mumbai Tiffin Box Supplier Association, NMTBSA, is 120-year-old logistics system that consists of 5000 members. The system is based on a colour-coded notation on the lid that helps to identify its owner, destination and Dabbawala. Once the Dabbawala picks up the tiffin he moves fast with either bicycle, local trains and sometimes on feet. They can be called as disciples of Mahatma Gandhi in walking speed because they found uncatchable to team of BBC crew:

“Following our dabbawala wasn’t easy, our film crew quickly lost him in the congestion of the train station. At Chhatrapati Shivaji Terminus we found other fast moving dabbawalas, but not our subject... and at Mr. Bapat’s ayurvedic Pharmacy, the lunch had arrived long before the film crew.” (Yuvakbharati: A Coursebook in English, p. 72)

The statistical data provides recruitment details that in 2003 there were 5000 recruits, 175,000 clients, 350,000 deliveries with the turnover of 380 million per annum. The Dabbawalas cover an area of 75 km of Mumbai suburbs that runs of suburban railway network. Most important aspect of the system is that it is governed by, for and of the dabbawalas. Coding system covers abbreviations for collecting points, colour code for starting station, number for destination center, and markings for handling Dabbawalas at destination,

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building and floor. The collection and distribution take place in an interesting way. Firstly the dabbawala takes the tiffin for residence and brings it to a sorting place, where he and other collecting dabbawalas sort the lunch boxes into groups. Secondly the grouped boxes are put in the coaches of trains, with markings to identify the destination of the box. The markings include the railway station to unload the boxes and the destination building delivery address. At each station, boxes are handed over to a local dabbawala, who delivers them. The empty boxes are collected after lunch or the next day and sent back to the respective houses.

Mumbai dabbawalas started an innovative social service called *Share My Dabba*. Mumbai dabbawalas with the help of NGOs decided to feed street children with homemade fresh nutritious dabba food. One of the drawbacks of fast growing metro cities is increasing number of slum dwellers. Mumbaitees often quote that no one remains jobless and hungry in this city due to which a huge number of migration takes place. Children of slum dwellers don't get proper food. They Dabbawala foundation and *the Happy Life Welfare Society* decided to collect leftover food and distribute it among hungry street children. The Stickers of 'share my dabba' are sent to the customer's mail ID by *the Happy Welfare Society*. The lunch box owner sticks it on the lid and fresh 'leftover' food gets distributed to poor and needy. The dabbawalas separate the boxes on which the sticker is placed. The food is separated and immediately distributed to hungry street children. The owner gets satisfaction of not wasting food and empty stomachs quench their hunger as well. Dabbawalas are next to God for these growing children because *Service to Man is a service to God*.

The dabbawalas maintain their identity by following native Marath culture. They call themselves the Mawalas/soldiers and successors of King Shivaji the Great. They have to follow dress code or otherwise they have to pay fine. The dress code includes white shirt and pyjama/ trousers and a Gandhi cap. They put Gandh or Tilak on their forehead which is a sign of a Warkaree. Warkaree is a person who is a devotee of local God named Vittal. Varkaree Sampraday is a social organization of the devotees of Lord Vittal from Pandharpur. Turning to audio-visual presentation of life in a metro like Mumbai with her Dabbawalas the researcher is supporting her statement with a movie *The Lunch Box*. It starts as well as ends with the dabbawala with various shades of life in a cosmopolitan metro city.

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The Lunch Box, written and directed by Ritesh Batra, located in and around Mumbai city, is a bittersweet romantic comedy. It has been produced by Anurag Kashyap, and released on 19th May 2013 in Cannes International Film Festival and journeyed through all film festivals. The movie is nominated for BAFTA Film award in 2013, won best screenplay award and Jury Grand Prize in Asia Pacific Screen awards, Ritesh Batra, the director won the Film Fare award for best debut director and best film award, canvas audience award in Ghent International Film Festival, best film in London film festival, the church of Iceland award in Reykjavik International film festival, best first feature film in Toronto Film Critics Association Award, best screenwriter in Asian Films award, won grand golden Rail award in Cannes Film Award, got Muhar Asia-Africa Special mention in Dubai International Film Festival, got best film award in Amazonas award and so on. 'Dabba' was the title that was decided initially but was replaced by *The Lunch Box*. It is a short art film of one hour forty-four minutes. The cast and crew of the movie is as follows. The main character Saajan Fernandis is enacted by *Irfan Khan*. *Nirmat Kaur* is playing Ila, a female lead role. Her husband Rajeev is portrayed by *Nakul Vaid* as one of the minor characters. *Nawaziddin* is playing a supporting role of Mr Sheikh and his wife Meherunnisa is enacted by *Shruti Bapna*. Mrs Deshpande Aunti, enacted by *Bharati Acharekar*, though physically absent, is audible through her dialogues. Dabbawala who frequently comes and goes is enacted by *Sadashiv Pokarker*. Dabbawala at Saajan's office is enacted by *Baburao Sankpal*.

It is a story of mundane bourgeois life in metropolitan city like Mumbai. The plot is centered around a middle class house wife named Ila, her husband and her daughter living in a small one BHK flat with minimum amenities. On the other side a man named Saajan, chief accountant in a government office lives lonely life of a widower. Ila and Saajan get connected through a Tiffinwalla who delivers Ila's husband's tiffin on wrong address. Saajan gives 'a letter complement' for homemade hot food prepared by Ila by saying 'thank you'. Ila is forced to answer to Saajan's letter by her neighbor Mrs Deshpande. It gives birth to a letter friendship that develops into a strong bond of girlfriend and boyfriend kind of indirect relationship. The common thread for friendship is isolated and alienated life in cosmopolitan city. She being a bored and deceived wife due to her husband's extra marital affair and he, being a widower start to share each-other's worries through letters. Initial negative tone for 'why do we exist', gets

changed into positive attitude such as 'life is meaningful'. Romance through letters lead them to search their identity.

The script moves around two characters who stand in contrast with Ila and Saajan. Mr. Sheikh, portrayed in contrast to Saajan, is a young and enthusiastic junior assistant accountant who enters into the life of Saajan as a trainee and Saajan as his trainer. Sheikh knows nothing about accounting and Saajan is very competent accountant. He has been to Saudi and some other nations whereas Saajan has spent his life in Mumbai so far. Saajan believes in 'speak less and act more' whereas Mr Sheikh speaks more and acts less. Mr Sheikh gets things done by hook or crook. On the other hand Saajan believes in sincerity and hard work. Practicality of Mr Sheikh wins in the end and idealism of Saajan is defeated in the point of view of materialistic world.

Mrs Deshpande, Ila's upstairs neighbor, is portrayed as a well-wisher and strong supporter of Ila. Mrs Deshpande is a middle aged lady who devotes and sacrifices her life for her husband who is in coma for last fifteen years. In spite of age difference Ila and Mrs Deshpande develop friendship due to absence of loving and caring partners in their lives. Mrs Deshpande is a typical house wife who believes that husband is next to God. Ila, though represent young generation, doesn't dare to go against patriarchal framework of the Indian society. Her mother is the third meek and mild Indian woman portrayal who surrenders herself to her cancer patient husband's service. All women are the victims of male dominated patriarchal society.

The indirect love relationship of Saajan and Ila finally comes to a dead stop when they decide to meet. Their intimacy increases with a search for 'why do we exist?' Ila asks Saajan to meet in person in a hotel near Matunga. Saajan gets ready by clean shave but notices that he has become old with grey beard. He reaches to the hotel in time where Ila is waiting for him. He finds Ila very young and beautiful. He doesn't find himself as a suitable match for her. Hence he doesn't want to disclose his identity. Ila feels insulted and disappointed. Saajan answers about his decision to Ila,

I don't know when I became old... maybe it was morning... maybe it was many many mornings ago. May be I had forgotten something in the bathroom before I would have found out sooner. Life kept on going and left me in this emotion. I kept on rocking back and forth as through left

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and through right. But then before I knew it, no one buys yesterday's buttermilk Ila. (movie script)

Their plans that they revealed through letters of starting new life in Bhutan meet bubble end. She gives her final try to catch him in his office but in vain. He also tries to catch her in her house with the help of dabbawala but in vain. She decides to go as per her plans and he decides to spend his after retirement life in Nasik. Misplacement Of tiffin finally places their lives in order. Both decide to lead a life of their own choice. They got the answer of 'why do they exist'. They decide to live life for their own sake and as per their own terms and conditions. Boredom of life is actually a way of living. Letters are not mere piece of sharing emotions but they also contain philosophy of life in metros. Saajan, means a lover in Hindi, that suggests irony of situation. He is fifty-five but wants to be loved by someone. Ila, being young neglected house wife and mother tries to find solace from her boredom through lunch box. The lunch box is playing a role of God who knows everything but remains silent. Two unknown souls living at extreme ends of the city get connected through lunch box and fall in love. The wrong delivery finally allows them follow the longing of their souls.

Mumbai city is shown with local colours like KhimaPav, a glass of tea, parathas, local dress of saree and Punjabi suit, cricket fever of children who play on roads, traffic jam, crowded local trains, life in small congested flats, sharing and helping nature of the neighbours, flat's window is a window to the world for MrsDeshpande, Coma patient Mr Deshpande, mechanical boring routine of house wives, monotonous government jobs without comforts, metro city with crimes and blasts, vendors and peddlers on roads and her special feature "Mumbai Dabbawals", and so on. Saajan answers to Ila's letter that contains Mr Deshpande's sad story of a coma patient about changing lives in a metro,

Life is very busy these days. There are too many people and everyone wants what the other else is. Years ago you could find a place to sit every now and then. But these days it is difficult. If Mr Deshpande wakes up now he will see the difference and probably go in his original sense... . When my wife died she got a horizontal bread bar. I tried to buy a bread bar for myself what they offered me is a vertical bar. I travelled whole my life by sitting in trains and buses but now I'll have to stand...(movie script)

The Lunch Box is a story of every one of us. We dream something else and we get something else like 'man proposes and god disposes'. It uncovers the spice of life by showing different types of lives. They have to live life by adjusting and compromising on every single step. Lunch metaphorically is a plate full of variety of dishes likewise life of every one of us is full of different passers-by. Box stands for Mumbai that assimilates and acculturates cosmopolitan multicultural variety with encoded messages on its lead and gives birth to a new human being who is experiencing pan-local and pan-global life. Life's journey is like catching a train. Sometimes you catch up wrong train and feel that everything is messed up but the train reaches to right destination with a pleasant surprise. Ila and Saajan's love go beyond physical union as they decide to search their true self and real identity. They transcend their lives through romance. Spiritual poverty and material affluence of common human being gets defeated in the end as both of them decide uncommon way. Their spiritual quest for 'knowing thyself' finally transcends them into happy and contented souls.

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[Re]Vision Home and Identity in Buchi Emecheta's the New Tribe

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Abstract:

The present paper investigates some important issues of diasporic world and condition of immigrants. Displacement is vital thread of diaspora. Many people all around the globe migrates from their homeland voluntarily or forcefully. The migrant people expected for better life, new opportunity and new home in another land. In the new land they try to cope within the alien culture and society but ultimately they found unfit to live in the host or dream country. So just because of to subhuman treatment the very process of returning to homeland begins. Sometimes unfortunately they are not accepted in either host land or homeland. They permanently hanged between two diasporic worlds with their third identity. This paper reveals the feelings of immigrant people like Chester who compel to quit present land for tracing their roots if origin and return with newly identity.

KEYWORDS: displacement, unbelonging, diaspora, return to homeland, identity crisis, home. Etc.

The aspect of the 'return home' is multi-faceted and encumbered with the meaning of diasporic people. The unique experience of diasporic people tagged with a new interpretation of home and feelings of exile. In alien land the term 'home' poses a challenge for diasporic people who faced with number of difficulties during the process of coming and returning home. Diaspora carries a notion of an "imagery of the traumas of separation and dislocation, and this is certainly a very common aspect of the migratory experience" (Brah, *Cartographies* 193). The term diaspora has been ever more engaged to discuss notions of migrancy and immigration, exile and return, border crossing and transgressing boundaries and living in between spaces. Diaspora is used to

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describe situations in which people experience suffering, hardship and displacement.

Identity crisis or search of identity has received an impetus in the postcolonial literature. African fiction deals at length with the problems, rising due to migration, multiculturalism and intercultural interactions. Man is known as a social animal that needs some home and family and society. But when he is unhooked, he loses the sense of belongingness and thus suffers from a sense of insecurity or identity crisis. Diasporic literature is the literature produced by historically dispersed people that have common ancestry. From Jews to Nigerian's were migrates, scattered all over the world. These Diasporas of a particular state become dispersed and settled in other land. In more recent times, a number of literary voices have emerged from the Nigeria. Hence, the paper makes an attempt to explore the work of well known black Nigerian writer Buchi Emecheta's *The New Tribe* (2000) in the light of diaspora perspective returning home.

Buchi Emecheta was born on July 21, 1944, in Lagos, Nigeria. At the age of 22 she began writing about her experience of Black British life in a regular column in the *New Statement* and a collection of these pieces become her first published book in 1972, *In the Ditch*. Her second novel published two years later, *Second-Class Citizen* (1974). Much of her fiction has focused on racial conflict and migratory experience of blacks in white society. She has written about her own experiences as a black woman living in white society. She has written and published more than twenty novels including stories for children. In 1983 she was selected as one of twenty 'Best of Young British Writers'. Her latest work of fiction *The New Tribe* is about challenges faced by a black child in white family. At the core of the concept of diaspora lies the image of a remembered 'home' or 'homeland'. This 'place of origin' may be the focus of a sustained 'ideology of return' (Knott and McLaughlin 24). *Merriam Webster's collegiate Dictionary* defines 'Home' as 'One's place of residence' or 'the Social unit formed by family living together and place of origin' (Wikipedia). The word 'home' derived from old English word *hām* means *hom*. Home is a where you feel that people recognizing you are, and you recognizing they are. On the contrary, 'homeland' is a state, region or territory that is closely identified with a particular people or ethnic group. So, 'home' has many traits; the present study will consider home as 'a state or country or territory', 'a place of birth'.

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In this story, Chester is the main protagonist of the novel. Chester is a black child given up for adoption to the Arlingtons by his Nigerian birth mother after she had read in the local newspaper that the Arlingtons had previously adopted a white baby girl, Julia. The couple cannot have children of their own, “the fact that Chester was black only added to their feelings of having been specially chosen” (*The New Tribe* 6). Because of different skin colour Chester is blamed for his sense of rootlessness and his subsequent decision to journey to Africa. From the childhood life Chester feels alienated in the present land. His black colour of skin pigmentation paved way for the thoughts of origin roots. Chester always imagined about his homeland. Chester knows from age of five that he was adopted and he feels a sense of unhomeliness.

Chester could not remember the exact moment when he knew he was adopted. It was like learning to feed yourself.... It began as a glimmer and gradually become a solid awareness, established, but somehow imprisoned inside him. He instinctively knew that broaching the subject with parents would cause pain and so kept silent but he was sure it would come to light one day. How and when he had no idea (p. 9-10).

At the onset of the novel Chester portrays as displaced character from another land may be Africa. He is a black boy who immigrates to England at the age of baby in arm. In reality, now Chester had turned into solid man who had provided a rosy picture about his motherland by his adoptive mother.

On the cover she painted green banana trees, and tall, graceful palms, surrounding a mud-walled compound (p.8).

In the novel, these visual images craft Chester’s dream Kingdom. Ginny decides to create a history for Chester from the material that she finds in her English library. Ginny’s idea of Africa is represented in her providing a visual account of Nigerian country and traditional life. The stories of Ginny produces for Chester present him with an alternative home and family. Chester’s blackness and the Nigerian origins of his mother fasten him essentially to Africa. In the story the child nurtures his feeling of alienation within the family; his blackness is objectified in the Christmas play scene. He constantly remembered about his otherness and boundaries that separates him from white family. Ginny unconsciously makes clear the racial segregation between white family and

black one. Once Chester says to his sister: It's Ok Julia, you are white like them. You are their child, but I'm different (p.13).

Afterwards, Chester quickly had developed a sense of 'unbelongingness'. He finds unfit in that environment. So he decided to find his roots. Chester's journey originates at a holiday resort on the seaside in St Simon where meets Enoch Ugwu and his two children. His decision to travel to Africa is solidified by Jimoh, who enters into Chester's life at a time when the latter is desperate to find answer to his questions of identity, home and self. Jimoh suggest to Chester that they exchange passport so that he is able to enter Nigeria in search of the kingdom of his dream.

On the Christmas play his mother told him, "You are a real African King!" But his father laughed on him and said, "Chester, king of the Orient" (p.12). This interaction between family starts with gentle allegories of homeland. The effects of his mother's words on Chester are devastating: In bed that night, he thought about her words. 'Your people'. Here the sense of unbelonging strengthened. Chester had now a motif to journey to their ancestral land. He expected return to his homeland as her adopted white mother described. The journey to Africa as a quest for lost roots does not associate to a permanent shift of location. The act of return to Africa while retracing the historical path to original land, Chester faces difficulty when he tries to reconnect with his past. The author presents difficulties through a description of the traffic system in Nigeria. Chester wonders that 'his kingdom is so a vast and chaotic country' (p.119). Chester painfully realizes that the kingdom of his dreams never existed. Here he once again lost his kingdom and identity. Chester comes to know that his mission failed and dream is shattered, Emecheta described as 'he no longer isolated and adrift, his head had cleared' (p.145). Thus he returns to his diasporic location not as a member of the new Black British Tribe but as a British African.

Thus the trip undertaken for identity in *The New Tribe* is neither a 'return home' nor displacement of Africa. Chester's complex personality bestowed him dual identity as 'a British African' and 'a Black British'. The ferry to Africa is about the Chester's diasporic identity as a 'new tribe'. Emecheta novel successfully shows the vision of home in which diasporic characters probe their roots. Chester comes back to England as a new home but on the contrary he was

not rejected by Nigeria. Chester discovers his identity as the new tribe who enriched by true roots and future.

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Mahatma Gandhian Concepts of Ethics and Morality in Contemporary Humanism

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Abstract :

Mahatma Gandhi's name has become a synonym with morality and truth. Mahatma Gandhi's autobiography, *My Experiments with Truth* (1927) led the path of truthful and transparent narration of social living. He narrated very personal incidents of his life with such simplicity and courage that the paradigm of writing an autobiography changed from impersonal to personal mode of writing. Gandhi's idea of ethics was very simple yet profound as he believed in straight forward living. He justified the way of ethical and moral living through his novel concept of 'Seven Deadly Sins'. His elaboration of these 'sinful acts' was accorded with his principles which he derived from his own way of living. He practiced what he preached. The terms 'satyagriha', 'passive resistance' and 'peaceful agitations' were derived from his moral and ethical values. The entire emphasis of Gandhian philosophy was laid down on the 'inner voice of the soul', the voice that comprehends ethics and morality was inseparable from righteousness and harmonious principles of life. Dharma was the dynamic entity for him and if each one follows the pure 'Dharma', the society would be a real place to exist and progress. The world view of humanism goes hand in hand with Gandhian virtues and as long as world follows this ethical code in day to life, there would be peace, harmony and progress.

Keywords: Ethics, Morality, Mahatma Gandhi, Seven Deadly Sins, Gandhian Philosophy.

In Renaissance period the word humanism was given to those who used to study Latin literature and arts. Humanists were the privileged people who study poetry, rhetoric, history, ethics and politics which were the moral sciences. These disciplines alone deal with morality and make man stand in accordance with the morality effectively to implement his freedom. Knowledge was attended with morality and virtue. Like earlier humanists who were his ideals,

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Mahatma Gandhi gave lots of importance to Social Sciences and morality. *Unto the Last* (1860) by Ruskin John had a profound influence on Gandhi and his philosophy. He got this book in his stay in Johannesburg in March 1904 through Henry Polak.

1. A Concept of Ethics and Morality:

Mahatma Gandhi radically announced to change his life according to Ruskin's teaching but also published an article in news paper *Indian Opinion* from a farm where everyone would get the equal salary without any hierarchy or distinction, race or nationality which was quite revolutionary. This emphasized his importance to individuality. The ethical attitude to life was the sole force to seek and to unite the folks in common pursuit of freedom and justice. The establishment of a moral order in world-society was his goal which resulted in achieving independence. Morality as a virtue was not a matter of outward consolation but of inward fulfillment and attainment. It is a deep conviction accomplished by right action by the person with hard work. Socratic dictum 'Virtue is knowledge', suggested that right thought must result into right action and right action leads to morality. Mahatma Gandhi believed in action and that was his domain. Mahatma Gandhi's attitude lies in transforming noblest thoughts into mass action which is the highest achievement of man.

2. Gandhian Concept of Seven Deadly Sins:

Mahatma Gandhi wanted people to put into practice morality in the seven main fields of life. He enumerated the following seven Social Sins:

- A) "Politics without Principles".
- B) "Wealth without Work".
- C) "Commerce without Morality".
- D) "Knowledge without Character".
- E) "Pleasure without Conscience".
- F) "Science without Humanity".
- G) "Worship without Sacrifice".

A. Politics without Principles.

Mahatma Gandhi believed that political life is an integral part of any system and that is why his first epigram deals with it. Mahatma Gandhi understood that either true or genuine philosophers find their way to political authority or

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powerful politicians by the favour of Providence take to true Philosophy. Philosophers ought to be the men of principles and moral stands. Rama for Gandhi was not just the symbol of a king dedicated to principles but he was the epitome of virtue. The Kings in Indian context were only the protectors and executors and servants of 'Dharma' which was their duty. Ramrajya was his idea of true kingship. Moral order of the statesman is the biggest virtue of a king or a ruler. Politics should be the service of the poor.

B. Wealth without Work.

The second epigram deals with the sphere of economics. Leo Tolstoy and Ruskin (whom he read in England) inspired Mahatma Gandhi on the idea of economic implications. His favourite book 'The Bhagavad Gita' says that he who eats without offering sacrifice and hard work, eats stolen food which is immoral. Mahatma Gandhi put this into practice at his Ashrams. Bread-labour or the minimum wages was one of the oaths of his 'Asrama' prayer. The word 'Sacrifice' or hard work was interpreted in the sense of knowledge. But Mahatma Gandhi put this complex fact into the modern context when bread-labour was considered down upon with the spread of trade, commerce and class-discrimination. Mahatma Gandhi remembers the Bible, "In the sweat of thy brow shalt thou eat thy bread". As body only needs food, one should work hard for it with the help of one's body only. Hard labour makes one healthy, wealthy and creative. Mahatma Gandhi advocated more or less equal wages for all types of works without considerations.

C. Commerce without Morality.

The third virtue was developed into the this segment as a Trusteeship or the name bearer by Mahatma Gandhi. The man who does any business has to act only as a trustee or a watchman of the Society and whatever he has gained from the Society. Society is one single unit and individuals are just the parts of the society. The profit must be borne by the society equally and the classes should be united as a whole but singular unit.

D. Knowledge without Character.

The fourth point deals with knowledge and information of the world. Education is the key in human development and for the all round growth of the individual. But education should create the character of the learner. Mahatma

Gandhi insisted on the use of Basic Education for the system for development of one's character and principles. Real and rational knowledge leads to the composition of social character. It is necessary to evolve that through education.

E. Pleasure without Conscience.

The pleasure is the temporary lust of the body. Man is made of two elements, one is his body and the other is his soul. Body demands pleasure and fulfillment of that pleasure through bodily means. Man becomes slave of his desires and blindly follows the greed. Conscience is a stance which always makes a realization that soul is higher than the body. One should not get carried away with bodily demands. Conscience is the anchor to harbour the ship safely. His famous saying also suggests that there is enough for everyone's need but not sufficient for everyone's greed. Science should work for the betterment of the poor not the tool for destruction and war .

F. Science without Humanity.

Science and its progress amazed Mahatma Gandhi in London and he thought that science would be a means to solve poor India's problems. Science can save the lives of millions. Science can bring happiness amongst the common people. It is the basic science that leads towards cultural society. Science should eradicate superstitions and create a society which believes in logic, reason and rationality. But Mahatma Gandhi was also aggrieved to see the misuse of science. Two world wars happened in front of his eyes and he realized that science can be the most destructive power on earth. The British power in India was based on science and machinery. The Science made Britishers to exploit India completely. That is why Mahatma Gandhi's opposition to science was based on these thoughts.

G. Worship without Sacrifice.

The seventh point of cardinal virtues is worship without sacrifice. Mahatma Gandhi was a great believer in God. For him God is the embodiment of truth and truth is a shadow of God. He believed that there is a supreme power that constitutes justice on earth and god controls the happenings on earth. But his god is not passive. God is not only in worship. The worship of the poor is the worship of god. The downtrodden and the lowest man is the object of all worship. The one who serves the poor is Mahatma. His preaching involved action more than mere worship. The Gita was the source of his life and he found

that the Gita is a document of action and not just a philosophy of god. The Bible was also a book which he held in a very high regard it. But unfortunately people have misused the holy books for their selfishness. Martin Luther King Jr and Nelson Mandela were also the followers of ethical values as humanitarian principle. They realized that it was their ethical and moral duty to raise voice against inhuman segregation. Their entire struggle was focused on the principles of ethics and morality though their means and methods were different.

3. The Social Aspects of Humanism:

Mahatma Gandhi's ashram was his laboratory. What he believed theoretically, was practiced there. His mission was to improve the inner strength of a human. Moral religion was a supreme thing for him. For the sake of it, Mahatma Gandhi incorporated five vows or oaths for the development of morality in his Community center. They are as follows :-

- 1) **Non violence** – Opposition to any kind of use or misuse of violence. “Do not injure, abuse, oppress, enslave, torture, insult or kill any creature or living being”.
- 2) **Truth** – Anger, fear, jokes, ego, frivolity, fear and jealousy are the grounds of untruth. Truth is followed in thoughts, speech or mind.
- 3) **Non-stealing**- It is taking hold of another's property or things without owner's consent by immoral or unjust ways.
- 4) **Chastity** – To abstain from sensual pleasures derived from five senses. Sensual pleasure is an enemy of virtue and spirituality.
- 5) **Non possession**- Possessions in any form of money, material and relations are the reasons for sins. The equanimity for music and noise, good and bad smells, soft and hard objects, dirty and beautiful things.
- 6) **Bread labour** – ‘Earn thy bread by the sweat of thy brow’ says the Bible and Mahatma Gandhi adopted it as his vow. Everyone must perform some useful body labour. The labour should be looked with respect.
- 7) **Control of Palate**- Food should be eaten to fulfil the hunger and not to indulge in taste. Excess food is waste of life. Food is meant to sustain body.

8) **Equality of all religions-** No religion is higher than the other. All religions are equal as well as god made and the purpose of each is to enhance the inner power of a person for the betterment of himself and humanity.

9) **Fearlessness** – It does not mean arrogance or aggressiveness. It simply means absence of fear like fear of death, injury, insults, loss of money or relations. Freedom from this is calmness and peace.

10) **Use of local goods-** The use of swadeshi (local goods) is the solution for the development of the lower classes in the society. All should be well in economic terms. My neighbours and village mates are my first stake holders

All the oaths he described here was a way to good life. All religion speaks the same truth but Mahatma Gandhi simplified it for the sake of the common people and gave them courage to face the hard problems of life. Martin Luther King Jr justified the Gandhian way and his social principles. Nelson Mandela made Robben Island his social experimental laboratory and culminated all social section into one power. He motivated the prisoners to uplift their moral and showed forbearance and fortitude to continue their fight against racism.

4. Ahimsa (Non-Violence): Love Thyself

Mahatma Gandhi himself is synonymous with "Ahimsa" which he considered as the law of life and law of all religions. His definition of "Ahimsa" goes with universal love. As he propagated that all well cultured societies are based on the law of Non-Violence. The families, societies, nations and the humanity are bound together by ties of love and so are groups in the so called civilized society. The supremacy of the law of non-violence is the most profound in Gandhian discourse. Mahatma Gandhi transformed the idea of Non-violence from a passive reaction and idle state to an active and aggressive factor by joining the action into one force. He was therefore the designer of a new tool for fight. Non violence was his design but his concept of Ram Rajya was to give justice to each and everyone in the state. Unlike Rama Mahatma Gandhi believed in changing the mind of the opponent. Rama killed Ravana which could be called as Himsa. Though he believed in Nonviolence, Mahatma Gandhi cherished Ram as his ideal.

Ahimsa means not to hurt someone with violence or by any action which creates fear in the minds. Ahimsa or non-violence is the tool to fight with

violence. As an eye for an eye will make the whole world blind, revenge is not the way of life and it will destroy the world. It is the weapon of the strongest. The mighty should provide safety to the weakest and both should live happily in the society together. Martin Luther King Jr also followed Gandhian non violence policy in the state of military democratic power of USA. He held American constitution as his guiding book and led the followers on the way of peaceful agitations.

5. The Quest for Truth: Satya

Non-violence is the basic proponent to seek and to establish Truth. Non-violence and truth are inseparable. It is virtually impossible and impractical to separate them. They are like two sides of the same coin or two banks of the same river. It has to observe, nor to revert. Ultimately non-violence is the means of Truth and it is the end. Mahatma Gandhi's idea of truth is similar to Vedic truth of Hinduism. The moral order of the universe and ultimate principle of the Universe are God with truth. "To me God is Truth and Love, God is ethics and morality, God is Humility, and truthfulness." (Gandhi, 1924, P: 17) Mahatma Gandhi was very sure what truth is and followed a path of humanism. Truth is not only truthfulness or eye witness in word, but also in behavior and followings. It is not the subjective truth of our imagination but the absolute truth which is in favour of humanity. Humanity, that is God. Existential meaning of God is Truth and the practical meaning of truth is god. His version of truth is freedom from ignorance, freedom of self-realization and the basic purpose is social development. Mahatma Gandhi's open fight was against three evils of social institutions as a nation and those were colonialism, capitalism and discrimination. It is an indomitable record that his conception of truth was very much social welfare. Mahatma Gandhi's all other oaths and principle flow from Truth and Non-violence which were his highest principles. Socratic virtue emerged from knowledge Mahatma Gandhi's principle was the welfare of the commonest person. Mahatma Gandhi was a moralist and everything he spoke and did was based on his morality. Nelson Mandela was practical person and had realized the brutal conditions in South Africa since his childhood. He could not afford to adopt peaceful tactics as his enemy was crueller and violently motivated. Still he held the people together and after his release from the jail he spoke the policy of reconciliation.

Conclusion:

The post modern world is on the threshold of fanatic radicalism, religious terrorism and economic discrimination and there is strong need for ethical and moral awakening. If the world prepare for war there would be complete destruction and nobody would remain to celebrate victory. The world needs to understand sooner or later that 'live and let live' is the only way for harmonious and peaceful living. Mahatma Gandhi's moral and ethical preaching is needed to be adopted despite of its limitations. The history has come on the threshold of war and peace, hence it ought to be selecting a right path or be prepared to be doomed forever.

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