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Editorial

I feel pleasure to present you the third issue of Critical Space (June 2013) and I am pretty sure that it will prove itself as an intellectual fist to you. New and unexplored literary works get the critical expression in it which will significantly add certain new dimensions to the existing body of Literary Criticism. It will help new researchers to find a way towards the new Research Avenues and teachers and students will get the deeper understanding of these literary works.

S. N. Kiran's analysis of the select short stories of Saadat Hasan Manto explores the theme of partition that used to be the significant thematic concern of the postcolonial Indian literary tradition. The sociological background and the political facts bridge the knowledge gap and help to understand the most probable implications of the short stories of Manto. A. K. Chaturvedi's investigation into the social relations with special reference to Kamala Markandaya's *The Coffin Dams*, Arun Joshi's *The City and the River*, and Amitav Ghosh's *The Hungry Tide*, in the light of political power reveals many interesting facts about human psyche. Dr. Smita Patil deals with Mahesh Dattani's *Thirty Days in September* and comments on the suffering of women. The references to the feminist theories and the solid support of the textual background make the analysis valid. The article reveals that how Dattani gives 'voices' to the 'silence' of women in his artistic medium. Dr. Prakash A. Patil writes about the family disintegration while analyzing Shashi Deshpande's *A Matter of Time*. The review of the changes that have been noted in the social behaviors of the older and younger generations, interestingly, reveals the roots of the contemporary social behaviors. Dr. Bhoomika Thakur's article on Arundhati Roy's *The God of Small Things* explores evils of patriarchal society, caste prejudice, class discrimination, sexual perversion, incest etc. Vidya Lendave analyzes Rushdie's *Shalimar The Clown* by adopting the various models of literary analysis developed in the discipline of cultural studies. The research article has very interesting research findings that reveal hybridization and creolization of aboriginal models of culture.

Darsha Jani analyzes Kanaiyalal Munshi's *The Master of Gujarat* and Rajadhiraj in order to explore the voyage from 'Self-pride' to 'Capitulation'. As the article explores one of the important authors from Gujarat literary tradition, it significantly attempts to explore the literature that has been written in Indigenous language. Girish Karnad's *Hayavadana* was explored by various scholars from different angles, but K. Aravind Mitra's perspective to approach the play is totally different. Article explores the notion of ethics and attempt to place it in the context of *Hayavadana*. Mrs Lalthakim Hma analyzes certain proverbs and points out the facts about humanity. This article examines the representation of women in proverbs. It questions the interpretation of the term proverb as 'a statement of absolute truth of humanity'. The article is concerned mainly with those proverbs that bluntly express certain slurs or stereotypes against women. The feminist line of thinking is sustained further in the article of Pravin D. Suryawanshi. He analyzes Chitra Banerjee Divakaruni's *Sister of My Heart* and *The Vine of Desire*. It explores the world of an immigrant woman in the estranged culture. The feminist approach is further broadened by Priyanka Yadav, as she makes a critical statement in connection with Asian women writers by analyzing a representative novel *The Inheritance of Loss* by Kiran Desai.

These literary articles are followed by the articles on ELLT. Prin. Dr. Arjun Kumbhar methodically claims that educational failure is primarily a linguistic failure and which is rooted in the proficiency of Teachers of English. Error analysis of the Primary School English Teachers in Kolhapur District reveals that the medium of knowledge is a major factor that causes educational failure. Dr. Suneetha Yedla points out that how Swami Vivekananda's Five Dimensions, one can design life skills in Curriculum to develop the personality of the student. Dr. Ravi Bhushan article reveals that indigenous literature can be used as an effective teaching resource in ELT classroom. The interview of M. K. Naik by Prin. Dr. L. G. Jadhav helps us to understand the thought line of a critic and how to think methodically. The issue is ended with the thought provoking poems of Dr. N. G. Wale. Thus, it is hoped, these articles will help you to understand the thematic concerns of contemporary literature and probe into the problems of English Language and Literature teaching.

Dr. H. B. Patil

5th June 2013

Kolhapur

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Imaginary Lines and Refugees: Trauma in the Select Short Stories of Saadat Hasan Manto

S. N. Kiran*

Abstract:

Partition Narratives reveal the trauma undergone by the people in the troubled regions. The sufferings of the people have remained in the memories of the affected individuals. Consequentially, the memories of traumatic experiences have taken the shape of Partition narratives. The oeuvre of Saadat Hasan Manto focuses on the hypocrisy and absurdity of violence during the period. His popular short stories like Toba Tek Singh, The Dog of Titwal, The Price of Freedom, Colder than Ice, Khol Do, Sorry, reveal the ironies of life through traumatic experiences of the people. Manto adheres to a higher degree of realism to bring out the miseries of the people irrespective of religious identities. The proposed paper attempts to bring out the nature of trauma and sufferings of a new class of citizens called 'Refugees' with reference to the select short stories.

Partition of India changed the cultural and political map of South Asia. Unsettling the issue of citizenship, it ushered in one of the largest mass migration in the history of the mankind. Villages, streets, families were divided based on imaginary lines between India and newly created nation called 'Pakistan.' The Partition was based on the religion of the people who had lived together in the same geographical area for generations. The imaginary lines, which divided the region and people, were absurd and uncertain. The joys of independence were short-lived. Immediately after the official declaration of the Partition, the situation became uncontrollable. Counter attacks from outside the camps added to the challenges of rehabilitation. A new class of citizens called 'refugees' came into existence in both the countries. Providing shelter, food and protection to the refugees became a challenging task to the newly established governments. It became impossible to accommodate the increasing number of refugees. Hence, marking the identity of an individual became necessary to avoid the exodus of refugees; this led to the introduction of permit system and issue of passports.

During the strife, many families were divided, children were lost and significant number of women were raped and abducted. Abducted women became the victims of rape, murder and prostitution. The sufferings of the people remained in the memories of the affected families and their generations. Consequentially, memories of traumatic experiences have taken the shape of fictional narratives. Noted feminist and Historian Urvashi Butalia, writers like Alok Bhalla, Amitav Ghosh and others have attempted to unearth the impact of Partition through their writings. Writing about Partition, Ashish Nandy points out that "The 1940s introduced into the South Asian public life a new actor, the refugee- the uprooted, partly deracinated, embittered victim who knew suffering and had seen the transience of social ties, betrayal of friends, and the

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worst of human depravity, his own and that of other. Politics in South Asia was never to be the same again” (Bayer86). Saadat Hasan Manto with his adherence to a higher degree of realism and characters drawn from immediate surroundings in the contemporary life makes an everlasting impact on the minds of the readers. Alok Bhalla says, “Manto was, perhaps, the finest and the most sardonic witness to the genocide that accompanied the Partition” (40). The select short stories are written in the backdrop of the post-Partition scenario. His unbiased criticism of communalism and fundamentalism is a unique quality to be appreciated. Creation of borders not only divided the land and people but also torn the hearts of the people. His short stories like Toba Tek Singh, The Dog of Titwal, The Price of Freedom, Colder than Ice, Khol do, Sorry, reveal the trauma caused by the creation of borders.

The early edition of Oxford English Dictionary defines the word ‘trauma’ as a wound or external bodily injury and its first use is traced in the study of medical pathology during the seventeenth century. However, a shift in the meaning of the word from physical to psychical occurred in the latter half of the 19th Century. Traumatic experiences range from public and historical events to a brief private moment. The relationship between memory and trauma is complex and inter related. The memory of trauma acts like an agent provocateur.

American born European historian, Dominick LaCapra defines “Trauma is the gap-open wound- in the past that resists being entirely filled, healed or harmonized in the present. In a sense, it is a nothing that remains unnamable” (Pandey, Historiography, 129).

Creation of borders was a bolt from the blue for the people of Punjab and Bengal. The boundaries were not marked until 17 August 1947. New boundaries were drawn regardless of the willingness of the people residing in the area. A sense of panic resulted in sporadic violence. The imaginary lines divided Punjab into two separate regions. Gyanendra Pandey provides statistics available about the exodus of the refugees in the month of October 1947.

“In the week ending 30th October 1947, over 570,000 Muslim refugees were said to have crossed into Pakistan via Amritsar and Ferozpur alone, while some 471, 000 non-Muslims crossed the other way. By 01 October, there were 80,000 Muslim refugees in the Purana Qila in Delhi, and many more in the other camps in the city” (36). Former Professor of Sociology, Avatar Brah analyses the concept of borders and considers a borderline as a metaphor for psychological, sexual, spiritual, cultural, class and racialised boundaries. Accordingly, borderlines are

. . . arbitrary dividing lines that are simultaneously social, cultural and psychic territories to be patrolled against those whom they construct as outsiders, aliens, the others; forms of demarcation where the very act of prohibition inscribes transgression; zones where the fear of the other is the fear of the self; places where claims to ownership -claims to ‘mine’, ‘yours’ and ‘theirs’-are staked out, contested, defended and fought over. (Brah195).

A well-known historian on Modern South Asia, David Gilmartin, reminds that the demand for the creation of a separate nation for the Muslims was fundamentally a non-territorial vision of nationality. Muslim League and the Indian National Congress had agreed to the Partition of Panjab and transfer of powers to two territorially independent postcolonial states. In the process, the people were left with many attendant questions and ambiguities. Where do the Hindus and Sikhs belong who resided in the territory of Pakistan? Where do the Muslims belong

who resided in the territory now India? Could they be called the citizens of India and yet part of an imagined Pakistan nation? These unresolved challenges led to the sufferings of the refugees and other on the either side of the borders. The select stories illustrate the trauma undergone by the people including refugees.

Toba Tek Singh is a very popular short story known for the portrayal of trauma caused by displacement. Bishan Singh, a landlord once upon a time was considered a lunatic and he was imprisoned in Lahore. The hope of returning to his village had kept him alive for many years but during the exchange of lunatics after the Partition, he wanted neither to go to India nor to remain in Pakistan but to his village called Toba Tek Singh. However, realization of the fact that his village is wiped off from the map and he can never return to his village results in his traumatic death. He became an everlasting image of dislocation and rootlessness. Hasan Manto concludes that, "There behind barbed wire, on one side, lay India and behind more barbed wires, on the other side, lay Pakistan. In between, on a bit of earth which had no name, lay Toba Tek Singh" (Hasan 79). This story brings out the irrationality and absurdity in the act of Partition. It appears from the story that the lunatics were sane and rationale rather than politicians of the day across the regions.

The Dog of Titwal illustrates the nature of animosity between the soldiers of two neighboring countries. A dog, which visits both the camps, is suspected of its honesty. The dog is shot in the mid air. A soldier considers it a traitor another soldier calls it a martyr. The dead dog is symbolic of the refugees who lost their homes and existence in their own country; unfortunately, the country in which a refugee is born disowns them and forced them to engage in legal battles to prove their citizenship. Historian Vazira Fazila records the story of Gulam Ali; the story of Gulam Ali unfolds the impact of "bureaucratic violence of drawing political boundaries and nationalizing identities that became in some lives, interminable" (02).

A tale of 1947 is a story of Mumtaz and his three friends. Mumtaz is deeply hurt by the emotional outburst of his friend Jugal, who declares to kill him for the communal massacre in Pakistan. Unable to bear the shock of distrust and hypocrisy in friendship, Mumtaz decides to leave Bombay and settle down in Pakistan. However, before his departure he narrates the story of Sahay. Sahay is a pimp who is killed during the communal riots while passing through a Muslim locality to return a few jewels and some money left in his custody by Sultana a prostitute. The story of Sahay proves that humanity is the greatest religion of all religions and violence does not elevate the status of a religion and exercise of violence in any form deprives human dignity and traumatic.

Colder than Ice is one of the much-debated stories about trauma and the loss of masculinity. During the violent days of Partition, the perpetrator Ishwar Singh kills six men in a house and takes away a girl into the bushes to satisfy his sexual desire but later on, he finds her dead. He realizes that all along, he was merely carrying the dead body to fulfill his desire. The constant memory of the traumatic experience results in disinterestedness in sexual pleasure. Thus, his girl friend Kulwant Kaur is extremely angry about his changed sexual behavior and kills him with the same dagger, which he had used to kill the brothers. Eventually, the perpetrator himself becomes a victim of his own deeds. This illustrates that the memory of an intense experience also results in trauma. Bitter Harvest validates the argument that violence begets violence and

illustrates how friends unknowingly harm each other in their attempt to take revenge. Quasim who finds his wife and daughter in a pool of blood walks into a house in the neighboring street, rapes, and kills a girl, but before he comes out of the house, he realizes that he had unknowingly raped and killed the daughter of his own friend. He had committed a similar act, which some strangers had done to his wife and daughter. This illustrates that a response under stress make us blind to the situations.

A Woman for All Seasons proves that the people who only chase their dreams unmindful of the sacrifices of others often find themselves alone at the end of the journey of their lives. Ironically, the innocent people who trust a relationship become the victims of dishonesty leading to trauma.

The Girl from Delhi deals with the consequences of deception in the life of a girl called Nasim Akthar. She is scarred about the impending communal tensions in Delhi. She decides to lead a happy and secured life away from the troubled city. After much hardship, she settles down in Lahore and becomes popular for her voice and charming beauty. However, an old woman who had promised to marry her to a gentle man deceives her. The old procures sells her to a man who had already married four women. Unable to bear the shock of deception, she goes back to the people she knew in the past. The story illustrates that society had lost the importance of trust. Survival had become the motive of every individual. The situations were hopeless in the post -Partition scenario.

The Dutiful Daughter is a painful story of a mother who was constantly in search of her daughter. As the story progresses, we learn that the mother is able to identify her daughter in a public place but the daughter ignores her mother. The daughter pretends as if the woman is unknown to her. Perhaps she had married her own abductor. Unable to bear the shock, the mother dies on the spot. The trauma results in the death of the mother. This illustrates the disintegrating human relationships in an insecure world.

Bismillah is a story about an abducted woman forced into prostitution but rescued by the police. This was a shock to one of the friends of the abductor. He was eyeing to woo her and had concluded that the woman is indeed his friend's wife. The revelation comes as a shock to him.

Hundred-candle bulb is a story of a prostitute who kills a pimp who was forcing her to engage a customer restlessly. Unable to tolerate him, the prostitute bludgeons him to death and sleeps next to his dead body in the pool of blood. The story is traumatic itself in revealing the harshness and brutality of life.

The gift deals with the lives of the displaced and the abducted women who earn their livelihood as sex workers. A Seth who was a philanthroper gives money to all the prostitutes to dissuade them from engaging in prostitution. Nevertheless, he finds a woman still engaged in the trade and upon an enquiry, he learns that hunger and desire for money cannot be suppressed. When the Shet realizes that all his attempts were in vain, he feels disappointed. The story 'Sorry' that is part of the story 'Siyah Hashiye' brings out the irrationality in the act of violence. A perpetrator fiercely kills another man and feels sorry when he realizes that he was wrong in identifying the man. He feels sorry for his act as well as the victim.

Khol do is a story about the traumatic experiences of a girl called Sakina. Sirajuddin the

father of the girl sends eight volunteers in the refugee camp to trace his daughter. The daughter is found. The girl is brought to the doctor in the camp. When the doctor says 'Open the Window', the traumatized girl lowers her salwar involuntarily. Perhaps the volunteers subjected her to repeated rapes and abandoned her. Khol do and Sorry, underlines the ruin of languages and the author points out that the talk about religious identities and national loyalties are absurd. Thus, Partition narratives bring to the fore the tragic experiences of the refugees.

Manto's travelers, who don't have religious, national or cultural identities, are carried across a blank geographical space. Since the journey is being undertaken after 1947, when so much religious and cultural pride was being attached to boundaries, Manto, by obliterating all signs of territorial demarcations, wants us to understand that maps don't bestow virtue, that sharply defined religious enclaves don't ensure the sanctity of moral practices within them and that the separation of communities from each other doesn't legitimize their cultures" (Bhalla 46).

Hasan Manto illustrates that characters must be probed into their inner most selves to understand the varied forms of trauma. "The story writer makes the survivors and witness and the readers become re-traumatized and relieve the past" (Pandey, *Historiography*, 129). The fictional characters are the people from the depressed and marginalized class. "His stories reveal that atrocities can be committed by any one of us, against arbitrarily selected victims, in the name of the finest political principles and God" (Alok Bhalla 41). Writer and translator Rakshinda Jalil writes, "Manto wrote about human nature in all its diversity and he wrote about all sorts of people" (*Naked Voices* XII). Each story deals with the events of psychic trauma resulting from rape, abduction and death. Alok Bhalla notes that Manto's stories are fragmentary records of terror and cries of pain, violation and pleas of mercy, vile sexuality and cynical laughter (26-59). He wrote almost obsessively about the events that led to the division of the sub continent and the terrible suffering it inflicted on innocent people. Partition writings remind us the dangers of communal violence and the need for building a safe and humane world.

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Post-Independence Indian English Novel: Impact of Developmental Projects on the Marginalized

A K Chaturvedi*

Abstract:

Kamala Markandaya's sixth novel The Coffer Dams, Arun Joshi's last novel The City and the River and Amitav Ghosh's most popular novel The Hungry Tide highlight, among other things, the ruling class' indirect intervention in the lives of the marginalized section of Indian society. Although Kamala Markandaya, Arun Joshi and Amitav Ghosh are at variance with each other in respect of their technical and thematic approach to the world of fiction, their common interest in highlighting the marginalized as victims of the ruling class' ambitious plans for overnight development is worth investigation. This paper aims to reflect the plight of the marginalized resulting from the mindless execution of developmental projects as depicted in the select Indian English novels produced after 1950s.

Kamala Markandaya's *The Coffer Dams* holds the distinction of being the first Indian English novel to depict the displacement and deprivation of the marginalized resulting from the launch of the developmental project. The project, which is aimed at channelizing the water of a South Indian river so as to bring about fast development in the adjoining area, is undertaken by a British construction company managed by the machine loving technocrat and chief Engineer Howard Clinton under the contract with the government of India. The Indian signatories to the contract ignore the fact that the project will prove hazardous to the tribal labourers occupying the area adjacent to the river. They also ignore the fact that the British technocrats responsible for the execution of the project have deep rooted contempt for everything that is primitive. Driven by hatred for the tribal way of life, the British technocrats force the tribal labourers to vacate the area surrounding the river and shift to some distant place. The tribal labourers being powerless and rudderless have no option except to abide by the dictates of the foreigners. Without any protest they leave their hutments and go to a less convenient place. Thus, their displacement, at the behest of the government of India, constitutes an encroachment upon their natural rights. Surprisingly, Howard Clinton's wife, Helen, is sympathetic towards the tribal laborers in general and the tribal crane operator Bashiam in particular. The following dialogue between her and Bashiam reflects the insensitivity of the development loving people towards the marginalized:

Do you know what they call you behind your back? "junglywallah," he said at once without hesitation. "Do you know what it means?" "A man of the jungle, an uncivilized man." "What it really means" she said cruelly, "is someone who doesn't count. Someone who gets kicked around and doesn't do anything to stop it. There used to

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be a village where the bungalows arewhere our bungalow is . A tribal village. A small settlement.” “Yes.” “When they were told to go they went.” “Yes.” “Without protest. Just got up and walked away, like animals.” “I suppose you could put it like that.” “You were—you are—a member ... of that tribe. It was their land. They didn’t want to leave it, they were persuaded. Why did they allow themselves to be? Why did you? Without even protesting?” (48-49)

Helen is excessively remorseful that her husband’s love for money and machine has played havoc with the happy living of tribals. Moved by the plight of tribals caused by the blasting of rocks, she ruefully utters, “It must have been quiet before we came, before the blasting began.” (46)

Contrasted to Helen, her husband Howard Clinton is excessively cruel and insensitive towards tribals. He loves the work but hates the workers. He is fully aware of the helplessness of tribal laborers and misses no chance in taking an undue benefit of their economic compulsions. He comfortably says to Mackendrick, “We could sack the entire coolie labour force overnight and have a queue a mile long by morning if we wanted and they know it.” (54) He considers the workers’ loss as a gain worth consideration. That is why he tells Mackendrick, “Dock their pay and you’ll have them wrapping themselves round your feet. You know what these people are, live from hand to mouth.” (54)

Accusing her husband of being excessively cruel towards the displaced tribal labourers, Helen outbursts, “Can’t you care? Don’t human beings matter anything to you. Do they have to be a special kind of flesh before they do?” (105) Unaffected by his wife’s provocations, Clinton having no trace of humanitarianism retorts, “they will get used to it.” (104)

As contrasted to the British technocrats who live in grand bungalows known as Clinton’s Lines, the tribal labourers have temporarily erected thatched houses which are unsafe, fragile and very far from bungalows. Despite being a skilled technician, Bashiam, who has been allotted a barrack to live in, “finds little comfort in the roomed box they had provided for him and in which he lived alone.” (130) The barrack being too much congested sometimes happens to be suffocating to him. As the novelist puts it, “Sometimes the sides of the box pressed closer and the coiling seemed to bear down until he felt if he stayed he would suffocate and then he had to go, wrenching open the door to be rid of the congestion, taking the path past the British quarters and the British canteen that his displaced tribe had taken.” (130)

Having spent most of her time in her grand bungalow, Helen is moved to pity on seeing the deplorable way of tribals’ life in fragile huts. One day she is shocked to see the tribals “attempting to salvage the roof of a hut which the wind had lifted bodily from its crumbling base and dumped in the river. The thatch was sodden; fronds broke away from parent bulk, and the grappling lines refused to bite, slithering off the surface of the disintegrating remnant.” (146)

Four days before the completion of the project a disastrous premature blast occurs due to the non-functioning of signal system. The blast tragically claims forty lives with two bodies having “marinated in the river, at the upstream section of the dam.” (160) Thirty eight dead

bodies are evacuated with the help of the crane. But the dead bodies of two tribal labourers remain irretrievable. Since the dead belong to the marginalized, the British technocrats don't show seriousness towards their retrieval. The assistant engineer Lefevre says, "In times the currents will free them." (163) Echoing his stand another engineer Handerson utters. "In time the fish will have them." (163) Showing his utmost insensitivity, Clinton suggests, "Their bodies can be incorporated. Into the structure." (163) Thus, the British technocrats are not willing to show respect towards the dead and turn down the tribal community's demand of restoring the missing dead bodies so that they can be cremated with tribal rites and rituals. Driven by his sense of gratitude towards his community, Bashiam comes forward to operate the crane so as to evacuate the dead bodies. Unfortunately, during the process of evacuation, he falls down and gets injured seriously and due to a lack of proper treatment he becomes crippled and handicapped for his entire life. Thus, the project of dam construction causes the tribal laborers colossal loss in terms of both money and manpower. Before the project begins, they are dislocated and deprived of natural rights over their habitats and four days before it is completed the massive blast claims the lives of forty tribal labourers. The loss in terms of their rights over the long occupied area is compensated for by their settlement at a place which is distant from the place of their choices. But the loss of forty lives can be compensated for neither by the British technocrats and nor by the officers of the government of India who are directly or indirectly responsible for their irreparable loss.

Like *The Coffers Dams*, Arun Joshi's last novel *The City and the River* brings to light the ruling class' ambition to bring about overnight development in the nameless city at the sacrifice of peace and happiness of the marginalized. With unlimited political power at his command, the Grand Master who heads the ruling class, in consultation with his council, devises various measures to implement his plan of effecting development in the area occupied by the boatmen near the river. The boatmen being well organized are fearlessly adamant on their stand with regard to their allegiance to the river. As they consider themselves to be true children of the river, they are reluctant to let the Grand Master's plan materialize. In order to make the boatmen yield to his plan of development and beautification, the Grand Master, like Howard Clinton, adopts suppressive measures which include the introduction and implementation of the Principle of Three Beautitudes and the onset of the Era of Ultimate Greatness. For the beautification of his palace the Grand Master suggests to the town planner: "This avenue turns and twists too much. Would it not be wonderful to have a road that went straight from the Seven Hills to the very edges of the river" (Joshi 37).

The town planner, at the behest of the Grand Master, prepares a brief which is approved by the Council and as a result thereof "The bulldozers straighten out the ancient pathway" (37) and demolish the huts of the boatmen and render them homeless. The Grand Master's close adviser the Astrologer asks the homeless "to carry on living on the spots where they had their homes as though their homes were still there." (37) The boatmen protest the demolition of their huts and blockade the river. Enraged at the boatmen's protest, the Astrologer who takes the Grand Master's movement for development as a pious deed outbursts,

A large number of asuras have taken human form and have descended to disturb the Yajna. (77)

The inception of the Era of Ultimate Greatness proves a curse for the boatmen. The police officers are empowered to arrest those found violating the law enacted for the development of the city. Patanjali, “who had neither income nor relatives nor a permanent place of residence,”(20) is arrested and put behind bars by the police for no fault of his own. The leader of the boatmen, Bhumiputra is also arrested and sent to an unknown place. To protest the suppressive measures adopted by the police officers at the behest of the Grand Master, the boatmen paste the photos of Bhumiputra on the prow of their boats and barricade the river. To silence the rebellious voices of the boatmen, the Police Commissioner who plays a dominant role in the Advisory Council and stands for cruelty, advises the Grand Master, “A burst of machine guns over their head should do the trick.”(49) Acting upon the advice of the Police Commissioner, the Grand Master passes a resolution to introduce and enforce the law of dragnet in the city. Under the law the police officers are entrusted with excessive powers to make the rebellious boatmen fall in line with the Grand Master’s campaign for development. Purposefully, the Police Commissioner instructs his subordinate police officer, “They must take the oath. If they refuse, they must be put away, in everyone’s interest, including their own. So keep cracking until it is done.”(141) Thus, the Police Commissioner leaves no stone unturned to debilitate the boatmen to the extent that they are left with no option except to surrender to the law of the state. On finding themselves incapable of withstanding the tyranny of the police officers, the boatmen turn to Bhumiputra for his co-operation in their fight against the ruling forces. Moved by their plight, Bhumiputra agrees to become their leader and as such asks them to take the following oath in the name of the river:

O my mother, I am a nameless boatman of this city of gold. O my mother, I am become the plaything of my oppressor who is blind and who is deaf. Look at me, my mother, my back is broken. And now, with all that is sacred, in you and in the kingdom of Varuna, I vow that until my oppressor opens his ears to my lament, not a boat, not a leaf, not even a piece of straw shall pass down your sacred waters. So the great river, be my witness.(178-179)

The boatmen’s agitation under the leadership of Bhumiputra forces the Grand Master to hold an emergency meeting of the Council. To subvert the boatmen’s rebellion, the Council decides that the agitation be declared as the work of traitors and the licenses of the boatmen be cancelled at the end of twenty four hours. After the lapse of the deadline, the Captain of the Flying Patrol is ordered to execute the law of dragnet so as to crush the agitation. Acting upon the order, the Captain launches a massive dragnet which sweeps in a number of boatmen with twenty having died on the spot. Twenty deaths fail to deter the boatmen from continuing their agitation. To deal with the situation gradually going out of hand, the Captain of the Flying Patrol takes the help of about thirty policemen and uses machine guns on the armless boatmen. The Police Commissioner and the Captain do not apply brakes to brutalities till they kill more than two hundred boatmen and throw the bodies into the river.

On the third day after massacre, the boatmen driven by anger born of merciless and brutal killing of a large number of their fellows, put up barricades all along the river and stop boatwork. The Police Commissioner, at the behest of the Grand Master, warns the boatmen of dire consequences if they do not dismantle the barricades and return to work within twenty four hours. The ultimatum fails to cut ice with the adamant stand of the boatmen on the issue of continuing their agitation. Under the instructions of the Police Commissioner, the policemen, with gray green tanks fitted with lasers, attack the boatmen and fire lasers to wipe out the barricades. The lasers set the barricades ablaze and terribly scorch the bodies of the boatmen with the result that “they fell where they stood.” (Joshi 227) With their morale boosted by success in crushing the boatmen’s agitation, the ruling forces wipe out the boatmen’s settlements and render them homeless, helpless and hopeless. Having put the boatmen to irreparable loss of a large number of lives, the policemen direct their campaign towards the arrest of the boatmen’s leader, Bhumiputra, the Mathematics teacher. Purposefully, they search for him everywhere and finally find him in the house of the father of Professor. Arrested on charges of supporting the rebellious boatmen, Bhumiputra is put to heart melting physical tortures. As the novelist puts it, “As the rifle hit his cheek, the Mathematics teacher felt half a dozen teeth fell onto his tongue. The second blow fell on his ear and his eardrum exploded into his skull. His eyes bulged at the pain but he did not utter a sound. As though a tap had been opened, blood gushed out of his ear and nose.” (245)

Thus, the boatmen in this novel, like tribesmen in *The Coffin Dams*, suffer limitlessly and bear their sufferings with shattered hopes of raising above the mess the elite and the ruling classes have created for them in a mad race for fast development. The Grand Master, like the British technocrat Howard Clinton, does not bother about the problems and challenges confronting the marginalized. His only concern is to fulfill his ambition for the development and beautification of the city. Blinded by his ambition, he invests his manpower and political power in crushing the marginalized. To some extent, he succeeds in his misdirected efforts but his success in the long run proves a curse in disguise for both the rulers and the ruled.

Amitav Ghosh’s thrilling novel *The Hungry Tide* is the third Indian English novel, after *The Coffin Dams* and *The City and the River*, to depict the horrendous impact of the developmental project of the Govt. of West Bengal on the settlers of the tide country. The rule of the Communist Party in the state proves a curse for the settlers. Before the formation of their government, the Communist Party leaders had assured the settlers of ensuring their rehabilitation in the state. But after they come into power, they forget their promise and start working out strategies to keep them out of the boundary of the state. The settlers being united manage to cross the borders and settle in Marichjhapi, one of the northern most forested islands of the Sunderbans and work hard to regain their lost position. Their resettlement and subsequent solidification of their social and economic prospects irk the DDA officials who irritatingly issue threats after threats so as to make them evacuate the area occupied by them. The officials, at the behest of the Communist Party leaders, declare that the settlers’ rehabilitation in the forest area amounts to the violation of the Forest Act as the area is reserved for Royal Bengal Tigers Project. The settlers are also accused of endangering the ecological balance and disturbing the habitat

of tigers. In August 1978 a group of policemen come to Morichjhapi for the purpose of sending them back to Dandakaranya. Reluctant to move out of Morichjhapi, the settlers throw up stiff resistance against the policemen's efforts for their eviction. On finding it difficult to handle the settlers' opposition, the policemen open gun fire and kill a dozen of men and women and destroy their boats causing immeasurable loss to their victims. To deal a blow to the settlers' opposition, the government of Communist Party imposes Section 144 of the Indian Penal Code and sends more forces to cordon off the occupied area so as to prevent the movements to and from the area. The supply of necessary commodities including food grains and drinking water from the adjoining villages is stopped with the result that men, women and even children are forced to eat the grass and drink the contaminated water. Some of the settlers are also teargassed and some others are shot at and few are arrested, beaten up and dragged to the police station. The policemen having killed the rebellious settlers raze their huts to the ground, destroy their fisheries, run over their boats, drag their widows mercilessly to death and throw their dead bodies into the river.

Thus, the ruling forces play havoc with the natural life which serves as a bedrock for the eco system and destroy the world of the voiceless for the sake of satisfying their insatiable thirst for development particularly in the areas occupied by those for whom there is no place in their stone like hearts. The settlers being well organized, although ill equipped for dealing with the rule of the state, do not yield to the suppressive and destructive measures adopted by the policemen for the purpose of evacuating them from the area. Their confrontation with the ruling forces creates a war like situation in the entire tide country. Morichjhapi becomes the epicenter of confrontation between the settlers and the policemen. Unable to make the settlers yield to the onslaught of toughest circumstances, the policeman employ the gangsters who are greedy, violent and ready to dance to the tune of their employers. The policemen's activities coupled with the gangsters' cooperation create hellish situation in Morichjhapi. As Nirmal, the retired school master, puts it "dozens of police boats had encircled the island, tear gas and rubber bullet had been used, the settlers had been forcibly prevented from bringing rice or water to Morichjhapi, boats had been sunk, people been killed. The rumours grow more and more disturbing as the day passed; it was as if war had broken out in the quiet recesses of the tide country." (Ghosh 273) The settlers unfold their agony when they miserably outburst, "Who are we? We are the dispossessed." (275) With the policemen's brutal activities having succeeded, situation has reached the stage where the settlers have been reduced to eating grass due to an acute shortage of food items. As regards morbid situation wrought by the policemen, the novelist ruefully states, "the police had destroyed the tubewells and there was no potable water left, the settlers were drinking from puddles and ponds and an epidemic had broken out." (282) Despite the High Court orders declaring the barricading of settlers as encroachment on human rights, the policemen continue to patrol Morichjhapi so as to force the settlers to abandon their hutments so that the area occupied by them may be used for the Tiger Conservative Project. Revealing her predicament born of the ruling forces' passion for developmental projects and a lack of sensitivity towards the marginalized, Kusum, who represents the subaltern in the novel, pathetically tells Nirmal, "Saar, 'the worst part was not the hunger or the thirst. It was to sit here, helpless,

and listen to the policemen making their announcements, hearing them say that our existence was worth less than dirt or dust. This island has to be saved for its trees, it has to be saved for its animals, it is a part of a reserve forest, it belongs to a project to save tigers, which is paid for by people from all around the world. Every day, sitting here, with hunger gnawing at our bellies, we would listen to these words, over and over again. Who are these people, I wondered, who love animals so much that they are willing to kill us for them? Do they know what is being done in their names? Where do they live, these people, do they have children, do they have mothers, fathers? As I thought of these things it seemed to me that this whole world has become a place of animals, and our fault, our crime, was that we were just human beings, trying to live as human beings always have, from the water and the soil. No human being could think this a crime unless they have forgotten that this is how humans have always lived--by fishing, by clearing land and by planting the soil.”(284)

As is evident from the above discussion, the developmental projects undertaken by the ruling forces result in the onset and intensification of the helpless people's trials and tribulations. The need based development is in the larger interest of nation and all sections of society. But the greed motivated development is not only a cancer particularly for the marginalized but also an impediment in holistic development of society. The project of dam construction as described in Kamala Markandaya's *The Coffin Dams* certainly reflects the Indian government's deeply felt need for channelizing the water of a South Indian river so as to avoid the flood like situations during the rainy season. Such projects were launched at large scale by the govt. of India soon after Independence so as to accelerate the pace of development. The marginalized also contributed immensely to the completion of such projects. But, unfortunately their interests were not taken care of before or during the execution of projects. This was the reason why tribals had to suffer a huge loss in terms of both men and material belongings. Arun Joshi's *The City and the River* and Amitav Ghosh's *The Hungry Tide* acquaint us with the lacerating impact of the greed motivated development projects on the marginalized. The ruling forces' direct or indirect intervention in peaceful co existence of the marginalized communities merely for satisfying their ambition of development aimed at pumping money into the state coffers is highly objectionably and condemnable. The projects such as beautification of the nameless city by the Grand Master and the Tiger Conservation Project proposed to be begun by the ruling Communist Party of West Bengal pose a serious threat to the uplift of the marginalized.

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Suffering of women in Mahesh Dattani's *Thirty Days in September*

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Abstract:

*Mahesh Dattani deals with middle class urban society of contemporary India and its unnoticed, hidden defects. Suffering of women is at the centre of his most of the plays. These female characters suffer throughout the plays. Mala and Shanta of *Thirty Days in September* are not exception to this. This paper attempts to show different shades of their suffering due to their secondary position in male dominated world as well as they are weak physically and psychologically.*

'Thirty Days in September' like other plays of Dattani, is intertwined with past and present events. It is a very small play, performed for 95 minutes. Though the play has pre-eminently a single plot, there is also a hazy sub-plot. It is a story of a mother- daughter pair, having child sexual abused background, the impact of the trauma in their later life, the destructive chemistry between the mother and the daughter and ultimate recovery of the daughter but not of the mother.

There are four characters in the play, Mala and Shanta the two wretched women, the man being performed by a single actor as Mala's maternal uncle Vinay, Ravi and the man in the restaurant, . . . the embodiment of the unrestricted lust of the "men's world", and as the paper vendor, . . . the embodiment of the evil impact of the andro-centric world that intrudes into the women's world with the opportunity of their feebleness and tries to keep a tight rein over them and to take the advantage of their helplessness with the authority of their gender. Then there is Deepak, the exemplar of the ideal man, Mala's rescuer completely opposite featured in comparison to The Man. The entire play is a battle in Mala's mind for the acceptance of the good which is on Deepak's side, or for staying on the evil side that is on The Man's side. In other words, the whole play is a conflict in Mala's mind regarding Deepak and The Man.

The reason of Mala's conducting a self-ruinous life, comes in front with the altercation between Mala and Shanta in Act I. It unveils the abusive childhood of Mala. She became a prey of her maternal uncle's passionate desire when she was merely seven. It continues in every summer vacation upto her age thirteen. Though her mother knew the history of her assault, she played the role of a silent spectator. Subsequently, this dumbness results in a frail relationship between mother and daughter. Mala develops a feeling of a keen sense of betrayal towards her mother.

Mala's psychological trauma, due to her abusive past, is revealed with her introspective voice on tape that is played at intervals throughout the play. The very first taped voice of Mala

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reveals a low sense of herself being, her uncertainty of self-identity, her sense of guilt and her feeling that her body is a tool of indulging men's amorous thirst. Her second voice on tape is continual progression of the first one. It reveals the reason behind her thirty days' Paphian relationship. The scar of assault leads her to engage in physical relationship with people, though she does not enjoy it.

Mala's encounter with Ravi in the party, with her office staff Rahul and her fond of physical relationship with them are some of the paradigms of her self-destructive lifestyle. Except Mala's latest boyfriend Deepak, all the male characters are named as "The Men" and are performed by a single actor. Thus the paper vendor, Ravi, the Man in the restaurant, Mala's uncle—all these characters are acted only by a performer. It signifies the sameness of their aspect – a stereotypical figure that Mala finds in them. To her, they are just a medium to keep her destructive journey continued.

Mala's entrapment in psychological whirl of the same state and her rotation in the same circle of thirty days' relationship with strangers, is explicated by the reiteration of the same date and same year "30th of September ...2001" and her repercussion of the some of the key words in her third voice on tape. Her psychological journey towards a destructive end is insinuated by the ascending of her voice to a peak of perversion.

For her miserable condition, Mala accuses her mother for her dumbness despite of knowing her daughter's ravishment by her (Mala's) uncle. The sense of the betrayal that she establishes towards her mother, devastates their domestic life. Mala and Shanta's very list confrontation which starts with dispute, shows it. Their vis-à-vis embroilment raises Mala's external manifestation of her inner disagreement with her mother, of her anguish for her mother's silence in consequence her damnation, of her mother's evading to see the pain that she drees during the "Fifteen minutes every day of (my) summer holidays".

The constant sexual torment on Mala over many years, infiltrates into her mind a dominant image of her uncle of what she can never get rid. Even she is haunted by the image of her uncle that she assumes to be followed everywhere. "Feeling? What are they? Are they in this room with us?" says a women with an abusive history, during an interview with Dattani, conducted by RAHI (Recovering And Healing from Incest). Dattani creates the character of Mala altogether trapped in this feeling. "I caught his reflection in the glass of a subway, hiding behind a newspaper or pretending to asleep." says Mala. It expounds Mala's confinement with these feeling, resulting her psychology affliction.

While Mala is haunted by the fantasy of her uncle, Shanta who has an abusive background too, evades this terrific feeling by taking the prop of the Lord Krishna's image that becomes an obstruction in the midst of her onerous past and present, to confine her mind within the present. The portrait of Lord Krishna is the emblematory of a barrier that prevents her to encounter her past with her silence. After Mala's breaking the glass of the portrait in Act I, Shanta breaks her silence and draws the curtain from a not confrontational past chapter of Mala's life—her Mala's seducing her uncle and cousin as aftermath of her ravishment.

In Act III, Mala's uncle's removing the shards from the portrait and advising Shanta to put the glass on the picture, signifies his endeavor to make her ignore the past and continue to be silent. It is explicated at the end of the play with Mala's word, "He bought your silence." when her uncle presents the flat as a gift to her mother.

At the end of the play, as the glass of the portrait remains broken, a greater history of suffering, which is overclouded from beginning becomes overt. Underneath Shanta's dumbness, there lies a long heart-rending episode of her life – her ravishment by her brother from the age of six to sixteen. Again the portrait's broken piece of glass that she jabs into her mouth, makes her silent.

Mala's taped voice at the commencement of the Act- II unveils one more onerous story of the two wretched women that pushes them to live a forlorn life and this is Mala's father's abandoning them for another women. The reason of Shanta's failure to play the role of a wife as her trauma of ten –year long going through the hoop of ravishment that infiltrated into her mind a sense of phobia towards sex and she could not let her husband indulge his passionate desire. For this Mala had to subsist a fatherless girlhood though she is not responsible for her father's abandonment.

In patriarchal social system, female members of the family have to bear the consequence of the male members' fault. At the inception of Act- III, Shanta's apprehension of her husband's leaving her and for another woman being not going to be an obstruction in the way of Mala's marriage, is a example of the deep-rooted obsession of the andro-centric society's people that compel a woman to bear the slur of her family, during searching bride for their sons.

Despite of a leading a wretched life, Mala is, however, a bit fortunate than her mother as she has had a lover like Deepak. The meaning of Deepak means light. Symbolically he shows light into Mala's gloomy life. His refusal to end their relationship after a thirty days and his invigorating her to confront her past in the form of her uncle, make Mala's to end her self-ruinous life and to come into life like as an ordinary human being. Deepak's importance in Mala's life and his disparity from the other male characters, is elevating by giving him a name, when all other male cast are not named to show that they are stereotypical figures for Mala, providing incessant supply of fuel to her infernal fire of dejection and to show the evil side of men's lust.

Although Mala attains salvation from her psychological terror, the image of The Man remains in her mind and appears occasionally. But now it is not a problematic factor for her as she is capable to confront him – her onerous past.

Unlike Mala, Shanta does not have so understanding spouse. Her husband never peeps beneath the surface of her dumbness, the anguish that she has been bearing from her childhood. The incessant sexual abuse from her childhood to her girlhood, that creates sense of disgust in her mind towards sex, makes her to forbid reciprocal response to her husband's passionate desire. This results in breaking down of their nuptial bond in the middle way. Her husband's not understanding her psychological suffering, thrusts her into a forlorn life with her dumbness.

While Mala gets rid of her mordant life and enters into an ordinary one, couples with her boyfriend Deepak conjugal bond and starts a happy life, Shanta, on the other hand, continues to live in the hell with her silence. In the final scene of the play, Mala looks beaming, totally different from what she was before, but Shanta becomes worse than her former state. Shanta's first appearance on the stage with worshipping to the Lord Krishna in the prayer room and her final performance on the stage in the same way paying homage to God, intimate the unprogressive state of her mind. The only difference between these two scenes is that Shanta is singing a devotional anthem during her prayer in the first scene and her silence in the last scene. This difference highlights her worse condition. She adopts a more silent life.

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The Effects of Family Disintegration on Young Generation as Depicted in Shashi Deshpande's *A Matter of Time*

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Abstract:

*Shashi Deshpande is a popular contemporary Indian English woman novelist, short story writer and an author for children. Genuinely her writings reveal that she never wrote with the Western readers and critics in mind, as well as never wrote from the point of view of 'marketability'. She wrote of simple day-to-day Indian middle class life. The novels of Deshpande present the scenario of the typical Indian joint families, the working out of relationships within families and marriages and detached relationships in the family. Deshpande's *A Matter of Time* focuses on marriage disintegration, failure of ideology, assertiveness by the young generation, their predicaments of loneliness and alienation.*

A Matter of Time (1996) is a scintillating jewel placed in the literary crown of Deshpande. This novel is different from her earlier novel, *The Binding Vine* (1993), in respect of the reading experience. The novel has a setting of Karnataka state in the contemporary period and projects the intricate relationship within an extended family, encompassing four generations. The novel unfolds the history of the house named 'Vishwas'. The novel is equally divided into three parts 'The House', 'The Family' and 'The River'. Mostly Deshpande's novels depict middle class urban men and women busy in their ordinary lives, somewhere caught in a dilemma or trauma that compels to review their lives. Her present masterpiece novel clearly indicates her eagerness to concentrate on larger issues, ordeals and predicaments related to human life. Though the novel is narrated from Gopal and Sumi's point of view the other characters are directly and indirectly related to these two main characters, yet the younger generation characters like Arundhati, Charulata, Seema, Rohit, Hrishi and Ramesh, significantly and vigorously play contributory roles respectively and it is indispensable to take consideration their role for the development of plot. The story of the present novel covers up the four generations but the present research paper is an attempt to highlight the latter part of the generation.

The major portion of the novel and its action moves around eighteen year's young daughter of Sumi, named as Arundhati. Deshpande herself has made it clear in the present novel Aru as the heroine of the novel. So far as the development of the novel is concerned, she plays very pivotal and significant role. Deshpande observes:

Is Aru the heroine? Why not? She has youth, one of the necessary requirements of a heroine. And the other-beauty? Well, possibly. The potential is there, anyway. (The *Natyashastra* has laid down that the heroine should have nobility and steadfastness as well. But we can ignore this. We no longer make such demands on our heroines) (185).

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The novel begins with somewhat repetition of history or past to Sumi like that the past of her parents by the sudden desertion by her husband Gopal, who was a Professor of History. In the past the same pangs were confronted by her mother Kalyani from her husband, Shripati, and their communication gap or detachment incessantly continues even in the present. All of sudden Gopal has revelation of nihilistic feelings or disenchantment with the world and to way out from it he renounces the householder state. The novel also projects a man's mid-life crisis leading to his desire for renunciation. Gopal's renunciation does not affect too much to Sumi, neither there was agony on her life-partner's separation, nor there was devastate distress by her. The reaction of Sumi surprises everyone as she remains silent. It was the truth that, it was not loneliness her enemy right now but it was a sense of alienation in her life. Though there was desertion by Gopal, Sumi's routine of that day was as usual as astonishment to Aru, Charu and Seema.

The fourth generation and the present contemporary generation is represented by Aru, Charu and Seema, daughters of Gopal and Sumi, but Aru emerges on her father's renunciation background as a rebellious character. Most of the time Aru's reaction over Gopal's renunciation and her mother, Sumi's stoic nature was violent and sharp. On one occasion she reacted so vehemently and fiercely to her mother that she admonishes her as if like the elders. She says:

That's wonderful. You don't care about his having gone, you don't care where he is, you don't care what people think – but I care, yes, I do, I care about papa having left us, I care about not having our house. I don't want to live like this, as if we're sitting on railway platform, I want my home back, I want my father back.... (21).

She finds herself unable to connect and cope up with the surroundings in Big House, her grandmother's lamentation, distress and cries over the situation appears to her like an animal in pain. Her residence even in grandparent's house appears to her as if like a refugee. "My God, what's happening to us and what am I doing, lying here on the floor like a refugee?" (12). Even while she was talking with her sister, Charu, regarding the whereabouts of their father, she blurts dispassionately that, "he's dead?" (13). They also discussed to put an advertisement of his missing in the newspaper, but Charu raised an objection to this idea by saying: "My father a missing person? Do we put him among the juvenile delinquents, the retarded children and adults? And what do we say? Missing, a man of – forty-six? No forty-seven" (13). Thus, ultimately they gave up this idea also. It was their mixed feelings, anger for father's renunciation, and sympathy to mother and irritation to her stoicism. Even Aru blamed her father's desertion was not just tragedy but it was both shame and disgrace to them.

After acknowledging Gopal's renunciation from her sister Sumi's life, Premi also dashed to Big House and instead of directly talking with Sumi, she has probed the conversation with her nieces about Gopal's sudden desertion: "Quarrels? Money? Is it because of what happened in the Department? ... No man gives up a University teaching job just like that! ... Is there any other woman?" (16). But all these queries on this distressed and depressed background were merely remained unanswerable enigmas to Premi. Later on seeing her two nieces lying in bed on the floor, the relationship between them realizes her, strong bond of sisterhood. And she ruminates

her own young days with her sister Sumi. She observes their past days as:

Sumi and I, we were never like this. She was ahead of me and I was forever trailing behind, never able to catch up with her.

And it makes no difference that I am now a successful professional, mother of a seven-year-old son, wife of a prosperous lawyer (17).

This reveals Premi's feministic envy instead of her sympathy to her sister, Sumi and it also reflects a wide distinction between old generation and modern generation, as well as two extremes – past and present in the life of an individual.

These three sisters emerge in the novel as very stuffy fairy tales are spun out of. These three could never qualify for a Cindrella's story because they were no ugly sisters here. At the same time there was no close resemblance between them. They were not even, as siblings often are, hence variation in them. In beginning of the novel, seventeen-year-old Aru, eldest of three daughters, wants to fight another woman's battle. She wants to prove to her father the injustice of depriving them, all of a unified family life. Deshpande has delineated this young protagonist of contemporary era, totally different in manner, thought and behaviour. Though belongs to the fourth and modern generation she is unlike Virmati of Kapur's *Difficult Daughters*. The novelist has thrown a flood of light equally on mother, Sumitra and her daughter, Aru. Deshpande reviews her personality as:

Aru, who has no vanity at all about her looks, thinks of herself as the ugly one in the family. My nose is too big, she thinks, my lips too thin, my forehead too bony. She does not realize that she is at her worst when she is looking into the mirror; her unsmiling face looks severe, her jaw more angular than it really is, her cheekbones prominent (35).

At the same time as an elder daughter in the family, she was very affectionate and had the sense of responsibility that began at the tender age of six years. Even at present time she could not give up the habit of pampering and overprotective towards her younger sister, Seema, which began when Sumi had been ill and unable to look after the new-born baby. On one occasion Charu objected to Aru for it, as she has spoiling Seema. She charges her: "Why do you make Seema's bed, why do you iron her clothes? You're spoiling her" (35). But Aru only casually overlooks her by offering excuse. Thus Aru stands also for sense of responsibility and affectionate to each one in the family.

Charu, the middle one, of the three daughters ever immerses herself in her medical studies. It was her mother, Sumitra, who impressed after seeing Satyajit Ray's film *Charulata* and named her second daughter by the same. But sometimes watching Aru in her rare lively and high spirited moods, she sensed that Aru as more like Ray's real heroine. *Charulata*'s sole destination in her life was to seek admission to the medical college. And mostly she seems that unaffected and neutral to the family affairs. Aru as a considerate elder sister leaves Charu free for her studies in her crucial second year of college. Charu was so neutral to the family matters that even when she accompanied with Kalyani to meet her deserted father, Gopal, she remains

out of the door as like a third person. She becomes totally corner oriented and by this way she succeeds to a certain extent protecting herself from the painful darts, which hurts Aru. Hrishi, Devika's son, and Charu's classmate, she calls him 'a female clown'. There were events of quarrel between Aru and Charu, even over a trivial matter. On one occasion Aru gets angry with Charu as she addresses 'Sumi' and 'she' instead of 'Ma'. "Can't you say Sumi, or Ma, or anything else ... Why do say 'she'?" ... 'Just because Papa has left her, it doesn't give you the right to be rude to her; it doesn't mean she's worthless...' (57). Thus, Aru sometimes tries to realize and engrave the sense of respect to elders and display her responsibility.

Seema, as a youngest one stands for deep attachment with her father, Gopal. When they come to their grandparents house 'Vishwas', she cries out and speaks desolately about Gopal's renunciation from them. When she grew up or just beginning of her menstrual period, she could not easily cope up with it. She looks and behaves so childish and vulnerable. And it was in absence of Gopal, first time Sumi sensed the burden of mothering girls. And she worriedly asked Seema, "Are you all right?" (159). In a confused state her daughter answered that : "No I'm sick, I have a pain, I am feeling dirty, I stink, I hate it" (159)." Here the novelist projects the bewildered state of grown up phase of teenage youth and how initially it appears as an predicament, as well as the novelist also focuses how in such tender and critical events husbandless lonely woman feels it, difficult to support mentally to her grown up one. Even when Sumi tries to convince her that it was nothing harmful, Seema avoids her by saying: "Go away, I want to sleep, I want to be alone". So Deshpande interprets this event as: "The tone is not child's it's an adult's" (159). On such traumatic period Seema expressed her desire to meet her father Gopal. Here it seems that Deshpande would like to suggest that though there is a separation of relations yet the natural human bonds and attachment never ends. Thus, Seema shows her freedom of expression and level of intimacy with her father. At the same time, Sumi also broadly notices the reflection of changes of the grown up age. She observes her: "She's given up wearing her little girl's socks and shoes, that she's wearing heeled sandals instead. Her legs look shapely and dainty, the legs of a young girl not a child's" (162).

As the youngest child of Sumi and Gopal, and on the background of Gopal's renunciation Seem's role in the novel is significant. Gopal's desertion of the family in the mid-ways of the life was not only affected to Sumi's life but it too affected on larger part on his daughter's life also in their teens, which is psychologically and sociologically known as growing up of adolescents. His wife was not employed and was not economically equipped to meet the day-to-day requirements. His in-laws were from historical descendant and economically sound, but they too have their own problems in their marital life. Though Gopal was physically alive, yet his young daughters have lost the patriarchal shelter, a moral support and words of inspiration on the walk of every step of their life. So it was beginning of their quest of identity to their 'self', identity of father in their middle name and similarly it was Sumi's quest of identity, to society's enquiry, where about her husband? Deshpande wants people to realize their identity through self-analysis. This quest for one's own identity is a major issue of her novel. When Aru comes to meet her father, her questions appear to Gopal like the Yaksha's questions; he considers that any wrong answer will cost him his life. Aru in her anger reminds to Gopal of Sumi. But in his point

of view the anger of Sumi was sharp which as one clean-cut it was over. Gopal now answered to Aru that he was frightened of emptiness within him, which compels him to walk away from Sumi and his daughter's life. Aru asks the questions to Gopal, as if Yaksha asks Yudhishtira: "How unless you are a Yudhishtira, do you answer them both truthfully and wisely? Why did you marry? Why did you have children?" (65).

Sometimes Sumi too was much anxious for Aru's transformed appearances. Her involvement in some of the organizations and her too late staying away from house, all these things appear puzzles or enigmas and ordeals for Sumi. She realizes a sense of power of time. And also perceives that time, not as the destroyer, though, but as the creator. Even Aru's gradual involvement with Goda and Kalyani's exercise in nostalgia surprises to Sumi. So she worriedly observes:

In a way, it is a relief. Aru's withdrawal from all of them, her frequent absences from home, for which she often gave no explanation, had made Sumi uneasy. Even worse, perhaps, had been the days when Aru stayed home; she spent her time by herself in her room, her face, when she finally emerged, flushed, slightly swollen, making Sumi wonder: Has she been sleeping or crying? (122).

Sumi was also perturbed by the thought that her young daughter, Aru, began to see her mother as a victim, that, in fact, she has begun to see a victim in every woman and a betrayer in every man. In Big House, Sumi has gradually learnt to cope with the situation and she was comforted by both the parents. So once again Shripati, her father, strengthens her by giving menial and moral support. "Let your girls learn to stand on their feet. Don't worry too much about getting them married?" (169). But like every mother of marriageable daughter in the world, she too was worried about their marriage. She ponders:

I have begun to worry about their marriage. I know they will stand on their own feet, I have no fears for Aru and Charu, not on that count. But marriage? Will Aru learn that love, however brief, however unsatisfactory, however tragic, is necessary? Will she realize that without that kind of a companionship some part of us withers and dies? (169)

But both the daughters belong to the contemporary period. They solved the predicament of marriage by choosing themselves their life partners. Charu and Hrishi have grown up together. There was nothing of the male-female in their relationship. But they were like two friends of the same sex. Hence it was emerged as a best couple for marriage proposal. Whereas, Lalita's son, Rohit, also enters the scene and he makes his feeling for Aru quite clear. Rohit was an exquisitely well-mannered youngman and was USA returned architect. Aru too mutually likes him. Thus, in fact both Sumi's daughters were mutually attracted and persuaded by the two young men who set their hearts on them. Sumi has only fear in the mind that the history which occurs to her and her mother should not be repeated again to these young ones. But sometimes Aru was frustrated after witnessing the tragedy of marital failures of her mother and grandmother. And in her frustration sometime she declares: "I'm never going to get married" (76).

In the present novel Deshpande also depicted how even in their past or teenage youth both Kalyani and Sumi too confronted some of the ordeals and predicaments, whose rights and claims were abducted by the tides of fate and patriarchal forces. It was Aru who shows her keenness to know her grandmother's past, hence now she was not merely granddaughter to her but playing the role of compassionate companion to her. Though Kalyani belongs as the representative character of the older generation, yet like contemporary generation, she too has cravings and cherished the dream to explore herself in various fields. But unfortunately her greedy mother, Manorama was strongly craving for a son (as an ancestor to the property) but when instead of son, it was Kalyani born to her, since that time her journey of subjugation by her own mother begins. Like Desai's *Fasting, Feasting*, the present novel too has projected the burning social issue of gender discrimination by the parents. Instead of son, being a daughter, she had indifferent treatment by her ruthless mother. For her mother she became the visible symbol of their failure to have a son. Even Deshpande has quoted the lines from *Upnishada* which also throws light on the issue: "For the desire for sons is the desire for wealth and the desire for wealth is the desire for the worlds" (214).

Sumi in her past also undergoes tremors of teenage youth. She ruminates her past that she and Gopal were eternal part of the love story. She observes: "We fell in love. I fell in love with physical being first; I have to admit that, with spare clean lines of his body, his eyes that crinkled at the corners.... I was captivated by these things; to me they were Gopal" (168). As both belonged to different castes it was an ordeal and predicament for both of them. Thus the intercaste marriage of Gopal-Sumi was ultimately performed. Gopal never had any doubts about his feelings and affection for her. Really Gopal and Sumi enjoyed the thrill of married life during the early years of their marriage. Deshpande aptly quoted Camus's statement in the context of Gopal's earlier feelings of married life. She observes:

The body shrinks from annihilation – Camus is right when he says this. But there is no choice. The life of the body has to end. It was my body that told me the truth once again, my body could lie beside Sumi night after night, quiescent, feeling nothing. After the earlier humiliation of my inability to sustain my excitement, of being unable to go on, this was peaceful (69).

But all of a sudden one day the journey wheel of their marital life was halted by Gopal and he deserted the domestic life and also resigned from the teacher's job. On this background it was Gopal's late decision to desert his wife and the daughters. So Aru wanted to give justice to his mother, Sumi, by legal way by visiting to the lawyer Surekha. But Surekha realizes Aru by saying: "Manu doesn't mention any duty to maintain a daughter? The duty is only towards a wife, parents and sons" (204).

The novel ends with the tragic note of Sumi and her father, Shripati's tragic death in a scooter accident and thus for eternally Sumi gets a redemption from alienation and loneliness in her life. But the death of Sumi and denouement of the novel is heart-rending and it is more pathetic than that of death of Virmati in Manju Kapur's *Difficult Daughters*. Perhaps through Aru, Deshpande looks optimistically at the younger generation to penetrate the silence, make

women realize their situation and speak up for themselves. In the end the teenage protagonist, Aru emerges totally different from her earlier appearance by acknowledging grandmother Kalyani's tragic past and her mother's tragic death. She was now too much matured. Now she has inherited by her mother's pride and dignity, courage and confidence as well as broader view to the life. So Aru assures her father that, "Yes, Papa, you go. We'll be all right, we'll be quite all right, don't worry about us" (246). Now Aru wants to give a confidence to a grandmother that she will fill out the vacuum of head of the family by shouldering on herself by playing the role of chief of the family.

Apart from those other characters in the novel like Premi, Anil, Sudha, P. K., Ramesh, Chitra, Devaki, Rohit, Hrishi, Shankar, Manju and Surekha equally play an important part and key role for the development of the novel. Like Anita Desai, Deshpande too has very broadly projected the current human issues like loneliness, alienation, marriage-disintegration, failure of the ideology in the life.

The novel of Deshpande, *A Matter of Time*, like Kapur, Mukherjee and Desai, presents problems of the youths in effective manner and in different context like- search for identity, parental problem of marriage disintegration and its worse effects on the teenagers which caused them alienation and self-assertion. The protagonist and her two sisters emerge as rebellions to their parents, especially the elder Aru who wants to fight and prove her father the injustice of depriving them all of coherent family life. Deshpande traces the life of protagonist from her adolescence to maturity and later on the occasion of accidental death of mother and grandfather she emerges as a responsible granddaughter. Even her joining of women's activist group gives her platform to voice her anger and frustration against the tradition bound Society. Like the novels of Desai, Deshpande portrays the mental state of different kinds of people on the journey of freedom.

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The God of Small Things: A Glimpse of Prevalent Prejudices and Evils in the Society

Dr. Bhoomika Thakur*

Abstract :

The God of Small Things is the grand work of the Booker Prize winner Arundhati Roy. This novel deals with many problems. It focuses the women-issues very poignantly and touchingly. It shows how women are suppressed and dominated by male-society. The result of this suppression and oppression is distorted expression of feelings and emotion. The main female characters Ammu, Rahel are the glaring examples of this. Their gloominess, the helplessness can be felt by reading the novel.

The God of Small Things is a controversial novel. Arundhati Roy has demonstrated various relationships in the novel. It is also, a novel about deprivation, insecurity, isolation, insignificance and perversion. The novelist has focused many prevalent evils in the Indian society through some characters, relationships, and incidents. Mainly, she has projected the evils of patriarchal society, caste prejudice, class discrimination, sexual perversion, incest etc. She has also touched the Marxist/Naxalite issue

Thus, The God of Small Things shows the glimpse of various prevalent evils in the society such as male-dominance, suppression of women, jealousy, identity-crisis, naxal movement, caste discrimination, untouchability as well as incest. There is the portrayal of various female characters. The norms and taboos of the male dominated society tried to dominate them, subjugate them. But, most of the female characters were of rebellious spirit, they did not surrender before the society. Though, they struggled severely, faced innumerable hardships and humiliation, they did not entrap themselves under the clutches of male domination. Arundhati Roy supports the indomitable and revolutionary spirits of women. Through her novels she tries to inspire women for asserting for their rights, dignity and importance in the society. She acts like a reformer of women. The subjugated as well as revolutionary attitude of women can be traced in the novel, The God of Small Things

Fiction is a best form for various expressions. It is an excellent medium for expressions of thoughts, ideas, feelings and emotions. Everywhere whether it is India or abroad, novelists have used the field of fiction for demonstrating social, psychological, political, historical and economic aspects. They have portrayed various types of characters and their habits, situations,

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and actions. Earlier, the fiction writers in India were mostly male writers. They portrayed women characters, their point of views and feelings from their own understanding. They were expert in delineating characters. But, they could not portray women characters and their pathos, miseries as well as feelings from the women's points of view. Though they tried to understand the female psyche, they could not feel where the shoe pinches.

The God of Small Things is the grand work of the BOOKER Prize winner Arundhati Roy. She is one of the very popular feminine voices in modern Indian fiction in English. Her delineation of women characters in the novel reflects the miserable and identity less condition of women in the male dominated/patriarchal Indian society. Arundhati Roy is the most controversial writer but an expert in her field of writing. The very popular and best seller, The God of small things, is her creation. This novel deals with many problems. It focuses the women-issues very poignantly and touchingly. It shows how women are suppressed and dominated by male-society. The result of this suppression and oppression is distorted expression of feelings and emotion. The main female characters Ammu, Rahel are the glaring examples of this. Their gloominess, the helplessness can be felt by reading the novel. The novel also reveals the unethical outburst of the crushed women.

The God of Small Things is a controversial novel. Arundhati Roy has demonstrated various relationships in the novel. It is, also, a novel about deprivation, insecurity, isolation, insignificance and perversion. The novelist has focused many prevalent evils in the Indian society through some characters, relationships, and incidents. Mainly, she has projected the evils of patriarchal society, caste prejudice, class discrimination, sexual perversion, incest etc. She has also touched the Marxist/Naxalite issue. It is a master piece. It is based on the tragic story of a Syrian Christian family. The family belonged to Aymenem in Kerala. It is, to some extent, autobiographical also. The novelist delineates the childhood experiences of the fraternal twins, Rahel and Estha, the issue of suppression of women by the male society, the pang and consequences of isolation and desolation of people due to discrimination or prejudices. She has projected the internal rivalry and jealousy. Generally, all relationships are influenced by social norms, and human psychology. They take shape according to the situation and needs of human being. In drifted towards destruction or perversion, the human psychology plays an important role in moulding relationships. These relationships can be analyzed on the basis of social and psychological factors.

The novel, The God of Small Things, is also full of human problems and their effect on relationships. Generally, human tendency and social norms can create or destroy relationships. Social norms and tradition also mould human psychology. The demand of the time and human tendency make tradition. In this novel many relationships became prey of the traditional patriarchal society especially, the women of the novel suffered greatly. The women suffered from the feeling of insecurity, nonentity, inferiority complex, lack of care and love. They inclined towards the search for some male support as crutches, consciously or unconsciously. This made them irrational, jealous, unjust and sometimes rebels also. Ammu and Rahel are portrayed as rebels. .

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Ammu's daughter was Rahel. Ammu loved her sincerely and extremely. Ammu wanted to give her all comfort, care, affection and support. She herself was a rebel of the male dominated society. She faced severely the gender discrimination by the family and the society. Therefore, she knew where the shoe pinches. Hence she treated her daughter Rahel and son Estha equally. The bond of affection among them was very strong. But, the oppressions of the society sheltered it. After some time Rahel leaved without her mother and faced cruelties and humiliations. She needed parental support. She wanted the respect and reorganization for the mother in the society. The innocent child developed so many complexes. Her mother was crushed by the society. Chacko was the maternal uncle of Rahel. There was a very flimsy bond of affection between them. Rahel's mind searched a father-figure in him because she was deprived of the fatherly affection. She longed for the affection so much that she felt pleasure when Chacko had been mistaken as her father. This shows the psychology of an insecure child who is deprived of paternal affection.

Ammu, the central character of this novel faced miseries, humiliation, rejection, lack of parental support, lack of social support and lack of financial support. She tried to struggle till her death. She was always protective towards her children. She strongly supported her children. She never differentiated between the son and the daughter. She realized the ugly discriminative attitude of the society. She herself struggled against the taboos, orthodox society and male-dominated society. Ammu can be contrasted with her mother. She never surrendered before the dominance. She herself rejected and dejected the greedy and opportunist husband. She tried to protect her children till her death. She worked as receptionist in an ordinary hotel. This she did for the sake of her children. She wanted to become financially strong for supporting her children. But, it was her misfortune that she faced immature death. She was ill and succumbed to early death. It was Kochamma who triggered the suppressed female longing of Ammu. Ammu's woman desire was provoked by the presence of Margaret. Hence, she was inclined towards the physical relation with Valutha, the untouchable. She forced Velutha for sexual intercourse. Actually, Valutha was a very intelligent, silent and affectionate person. He gave affection, importance and care to her children who were deprived of care, affection and importance. But, her relation with Valutha brought destruction not only for Valutha but also for Ammu and her children. Here the revolt brought the negative effect. Ammu was exiled from the family. She was considered as Vaishya (Prostitute). After that she could not meet her son Estha. Estha remained isolated, depressed and mum forever. Nobody was there to understand him. Finally, Rahel came as a savior to Estha. She was always able to feel Estha and to understand him. She knew the

reason of gloominess, dejection and restlessness of Estha. She was like Ammu for Estha. The tortures, discrimination, brutality, and orthodoxy of the Indian society made them so desolate and helpless that they share their attachment and affection in a different way inadvertently.

The Untouchable Touches the Heart of the Touchable :

Velutha, the Paravana is projected as the god of small things. Actually, at that time paravanas were expected to crawl backward with a broom sweeping away their footprints so that Brahmins or Syrian Christians would not defile themselves by accidentally stepping into a Paravanas foot print. He was an untouchable. He was the son of Vellya Paape. As a young boy he visited Ayemenan House with his father to deliver the coconuts they had plucked from the trees in the compound. Mammaachi allowed Pravanas into her house. The untouchables were prohibited to touch anything which the touchable touched. They were not allowed to walk on public roads. They had to cover their upper bodies. They had to put their hands over their mouths from diverting their breath away from those touchable whom they addressed.

Velutha is portrayed as pravana. Ammu is the daughter of Mammachi. Velutha was younger than Ammu. After the arrival of British at Malabar, many Pravanas such as Velutha's grandfather Kelan and Pulayas converted into Christians. They joined the Anglican Church for escaping the bane of untouchability. They were provided a little food and money as incentives. They were called Rice-Christians. But, actually, their condition was like from frying pan to fire because after the independence they were not entitled to get any Government benefits such as job reservation, bank loans etc. They were regarded as Casteless. Their condition was "like having a sweep away your foot prints without a broom or worse, not being allowed to leave foot prints at all."

Ammu's mother Mammachi was the first who observed and recognized the remarkable qualities of Velutha. He was three years younger than Ammu. He had magician like qualities. He was capable of making intricate toys. He had the quality of a carpenter, of an engineer etc. He brought small toys or interesting things made by him as gifts. Mammachi forced Vellya Paapen for admitting Velutha to the untouchables' school. Velutha was very intelligent, sharp and capable of doing many types of works. He was of great use for Mammachi's household and factory. He handled so many intricate situations and worked skillfully. His father, Vellya Pappen, was suffered humiliation and miseries, because of being a Paravana. He had developed fear about the security of his son Velutha but Velutha misunderstood his father's intention. He became rebellious and went somewhere without informing anybody. Whatever his background or links would be supposed, but he was always very caring and supportive to Rahel, Estha and Ammu.

Ammu, the divorcee was strong willed but economically as well as socially depended on her paternal family. She accepted this dependence for the sake of her children otherwise, earlier, she married a Bengali man (Baba) from escaping the dominance of the patriarchal society. But, her fate crushed her and forced her to surrender herself before the dominance. The atmosphere, situation and her own need compelled her to cross the barriers of the social norms. The presence of Chacko's wife also instigated her to unite physically and emotionally with the Paravana, the well wisher of her and her children. The donor, the giver of very small things such

as pleasant moment, gifts of smile on the faces of her children, affection, attention and care. These small things were like oxygen for them. They could not get those things from anywhere else. Those rare things brought them closer. Eventually, the closeness got the permanent place in their hearts. Even Ammu could not restrain herself from the proximity and his attention. She cherished his attention, care and supports so much that in spite of all the barriers, fear and the possibilities of bad consequences she united emotionally as well as physically with Velutha. It was Ammu who stepped boldly towards Velutha. It means the untouchable had touched the heart so much of the touchable that the social obstacles, norms and tradition were defeated and crumpled by the high caste person, Ammu. This shows the sign of revolt against orthodoxy and caste discrimination/prejudices. Though the Villains or the orthodox people tried to torture noble persons, the sincere, affectionate people defeat them by their honest strong affectionate bond. It reveals that the humanity, nobility, and affection are charismatic. These virtues are capable enough to shatter the walls of evils and prejudices and overpower the racial discrimination, caste discrimination or irrational, selfish blind, orthodox people and society.

The minds of orthodox people are contaminated by the evil thoughts and misunderstanding. They themselves are impure but trying to point out towards the impurity, caste, standard, creed and religion of other noble people. The misconception and mentality of discriminating human beings on the basis of creed, religion, caste, race, and gender are the deep rooted evils of the society. Even the people of this advanced age are the prey of these evils. They project themselves as modern, broad-minded, spiritual and intellectual but the bitter reality is that they all are suffering from the various prejudices, blind followings, superstitious outlook, irrational concepts and tendencies. They never try to analyze and understand the purity of heart and mind. They cannot value the most rare and precious virtues such as reliability, devotion, affection and nobility. Their minds are so much blind and corrupt that they indulge only in corrupting the whole system of the society.

Even now, people believe in untouchability, creed, racial discrimination and caste discrimination. Their belief is not based on hygienic point of view. The so called upper caste, whether rich or poor, people do not follow cleanliness or hygienic steps. They have no hygienic sense even then they try to define untouchability or caste value, contamination etc. They are mentally blind and follow rituals, manners mechanically. Their opinions, judgments and beliefs are totally irrational, superstitious as well as unscientific. Velutha means white in Malayalam. His father was a toddy tapper. He himself was of very small, identity less person. This deprived poor person became an asset, a Masiha and identity for the neglected deprived people of high caste. This is the reality of the society. The God of Small Things focuses the provider of the small things to the needy, helpless deprived of affection and social support. He was really a god for the little, innocent and fatherless children like Rahel and Estha. He was the god of small things for Ammu too. These people were deprived of the minimum need, care, affection and identity. They were ignored and dominated by their own near and dears.

The society extracts works from the untouchable for its own convenience and comfort but in return it suppresses and humiliates them. What a paradox it is! Eventually, in the novel,

the untouchable touches not only the body but also the heart of the touchable. The powerless and poor, Paravana soothes the hearts of the products of the powerful. While powerful prejudiced people destroy their own children due to their selfish, mean and vested interests. The so called powerful and high status people suffer greatly from the lack of conscience and evils of traditional taboos. Here, the beggar becomes the donor to the rich. Pappachi belonged to an upper-class Syrian Christian Family. He was an etymologist. Pappachi and Mammachi were a husband and wife. Their relationship suffered from the male dominance. Mammachi was the victim of her husband's sadistic pleasure. She bore all injustices silently. She was unable to protect herself from the cruelty of her husband because, she was the product of the traditional patriarchal society and felt herself inferior to the male, her husband

Rahel and Estha were twins, a sister and brother. They were very close to each other. They understood each other with intuition. Actually, their soul was one. Arundhati Roy comments upon Rahel's understanding about Estha. He was the one that she had known before life began. The one, who had once led her (swimming) through their lovely mother's cunt. (The God of Small things, 93). They both were the prey of the society. They suffered the some problems, miseries, humiliation and deprivation. They were fully deprived of the most natural necessities i.e. the affection especially the paternal affection. They suffered from the identity crisis. Their lives were without destination. They realized their position and helplessness. Rahel became a rebel and developed strangeness. Estha suffered from inferiority complex and remained silent. His personality was also marred by his experience at Abhilas Talkies when he was only a small boy, he became totally silent. Rahel revolted against all norms and tradition. She took bold steps while Estha remained incompetent and meek. Rahel knew the reasons of the dejection and silence of Estha. She wanted to save Estha from all miseries, grief and complex. Estha found his mother in Rahel. They always loved and felt each other. Finally, all miseries, grief and suppression united them more than before. But, this unity tends towards incest and destruction. They united only to share their hideous grief. The most beautiful and affectionate relationship collapsed. They had no other alternative except crossing the social norms.

Thus, The God of Small Things shows the glimpse of various prevalent evils in the society such as male-dominance, suppression of women, jealousy, identity-crisis, naxal movement, cast discrimination, untouchability as well as incest. There is the portrayal of various female characters. The norms and taboos of the male dominated society tried to dominate them, subjugate them. But, most of the female characters were of rebellious spirit, they did not surrender before the society. Though, they struggled severely, faced innumerable hardships and humiliation, they did not entrap themselves under the clutches of male domination. Arundhati Roy supports the indomitable and revolutionary spirits of women. Through her novels she tries to inspire women for asserting for their rights, dignity and importance in the society. She acts like a reformer of women. The subjugated as well as revolutionary attitude of women can be traced in the novel, The God of Small Things, Even the noble and meek persons, who possess tolerance, patience, depth and feeling of sacrifice, are totally crushed and become helpless, then their strength overpowers them. They become rebellious. This attitude sometimes appears unethical or insane to the society. Is it unethical or insane action to struggle and revolt against cruelty and

discrimination for the existence and security?

To escape from torture and suppression and take shelter under the true affection or protection is a natural phenomenon. It is not gender-based. So, in the case of Ammu or Rahel this can be applicable. Even Estha, the son of Ammu, suffers from the same tragedy. He too indulges himself in the incest though it is not ethical or praiseworthy, actually, condemnable, but it is a natural tendency of a helpless identity less and lonely person (male/female). So is the case with Rahel who finally involves herself unconsciously in these unethical act and circumstances. These types of happening are due to some social pressure, obsession, feeling of insecurity or loneliness and lack of support from the society. The society is responsible for all such kinds of unethical reactions and outbursts. Of course, the male dominated society is sick and insecure therefore it creates insecurity, complex, loneliness for people especially for women. Such so called immoral or perverted actions are generally the by- products of maltreatment of women, prevalent gender discrimination or social injustice.

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Hybridization and Creolization in Salman Rushdie's *Shalimar The Clown*: A Global Mélange

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Abstract :

The present paper attempts to analyses Salman Rushdie's Shalimar The Clown in the light of the issues like Hybridization, Creolization, and Homogenization as the important components of the process of Globalization. The novel reveals a story of an innocent protagonist from Kashmir who turns into a brutal slayer as a member of terrorist group. The literary motif of Rushdie is to reflect the cultural changes that are caused by the process of globalization. Three generations from Kashmir are reflected which depict the changes they have witnessed the process of hybridization and crolization in their indigenous culture. The paper analyses novel while using different models of Cultural Studies and brig out certain research findings that can be generalized in the field of Literary Criticism.

Salman Rushdie's *Shalimar The Clown* can be interpreted in the light of the cultural hybridity and creolization as the major features of globalization. As the major characters of the novel flee from one nation to another they bring their culture with them. The story is divided into five chapters and shifts its social and cultural space from nation to nation. The literary motif of Rushdie is not only the exploration of themes of love and betrayal but it also attempts to reflect how the ancient culture of Kashmir valley is ruined due to the international politics, electronic media and cultural transfer from the West. As Rushdie has used the flash back technique, the story open in the present period reveals the metropolitan space of Los Angeles and in the subsequent chapters the story returns to the period of 1960s, revealing the primitive cultural setup of geographically isolated Valley of Kashmir. The flash back technique also highlights the differences that can be observed in the culture of present and past. The first chapter deals with India's life in Los Angeles whereas the last chapter reveals that how India empresses her Indian identity and accepts her name Kashmira Noman given by her real mother Boonyi Kaul Noman. This journey of India towards her cultural origin is significant as it reflects the cultural fact of today's life.

As India is an illegitimate daughter of American father Maximilian Ophuls and Kashmiri mother Boonyi has a hybrid biological origin. But at the same time as she has brought up in the transnational social atmosphere has a hybrid personality. She hates her name as it mismatches her personality. The third person omniscient narrator describes it as:

"India" still felt wrong to her, it felt exotic, colonial, suggesting the appropriation of a reality that was not hers to own, and she insisted to herself that it didn't fit her any-

way, she didn't feel like an India, even if her colour was rich and high and her long hair lustrous and black. She didn't want to be vast or subcontinental or excessive or vulgar or explosive or crowded or ancient or noisy or mystical or in any way Third world. Quite the reverse. She presented herself as disciplined, groomed, nuanced, inward, irreligious, understated, clam. She spoke with an English accent. (6)

Her name denotes the real geographical location with a specific cultural identity but in reality she is totally different from it. Her attitude towards the third world country like India is a representational attitude of the European countries that have prosperity. Her biological features relate her with Indian subcontinent but at the same time her adaptation of the western behavioral codes makes her a different personality. The displacement due to the international trading and political relations promotes the cross cultural fertilization. Max who came to India as an U. S. Ambassador, falls in love with dancer girl Boonyi and born her a daughter. Max's wife Peggy Rhodes brings her to England and baptized India Rhodes. She remains in an illusion for seven years that she was a daughter of Peggy but before her seventh birthday she comes to know that she is an adopted child. It is also due to her biological features like dark hair and 'un-English complexion' (346). The novel can be analyzed as a journey of a young girl in search of her true name and real cultural identity. In the phase of her life she was known as India Rhodes which is her adopted mother's name but when she meets her real father she changed her name as India Ophus, after his father's name. She also demanded him to call him Maxie which is also a different form of Maximilian. This is her attempt to adopt her father's identity which is also hybrid but better than nothing. She wants to know about her real mother but her parents Max and Peggy keep it secret and treat it like a something forbidden. But in the end of the novel after the death of her father, Peggy reveals the mystery of her mother and tells her real name Kashmira Noman. Then she decides to go to India in search of her real mother but she found her dead long back. But she feels relived as she has her real cultural identity and the real name which will suite her personality. Jhumpa Lahiri's *The Namesake* is also story about name and the real Identity in which an Indian boy is named after the Great Russian author Gogol. This trauma of the real identity emerges as a major issue in the fiction of globalization. The characters of these novels are the second generation expatriates who have adopted the foreign culture but their aboriginal physical features make them confused. Last part of the novel is entitled as 'Kashmira' which suggests her transformation from 'American India' to 'Indian Kashmira'.

Hybridization of culture can be observed in the case of another significant character Maximilian Ophus who is a Frenchman with German name. The cosmopolitan atmosphere and exposure to the great writers of France and German make him a man of global conscience. Further his career as an Ambassador in U. S. government he gets an opportunity to see the world. This is also very influential factor in his life. His administrative mind is constituted by his experiences in different nations. But his first expatriation is not due to his career but as a result of his religious origin. As he is Jew he has to leave his childhood inhabitant city Strasbourg due to Nazi invention at the age of twenty-nine in the year 1939. The storm of World War II destroys his traditional roots and family business of printing. He has to move first to England for the reasons of safety and then after marrying the assistant in the resistance to New York, America.

The destruction of Nazism is revealed minutely to reflect how the political situations may cause to destroy the culture. The new probabilities in the cultural crolization have its roots in the destruction of World War Second.

Rushdie's literary motif is not just to depict the effects of globalization on the transnational characters like Max and India or continental characters like Shalimar and Boonyi but he is more concern with the depiction of how Kashmir as a cultural landscape was ruined by the forces of globalization. The detailed description of the ancient trading system of Kashmir appeared in the section entitled 'Boonyi' reveals that what we have lost in the sway of globalization. It also denotes the early phases of the trading which loses its basic motif of livelihood and turn on the money and prosperity which enters "envy, malice and greed" in the innocent society. Shalimar's village Pachigam was famous for the entertainment resource in the form of 'bhand pather' whereas, Shrimal, a neighboring village was famous for 'thirty-six-courses-minimum banquet'. But Abdullah, father of Shalimar came with an idea of invention in the trade. According to this new idea they start cooking with their performances which also motivate a 'pot war' between two villages. But eventually, this invention gets tremendous success and finally established as a new trading policy. This hybrid trade substitutes the trading system which was inherited by the village from their forefathers. This new trading system also damages the equilibrium of the social harmony. This can be seen as the first step towards the adaptation of new trading which farther paves way to the international trading in the age of globalization. Further in the section of Shalimar the Clown, it is revealed that the economy of the valley is more depending on the international tourists. Kashmiri villages was performing for these tourists and making money out of it but it was also a temporary matter as the trade is dying day by day. The pathetic situation of the ancient art is described as:

Abdullah Noman at the great age of seventy-six brought his troupe of players to an auditorium in Srinagar to perform for the valley's Indian and foreign visitors, on whom the economy depended. His great stars were gone. There was no Boonyi to dance her Anarkali and devastate audiences with her beauty, no Shalimar to clown with dizzying skill on a high wire without a net, and he himself found it extremely painful to draw and brandish a kingly sword with his ageing, crippled hands. The youngsters of today had other interests and had to be coerced into performing. The sullen woodenness of these younger actors was an insult to the ancient art. Abdullah mourned inwardly as he watched them at rehearsal. They were broken bits of matchstick pretending to be mighty trees. Who will watch such clumsy rubbish? he wondered sadly. They will pelt us with fruit and two veg and boo us off the stage. (279)

The description reveals that the great tradition of 'bhand pather' of Kashmir is destructed in the modern age. The decay of art is due to the social changes promoted by the forces of globalization. The tourists were visiting Kashmir and making available the new sources of money but it was not for the traditional actors. The businesses like hoteling, travelling agencies, and tourist guide are substituted for the ancient trades like performing and cooking. In the same section the son of Abdullah's friend Harbans Singh is introduced to the reader for the first

time. Yuvraj Singh represents the new generation of Kashmir who is more practical and professional. The older generation of Abdullah Noman and Harbans Singh is emotional as they want to stick to their tradition instead of accepting the new social, cultural and economic changes. Yuvraj is described as “a strikingly handsome young man whose modernizing inclinations were trumpeted by his shaven face and lack of a Sikh turban” (281). According to Rehat Maryada (the Sikh code of conduct and conventions), ‘Five Ks’ or five articles of faith (Kesh, Kangha, Kara, Kachera, and Kirpan) are mandate for baptized Sikhs. Yuvraj as a young generation of Sikh community is not following these religious customs. He is a modern businessman who was successfully exporting Kashmiri papier-mâché boxes, carved wooden tables, numdah rugs and embroidered shawls to India and abroad. He is present for the last of show of bhand but he is not interested in it. He advises Abdullah that, if revolutionary marched inside the theatre, he must run without caring the play. In the end it is revealed that the theatre is empty and nobody is interested in the performance. This situation suggests that Kashmiri culture is on the verge of decay.

Television is another significant force of the present day which stings the globalization even in the remote part of the world. Rushdie shows how the television brings the changes into the society and culture of Kashmir valley. Bombur Yambarzal’s wife Hasina Karim bought the first television in the region and set it into a tent. She was so obsessed with the television that she sold some pieces of wedding jewelry from her first marriage and her son make it reasonable with the remark that “You can’t watch soap operas on a necklace” (244). It is welcomed by the people of Shirmal but the elders were worried about its devastating effects on the culture. They have an opinion that “[. . .] as the new medium was destroying their traditional way of life by eroding the audience for live drama, the one-eyed monster should be banned from their village” (243). But due to the television the evening life of the villagers changed as they start spending their time for watching comedy shows, music and song recitals, and “item numbers” from the Bombay movies. The television transmission in the remote valley of Kashmir caused the change in the social behavior. These changes were noted as –

In Pachigam as well as Shirmal it become possible to talk about any forbidden subject you cared to raise, at top volume, in the open street, without fear of reprisals; you could advocate blasphemy, sedition or revolution, you could confess to murder, arson or rape, and no attention would be paid to what you said, because the streets were deserted – almost the entire population of both villages was packed into Bombur the waza’s bulging tent to watch the damn-fool programmes on “Harud” Yambarzal’s shining, loquacious screen. (244)

Thus, many things enter into the village through the window of television which was previously banned in the name of culture and social censorship. People were behaving as they are free from their cultural roles. After the section ‘Shalimar the Clown’ Rushdie starts dividing the period of his narrative in two parts – before the television enters into the valley and after the television entry into the valley. This periodization occurs for several times in the novel which highlights the effects of television on the people of Kashmir. The geographically isolated valley is for the first time exposed to the world. The cultural effects noted in the novel are the primary

stage of the process of globalization. The contemporary sociological discourses dealing with the culture of Kashmir Valley suggests that the culture is now under tremendous change and the people were giving the positive reactions to the forces of globalization.

These cultural changes are also noted in the form of analogy of the narrative with the ancient Hindu Epic The Ramayana. It highlights what exactly has changed in the cultural role of the people.

This was not how things were supposed to go, according to the old story. In the old story Sita the pure was kidnapped and Ram fought a war to win her back. In the modern world everything had been turned upside down and inside out. Sita, or rather Boonyi in the Sita role, had freely chosen to run off with her American Ravan and willingly become his mistress and born him a child; and Ram – the Muslim clown, Shalimar, misplaying the part of Ram – fought no war to rescue her. In the old story, Ravan had died rather than surrender Sita. In the contemporary bowdlerization of the tale, the American had turned away from Sita and allowed his queen to steal her daughter and send her home in shame. (263)

Thus, the comparison of modern and ancient social and cultural roles reveals the changes that can be noted in it. The Ramayana is not just a popular epic or a religious sermon but it is seen as a moral code of social conducts. The stereotypes of social behaviors formulated in the epic are followed by Indians with faith and respect. This ancient religious discourse demonstrates the models of ideal father, ideal servant, ideal brother, ideal friend, ideal wife and most importantly ideal king and kingdom. This comparison depicts that what is expected according to the Hindu codes of social behavior. The most significant difference between these two cultural situations from two different social period is that one is more concern with the idealism, spiritualism and societal whereas, the second one is more concern with the liberalism, materialism and individualism. These changes reflect the effects of materialism which enters into the valley of Kashmir with the globalization in trade and transnational migration. Sita and Boonyi are two opposite personalities, as one was devoted to the duties of ideal wife whereas second is obsessed with the materialistic life. Max is described as American Ravan who is also has a materialistic attitude as he treats Boonyi as an object of pleasure. Max is a part and parcel of transnational society whose concern is only with the materialistic facilities. He betrays Boonyi and finally leaves her at Pachigam without any further concern for her. His behavior with the Boonyi, is cannot be evaluated as 'immoral' as the conception of morality itself is under deconstructed in the contemporary period it should be defined as 'amoral'. Ravan deceived Sita and kidnapped her by force whereas in many occasion in the novel it is revealed that it is mutual understanding between Max and Boonyi that Max will get whatever he wants from Boonyi and in return she will have the materialistic, prosperous life she dreamed. Shalimar who is a romantic lover and husband, instead of adopting the just way of protest and resistance, remains passive and finally kills Max. In this comparison, one important thing becomes apparent that the Indian society is shifting its philosophical doctrine from spiritualism to materialism and the cause of it is also apparent that it is globalization.

Thus, the culture of Kashmir depicted in the novel is not creolized but it is moving fast towards it. The novel is in fact depicting the transition period of the culture. It tries to answer that how culture of an isolated valley changed radically due to the forces globalization. Thus, Rushdie literary motif of depicting that how an innocent, romantic lover transformed into the ruthless assassin and how the paradise of Kashmir becomes hell of terrorism.

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Voyage from Self-pride to Capitulation: Munshi's Manjari in The Master of Gujarat and Rajadhiraj

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Abstract :

The present paper is an attempt to evaluate Kanaiyalal Munshi's The Master of Gujarat and Rajadhiraj in order to understand his literary motif of voyage from self-pride to Capitulation. The historical space and the universal themes make these novels the master piece of Gujarati Literature. It is an attempt to focus Munshi's works which have the contemporary relevance. The paper analyses these novels and brings out certain research findings that are capable to understand the contemporary flavor of Gujarati Literature.

Kanaiyalal Munshi (1887-1971), the most distinguished writer of Gujarati literature has been a practitioner of a variety of literary forms like novels, short stories, plays and farces, pen portraits, biographies and autobiography. Being an ardent reader of western literature, he had developed a good command over English and therefore he immensely contributed by writing travelogues, articles and books in English language. Being proficient in both the languages—English and Gujarati, Munshi preferred to write his novels in Gujarati because his purpose was to portray the glory of Gujarat through his novels.

Munshi is specially known for writing historical novels in Gujarati and is called the Father of Historical novel. His trilogy Patan-ni-Prabhuta (The Greatness of Patan), Gujarat-no-Nath (The Master of Gujarat) and Rajadhiraj (The Emperor) forms a continuous story depicting the consolidation of Gujarat in the days of the Chalukyan kings. Though set in the past, the novels are realistic both in their relevance to the contemporary scene and in their portrayal of the fundamental human passions of love and power. The life-like characters and intricate plots add intensity to the historical novels of Munshi. The trilogy based on heroic models, strongly appealed to the contemporary Gujarati crowd of the times.

The second and third novels of the trilogy, Gujarat-no-Nath (The Master of Gujarat, [Subsequently mentioned as TMG]) and Rajadhiraj are dominated by the brilliant Manjari, the daughter of the Kashmiri Pandit, who is saved from being initiated as a Jain nun by the heroic Kak. Manjari escapes the advances of Uda Mehta, the powerful governor of Khambhat by the valiant efforts of Kak. The present paper concentrates on the transformation of a beautiful, intelligent but proud and arrogant Manjari into a devoted, loving and valiant wife who, in the end, sacrifices her life for the sake of her husband's honour.

Manjari, the daughter of Rudradutt Vachaspati, a renowned poet, is a Brahmin girl of

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about seventeen years, imprisoned by Udayan Mehta, a Jain positioned as the Governor of Khambhat. Udayan is so much fascinated by the flawless beauty of Manjari that he ardently desires to marry her. Manjari's father has already passed away and her mother has turned against her. She is a young girl, just on the threshold of glorious womanhood. Her pure and chiseled features, the sparkle in her eyes, the pride and disdain on her lips proclaim an indomitable spirit in her. Beauty and grace ooze from every limb of this young girl. This enticing beauty is compelled by Uda Mehta either to marry him or become a Jain sadhvi; the proposals neither of which is agreeable to her.

When Kak, a brave Brahmin warrior incidentally gets into the fort to save a boy who was to be given diksha against the wishes of his parents, he finds Manjari imprisoned in the same fort. The first sight of Manjari leaves him dumbfounded as he has not seen such an enthralling beauty in his lifetime. Kak stands astounded to see a fair, tall girl with long hair, sharp features and perfectly shaped eyes and nose. The girl looks at Kak with puzzled eyes. Kak introduces him as a captain in the service of King Jayasinghdev and a Brahmin from Lat. He tells her that he would help her get freedom from the imprisonment. He also promises to take her out of Khambhat and save her from the tortures of her mother and persecutions of Udayan Mehta.

At first Manjari hesitates but then agrees to accompany Kak since she finds no other way to get rid of Udayan Mehta. Kak takes Manjari to her Uncle Gajanan Pandit's house, as desired by her. On the way, while travelling in a boat, Manjari falls asleep owing to the miraculous effect produced due to the cool breeze blowing over the boat. Kak finds in front of him the prettiest girl he has ever seen in his life. He experiences such happiness that he has not ever imagined even in his dreams. He feels such a gush of emotions that he is unable to turn his eyes away from this enchanting beauty.

By the moonlight, in the romantic atmosphere of the boat, Kak discovered sublime poetry in the delicate and yet full lines of Manjari's body. He saw majesty in the way she rested her head on the makeshift pillow. And he saw innocence, trust and love in the faint smile on her lips. The moonlight played gently on the sea and the waves played gently against the boat. But Kak's heart was rapt only at the sight of Manjari's forelock playing gently on her cheek." (TMG119)

Soon Kak also falls asleep. In the morning, when Kak opens his eyes, Manjari is found sitting in front of him, with one hand in water feeling the motion of the boat. She looks like a lovely goddess with glowing health and bright eyes, whose sight inspires a feeling of worship in him. Kak tells her that it will take six or seven days to reach Karnavati. On the way, they stop near an old temple a short distance away from the seashore. Kak goes to collect some firewood so that Manjari can prepare food for both of them. In the meantime, Manjari goes to the river to bathe. When she comes back from the river, she stands on the temple platform for a while and gazes at the river Sabarmati flowing into the sea. Her face glows with pleasure at the sight of beautiful river. She recites a Sanskrit verse in a clear, sweet voice, lines from Kalidas in which a woman running swiftly is compared by Pururava to a flowing river.

Her raised eyebrows like waves in a river
 Ornaments sounding like birds taking flight,
 Saree trailing behind like foam in the river. . . (121)

Manjari, for a moment, becomes one with the sight of the river and the world of her poetry. But then her eyes fall on Kak, who seems rather dumbfounded as he looks at her with wide open eyes. He barely knows enough Sanskrit to be able to say his daily prayers. He therefore understands only vaguely what Manjari wishes to convey. Manjari notices his utter lack of comprehension. Her glowing face clouds over with sternness and contempt. Kak feels ashamed at his ignorance of knowledge of Sanskrit. Manjari sarcastically asks him, “Don’t Brahmins study Sanskrit in Lat?” (121)

Kak hesitatingly replies that since he has been grown up in the midst of warfare, he has not been able to study Sanskrit. Manjari looks at him with derision. Her fine aesthetic susceptibilities are repelled by Kak who seems to her unrefined, unexciting, mind numbing and uninspiring. Kak’s self-respect is crushed beyond measure. Manjari shows him that no matter how strong, valiant and shrewd he thinks himself to be, in her eyes he is nothing but an uncultured brute. After reaching Karnavati, Kak leaves Manjari at DadakMantri’s house. Before leaving for Patan, Kak visits Manjari again. He finds Manjari occupied in a world of her own. She coolly and disdainfully conveys him best wishes for his future endeavours. Kak leaves the place with a heavy heart.

From DadakMantri’s house, Manjari is brought to the house of her UncleGajananPandi’s house at Patan. She feels safe in the company of Kashmiradevi, the wife of Tribhuvanpal who is the Lord Protector of King Jayasinghdev. Kashmiradevi is well aware of the ill desires of Udayan Mehta; she fears that Udayan will not rest until he has recaptured Manjari. She therefore cajoles Manjari to marry Kak. But Manjari has her own reasons for not accepting Kashmiradevi’s proposal. Manjari puts forward her arguments that amuse Kashmiradevi immensely. She says:

I am not a girl of this era...I am of the era when the Earth resounded to the poetry of our immortal sages! I am not a Brahmin girl from Patan, but another Anasuya who would take into her lap Brahma, Vishnu and Rudra! (182)

Manjari is extremely proud of her being a Brahmin and being well versed in the knowledge of Sanskrit. Her beauty is serene and captivating but she has a deep-rooted pride in her culture and learning. She finds all the men puny in front of her fabulous heroes whom she worships with all her heart. She feels that there is no man who possesses strength, moral ideals, intellect, courage and knowledge found in her imaginary men like royal poet of the court of Vikramaditya, MahakaviKalidasa and Parshuram, an incarnation of Lord Shankar. She contends, “I see around me only midgets pretending to be men! Which one of them can be my master?” (182)

Kashmiradevi gets wonderstruck on hearing Manjari’s weird arguments. She calls her mad for speaking waywardly. But human beings to Manjari are deplorable figures devoid of

divine spark. She considers Kakto be a mere soldier of fortune, uneducated and unrefined. Manjaribelieves thatbravery, high status, wealth or prestige is not of much importance but if Brahmans lose their cultural eminence and purity of life, then the world will be entangled by sheer chaos and will be reduced to naught. Kashmiradevi again insists Manjari to give a second thought to her marriage with Kak. Manjarioutrightlyreplies, “Don’t say that, Deviji! Do you think he is a mighty warrior and a great scholar? He doesn’t know Sanskrit, has no culture, and is not even much of a warrior! Frankly I think you are making too much of him.” (187)

Kak feels completely devastated to hear Manjari’s decision. Her scornful words cause “his heart fill with bitter poison” (188) and tears rush through his eyes as he feels “the sharp pain of inferiority” (188). He admits that despite bravery, he is after all a pigmy and is devoid of learning and wisdom. But now stung by the sharp words of Manjari, he takes it as a challenge to his pride and resolves to elevate himself in Manjari’s eyes and become her hero!

The circumstances take a wild turn and Udayan Mehta reaches Patan in search of Manjari. Therefore in spite of considering Kak inappropriate as her husband, she marries him on certain conditions. She extracts a promise from Kak that immediately after the marriage, she should not be called upon to live with him but be taken to her grandfather’s home, and should be left there. Kak gives the promise but with a heavy heart.

Kashmiradevi arranges for the secret marriage of Kak and Manjari. After the marriage, Kak entertains the hope that the marriage would bring him close to Manjari. He therefore tries to woo her but in vain. His embrace is violently repulsed by the infuriated Manjari who sarcastically tells him that his animosity has further lowered him in her eyes. She retorts, “The dog follows the footsteps of the bitch”. (443) Manjari vehemently insults Kak and computes his attempts to woo her. She insists that Kak should keep his promise and take her to Junagadh to her grandfather’s house. Kak is also enraged at the strange behaviour of Manjari. He decides to take her to Junagadh at the earliest and leave her there. However, before he could do so, Uda unaware of the marriage of Kak with Manjari, kidnaps Manjari and puts her in solitary confinement.

Kak gets extremely anxious about the safety of Manjari. After many hazardous attempts, he locates the hiding place where Manjari is kept. He goes there to set her free. In the meantime, Manjari gets acquainted with another man called Kirtidev who is also imprisoned in the same fort and who is the long lost son of Munjal Mehta, the Chief Minister of Patan. Both Manjari and Kirtidev were locked in different cells but could hear the voices of each other. Manjari gets impressed to hear Kirtidev communicate in literary Sanskrit language. While talking to him, Manjari tells him about her husband Kak Bhatt. Kirtidev is pleasantly surprised to hear about Kak who is a good friend of his. He tells Manjari that she is extremely fortunate to have Kak as her husband.

When Kak comes to rescue Manjari, she insists upon letting her co prisoner free before liberating her. Kak is surprised at Manjari’s insistence, but to comply with her wishes, he goes back to make arrangements for the liberation of both.

After boundless efforts, Kak sets Manjari free. They quickly leave the fort and proceed to

the guest room which is arranged by Munjal Mehta. It is close to morning when they decide to catch a little sleep. After staying at fort all alone and hearing great stories about Kak from Kirtidev, Manjari's heart melts. She now starts craving for the company of Kak. The emotional Manjari waits with an anxious heart to be all alone with Kak. A complete transformation in her sense of values takes place. She wakes up from her dream world and realizes the worth of the man she is married to. By now, she has completely forgotten Parshuram, Kalidas and other heroes of the world of her poetry. The place of her great heroes is replaced by Kak now. Her vanity born of her superior education completely disappears. She repents for her indifference and harshness to Kak. She realizes that it was largely due to Kak's bravery and dexterity that Uda, Navaghan, Khengar and even KalBhairav were conquered.

The transformed Manjari is eager to surrender herself to the abounding love of Kak. She assumes that Kak would turn affectionately to her the moment they are alone; would take her in his arms, and would unburden his heart before her. But Kak is a changed man now. On entering the room, he becomes very cold and indifferent. Kak is aware of the fact that at the end of a long and difficult period of trials, he has scored a victory over Manjari. But he has not forgotten Manjari's insults of the first night. He has not sensed the complete change that has come over her but is determined to crush her arrogance once and for all. Therefore, he becomes aloof and indifferent and reminds himself over and over of Manjari's bitter words spoken on earlier occasions.

Kak immediately falls asleep. But Manjari, troubled by a flood of conflicting thoughts and emotions, lay awake in her bed. Her husband is not far from her, yet her bridal chamber seems a cold and lonely place. She has begun to understand and admire the great qualities of Kak who now appears to be worthy of her heart. But Kak decides to make Manjari understand his true worth. As per the pact, he takes her to Junagadh. The entire journey is painful to Manjari because she has fallen in love with Kak and he is treating her like a stranger. Kak, remembering the words of the proud Manjari, dare not risk any familiarity with her. Manjari feels deep in her heart that Kak has become much more to her than a brave hero. She has been vanquished; he has become the master of her heart, her mind, her body and her soul,

Words, thoughts, feelings and dreams arose in her which would have been unthinkable and unimaginable earlier. As a river rushes to meet her sea, so her sensitive, romantic soul, carried in the irresistible current of her own longing, rushed towards her soul-mate, seeking union. (441)

But Kak remains indifferent to Manjari. The next day both, Kak and Manjari leave Patan along with a troop of soldiers. Manjari's heart longs for Kak and she wishes to set up a home with Kak at Patan itself. But her pride does not allow her to admit to her emotions. Her uneasiness keeps on multiplying as they leave the city and proceed towards Saurashtra. Her long cherished desires melt in the flood of emotions. The indifference of Kak torments her heart; she finds no pleasure in murmuring verses in praise of Parshuram, or Kalidasa. She yearns to hear simple words of love from Kak. But Kak would not lose his composure. The only exchange of words

between Kak and Manjari is while bringing for Manjari something she needs or while selecting a place for a break in the journey. Kak's words are "polite, but cold; formally correct, but devoid of feeling" (415).

Manjari feels a deep sense of regret and frustration. She realizes that the days that she could have lived fully with her beloved husband, are being lost; there is no sentiment in what they do; no exchange of words and no joy of togetherness.

The first two days pass without much hassle. On the third day, leaving Manjari under the care of Sompal, Kak is compelled to go after Khengar to catch him as he has been asked to do so by the King Jayadevsingh. When Kak was leaving, Manjari strongly wishes "to throw her arms around him and stop him from leaving her" (426). But her proud nature again inhibits her action. Kak also feels "a passionate urge to clasp her close to him" (427), but he holds back as he observes the signs of "stubborn pride" (427) on her face. He leaves the place leaving Manjari in a state of utter helplessness.

With Sompal's aid, Manjari is taken to her grandfather's place at Junagadh. On the way, she unrelentingly thinks of Kak; she is troubled by her overpowering and passionate longing for Kak. She feels vanquished and realizes that he has become the master of her heart, her mind and her body. "Words, thoughts, feelings and dreams arose in her which would have been unthinkable and unimaginable earlier. As a river rushes to meet her sea, so her sensitive, romantic soul, carried in the irresistible current of her own longing, rushed towards her soulmate, seeking union." (441)

During four days of her journey with Sompal, she keeps repenting her insulting behavior; her arrogance; her haughtiness with Kak. She feels herself at a tremendous loss for while away the precious moments with her husband. She therefore decides to ask forgiveness from Kak when she meets him. After reaching Junagadh, she gets disappointed not to see Kak at the Junagadh city gate, as promised by him. She goes to her grandfather's house, relaxes, but keeps worrying about the whereabouts of Kak. After an inquiry that she undertakes with the help of Manipal and Rudrabhatt, She gets to know that Kak has been imprisoned by Khengar in his fort. With the help of Rudradatt, she liberates Kak from the grasp of Khengar.

While returning from the fort, Manjari's transformed look surprises Kak. He sees Manjari for the first time in an entirely new light. She has lost her arrogance; she has risked her life to free him, and is keen to join him on a hazardous journey in the night. Kak feels a rush of affection and love rising within him for the wonderful girl that he has always known Manjari to be. However, with a determined effort of will, he checks the surging tide of love and joy which seems to be carrying him away. Manjari feels overjoyed as she is in the ecstatic company of Kak. Her heart thumps with love and is eager to shower her affections upon Kak. But soon she notices that Kak appears insensible to all subtle display of her feelings. "She was peeved at Kak's composure, his formality, his indifference to her feelings. Every nerve in her body cried out to be close to him - to be one with him" (469). They move silently for a while. Manjari finds it increasingly difficult to keep her feelings in control. Kak's formal behavior splits her from inside.

Suddenly Manjari screams loudly in pain, as she has cut her foot on the sharp edge of a rock. But the pain she feels is nothing compared to the unbearable pain she feels inside her heart. Kak ties the bandage around her foot, dusts it and then with utmost caution, puts it down on the ground. Manjari is unable to tolerate the indifference of Kak. "She lifted her injured foot and kicked Kak hard on the chest. In that instant, she was not Manjari – she was a mighty Goddess, furious with her negligent devotee" (471). Kak is stunned by Manjari's strange behavior. He grapples the branch of a tree to save himself from tumbling down. He looks at Manjari in bewilderment. Manjari's tolerance has come to naught now. She wildly asks Kak, "Are you a man or a fiend?" (471). Kak is unable to understand the thought process of Manjari. He sternly looks at her wondering what has happened to her. Manjari lowers her face and covering it with both her hands cries uncontrollably. The gush of feelings she has stuffed inside her heart finally find a release in the form of ocean of tears. Bitterly crying, Manjari asks Kak, "What are you doing Colonel? Don't you have eyes to see? Why do you torment me so? The longing inside me is killing me! Don't you have a heart? Doesn't my longing find the slightest echo inside you? O colonel, colonel!" (471)

Kak understands the voice of her heart. His resolve to keep up calm and composed exterior is forgotten. "He jumped close to Manjari and took her in his arms. Forcibly lifting her tearful face, he read in it the divine message that Cupid was sending him. He took Manjari's face in both his hands, pressed it close to his heart, and covered it with kisses" (471). Manjari becomes speechless. Quietly she enjoys the bliss that Kak is showering on her. After a moment, she opens her eyes and slaps Kak twice and asks him impatiently, "Couldn't you see that I was dying?" (472). Kak reverts back, "Didn't you send me through the same death many times? How about that?" (472). Manjari is completely transformed. She admits her foolishness and expresses her penitence for her unjust behaviour for all these days. Kak forgives her and takes her in his arms. Both Kak and Manjari, riding on a horse, in the ecstatic company of each other, moves forward.

The story of Manjari continues in the third novel of Munshi's trilogy Rajadhiraj. Manjari, after her marriage with Kak, appears beautiful and resplendent as before. But, "A span of fifteen years has made the curves of her body more prominent; the sparkle of her face has attained the likeness of brilliant full moon; and her proud eyes have mastered the art of overpowering others." (Rajadhiraj 16) Such a Manjari is blessed with two children - son Vausari and daughter Mahashweta. She stays with her husband Kak Bhatt, the Governor of Bhrukacchha and her children.

Manjari is in full bloom of mature womanhood; she plays havoc with the hearts of men. She is not only charming, but extremely intelligent, with amazing command over Sanskrit language. Her knowledge of philosophy depicted in Sanskrit verses, Vedas, Upanishads and Puranas is exemplary. She has carved a niche among the great scholars and sages of exceptional learning. The scholars visit the Governor Kak's house but instead of Kak, they get impressed by the learning of Manjari; they accept their defeat willingly and call her the incarnation of Goddess Saraswati. The great Hemachandracharya who comes to Broach to try his hand in local politics is also overwhelmed by the beauty and scholarship of Manjari.

Now a change comes in political scenario and Kak, the Governor of Bhrukacchha is compelled to go to Junagadh at the command of the King Jayasinghdev. He is replaced by a new Governor of Bhrukacchha, Amrabhatt, Udayan Mehta's son who like his father Udayan Mehta is mesmerized by the enchanting beauty of Manjari and tries by fair or foul means to own her. He attempts to make advances with Manjari but of no avail.

The responsibility of protecting the fort of Bhrukacchha from the invasion of enemies, in her husband's absence is on Manjari's shoulders now. She passes her days in great distress, waiting impatiently for her husband Kak to come. She has deep faith in the might of her husband, in his mettle, in his expertise; and also in the power of Providence. She is certain that Kak will definitely come. But the repeated inquiries by her children about their father disturb her terribly; her eyes moisten but she maintains endurance. She does not let her grief pervade for long and decides to fight out the situation bravely. But the incessant struggle that she undergoes creates bad effect on her health.

Her magnificent body was growing frail; her gentle face was turning pale; her big eyes were appearing puffy, but her self-pride had increased more than before; she was keeping all the emotions to herself so that her weakness does not overpower her. (367)

Manjari had never learnt to use weapons, but now when she is stuck up in the fort, she strives hard to master this skill. Having worked continuously for long hours, she feels exhausted. This challenging activity helps her catch good sleep at night. The sole purpose behind this endeavour is to develop an ability which could be of help to her husband in the hours of difficulty. Time comes when Manjari's situation keeps worsening. At a moment of crisis, a miraculous change occurs in Ambad Mehta; he undergoes a complete transformation; with the result that his salacious love is changed into absolute devotion for Manjari. He becomes more serious and responsible towards the necessities of Manjari. Instead of becoming a passionate lover, he becomes a worshipper of Manjari. He looks after the comforts of Manjari, spends time in training her and trying to provide moral support to her in times of adversity. He even suggests Manjari to hide in the village, along with her children, and promises to take care of the fort. Manjari retorts, "Ambad Mehta! This fort is not that of your king; it belongs to my Commander. I will stay here till the last spark of life remains in my body" (370).

As the days pass, the problem of scarcity of food in the fort turns critical. Manjari is forced to send her children to the village under the care of illiterate Gangali. Manjari gets engulfed with intense agony in her heart while abandoning her children for the want of food in the fort. But she keeps a brave face and holds the rein of fort in her hands in order to protect the honour of her husband. As days with the passage of time, the condition of Manjari and her associates become more and more pitiable. Nero Bobdo dies of starvation. Manjari too approaches on the brink of death. Finding herself in helpless condition, she implores God Mother,

Mother! Mother! Why are you not listening? What are you doing? What will happen to us? Where is my Commander? - Where am I - Where children are? Commander! My better half! Have you become valueless? Where have you gone?...Has anything

happened to you? Has Jayadev got you killed...No, No, Who can dare to harm you?... But Where should I go? Nath! Nath! Why have you left me? Had you been with me, I would have embraced death happily. I could have put my head in your lap while dying..." (391)

Manjari is distressed, as she fears that she will not be able to see her husband and children in her lifetime. She will die in the isolated fort all alone. Manjari is torn between her love for her children and her deep affection for her husband. She is anxiously longing for his arrival. Her condition keeps on deteriorating. Blood spurts out of her mouth, she collapses with high fever; starts vomiting, but still firm on the decision that she will stay in the fort till the arrival of her husband. Manjari's attachment for her husband Kak knows no bounds.

She reiterates Nath! O Nath! Then she gets up and climbs down the stairs of the fort and ultimately falls down unconscious with her head bleeding profusely. She prefers to die rather than surrender to the rebels. At this very time, Kak arrives. Manjari looks at Kak with bloated eyes. She says, "You have come? I knew that I will not die till you arrive. I had told Yamaraja that I will not come without my husband's permission...O Commander! My Lord! Don't leave me till I die. I want to die in your lap" (400). Manjari's death in the arms of her husband Kak demonstrates the pinnacle of her love. Her prolonged suffering and death in the castle are pathetic and sentimental rather than tragic.

Munshi's faith in love and his sympathetic understanding of youthful love have made the character of Manjari bright and convincing. His portrayal of women reveals a consistent dimension of his personality through which he makes his women yield to men. It is certainly not to relinquish their ego that women characters submit themselves to men, but it is the victory of mutual love that leads them to surrender to men.

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An Ethical-Hermeneutical Study of Girish Karnad's Hayavadana

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Abstract:

This paper attempts to study Hayavadana in an ethical and hermeneutical fashion. The first part of the paper concentrates on expounding ethics and the way in which it is delineated by various schools of thought. The second part of the paper constitutes a brief history of hermeneutics and how it is related to ethics. The final part of the play reads the derived theoretical constructs into Hayavadana.

Questioning ethics is a herculean task as in most cases it is context sensitive. Ethics involves understanding of a situation and its interpretation. The Consequentialists considers ethics in terms of the consequences of any action. If the consequence of any action derives happiness, then the action is ethical. This thought fails to answer a few questions related to the mode of action. For example, the Consequentialists ideas cannot answer the problems related to mode in which happiness is achieved.

Deontologists offer a definition of ethics which is slightly different from the Consequentialists. Their definition is inclined towards the agent who performs the action. The deontologists' ideas about ethics follow etiquette that is external to the agency. Theorists of this school assumed an ethical system comprising a body of rules and the actions were needed to satisfy the system. For example, a person's action is responsible to those with whom he has a relationship. This principle follows the logic of letting a person die if his death saves the lives of five people. Most theories of ethics do carry a general kind of ambiguity related to life, death and sex.

Hermeneutics has no longer remained the task of interpreting texts; it has pervaded the aspects of human life. It even has endeavored to decode the fundamentality of life itself. For man, the process of interpretation is inevitable and spontaneous. Interpretation and understanding certainly provide him knowledge; and make him wise. Along with knowledge and wisdom he aspires for the highest good which never gets to a perfect stop. He has to define himself; while doing so he should be conscious that he is in the ambit of a society and community. He has to learn the customs, values and norms of his society to fit in the society and community and further to construct a genuine self. Hermeneutics enables to learn and understand and the practical wisdom gives a new shape to that learning. Thus ethics becomes a vital guiding force and source.

Hermes who brought messages from the gods was not clear cut; it led to ambiguity (Boy 1). Plato differentiates between hermeneutic knowledge which is religious and revealed and Sophia which is knowledge of the truth. Chladenius introduced the notion of point of view or perspective into the hermeneutics. He expounded that the truthfulness of an event will not be affected due to the different perspectives expressed by different individuals. In Ion, Plato uses the metaphor of the magnet to inform how muse communicates to the poets; how a rhapsodist interprets the poets for the audience. Socrates remarks that Ion is a protean as a rhapsodist as he

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changes his roles frequently on the stage. Ion's rhapsodic skill is inspired because it is not related to *techne* but to the divine power. Through practice he learns it and makes it his own. To be a rhapsodist, Ion has to learn as well as understand. Also, Ion keeps the tradition alive through interpreting Homer. Since god has not spoken directly to man his messages are unendingly interpreted. Hence every interpretation gains some sort of validity; conflicts are created and this paves the way for dialectics (Russon 399). Interpreter will be always vigilant to uncover the hidden references and he relates and connects them with many phenomena including the pattern or model for ethical behavior.

Friedrich Schleiermacher proposes that an expression has to be understood with relation to the totality of language of which it is a part, it is called grammatical interpretation. Also, the expression must be understood as a part of an individual's mental history, known as psychological or technical interpretation. Both are interrelated; one cannot be validated without another (Vollmer 10-11). Schleiermacher also includes that hermeneutics should be universal; divine inspiration should not be considered; stresses for ideal holistic interpretation which can be called as hermeneutic circle. Schleiermacher's project considers linguistic and cultural diversity and has emphasized comparative method. The notion of divination creates a room for the limited subjective elements. Facts can be verified through comparing information related to the event (Vollmer 7). Chladenius thus anticipates the vitality of relativism which has gained a prominent ground in the 20th century. Also, he recognizes that the voice of the other should get an opportunity to express itself.

Wilhelm Dilthey gets the credit for bringing this field of study into the realm of philosophical hermeneutics. Dilthey proposed that the art of interpretation and understanding be divided into two main categories: the natural sciences and the human sciences. The natural sciences had already been laid out, philosophically, by Kant as he set forth the conditions of positive knowledge in the *Critique of Pure Reason*. Dilthey's philosophy tries to set the human sciences apart from the methodological model of the natural sciences, a task not yet undertaken in philosophy. Interpretation in the realm of the human sciences had no formal model to follow. It is here that hermeneutics can teach us how understanding unfolds within the realm of art, literature, and history. Within the human sciences, there is no purely objective stance to the tradition; it is founded on the more subjective understanding of the world and the things within it. It was Dilthey's plan to lay out a model of understanding in the human sciences that would make any understanding of these more subjective, interpretive. Hermeneutics is an important step to Dilthey for the understanding of history and the historical consciousness. Interpreting history has to do with understanding and appropriating our historical consciousness in a way that we can exhaustively come to understand history. It is because we have a historical consciousness that all of history is important for modern man, all of history is a whole to which modern man makes up one part. An important aspect for Dilthey's hermeneutics is the ability to transpose alien experiences into our own mental life. This transposition enables us to understand and interpret other human phenomena in a way that they can become known to us in a special way: both as coming from life and as a product of an inner life. Through a process of reconstruction, we can come to know the inner life of others.

It is from Heidegger that hermeneutics is to take a radical and ethical turn. In this turn,

not only do we see the most telling signs of what Gadamer's later philosophy will resemble, but we also see a new concept of philosophy itself. Heidegger's radical break from the tradition comes from his inquiry into the question of Being and how it is that beings can bring forth this question. Heidegger's philosophy starts with the understanding human as the ground for all knowledge. History, the future, and the present from this perspective all take on a new and central role for any understanding to be possible and for the question of the meaning of being to be disclosed. In other words, in Heidegger's view, is not merely an objectified realm that is separate and distinct from life; the two are intertwined and make each other possible. This analytic of Dasein can only be undertaken from the perspective of life and its structures will be those that are guided by lived experiences; this is what is meant by the question of the human being. Life is only accessible in Dasein. It is by looking at the ontology of Dasein that it becomes possible to study the hermeneutics of Dasein. Only by knowing Dasein can we open up the possibility of the experience of being in a sense that is beyond the everyday mundane world.

For Heidegger, hermeneutics begins with Dasein. Dasein has three basic characteristics, also known as existential—state-of-mind, understanding and fallenness. Roughly, these three characteristics can, respectively, be compared to the past, future, and present. A required starting point for Heidegger's hermeneutics is to examine the 'thereness' of Dasein's being. It is only when Dasein is 'there' that the world becomes possible, and within this world that meaning and interpretation become possible. Dasein's 'thereness' enables us to see that Dasein is an integral part of the world. Heidegger states, "An entity which is essentially constituted by Being-in-the-world is itself in every case its 'there.'" (Heidegger 171). This 'thereness' shows the openness of Dasein. In being open to the world, Dasein exhibits the character of being able to disclose the world, and itself.

Dasein always has a mood; there can never be a time when Dasein is not being affected by its moods. However, these moods are not merely just subjective feelings about worldly affairs, although they also have this power; they also have the power of disclosing the world in a particular non-theoretical way. Moods bring to Dasein a particularly human way, one which is based on life itself, of viewing the world. In order not to sterilize the view of the world, the disclosing potential of moods brings forth a new way to open up the world for Dasein.

An important part of the moods for Heidegger is that Dasein always finds itself in a particular 'thrownness.' This thrownness for Dasein indicates a certain facticity that Dasein is being subjected by the world. It is by this thrownness that Heidegger wants to show that we are always and already delivered over to the world; we cannot escape it. Heidegger states, "As an entity which has been delivered over to its Being, it remains also delivered over to the fact that it must always have found itself - but found itself in a way of finding which arises not so much from a direct seeking as rather from a fleeing" (Heidegger 174). It is this fleeing in the face of the world that will enable Dasein to experience disclosing of the world.

The understanding, for Heidegger, starts from thrownness and being in the world in which it is already affected towards. Understanding from its thrownness frees the world for significance to become possible, and in doing so frees itself for its own possibilities. To understand these possibilities, understanding projects itself into the world. This projecting is not a laid out plan or a conscious effort. Rather, it is already and always happening: As long as Dasein is, it is

projecting its possibilities as possibility (Heidegger 185).

Understanding can take one of two directions: authentic understanding, or inauthentic understanding. Authentic understanding is when understanding arises out of one's own self. In authenticity, we see the world according to our own disclosing of it, our primordial connection with the world; inauthentic understanding is the interpretation of the "They." In inauthenticity, we are coming to an understanding which is not our own; it is pushed upon us by our involvement with others in the world and through the previous understandings of the world. Understanding and interpretation give us two ways in which we conceive of the world. Understanding has a fore-structure to it, whereas, interpretation has an as—structure (Heidegger 192). Understanding always works within the hermeneutic circle: "As the disclosedness of the 'there,' understanding always pertains to the whole of Being-in-the-world. In every understanding of the world, existence is understood with it, and vice versa" (Heidegger 194). This simply means that we must already have understood what is to be interpreted, and what is to be interpreted must be understood.

Scholars have made rigid attempts to ascertain ethics from Heidegger's being and time. In "Letter on Humanism" Heidegger declines to write ethics. He says that what we call ethics is largely formulated by the academics and scholars. Pre-Socratic philosophers outsmart later thinkers merely through their power of thought. Then there was no specialization like ethics. Heidegger translates Heraclitus' statement "Man dwells in so far as he is a man, in the nearness to god."

Dasein primarily feels guilty because it has not grasped its ability to be genuine. Its possibilities are motivated by "others" possibilities. Dasein neglects to choose its own possibilities by resorting to others. By heeding the call of conscience it awakes and thrives towards the authenticity. This means that the inauthentic Dasein notices another's Dasein's conscience which might appeal to it. It adapts the required elements and makes it own. Heidegger asks us to heed the other's voice hence our conscience must be receptive. Building on the fundamental Kantian distinction between persons and things, Heidegger proposes that only through solicitous behavior do other persons enter into our experience as persons not as things. It is toward them that we have to exhibit moral responsibility which fits with Kant's injunction that the prime moral responsibility is to treat them as persons and to enhance their own free self development, however, the domination should not be desired because it infringes on their own sovereignty of care (Sonia 10-11). Thus task of destruction becomes task of reception and the "other" should be respected within the "otherness itself" (Miyasaki 274-75).

According to Gadamer, hermeneutics must have a universal scope and is not limited to what is open, traditionally, to be interpreted because all things can be interpreted. Interpretations bring forth meanings that speak to us about the human condition; it speaks to us about our lived context in the world: "Philosophical hermeneutics takes as its task the opening up of the hermeneutical dimension in its foil scope, showing its fundamental significance for our entire understanding of the world and thus for all the various forms in which this understanding manifests itself." [88] This is a formidable task to achieve, for it carries with it not only the importance of understanding our history, but also our present and future. It is important to note that what primarily separates Gadamer's philosophical hermeneutics from the tradition,

with the exception of Heidegger, is that Gadamer does not want to find a strict method for his hermeneutics. Truth is simply that which is and can be experienced. Truth cannot be attained purely through method, or reason. It is this idea of a complete, methodologically verified, truth that brings Gadamer to reject the outcome of Dilthey's hermeneutics. As Jean Grondin points out, "This experience of truth is central to Gadamer's hermeneutics, a truth which is not really 'knowledge', but power and a discovery which does not forget that it cannot discover everything and that something of the truth essentially remains hidden"(22). It is this vision of truth that provides the real impetus to Gadamer's philosophical hermeneutics for going beyond his predecessors.

With the concept of play and the game, Gadamer seeks to show our hermeneutic situation in the world in order to get beyond Dilthey's Cartesianism. Through the questioning of art, a wider range of understanding opens up in which we can see all things within Being that are capable of being interpreted. Art allows us to understand ourselves and our human situation. Things within the world cannot be divorced of their settings and set apart from where they are taken in as part of the whole of experience. As long as something is able to be experienced, it is capable of being interpreted and therefore, capable of having meaning.

In beginning his look at art with play, Gadamer connects himself with the past and past attempts at understanding aesthetics. However, Gadamer notes that he does not mean "aesthetics" in the same way as Kant or Schiller (Gadamer 101). The concept of play in Gadamer's philosophy has nothing to do with the subjective state of mind of the creator, or any particular subjectivity.

The hermeneutic circle of Heidegger starts with projecting, "The constant process of new projection constitutes the movement of understanding and interpretation" and ends with "reading what is there" (Gadamer 269). What Gadamer does is to trace the historical-hermeneutic consciousness of man in order to trace the ways in which he can have fore-meanings in interpreting texts. Tradition is the factor on which Gadamer emphasizes along with history as interpreter stands within the traditions and cultivated prejudices. The element of tradition is active as it helps in interpreting present in the context of the past. It gives a novelty to the interpretation.

It is also necessary to know the structure of experience in order to understand the essence of experience, for which Gadamer analyses various models. He agrees with the Bacon's teleological model to the extent that it bifurcate prejudices from the mind of the interpreter. In this aspect Gadamer again takes shelter in Aristotelian example of the imperfect image of fleeing army and questions how this contingent observation can become the universal truth. He does not comply with the teleological model of experience as it denies the fact that experience is a process and which is negative.

Understanding, interpretation and application were the conventional divisions. It is hard to call this a division because one overlaps the other or at least one is a shadow of the rest. Understanding and interpretation was seen by Gadamer on the same lines though for him "interpretation is explicit form of understanding" [Gadamer 191]. The problem of application, indeed it is a problem as it involved the fusion of the first two elements along with the question of how to understand or how to apply the consciousness of a reader to the text. The division was fused together when understanding was considered as an 'event' by bracketing it as an external factor

of interpreting the object.

Paul Fairfield in his thesis “Ethics and Hermeneutics: An investigation into critical reflection” classifies the approaches to ethical and moral theories into teleological- oriented to consequences, and deontological- in Kantian point of view laying emphasis on what makes a right action right. The former concentrates on the finality of the action and the later the action and its path itself. The next question is to see whether Gadamer’s reconstruction of Phronesis fits into one of these or not. He consciously followed the tradition, but against Enlightenment notion of having ‘reason’ model for ethics. Gadamer’s recourse to Aristotle is intended to redefine this view along with the classification of interpretation into cognitive, normative and reproductive interpretation as a unitary phenomenon. The same is applied to legal and theological hermeneutics but it led to an unnecessary division between meaning of the text and application of it to a given context. Gadamer condenses the problem of hermeneutics into a phrase “...applying something universal to particular situation” (Gadamer 310). This is where the question of ethics in hermeneutics arises for Gadamer. However ethics are not discussed in terms of mode of actions or particular actions ethical or not. The concept is used to redefine ‘application’ and make a prudent choice. The nonfoundationalist attitude is also evident here in rejecting the platonic model for ethics.

The philosophical arguments discussed above can be applied to the play written by Girish Karnad. For this project we can take the play written by Girish Karnad that is Hayavadana which is influenced by Thomas Mann’s novel *The Transposed Heads*. The play deals with the theme of being and completeness. The important characters Devadatta, Padmini, Kapila and Hayavadana strive for completeness. For Devadatta and Kapila, attaining an intellect coupled with physical strength is a challenge; Padmini on the other hand is not satisfied either with intellectual husband or a brawny friend. Hayavadana, who is the main character in the subplot of the play, is worried because of his human body and horse head. The play is no intricately woven that every character is suffering from incompleteness.

Devadatta is a poet and known for his intellectual abilities and his close friend Kapila is the son of an ironsmith and possess unrivalled physical strength. Devadatta marries Padmini and in a journey towards Ujjain he sacrifices his head to God Kali. Kapila witnessing this incident sacrifices himself fearing the accusation of murdering Devadatta. Padmini prays to God Kali and requests her to give lives to her husband and friend. But Padmini exchanges the heads of the bodies and gets Devadatta with Kapila’s body. A saint assures them that the head is the important part of the body hence, Padmini should go with Devadatta. But as the head rules the body Devadatta after a period of time concentrates only on his intellectual abilities and loses his physical strength. Padmini craves kapila’s body and goes to his dwelling along with her son. The incident ensues a struggle where both the men die and Padmini commits sati.

The climax of the play has an ethical—hermeneutical question as she has to make a choice to lead her life with a man who is not complete. Let us check what did she understand by the situation and tradition and try to project the possibilities. In Heidegger’s terms understanding leads to possibilities. The question of existence here involves not only thrownness into that situation but also givenness as Padmini here is given with a few possibilities. Padmini’s understanding seems to be experiential which is negated by Heidegger. She had no experience of liv-

ing with two men possessing different qualities which she thinks primordial to life. Her seeing involves circumspection, considerateness and even transparency, but she is unable to resolve the conflict as she is thrown into that existence and assumes sati as the rational choice. Here comes the ethical dilemma. It is not ethical to decide to live with the two men in a tradition which follows a different practice and even the death of the two men also remains unanswered as they have sacrificed their life for the sake of her desire.

A society is a construct and variably differs with another construct. Her society says living with two men is wrong. This makes us to question the credibility of her beings possibilities. The projections are not completely from her own being as she instead of considering [looking at] the facticity of the other Dasien's in the given hermeneutical situation, thinks of a hypothesis. But the being that is supposed to make a prudent choice in guiding her action which is solely at its control fails and embraces the unbeing. Another important point we need to note is that here two beings pawn themselves to the desire of the other being. The being in order to get rid of the Dasien's guilt commits sati. Ethics involves these kinds of intricacies to a greater extent and seems to be a debatable question forever. If we follow the deontological view of having rules or a set a frame as the guiding principle to make a rational choice then we would be able to satisfy our consciousness only within the frontiers of that rules. Then how can we make the prudent choice. Is it possible for us to choose a way in between the two extremes as Aristotle's? This seems to be true in the first case where the character willingly goes for sati. The choice of suttee seems to invoke divinity for her and it is upheld by the society. The paradox involved here is that she again suffers from the guilt as Dasien does by thinking without recognizing the other beings. Hence, hermeneutical approach to understand ethics and the theme of completeness considers Dasien's guilt as the reason behind the problems.

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Proverbs: Absolute Truth of 'Humanity'?

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Abstract:

This article examines the representation of women in proverbs. It questions the interpretation of the term proverb as 'a statement of absolute truth of humanity'. The article is concerned mainly with those proverbs that bluntly express slurs or stereotypes against women. Besides raising questions like whose truth is assumed to have been reflected in proverbs and on what basis can something can be called absolute 'truth', the article also asks as to who represents 'humanity' here and puts forth a question if a line of distinction can be drawn between 'humanity' and 'individual prejudice'. It touches upon a fact how 'representation' as a signifying practice is affected by the culture and society that constructs it. Concentrating on the impact of proverbial invectives on the social and psychological consciousness, the article examines to what extent stereotypical proverbs can be considered as patriarchy's weapon for imposing its worldview.

I

Corresponding to the different academic perspectives through which the term is looked at, the question, 'What is a proverb?', does not offer a very clear-cut definition of itself. The difficulty of providing a specific definition of the term is recognized by paremiologists like Wolfgang Mieder. Lois Kerschen (1998: p.9) cites Richard M. Dorson of having said in his *Folklore and Folklife: An Introduction* that 'proverbs are one of the most easily observed and collected genres of traditional expression, yet one of the least understood'. But despite such acknowledgement of the difficulty, proverbs are generally conceived as statements of wisdom and absolute truth of humanity: their source of origin being the folk wisdom of the common man. They are believed to be succinct and pithy sayings in general-use, expressing commonly held ideas and beliefs. They are statements, we quite often than not, enthusiastically embrace when we are unwilling to examine the particulars in a general situation. In this context, one can say that proverbs are strategies for dealing with situations.

It is evidently of all these definitions of the term 'proverb' that Ralph Waldo Emerson is full when he says in his essay that proverbs; 'are always the literature of reason, or the statements of an absolute truth without qualification. Proverbs, like the sacred books of each nation, are the sanctuary of the intuitions' (**Compensation**)

This statement, if accepted, places proverb as a piece of literature, on a very high pedestal.

Indeed, there is no culture without proverbs. Almost every nation has its share of proverbs. Proverbs can be documented back to the time of Plato and Aristotle and can be found as

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rules of conduct in the most primitive societies. They are also found in the oldest literary works like the Roman literature and the Holy Bible. Proverbs have been playing a very important educational function since the past. They provide ready-made comments on personal relationships and social affairs. For instance, the New Testament of the Holy Bible is replete with Christ's uses of proverbs in his teachings: 'By their fruits shall ye know them' (Matthew 7:20), 'A dog returns to his own vomit' (2Peter 2:22). Indeed, His sermons were constantly enriched by His use of encapsulated statements which often achieved artistic effects. Kevin J. McKenna records how Wolfgang Mieder has argued that Adolf Hitler in his infamous 'Mein Kampf' (1925-26) employed countless biblical proverbs and proverbial expressions in vicious invectives against Jews and Communists in his attempt to convince his readers that his vile racial attitudes and nationalistic arguments and the mass annihilation of the Jews were indeed justified and sanctioned by the established wisdom of the age (Mieder 2007: p.449). The use of elliptical proverbial speech also becomes very helpful in controlling situations where there are conflicts and disputes (Agbage 2002), and even in exerting control over situations of conjugal conflict (Salamone 1976).

In this article, I will focus on and deal with women in representation in proverbial lore, encompassing women-related proverbs of different nations and communities. And I use the word 'proverb' in a rather broad sense, including aphorisms and certain clichés that explicitly refer to women and the female sex.

Generally, there are two stereotypical categories in the proverb material- woman and man- and these categories are created and maintained within a social context and what is fundamental for the culture in question is the distinction between them (Malmgren 2007). In these two categories, woman has been often made a prominent theme for criticism and comment. There can hardly be any more disparaging comments on women than the old German proverb, "there are only two good women in the world: one of them is dead, and the other is not to be found" and the offensively discourteous French proverb, "a man of straw is worth a woman of gold". Hiroko Storm, in her article, mentions that out of

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817 women-related proverbs that she collected, 331 are far from being of a complimentary nature (Storm 1992:p.168).

Though it is universally acknowledged that woman is indispensable to man's happiness and well-being, it is true that proverbial lore has since long reflected a woman as a complex creature, little understood, a contradiction, and most inconsistent with varied characteristics (Thiselton 2008). But the fact remains that women speak and behave differently from men because of fundamental differences in their socialization and biological experiences. Deborah Tannen (1990) argues that girls and boys live in different subcultures as a result of which they grow up with different conventions for social actions and behaviours. This different socialization is bound to engender a sensuality, a sensitivity and a psyche of different nature to both the sexes. So, any individual's attitude towards making choices or preferences calls forth the institutional and ideological norms that frame, if not wholly determine, those individual actions. 'We are exhorted to be women, remain women, become women,' says Simone (1953). Women will definitely appear to be strange and confusing if their attitudes and roles are defined on the basis of

men's attitudes.

It is alleged by feminist writers (Rosaldo 1974) that due to the facts of female biology, and woman's domestic role, the so-called 'feminine personality' is combined to encourage cultural definitions of the female that tend to be degrading. [Concerning conditioning and socialization of woman, Toril Moi explains the term 'feminist' as 'a political position', 'female' as 'a matter of biology' and 'feminine' as 'a set of culturally defined characteristics'. (Barry 2002: p.122)]. As a woman is limited to an existence largely dictated by her biology, she comes to be seen as more 'natural' and less 'cultural' than man, hence, to be subordinated, controlled and manipulated in the service of culture's end. It is further believed by these feminist theorists that anthropologists, who fail to be sensitive to the possibility of another viewpoint, in writing about human culture have followed the culture's ideological bias of the male-dominated world and treat women as relatively invisible and describe what are largely the activities and interests of men. This reinforces male authority over women and perpetuates the norm of male heterosexuality as the model of natural sexual identity to the disadvantage of women, (lesbians and gay men). 'In many patrilineal ideologies, women are seen as unnecessary or superfluous, yet at the same time vitally important to men.....yet theirs is a power opposed to formal norms' (Rosaldo 1974; p.32) Male activities (as opposed to female) are always recognized as predominantly important and cultural system gives authority and values to the roles and activities of men. Male actions are justified and rationalized by a fine societal classification.

As stated earlier, proverbs are said to be statements of wisdom and absolute truth of humanity. But, questions that are fundamental to this claim are: who here represents the 'humanity'? , can a line of distinction be drawn between 'individual prejudice' and 'humanity'?, whose 'absolute truth' is assumed to have been reflected in them?, is there such a thing as 'absolute truth', independent of who is doing the thinking and where and when?, what is the proper basis for deciding how words, symbols, ideas, representations and beliefs are considered 'true'?

Let us take a look at a few selective cluster of women-related proverbs across different nations and communities:

- 1) A woman and a ship ever want mending (French)
- 2) A woman laughs when she can, and weeps when she pleases (French)
- 3) A woman's in pain, a woman's in woe, a woman is ill, when she likes to be so (Italian)
- 4) Autumn weather and a woman's mind change seven times a day (Japanese)
- 5) Use daughters-in-law and straw by beating them (Japanese)
- 6) Nothing earthly hath a way like a woman to betray (Welsh)
- 7) The dog is faithful, woman never (Turkish)
- 8) Nothing will frighten a willful wife but a beating (Chinese)
- 9) Woman is wise when too late (Hindustani)
- 10) While the wife is eating her husband's food, she is inwardly singing the praise of her mother (Hindu Proverbial literature)
- 11) Of women, Miris, the parrot and the crow, the minds of these four you cannot know (Assamese)
- 12) Let a woman and a dog bark to pacify themselves (Hmar)

- 13) A wife and a bad fence can be replaced at will (Hmar)
- 14) A woman's word is not a word as crab is not a meat (Hmar)
- 15) A man who can look after a woman can look after a nation (Hmar)
- 16) A woman's word and a bird chirping at evening should be ignored (Hmar).

'One important value of proverbs, not to be overlooked,' quotes D'Angelo (1977:p.367), 'is that they embody habits of thought, customs and moral values. They are a kind of consensus of opinion, manifest truths.....'. Despite the fact that sayings of this kind have, in the course of years, passed into proverbs, can they honestly be regarded as expressive of the consensus of opinion of the nation or the community to which they belong or are they expressive of individual prejudice? In this cluster of proverbs, we see how the ideology of the 'humanity' gets reflected. In this connection, I would cite what Chris Barker has said about 'ideology'. He maintains that ideology (the organizing and justifying ideas that groups of people hold about themselves and the world) has commonly been counterpoised to truth. Ideology is a concept which is not confined only to questions of class. It gets manifested in different ways. According to Barker, it is the world views of dominant groups or any social groups which justify and maintain their power and which are counterpoised to truth. Ideologies should be judged in terms of their values, not in terms of ultimate truth. It is unwise to suggest that any particular version of ideology as the 'correct' one. In other words, it is untenable to counterpoise the concept of dominant ideology to truth as all social groups or sub-cultures have their own version of truth. Nicole Kousaleos in her article, 'Feminist Theory and Folklore', mentions how feminist scholars have claimed that traditionally, knowledge, truth and reality have been constructed as if men's experiences were normative, as if being human meant being male.

Exploring 'representation' as a signifying practice in a rich diversity of social contexts and institutional sites, Stuart Hall maintains that objects and people do not have a constant meaning, but their meanings are fashioned by humans in the context of their culture, as they have the ability to make things mean or signify something. 'Things don't mean,' writes Hall, 'we construct meaning, using representational systems-concepts and signs.' (25). Meanings are created by how we represent them. Hall further makes a distinction between three different accounts or theories: the 'reflective' (Does language simply reflect a meaning which already exists out there in the world of objects, people and events?), the 'intentional' (Does language express only what the speaker or writer or painter wants to say, his or her personally intended meaning?) and the 'constructionist' (Or is meaning constructed in and through language?). Discarding the first two approaches as flawed, he minutely deals with the 'constructionist' theory. In this view, there is no relation of reflection, imitation or one-to-one correspondence between signifying practices and the real world. The constructionist view therefore understands representation as a symbolic practice by which meaning is given to the world. More emphatically, representations are to construct that very world; they are 'major sites for conflict and negotiation, a central goal of which is the definition of what is taken as 'real'' (Hall 2003: p.348). This establishes the fact that 'representation' can not be divorced from the culture and society that constructs it.

In an attempt to understand the concept of representation in terms of politics, Pitkin (1967) goes beyond political contexts to all the areas of human life. Clinging to the etymological meaning of representation as re-presentation, a making present again, she raises questions of

fundamental importance: First, in what sense can something be considered as present though in fact it is not? Second, who is doing the 'consideration'? On whose view does the existence of representation depend? In connection with these unanswered questions, she cites Hans Wolff of having said:

... the manner and type of representation depend completely on how it is conceived. The making present of A by B is merely a formula; what is important is how that is to be understood, what it means? Under what circumstances and assumptions it is possible, and how it is justified. For, it is a matter....of a mere conceptual construct, particularly a construct of group opinion and ideology. If A is absent, he is not present; he is merely thought, conceived, imputed to be present by B. Such a concept can force itself upon one, it can be institutionalized or given by an unquestioned tradition or a general conviction. But there is nothing to prevent anyone denying it, rejecting the group opinion, or being unbelieving' (Pitkin 9).

These quoted lines establish the fact that representation is a human idea; it may be asserted or assumed by some and questioned by others. Indeed, it goes without saying that all we can really know is the relationship between the observer and the thing observed.

Finally, what is more important to consider is: what a proverb DOES than what a proverb IS. Proverbs expressing slurs and stereotypes are generally prejudiced and they belong to a particular group of people at a particular point of time, like "proverbial stereotypes that the Spanish colonizers invented against the native populations of Central and South America" and "proverbs against the white colonizers in 'Bekee (the white man) in Igbo Proverbial Lore'" (Mieder 138). Besides being mere passive reflection of attitudes towards the other group, they play an active role in the creation of propagation of those attitudes. They do contribute materially to the formation and perpetuation of deep-seated prejudices. Likewise, the type of proverbs under studies belongs to a group of misogynists. This type of proverbs is indeed an ideal subject for one who wants to study and explore male chauvinism and its traditional concept of women. "...proverbs can be seen as a tool of the patriarchy established at the beginning of humanity when the caveman's physical prowess, essential to survival as a hunter and protector, caused him to think that he was superior to the cavewoman.preference for brawn instead of brain", says Kerschen (5). Publicly, men are reluctant to accept arguments based on brute strength and they have tried to concoct explanations to pacify their egos.

But let me observe that all histories are against you, all stories, prose and verse.Songs and proverbs, all talk of woman's fickleness. But perhaps you will say, these were all written by men.'

'Perhaps, I shall.Men have had every advantage of us in telling their own story. Education has been theirs in so much higher a degree; the pen has been in their hands. I will not allow books to prove anything'. (Jane Austen. *Persuasion*, Chapter 23)

Indeed, the kind of stereotypical proverbs under studies reflects patriarchy's aspiration for control and desire to impose its worldview as unshakeable and accepted. This is exactly where proverbs help patriarchy to live on from generation to generation by presenting it as a stable immutable part of our social order.

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Chitra Banerjee Divakaruni's Sister of MY Heart & The Vine of Desire: The Projection of Sentimental Sisterhood

Pravin D. Suryawanshi *

Abstract :

Chitra Banerjee Divakaruni a Bengali writer has written bestselling novels. Divakaruni has focused on the importance of relationships in the life of Indian immigrant women. She feels that the sisterhood relationships are the longest relationships one experiences in one's lifetime. Sisterhood relationship is so important in one's life, because friendships come and go but sisterhoodship remains permanent. The researcher in this paper has attempted to figure out the projection of sentimental sisterhoodship in Divakaruni's two bestselling novels, Sister of My Heart and The Vine of Desire.

Sentimental friends lead conventional lives in fiction. They must cry and confide a lot, protest and embrace, in short, exist so intensely that their friendship acquires many of the signs of love. Their relationship is close, even suffocating, prying, exacting, hortatory, and eulogistic.— Todd, Janet. P. 307

1.1 Introduction

Chitra Banerjee Divakaruni belongs to post independent group of Indian writers who have been writing in English. It is a female world that Divakaruni recreates through her works. She is interested in the projection of the lives of Indian immigrant women. While going through Divakaruni's fiction reader comes to know several aspects of the lives of the immigrant women. The unique literary characters such as Sumita, Jayanti, Preeti, Abha, Rakhi, Belle and Anju and Sudha, represent Indian immigrant women. Divakaruni writes about the importance of relationships in the life of Indian immigrant women. She feels that the sisterhood relationships are the longest relationships one experiences in one's lifetime. The emotional portrayal of the two sisters is at the centre heart of Sister of My Heart and The Vine of Desire. The inner and outer lives of the characters are narrated in an artistic manner to uplift the story about Anju and Sudha, who learn to make peace with the difficult choices and circumstances that have forced upon them.

1.2 The Importance of Sisterhoodship in Woman's Life

Sisterhood relationship is so important in one's life, because friendships come and go but sisterhoodship remains permanent. One cannot choose one's siblings as we do our friend; that is what makes this relationship unique. Sentimental sisterhood lasts longer than any other

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relationship in woman's life. The sisters share memories and nuances. Once individuals reach adulthood, it is common for sisters in a family, to go their separate ways in order to establish their identity and independence, and establish a family of their own. It is their marriages, which normally separates them from each other. However, after a period of time they wish to find each other and establish close ties once again.

1.3 Sister of My Heart and The Vine of Desire: Projection of Sentimental Sisterhoodship

The researcher in this study has attempted to figure out the projection of sentimental sisterhoodship in Divakaruni's two novels, *Sister of My Heart* and *The Vine of Desire*. In these novels Divakaruni focuses on the sisterhood relationship, which emerges from a traditional Bengali household and flourishes in the free American culture.

Though the sisters in a family seem to fight endlessly with each other, once they get to adolescence, the sisters protect each other from feeling lonely, unloved, guilty, self-conscious, and fearful and did not matter whether the sister was younger or older. This is where the Divakaruni caught the ground breaking idea in women's psychology, and explores the intricacies, friction and love in the bonds between sisters.

The novel, *Sister of My Heart* is a moving story of two cousins, named Anju and Sudha. They were born twelve hours apart in the same house, but everybody considered them twins. Together, the Chatterjee girls experienced the joys, sorrows, pains and sufferings while growing up in a traditional Indian Bengali family in Calcutta. Anju and Sudha are raised by three mothers, Gouri Ma, Nalini and Aunt Pishi. The task of bringing up two daughters in male dominated sociocultural environment was not an easy task for them. Three mothers worked very hard to bring up their daughters in the most traditional way, which has its due effects on the psychology of two girls.

In their early childhood, three major characteristics of sentimental sisterhood relationship could be noticed. Firstly, their interactions were emotionally charged defined by strong, uninhibited emotions of a positive, negative and sometimes ambivalent quality. Their relationship included helping, sharing, teaching, fighting, and playing. Secondly, their togetherness was defined by such intimacy that they spent large amounts of time playing together, they knew each other very well. Finally, their intimacy gets translated into opportunities for providing support for one another. They turn to one another for support when family circumstances are difficult.

Anju and Sudha have extreme attachment with each other which frightened everybody. The nuns thought such extreme attachment could stunt their development. A woman nearby says that Anju should not be in the company of the Sudha, who is much prettier than her. But nothing affects the close attachment between the sisters. Anju hates everyone around her due to their expectations regarding the virtue. However, she never hates Sudha whom she called a sister of her heart. Anju says, "But never Sudha. I could never hate Sudha. Because she is my other half. The sister of my heart" (*Sister of My Heart*, 11).

Sudha and Anju have been sisters of the heart. They have shared and understood each other's feelings and emotions like no one else could. They were bonded in ways even their moth-

ers could not comprehend. They grew into womanhood as if their fates, as well as their hearts, were merged.

Love becomes the major cause of emotional stress in the life of two Anju and Sudha. At every stage of life it troubled them. Sudha's strange courtship with Ashok causes misfortunes for her. This is also marked by the sentimental sisterhood relationship of Anju and Sudha. Anju constantly tries to stop Sudha from marrying Ramesh, whom she did not love. Anju wants Sudha to change the decision which was going to ruin her life. Moreover, when Sudha decides to elope with Ashok, Anju warns her about the horrible possibilities, if the things do not work out well. She makes her aware of the harsh realities of the life of a runaway girl. However, it is significant that it was her loyalty to her sister, which forces Sudha to marry Ramesh. Sudha knows quite well that her elopement was going to affect Anju's proposed marriage with Sunil. This indicates that the two sisters gave importance to the joy and happiness of other.

The disturbing truth about the mysterious deaths of their fathers was revealed by aunt Pishi. The bitter secret tortured Sudha in such a manner that it weaved a menacing thread through their childhood friendship and ultimately their sisterhood relationship. When Sudha learnt the secret for the first, she felt a new shame that she could not share with Anju. The realization of the past moved Sudha. It has changed Sudha's attitude towards life and Anju. Sudha afterwards lived in the debts of the favours done to her and her mother and by the Chatterjees. Sudha tried to make the level of the things so given up much to make the way for Anju's happiness.

Anju faces the emotional constraints at the time of her marriage. She fails to express herself freely. She has seen the seeds of faithlessness, in the drowning look Sunil has for Sudha. She discovers the seductive power of her sister's beauty, a power Sudha herself is incapable of controlling. But her traditional upbringing and her deep seated love for her sister forces her to remain silent.

Anju and Sudha get married that separated them for a period of time. The separation did not create any emotional gap between them, but they were separated only physically. There was constant communication between them. Their familiarity and intimacy of the relationship and their constant attachment suggests that they could provide support for each other in their lifetime depending on the situation. In many situations they both came together and understood each other's problems and dilemmas better than their mothers can.

Thus, circumstances created a little emotional distance between the sisters, but they forgive each others, which in turn makes them strong personally and even in relationships. Even after the most shocking revelations of incest, adultery and illegitimacy, life is somehow continued. There is a perfect understanding between the sisters in the moments of crisis. They need not explain much to each other. Both of them understand each other's feelings and are eagerest to help. In the critical moments, sisterhood relationship appears to be an abiding shelter for the Chatterjee girls.

Sudha's isolated struggle to save her daughter in which she gets support only from Anju

is finely portrayed by the novelist. Divakaruni comments that how Anju, as an immigrant woman views at her dear sister suffering in India. The incident made the bond between the sisters stronger. Sudha's in-laws are forcing her to abort because her mother-in-law does not consider it proper, that the first child of the Sanyal family is a girl. According to her it must be a boy. In Indian context undue importance is given to motherhood, which is considered as the foremost duty for woman. "In India, despite feminist protest and struggle, femininity is maternity." (Geetha Ramanathan, P. 18) In Sudha's case doctors have announced that there is no problem with Sudha, but it is Ramesh who needs the treatment, but still Sudha suffers. Anju is annoyed to see the injustice being done to Sudha. Finally, in order to pull out Sudha from a mess she decides to call her to America, though she knows it could affect her own marital bliss. Anju is not sure whether she did right by inviting Sudha to America or not. She is not sure of the consequences of her decision. Her nervousness is expressed thus:

Why? Isn't this her dear, dear cousin, sister of her heart? They've protected, advised, cajoled, bullied, and stood up for each other all their lives. Each has been madly jealous of the other at some point. Each has enraged the other, or made her weep. Each has been willing to give up her happiness for her cousin. In short: they've loved each other the way they've never loved anyone else. Why then does Sudha's coming fill Anju with this unexpected dread? (The Vine of Desire 11)

After Sudha's arrival in America Anju also gets emotional support, for which she badly craved in America. Anju joined college and starts getting normal, for the first time after the miscarriage. Sudha also get a detachment from her painful past and look forward for the better future. Though Anju was living in America since the years it seems that she has just stepped into real America after Sudha's arrival. In the company of each other two cousins start recreating their lives, their own identity. Thus two sisters together begin their search of freedom and independent existence, which was the long-held ambition of the two.

However things did not worked well for Anju and Sudha. Their attempts to rekindle their sentimental sisterhoodship are spoiled by Sunil's passionate feelings for Sudha. It fills Sudha with a pity when Sunil proposes Sudha for marriage, because it is going to affect her as well as Anju's life, whether she accepts it or not. Afterwards, she "learns her error, she laments that she has added to her friend's sorrow, and she is deeply ashamed that her jealous love has cast out her reverence." (Women's Friendship in Literature, P. 57) Sudha realizes the tension between Anju and Sunil. She holds herself responsible for the trouble between them. She knows their marriage could break anyway, but she does not want to be the reason for their breakup. Thus, Sudha leaves because she cares for her sister. She decides to take the brunt of the sufferings for the sake of her sister.

Anju wants Sudha to go back as early as possible though she once had invited her. A threat to her own marital bliss makes Anju to forget the reason which promoted her once to call Sudha to America. But at the same time she still cares for Sudha and hopes for the better for her. The intimacy between Lalit and Sudha pleases her as it will take Sudha away from Sunil. Moreover, if Sudha accepts the proposal it will make Sudha's life stable. She is torn between her

love and affection for Sudha and her suspicion that Sunil is still attracted to her. Anju also cares for Sudha, though she doesn't show it. At the end both the sisters try to remove the misunderstandings and regret for what they did to each other. Anju thinks sending Sudha back to India and considers it is helpful for both of them. Sudha also wants to return to India. Sudha wants to see Anju once, before she finally departs from America. Anju also ardently wants to see her. Sudha is as keen as mustard to prove her innocence when they meet, whereas Anju says that she has understood.

Divakaruni has pictured the Journey of two Indian sisters from the barriers and restrictions to the liberty and freedom. This is a step ahead to woman empowerment. Sudha and Anju in *Sister of My Heart*, resemble Sita and Draupadi, the first tries to absorb all the injustice inflicted on her, while later challenges the societal pressures.

1.4 Conclusion

Thus, in *Sister of My Heart* and *The Vine of Desire* projects the sentimental relationship of Anju and Sudha. The sisters are very close to each other. They understand each other perfectly, and are ready to share each other's joys and sorrows. Each of them is eagerest to sacrifice for the other. Though the circumstances have manifested threats for their sentimental sisterhoodship, it proves to be temporary only. They have shown the courage to forgive each other. Very soon the two sisters remove the obstacles and barriers of misunderstandings between them and get stronger in hardships. Finally it is appropriate to conclude that *Sister of My Heart* and *The Vine of Desire* together unravel that : "It provides a relationship into which two women can enter with passion and propriety, and it supplies a code of behavior that eases them toward each other." (Todd, Janet. P. 319)

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Vivekananda's Ideologies of Universal Religion – Relevance in today's Modern Global City

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Abstract:

Vivekananda brought to light that man and his actual nature is divine. His concept of universal religion has placed all the religions of the world on the same platform. This paper tends to understand Vivekananda's identification of the concept of universal religion and its applicability in the modern global city of the 21st century. Now it's time to implement this concept in today's world. To abide by the ideal of universal religion is the only way out in this multi-cultural and multi-religious world.

Introduction :

The idea of India as a distinct civilization and cultural habitat found its most creative expression in Swami Vivekananda. It was his persistent belief that India was capable of giving back to the world as much as it took from the world.

Vivekananda prefers to treat religions autonomously of society. For Vivekananda, the term “religion” carried multiple meanings. It could suggest piety and adoration of God but also a pragmatic world view that tried to bring about a positive improvement of self and society. In yet another sense, it represented a cultural paradigm that quintessentially characterized a people or a nation.

It is quite obvious to have affinity for the country, state, town, city where you are born. Same can be quoted for the ‘religion’. One has a special kinship towards one's own religion. It is not in our hands to be born in a specific religion. But we can definitely go for comparative study of various religions in order to gain its in-depth knowledge. On studying the various aspects only we can comment upon the virtuous traits, shortcomings and the similarities among various religions. On contrary, we become so adamant that we are not inquisitive knowing about other religions, reading about it, lest our thoughts may start dwindling; as religion has been dominating man and his way of thinking and behavior since centuries and also as religion is deeply rooted in man and in his blood. Some may even assume their religion to be the best and claim that it can be declared as the Universal religion.

Fearing the fact on being banned from the religion, the religious gurus, the intellectuals do not want to accept any drawbacks, if any, of their religion. If questioned on some debatable issues they just answer saying that the matter needs to be discussed and studied at length. Religion is thus considered to be the innate and absolute right of the man, within the framework of

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human rights. Thus religion can be termed as a very delicate stuff in man and his life.

1. Religion and Science:

Many religious thinkers presume that their religion is the most scientific religion. They even go ahead to comment that the facts which are not mentioned in science are mentioned in their religion. They even dare to quote that their religion knows what the ultimate truth is and that science is incomplete, deficient and ignorant of the facts.

It is also believed by many that all the discoveries and inventions accomplished in the world were already mentioned in the religious literatures. Reading the literature the Europeans invented radio, television, computers, aeroplane, electricity and end number of entities. The question thus arises that if such an intelligent piece of literature was available, extensive description was at hands, then why the inventions were not done earlier. The fact remains that the terms 'science' and 'technology' are misunderstood and misinterpreted.

Science refers to a system of acquiring knowledge. This system uses observation and experimentation to describe and explain natural phenomena. The term science also refers to the organized body of knowledge people have gained using that system. Less formally, the word science often describes any systematic field of study or the knowledge gained from it.

Technology is the use of scientific knowledge for improving the way to do things. One would use scientific knowledge to invent machines or devices to make things easier to do. Less formally, technology is an applied science.

It cannot be concluded thus, that religion is devoid of science. Religion comprises of science but just superficially. It was quoted in the religious scriptures that 'earth is flat' but science proved it that 'earth is spherical'.

It is a hard fact that now in present era each and every religion is in the shackles and bounded by a certain caste, community, region and many more aspects that keeps it restricted. On contrary the doors of Science are and will always be open for everyone.

Science is a branch of knowledge conducted on objective principles involving the systematized observation of an experiment with a phenomenon, especially concerned with the material and the functions of the physical universe. The word religion means obligation, bond, reverence. Religion, in popular perception, is belief in the super human power, especially in a personal God or Gods entitled to obedience and worship. It is a particular faith and worship.

2. Religious Pluralism:

The rapid changes in the religious landscape in our Western societies require a methodological response in psychology of religion research. A challenging example is the new type of religious socialization.

Religious pluralism is an attitude or policy regarding the diversity of religious belief systems co-existing in society. Religious Pluralism is also termed as multiculturalism, crossculturalism, cultural diversity, multiracialism, ethnic inclusiveness. It is also used as a synonym for

The postmodern and postindustrial age of 21st century is now coined as Information Society wherein the exposure to technology and new communication devices has transformed the world around us into a global village. Information Technology sector is booming and has become an integral part of our lives. At the same time new electronic form of communication pose itself as racially and ethnically neutral. Looking around ourselves we see that how rapidly the world, the education scenario is changing. People are no more confined to their native town or city; they are forced to shift their base in accordance with higher education or job purposes and thus they are exposed to a city life in a culturally diversified environment; thus respecting the plurality of the religions.

2.1 Universal Religion :

The word religion actually means laws, both natural and moral, that ensure right living. Religion stands for an integral development of the personality, a comprehensive view of life.

Living in 21st century no one can deny the fact of existing diversified human race. Technology and Telecommunication Industry has presented us with plethora of avenues never dreamt off. Nevertheless beyond the diversified human race also lie the conflicts ranging in many regions, especially as a result of religion which no one can deny. Not to mention religious intolerance has turned obnoxious in the present 21st century.

On the other hand, the key to peaceful co-existence in the global world rests on religious tolerance at all levels of human interaction.

Swami Vivekananda has said, "Of all the forces that have worked and are still working to mould the destinies of the human race none, certainly, is more potent than that, the manifestation of which we call religion"

It is also a belief that Interfaith understanding is vital if there's to be any hope for world peace.

It is well said by – **S. Rddhakrisnon-Kindu Philosopher that**

... we cannot afford to waiver in our determination that the whole humanity shall remain a united people, where Muslims and Christians, Buddhist and Hindu shall stand together, bound by a common devotion not to something behind but to something ahead, not to a radical past or a geographical unit, but to a great dream of a work society with a universal religion of which the historical faiths are but branches.

India has been home for centuries to all great religions of the world. Indian Prime Minister Manmohan Singh has stated that religious tolerance and the ability to evolve, despite differences, is the basis of India.

Swami Vivekananda quotes that what, makes our civilization great is the fact that it is based on the idea of the co-existence of faiths – *Sarva Dharma Sambhava*. This notion implies that we have equal respect for all Dharma's, for all faiths. Elaborating this idea Swami Vivekananda used

the metaphor of many rivers flowing into one mighty ocean.

He quoted from an ancient hymn to say:

“As the different streams having their sources in different places all mingle their water in the sea, sources in different tendencies, various though they appear, crooked or straight, all lead to Thee.”

Further he quotes, “We believe not only in universal toleration, but we accept all religions as true.”

3. Need of Universal Religion:

Swamiji well quoted that,

.....But if there is ever to be a universal religion, it must be one which will hold no location in place or time; which will be infinite, like the God it will preach; whose Sun shines upon the followers of Krishna or Christ, saints or sinners, alike; which will not be the Brahman or Buddhist, Christian or Mohammedan, but the sum total of all these, and still have infinite space for development; which in its Catholicity will embrace in its infinite arms and find a place for every human being ... It will be a religion which will have no place for persecution or intolerance in its polity, which will recognize a divinity in every man or woman, and whose whole scope, whose whole force, will be centered in aiding humanity to realize its divine nature.

Long back in the year 1896, at a lecture delivered in New York, Swamiji emphasized on Unity, the goal of religion. Excerpts from his speech are as below:

This universe of ours, the universe of the senses, the rational, the intellectual, is bounded on both sides by the illimitable, the unknowable, the ever unknown. Herein is the search, herein are the inquiries, here are the facts; from this comes the light which is known to the world as religion.

The great question of all questions at the present time is this: Taking for granted that the known and the knowable are bounded on both sides by the unknowable and the infinitely unknown, why struggle for that infinite unknown? Why shall we not be content with the known? Why shall we not rest satisfied with eating, drinking, and doing a little good to society? This idea is in the air. From the most learned professor to the prattling baby, we are told that to do good to the world is all of religion, and that it is useless to trouble ourselves about questions of the beyond. So much is this the case that it has become a truism.

Man finds himself driven to a study of the beyond. Life will be a desert; human life will be vain, if we cannot know the beyond. It is very well to say: Be contented with the things of the present. The cows and the dogs are, and so are all animals; and that is what makes them animals. So if man rests content with the present and gives up all searches into the beyond, mankind will have to go back to the animal plane again. It is religion, the inquiry into the beyond, that makes the difference between man and an animal. Well has it been said that man is the only animal that naturally looks upwards; every other animal naturally looks down. That looking upward and go-

ing upward and seeking perfection are what is called salvation; and the sooner a man begins to go higher, the sooner he raises himself towards this idea of truth as salvation. It does not consist in the amount of money in your pocket, or the dress you wear, or the house you live in, but in the wealth of spiritual thought in your brain. That is what makes for human progress, that is the source of all material and intellectual progress, the motive power behind, the enthusiasm that pushes mankind forward.

Religion permeates the whole of man's life, not only the present, but the past, present, and future. It is, therefore, the eternal relation between the eternal soul and the eternal God

Now comes the question: Can religion really accomplish anything? It can. It brings to man eternal life. It has made man what he is, and will make of this human animal a god. That is what religion can do. Take religion from human society and what will remain? Nothing but a forest of brutes. Sense-happiness is not the goal of humanity. Wisdom (Jnâna) is the goal of all life. We find that man enjoys his intellect more than an animal enjoys its senses; and we see that man enjoys his spiritual nature even more than his rational nature. So the highest wisdom must be this spiritual knowledge. With this knowledge will come bliss. All these things of this world are but the shadows, the manifestations in the third or fourth degree of the real Knowledge and Bliss.

One question more: What is the goal? Nowadays it is asserted that man is infinitely progressing, forward and forward, and there is no goal of perfection to attain to. Ever approaching, never attaining, whatever that may mean and however wonderful it may be, it is absurd on the face of it. Is there any motion in a straight line? A straight line infinitely projected becomes a circle, it returns to the starting point. You must end where you begin; and as you began in God, you must go back to God. What remains? Detail work. Through eternity you have to do the detail work.

In all religions of the world you will find it claimed that there is a unity within us. Being one with divinity, there cannot be any further progress in that sense. Knowledge means finding this unity. I see you as men and women, and this is variety. It becomes scientific knowledge when I group you together and call you human beings. Take the science of chemistry, for instance. Chemists are seeking to resolve all known substances into their original elements, and if possible, to find the one element from which all these are derived. The time may come when they will find one element that is the source of all other elements. Reaching that, they can go no further; the science of chemistry will have become perfect. So it is with the science of religion. If we can discover this perfect unity, there cannot be any further progress.

Making an objective assessment of Swami Vivekananda's contributions to world culture, the eminent British historian **A L Basham** stated that

"in centuries to come, he will be remembered as one of the main moulders of the modern world..."

Swamiji's contributions the modern world is vital.

1. New Understanding of Religion: One of the most significant contributions of Swami Vivekananda to the modern world is his interpretation of religion as a universal experience of transcendent Reality, common to all humanity. Swamiji met the challenge of modern science by

showing that religion is as scientific as science itself; religion is the 'science of consciousness'. As such, religion and science are not contradictory to each other but are complementary.

This universal conception frees religion from the hold of superstitions, dogmatism, priest craft and intolerance, and makes religion the highest and noblest pursuit – the pursuit of supreme Freedom, supreme Knowledge, supreme Happiness.

2. New View of Man: Vivekananda's concept of 'potential divinity of the soul' gives a new, ennobling concept of man. The present age is the age of humanism which holds that man should be the chief concern and centre of all activities and thinking. Through science and technology man has attained great prosperity and power, and modern methods of communication and travel have converted human society into a 'global village'. But the degradation of man has also been going on apace, as witnessed by the enormous increase in broken homes, immorality, violence, crime, etc. in modern society. Vivekananda's concept of potential divinity of the soul prevents this degradation, divinizes human relationships, and makes life meaningful and worth living. Swamiji has laid the foundation for 'spiritual humanism', which is manifesting itself through several neo-humanistic movements and the current interest in meditation.

4. Conclusion:

In spite of her innumerable linguistic, ethnic, historical and regional diversities, India has had from time immemorial a strong sense of cultural unity. It was, however, Swami Vivekananda who revealed the true foundations of this culture and thus clearly defined and strengthened the sense of unity as a nation.

Swamiji gave Indians proper understanding of their country's great spiritual heritage and thus gave them pride in their past. His conception of new belief on universal religion can also be coined as universal love or universal brotherhood, that treats all religions of the world equally. His identification of truth is not only absolute but also scientific. The concept of religion, the universal ideal as propounded by Swamiji can be practiced by each and everybody as it is established on the epitome of oneness and humanity. Its basis is human self-realization and can be thus applied for all nations, all societies and individuals. This truly global vision can form the foundation for peaceful co-existence of all in the globe.

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Design of Life Skills Curriculum for Personality Development by using Five Dimensions of Swami Vivekananda

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Abstract:

*Personality development is to desire and pursuit knowledge. It not only to pursuit knowledge but also honing and mastering the skills that help one to become the best with that entire skills one should have. It is the reaching for, and realizing of full potential as human beings. We all want to live full; productive lives, but sometimes, we just don't know where to begin. Depending on the problem, what seems to work for one person, may not necessarily work for everyone. There are so many different programs, strategies and techniques that it's hard to chose the right one. One thing, however, is certain. If we want to accomplish anything in life and realize our full potential, we must need some skills --- in this case the best option is **life skills**.*

*In order to excel at a job, a sport or any discipline, a person must acquire and master life skills. Living life fully and productively with possessing life skills enable one to deal with the life's inevitable difficulties and adversities more effectively. By introducing proper tool to lessen the chances of engaging in addictive behaviors, and experiencing overall despair is at our disposal. The present article aims to suggest a few activities in designing curriculum for **Life Skills** to develop over all personality to live one happier and more productive by interpreting five dimensions of Swami Vivekananda.*

Education is not the amount of information that is put into your brain and runs riot there; undigested, all your life. We must have life building man-making, character- making assimilation of ideas—Swami Vivekananda

Students learn a wide range of academic skills in school. In addition to providing academic instruction, however, schools have to provide Learners with instruction in performing independent life skills in an alternative manner. Life skills are just as important as academic skills in preparing students for future employment, social integration and participation in the society. The ability to perform life skills as in parallel as possible also enhances self-esteem and feelings of self-worth that are central to the personality development of the students.

Life skills include social skills as well as self-care, clothing care and selection, food preparation, time management, consumerism, career development, money organization and so on. These skills are used not only at home, but also at work place, and in a wide variety of social situations. Without these life skills, students are at a disadvantage in competing for and maintaining employment, making friends, and taking advantage of opportunities for full integration in the community.

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Students often need specialized instruction to learn independent life skills. Unlike their sighted peers, they are often unable to take advantage of opportunities for incidental learning by observing what others around them are doing. Similarly, teachers may not have the tools or the resources to make the adaptations or to provide the specialized life skills instruction that the learners need. This instruction is best facilitated by a teacher of students, who, as part of his or her professional education, is specially prepared to assess the need for and to teach independent life skills to Students.

Structured opportunities and experiences help the Students to develop appropriate independent life skills, which should begin in early childhood and continue throughout the college days as a student's needs dictate. Such instruction is essential to a student's later success and employability, and administrators must support teachers in this effort.

For example:

A student has a chance to learn food preparation skills in his / her home at breakfast time or in an appropriate setting. Giving a student responsibility for preparing his / her own lunch; caring for clothing, grooming, and other personal needs; organizing his / her own materials; and managing time effectively are other effective strategies for teaching independent life skills. With sufficient time and attention during the college hours to providing formal instruction in independent life skills as well as flexible scheduling and creative programming outside of college hours and on weekends to learn, practice, and reinforce skills. Teachers, parents, and administrators help to ensure that students develop the life skills fundamental to successful participation in society.

The curriculum for Life skills is a combination of academic, daily living, personal skills integrated in the lesson. The main objective of this article is to present some basic and simple ways to incorporate life skills in the daily lesson planning. Barun Mitra in his book *Personality Development and Soft Skills* mentioned that **Swami Vivekananda** advocated all round harmonious development of personality is possible if proper attention is given to the five dimensions involved in forming and developing the human personality. Teaching ***Physical Self, Energy Self, Intellectual Self, Mental Self*** and ***Blissful Self*** are five dimensional ways that life skills instructions can be integrated in the curriculum.

Activities to promote Five Dimensional Ways of Life Skills:

1. Physical Self:

As the name implies, it is the proper nourishment and growth of the physical body. A healthy body is the principle of the physical self. Proper Physical Exercises boosts the students to build the strength, endurance, flexibility, and social skills needed to be successful in daily living skills. A good body image and a healthy self-concept are improved through physical education, enabling students, to have a greater opportunity to participate in the life of their community and build friendships around common interests. In words of Swami Vivekananda, "It would be better to play football than to read the Gita".

To assure that an appropriate physical education program with a physical educator

should collaborate with regular physical educators in an educational setting. Placing adaptive physical education goals in student is a positive approach to assure the availability of appropriate programming.

2. Energy Self: Hands-on real work

Along with physical self, the energy self is the one without which nothing can sustain for long. The simple act of hands-on real work manifests this type of energy. Well regulated systematic act of hands-on real work solace to the minds, and boosts energy. Feelings of intolerance, impatience, anger and anxiety can be effectively controlled by the energy self. The best activity we are implementing on campus is 'Gardening'. Teachers teach the facts and information, but life skills are what students need to succeed in the world. Working in the garden makes the student to develop cooperation, problem solving and critical thinking in action. Students learn not only science, horticulture, biology and math, but more importantly, Life Skills. Every year, we wish students to build new projects to keep students engaged in the garden. This year it's expanding the walkways. If one look around, one will see examples of past students' work: benches, shade structures, lathe house, remade tools, and organizers in the tool shed.

3. Intellectual Self: Specific Skills and Accomplishments

Man has been endowed with the gift of intellect. This gift should be properly cultivated and nurtured. Reading good books and literature that stands the test of time invigorates the mind. The intellectual self is stimulated by reading books on philosophy, moral science, and biographies. As Swami Vivekananda says "Fill the mind with high thoughts, highest ideals, place them day and night before you, and out of that will come great work".

Activity which we introduced on campus of University College of Engineering & Technology:

- Instruct every student to list down his/her own intellectual and specific skills.
- Every imaginable skill can be noted down by the student.
- These can range from communication skill to physical or mental skills.

For example: leadership skills, people skills, marketing skills, teamwork skills, athletic skills, number skills, etc.

- After this, all the accomplishments/prizes have to be recorded.
- These can start as early as school board examinations.
- Any achievement that can be measured is an accomplishment.

For example: Finishing a project successfully before time and getting an appraisal from the manager is also an accomplishment.

At the end of the activity teacher has to instruct everyone to encircle intellectual and specific skills and accomplishments that are related to their job requirement.

This activity enables one to identify their hard and soft skills as well as accomplishments that are beyond the obvious ones.

4. Mental Self :

A strong mental self is required for the grooming up of the personality. The mind by nature is restless. It wanders here and there and makes us deviate from our objective. **"All knowl-**

edge depends upon the calmness of mind” – Swami Vivekananda said. To keep mind calm everybody need to practice full control over mind. For this, peace of mind and concentration are necessary, and should be cultivated to live in harmony. More over the life skills such as interpersonal and intrapersonal skills, balanced outlook, Self-confidence, Self- assurance and mental strength are crucial.

Activity which we introduced is:

At first the class is divided into groups of four or five members. Each group is given a project to complete in 24 hours. The project topic should be Power Point Presentation on great leaders of India such as information on Bhagat Singh, Bal Gangadhar Tilak, Lala Lajpat Rai, Dr.B.R. Ambedkar, Swami Vivekananda and Sarojini Naidu etc. The completed projects can be graded on how skillfully time has been utilized by organizing details, delegation of work, decision making, prioritizing, action plan techniques, crisis management, etc. This exercise will also bring out teamwork abilities.

5. Blissful Self :

The bliss self, often called Anandamoy Kosh, is the ultimate goal of mankind. To be a man of personality one has to reach this stage where only bliss or ananda prevails. He/she who has to reach this stage by passing all the four dimensions -- Physical Self, Energy Self, Intellectual Self, Mental Self -- can face the world with a smile. Neither joys nor sorrow of any kind stand in his way. Failure or success, bouquets or brickbats do not distract him from carrying on his work. This leads to his ultimate success, when he gets endowed with higher vision. According to the Swamiji, whenever we attain a higher vision, the lower vision disappears of itself.

For Example : If there is an old ink pot with dried crust inside it. When one try to clean the ink pot, dirty water comes out initially. But if one continues to pour fresh water repeatedly dirt is cleared and the water coming out is cleaner and cleaner. Same is the case with bad thoughts at the time of Physical Self, Energy Self. By pouring fresh and clean water of Intellectual Self and Mental Self on it, one can soon get rid of bad and dirty thoughts over a period. This period is the best time students spend on university campus while learning professional course! It all depends on the efforts of the teacher who implements five dimensions of Swami Vivekananda.

This higher vision as enunciated by Swami Vivekananda is reflected in the behavioral traits of highly successful people. Some of these traits like leadership skill, interpersonal skill, resolving conflict or troubleshooting or the attribute of taking bold decisions are of vital importance to a person aspiring to go to the top.

CONCLUSION:

However, one very critical area is still not receiving the attention it deserves. With more and more competition to medical and engineering colleges, the focus in higher classes is shifting to mark-scoring and not developing the personality. One important thing to the parents and teachers should not forget is the need for an all round development of personality. In fact,

after the college education, success depends on the quality of personality and not the degree or certificate. Under the revised syllabus, if life skills are introduced in the syllabus, a student is evaluated 360 degrees.

The aphorism of any teacher today is how to make the students realize their dreams in life. Universities have started focusing on revising the syllabus to suit the changes that are expected in the society over the next decade. Introducing activity based life skills in the syllabus by incorporating Vivekananda's five dimensions, each dimension as one unit to make the learners more activity oriented and interactive. There is a whole lot of education related industries coming up very fast offering technology and tools to make the classrooms even more interactive. Teaching life skills by using chalk and talk classrooms create an interesting environment for students to learn with fun and frisk.

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Asian Women Writers, Shifting the Centre: a Study of Kiran Desai's *The Inheritance of Loss*

Priyanka Yadav*

Abstract :

In the Post Modernism times, Diaspora writings have gained a momentum and several Asian Women Writers have distinguished themselves not only in regional languages but also in English language. A number of Indian women novelists made their debut in the 1990s, producing novels which revealed the true state of Indian society and landscape. Their work is marked by an impressive feel for the language, and an authentic presentation of contemporary India, with all its regional variations. Diasporic women writers have portrayed the cultural dilemmas, the generational differences, and transformation of their identities during displacement. These writers are deeply attached to their centrifugal homeland and in their aim at self-definition and the expression of their expatriate experiences, women from 1970s onwards chose literature to pour out their passions. The Indian diasporic women writers such as Bharati Mukherjee, Anita Rau Badami, Chitra Banerjee, Jhumpa Lahiri and Kiran Desai have unveiled the complexities of discrimination, assimilation, social and demographic change.

*Present Paper explores Kiran Desai's *The Inheritance of Loss* as an iconic text, debunking, constructing and reconstructing India anew, to the astonishment of all those who question the Immigrant narrative perspective. The writer is in a devastating love affair with Indian land and landscape and its people. The book straddling across continents, maps the contours of ethno-racial and historical relationships between people from different cultures and backgrounds. The novel delights in the polyphonic multicultural diversity of its many subjects and it is poised ably on the contradictory terrains of East West, poverty and wealth, the migrant and the resident. Set against the backdrop of rising insurgency in Nepal, moving from Harlem to Himalayas, from loss to the sense of possession, the pain of exile and ambiguities of Post Colonialism *The Inheritance of Loss* is a dense work. The author opens new doors of understanding and introduces her readers with multiple fresh and fiercely real nuances to see and visualize India. Her India is like a whirlwind which envelopes the reader as well. Kiran Desai gives us a promise of a more enlightening vision for India in the times to come.*

Literary creativity has always been a highly enigmatic activity. In the past the mysterious genius of the creative writer was considered a divine quality. Roland Barthes describes it as 'auratic'. Such a divine status of the writers made them transcend the precincts of mundane

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identity. Perhaps, therefore earlier writers rarely thought it necessary to associate themselves with their time and locale but the creative writer's identification with a larger geopolitical reality is also not new to the literary scenario. They are often classified into distinctly identifiable group identities as progressive, commonwealth, Third world, White, Black, Jewish, Feminist, Dalit, Women, Immigrant, diasporic and so on. The age of post colonialism was brought about by the new political and economic importance of former colonies after the Second World War and the rapid spread of International business during the last third of the twentieth century. And as English was the main international language of education and social change, even nations that were not former colonies of the empire produced English writers. English literature now meant such writers as Wole Soyinka, Chinua Achebe, Nadine Gordimer, J.M. Coetzee, Derek Walcott, V.S. Naipaul, Margaret Atwood, Salman Rushdie, Amitav Ghosh, Anita Desai. None of whom are English, American or Irish. The large scale immigration has in recent times has raised questions related to the identities of our writers. Many of our leading writers are diasporic. Since the 1980s the second generation of immigrations has added a new dimension to the term. Though diasporans may not actually want to return home wherever the dispersal has left them they retain a conscious or subconscious attachment to traditions, customs, values, religions and languages of the ancestral home. Hall notes that for most diasporans the return to the homeland is metaphorical, existing in what Edward Said perceives as the 'imaginative geography and history' and Benedict Anderson calls the 'imagined community'. And as Robin Cohen also observes, "All diasporic communities settled outside their national territories, acknowledge that 'the old country' - a nation often deep buried in language, religion, customs or folklore—always has some claim on their loyalty and emotion" .(9)

A new breed of writers is emerging, who are multiethnic, multicultural and multiracial. The trend is new and infectiously successful, because they bring about a gust of freshness in fiction and in English Literature. They form the new generation of the global village, born in one continent, raised in another and living in another. They have a large following and a very wide readership. Indian English literature refers to the body of work by writers in India who around the world write in English and whose mother tongue is usually one of the numerous languages of Indian diaspora. Diaspora has been taking place especially over the last 200 years at various levels. Indian immigration in the last century was mainly a personal choice of individuals, particularly for academic pursuit or economic gain either towards the Middle East or to the Western countries. The inhabitants of these countries reacted differently to the ways of immigrants. In almost all the cases the immigrant faces a close of contrasting cultures and feeling of alienation which was then followed by the attempts to 'adjust and to acclimatize' either from a separate identity as a racial group or be assimilated. These are reflected in the diasporic writings. Contemporary women writers portray the cultural dilemmas, generational differences and transformation of their identities during displacement. They are deeply attached to their centrifugal homeland and they pour out their experiences in their works. The dynamics of migration remains in central. These writers while depicting migrant characters in their fiction explore the theme of displacement and dilemma of cultural identity. The Indian diasporic women writers such as Bharati Mukherjee, Jhumpa Lahiri, Kiran Desai have unveiled the complexities

of discrimination, assimilation, a social and demographic change which not only affected the society itself but also the lives of various groups. The exotic India with all its scents, smells, joys, compromises, adjustments is present here. The geographical, political, social and cultural barriers have been crossed. Prior to the rise of the novel, many Indian women composed poetry and short stories in Hindi, Punjabi, Bengali, Urdu, Tamil, Malayalam and Kannada. Women were the chief upholders of a rich oral tradition of story-telling, through myths, legends, songs and fables. Once literacy began to filter through society, those stories were transformed into poetry and drama. The novel was not at first a common form, perhaps because the majority of women had less access to education than men. It was not until prose began to be used in the late nineteenth century by Bengali writers who had been exposed to European culture that the novel form took hold in India.

The volume of Indian literature written in English is smaller than that written in the various regional languages, and spans a smaller range of time, having only commenced with the spread of the English language and education. But in the last two decades there has been an astonishing flowering of Indian women writing in English, the literature of this period being published both in India and elsewhere. The authors are mostly western educated, middle-class women who express in their writing their discontent with the plight of upper-caste and class traditional Hindu women trapped in repressive institutions such as child-marriage, dowry, prohibitions on women's education, arranged marriages, suttee and enforced widowhood.

Toru Dutt (1856-77) was the first Indian woman poet to write in English, and her work depicts archetypes of Indian womanhood, such as Sita and Savitri, showing women in suffering, self-sacrificing roles, reinforcing conventional myths in a patriotic manner. Her first book, published when she was twenty, was a book of verse translations from French, *A Sheaf Gleaned in French Fields: Verse Translations and Poems* (1876). Kamala Das originated a vigorous and poignant feminine confessional poetry, in which a common theme is the exploration of the man-woman relationship. This style was subsequently taken up by other women poets such as Gauri Deshpande, Suniti Namjoshi, and Chitra Narendran.

The predicament of a single woman, spinster or separated, has also been a prominent theme in women's poetry. Tara Patel shows in *Single Woman* (1991) that in the harsh reality of the world, the quest for companionship without strings is a difficult one. Anna Sujata Matha in *Attic of Night* (1991) writes of the trauma of separation and the travails of a separated woman. Poetry for her seems to be an act of transcendence of agony, in the name of survival. But the image of woman she projects is strong and determined, and she argues for a sense of community, justice and companionship.

While in women's poetry we hear the voice of the New Woman's definition of herself and a quest for her own identity, we hear the conventional male voice and see a conventional, often negative portrayal of women, in men's poetry. An example is the six volumes of Nissim Ezekiel's poems, which depict women as mother, wife, whore, sex object or seductress.

Many Indian women novelists have explored female subjectivity in order to establish an identity that is not imposed by a patriarchal society. Thus, the theme of growing up from child-

hood to womanhood, that is, the Bildungsroman, is a recurrent strategy. Santha Rama Rau's *Remember the House* (1956), Ruth Pravar Jhabvala's first novel *To Whom She Will* (1955) and her later *Heat and Dust* (1975) which was awarded the Booker Prize, and Kamala Markandaya's *Two Virgins* (1973) are good examples. Sex is implied in these novels, but depicted more explicitly in *Socialite Evenings* (1989) by Shobha De, in which she describes the exotic sex lives of the high society in Mumbai. As in poetry, the image of the New Woman and her struggle for an identity of her own also emerges in the Indian English novel. Such a struggle needs support structures outside the family to enable women to survive. Nayantara Sahgal uses this theme as the nucleus of *Rich Like Us* (1986). Other novels, such as Rama Mehta's *Inside the Haveli* (1977), look more towards issues of traditional Indian culture, particularly the debate on female education. Another example of the western educated female protagonist's quest for her cultural roots is Githa Hariharan's *The Thousand Faces of Night* (1992).

A number of Indian women novelists made their debut in the 1990s, producing novels which revealed the true state of Indian society and its treatment of women. These writers were born after Indian independence, and the English language does not have colonial associations for them. Their work is marked by an impressive feel for the language, and an authentic presentation of contemporary India, with all its regional variations. They generally write about the urban middle class, the stratum of society they know best. Many of these authors, such as Chitra Banerjee Divakaruni in *The Mistress of Spices* (1997), use magic realism in their novels. Suniti Namjoshi stands out for her use of fantasy and surrealism, and Anuradha Marwah-Roy's *Idol Love* (1999) presents a chilling picture of an Indian dystopia in the twenty-first century. Other novels deal with various aspects of college life, such as Meena Alexander's *Nampally House* (1991), and Rani Dharker's *The Virgin Syndrome* (1997). Another theme to emerge is that of the lives of women during India's struggle for independence, as seen for example in Manju Kapur's *Difficult Daughters* (1998).

In the field of regional fiction, four women writers, Arundhati Roy, Anita Nair, Kamala Das, and Susan Viswanathan, have put the southern state of Kerala on the fictional map, while the culture of other regions has been represented by other women writers. Anita Desai, in her psychological novels, presents the image of a suffering woman preoccupied with her inner world, her sulking frustration and the storm within: the existential predicament of a woman in a male dominated society. Through such characters, she makes a plea for a better way of life for women. Her novels have Indians as central characters, and she alternates between female-centered and male-centered narrative. Her later novels, written since she moved to the USA, reveal all the characteristics of diasporic fiction, that is, a concern with the fate of immigrants, and a growing distance from the reality of India, which is viewed from the outside.

As early as 1894 in Kamala, Krupabai Satthianadhan explored the cultural clash suffered by a Hindu woman who is given a western education in India, and the experience of being caught between two cultures has remained a prominent theme in writing by Indian woman. There are many Indian women writers based in the USA, Canada, Britain, and other parts of the world. Some are recent immigrants, while others, such as Jhumpa Lahiri, are second generation immigrants. These authors write about their situation in cross-cultural contexts - states of 'in-

Expatriate representation has been questioned on several counts. But most women expatriate writers show a strong grasp of actual conditions in contemporary India, though at times recreating it through the lens of nostalgia, writing about ‘imaginary homelands’. Distancing lends them an objectivity of perception. The East/West confrontation, or the clash between tradition and modernity, is the impulse behind the works of acclaimed migrant writers, such as Meera Syal, Anita Rau Badami, Shauna Singh Baldwin, Uma Parameswaran, Chitra Banerjee Divakaruni, Anjana Appachana, and Kiran Desai.

The theme of migration that leads to self-discovery, with a negation of the traditions of the country of origin, is a recurrent one among migrant authors, Bharti Kirchner’s *Shiva Dancing* (1998), Ameena Meer’s *Bombay Talkie* (1994), and Bharati Mukherjee’s *Jasmine* (1989) being good examples.

Among them is the Indian born, 35-year-old Kiran Desai, daughter of Anita Desai, well known author of many books, three of which were short listed for the Booker Prize *Clear Light of Day* (1980), *In Custody* (1984) and *Fasting, Feasting* (1999). Anita Desai currently teaches writing at MIT.

Kiran Desai has more to her credit than being the daughter of Anita Desai. She won the 50,000 [pounds sterling] Man Booker Prize for Fiction in 2006 for her novel *The Inheritance of Loss*, published by Hamish Hamilton. Although the headlines said a “daughter wins Man Booker Prize,” but with *The Inheritance of Loss* the younger Desai became the youngest to win the Booker Prize, equivalent of Pulitzer in the US. Both Desais’ present a wonderful picture of modern and old India and guard generations of a unique spectrum of literary life.

From capturing the landscape in the shadow of Mount Kanchenjunga in Nepal, to the shaky relations between different races in the cultural melting pot that is New York City, *The Inheritance of Loss* is a sprawling novel of memorable characters. The elderly, indignant judge, who tries to forget his past, is often reminded at every step by the same haunting thoughts. His granddaughter, Sai, is on her own agenda, growing up and falling in love with her Nepali tutor. While their cook, whose son Biju in the US is on a path quite different from the picture of hope his father has imagined for himself. They are events, in Kalimpong and America that make these people come out of their safe haven and push them to reveal buried truths.

The book’s title--*The Inheritance of Loss*--true to its meaning, shows what is lost between generations while also capturing a failure to hold on to the innocence of childhood, either to maintain a sense of purity in the face of brutal life, or the ability to hope and yet to be sent crashing down, bit by bit, every day. The novel offers an insightful and often humoristic commentary on multiculturalism and post-colonial society. In this, the book reflects its author who tries to rediscover her Indian-ness. “I see everything through the lens of being Indian ... I can’t really write without that perspective,” she comments.

Kiran Desai tries to portray “what it means to live between East and West and what it means to be an immigrant,” and also explores in-depth, what happens when a Western element

is brought into a country that is not of the West but which retains effects leftover from the British colonial days in India, and experiences a cultural colonialism happening again, “with India’s new relationship with the States.” She wanted to discover, “What happens when you take people from a poor country and place them in a wealthy one. How does the imbalance between these two worlds change a person’s thinking and feeling? How do these changes manifest themselves in a personal sphere, a political sphere, over time?” She adds, “These are old themes that continue to be relevant in today’s world, the past informing the present, the present revealing the past.”

Did she feel uncomfortable accepting the Man Booker Prize, because it was a commonwealth prize? She comments that, although there may have been all kinds of reasons of that sense to turn the prize down: “You can drag that ethical dilemma into every single aspect of your life, and that is very much what my book is about.” She finds it hard to make any kind of rule, as things can get “messy and mixed up with the rest of the world, and mixed up with sad and difficult things.” She explains that there was no end to things which can make you feel guilty. “Would I buy this sweater? Where is it made? It’s by someone poor in China and someone horrible is making money out of it. Am I going to eat this bit of fruit picked by whom? It infects every single thing. But I stand by the book’s ethical sense, and it’s a book that certainly says the opposite of many things that flags stand for.”

Kiran Desai was born in India in 1971. She lived in Delhi until she was 14, when she and her mother left first for the UK and then for the US, where she has lived ever since. She completed her schooling in Massachusetts before attending Bennington College; Hollins University and Columbia University, where she studied creative writing, taking two years off to write *Hulabaloo in the Guava Orchard*. However, she still holds on to her Indian passport. She says she could become an American citizen, but then George Bush won and she changed her mind. “I’ve just been unable to bring myself to do so.” She explains, “But again that’s silly because of course I pay taxes there and don’t vote, so it’s hypocritical in a way, but it held me back.”

Often she confronts this dilemma, if she really wants to surrender her Indian citizenship, but she resists it. “I feel less like doing it every year because I realize that I see everything through the lens of being Indian. It’s not something that has gone away; it’s something that has become stronger. As I’ve got older, I have realized that I can’t really write without that perspective.” But when she started writing about the immigrant experience in New York that she realized she needed to return to India. And then, she realized that India has changed and moved on, “I find myself at a disadvantage.” Yet she goes back to India every year. There are problems she faces there too because, “it belongs to Indian authors living in India. The subject belongs to them. So the only way I could put this book together was to go back to the India of the 1980s, when I left.”

On the surface, *The Inheritance of Loss* appears to be celebrating the mixing of cultures, while it has some hidden melancholy. Does she feel liberated or restricted by her dual cultures? She feels “incredibly lucky, enriching, to see both sides.” But she also worries thinking about, “what’s next?”

She explains that her book contains “many little bits and pieces, of half-stories,” While

immigrants in a basement is not the whole thing. “So I do think will I ever have an entire story to tell?” But she enjoys being part of this dual nationality. The best part she feels that “she could live anywhere.” She adds that, “I feel as comfortable anywhere as I feel uncomfortable anywhere.” If she has not been able to accept American citizenship then she has also been unable to adopt American style of writing. She attended a creative writing course at Columbia University, of which her first novel *Hullabaloo in the Guava Orchard* came into being. She wanted to start afresh. “It was very hard for me to write like that,” she explains. “They demand you write a certain way because you have to present your work in half-hour installments. You have to polish only a little bit of it. It suits the short story more than the novel.”

She admits that one cannot “sit there with the big, huge monster [novel] and function in any kind of way as an American writer, because you constantly have to make grant applications, and you either have to exit that world or your work must change.”

She decided to exit. “I didn’t apply for grants or writers’ centers; I didn’t join writers’ groups. I just couldn’t do it. It didn’t seem an honest way to write to me. When you write on your own, you can write the extremes. No one else is watching and you can really go as far as you need to.” Instead she lived on her advance, stretching it further by moving to Mexico for a while, occupying small rooms in overcrowded houses in New York. It ended because, “I was very poor, and everyone in my family was saying, ‘Oh, you’re going to have to get a job. My mother was the one person who stood by the book, but everyone else was saying ‘It’s awful, you really have to be responsible, you must get a job, and you have to get health insurance!’”

She finds great joy in writing. “You feel that joy that you don’t have to think about political links and fights between nations at all because your own relationships with countries are completely different. I realized along ago that is what she (my mother) had. Going to book readings with her, and see her talk to her readers was real lesson in the power of literature.”

The young writer confides that the biggest influence on her writing has been from her own mother. “Ever since I was growing up, my earliest memories of my mother is that she was very involved in our lives as mother but I also had a realization about her that she also had another life. That was one of the mysteries about her, she had a private life.” She gets nostalgic, “I remember her bookshelves all over the house, her intensity of reading, of thought and her integrity. There has always been an immense integrity about her, both as a mother and writer as well.”

Kiran Desai was among the final six, along with works by Kate Grenville, MJ Hyland, Hisham Matar, Edward St Aubyn, and Sarah Waters--none of which she had read. But there was an added charm to Desai’s win, as her mother, Anita Desai, has been nominated for the prize three times. She earlier appeared in the prestigious *New Yorker’s* India fiction issue. Her debut novel the “*Hullabaloo in the Guava Orchard*,” also appeared in 1997’s *Mirrorwork*, an anthology of 50 years of Indian writing edited by Salman Rushdie.

With the publication of *Hullabaloo in the Guava Orchard* she was called a writer with tremendous potential. And then, she disappeared, taking the next seven years off, resurfacing

again with *The Inheritance of Loss*. It took four years to write her first novel; seven for her second, it seems like an enormous amount of time, until you begin to read it. That's when the care lavished on each of those sentences manifests itself.

Kiran Desai reads all different kinds of books. "But I like Ichiguru's work a lot and Kenzaburo Oe, Gabriel Garcia Marquez, Narayan. One of my favorite books is *Pedro Paramo* by Juan Rulfo, which I read over and over again." She also read a lot of poetry and likes reading American writers. Among American writers who have influenced her include Truman Capote, Tennessee Williams, Flannery O'Connor.

The publishing world is growing smaller. A lot of Indian writers are being published in this country, more than ever before. It is a whole new world. In England, there's always been much more of a tradition of publishing Indian writers. "It's interesting when you are writing in a country where the publishing world is not as well-developed as it is in the west, and I think it's changing now in India. Suddenly, publishing is growing much quicker; they're publishing many more books than ever before and more people are buying books than ever before, so it's a change over there as well."

She confides that she does not think about the audience and writes for herself. "Write what you know, and that sort of thing, which I don't believe at all. I think one of the great joys of writing is to try and explore what you don't know, that's exciting to me. There are all kinds of little things--show, don't tell--I just wouldn't pay attention to any of that really. I don't think you can write according to a set of rules and laws; every writer is so different. I can't imagine how they come up with these rules--they're really ludicrous. You can't learn to write in that fashion. What inspired me really was reading, reading a lot and learning from other writers."

Her learning the craft came from by reading and looking at other books from a technical point of view. "Also, who your mother is makes a big difference to the way the world looks at you." What she chose to do in life would, possibly, not attract as much attention if she were to have picked a different profession. What Kiran wanted, however, was to write. She has a few nationalities in her. Her maternal grandmother was German, but left before the World War II and never returned. Her grandfather was a refugee from Bangladesh. Her paternal grandparents came from Gujarat, and her grandfather was educated in England. Even though she has not lived in India since she was 14, Kiran loves to go back to the family home in Delhi every year.

Indian diasporic writing inherited success once again while Kiran Desai's *The Inheritance of Loss* (2006) acclaimed the prestigious Booker Prize of 2006. Kiran belongs to the second generation of diasporic writers. Carrying literature in her blood veins, she grew up listening to her mother talking and writing literature. She went to Bennington College, intending to be a scientist. But she took a writing class and "it was such a revelation", she said. She published her first story, *The Toilet and Ram pal*, the Government Official, about a civil servant, sent to a rural area who brings his western style toilet with him.

She enrolled in a graduate writing programme at Hollins college in Virginia and began a novel, *Hullabaloo in the Guava Orchard*, about an Indian who climbs a tree, stays there and

is revered as a saint. Hullabaloo in the Guava Orchard is a whimsical tale that blends fablesque magic with satiric comedy, set in the fictitious village of Shahkot, the tale traces the chaotic progress of the monumentally unmotivated Sampath Chawala from a failed post office clerk to a guava tree inhabiting Guru. After this work, Desai got her Master's Degree in writing from Columbia University. It is not easy to carry the burden of literary heritage on young shoulders when one happens to be the daughter of Anita Desai. Kiran may bear an uncanny resemblance to her Mother but there are some other prominent influences on her along with her original genius. Her favourites include names like Truman Capote, Tennessee Williams, Flannery O'Connor, Gabriel Garcia Marquez and Narayan.

With Hullabaloo in the Guava Orchard, she emphatically began her literary career and announced her arrival on the literary scene in the age of 26. This novel has the setting of rural India. It narrates the story of an aimless young man Sampath Chawala, who having failed in fulfilling his family's expectations, disguise himself into a spiritual Guru and starts living in a guava tree. Here in her peculiar light hearted prose Desai depicts the mundane background where characters are transformed into something higher, hailing their own identity. Desai's rich imaginative coloring and perceptive humor makes Shahkot stand near to R.K. Narayan's Malagudi. What Desai looking for was for some place to settle down Sampath, this character desperately in search of the larger picture just so he can merge with it. Desai's brilliant imaginative and narrative powers which achieve its heights in *The Inheritance of Loss* are clearly visible here. Shahkot's picturesque presentation is a pervasive force, affecting and altering the life of its people, subduing them to the onslaught of summer heat on the town people. Just as Shahkot intervenes in the life of its residents, it also asserts itself to link its destiny to the world, the larger picture. Desai's command and confident quality of her description of physical territory of rural India is really convincing. And this confident delineation of rural Indian landscape continues in *The Inheritance of Loss* as well. Shahkot has striking rich landscape beauty setting parallel with the scintillating beauty of Himalayan Kalimpong. Both are different territories but both are rendered beautifully. *The Inheritance of Loss* was much acclaimed. Salman Rushdie commented "Kiran Desai is a sensitive writer. This book richly fulfills the promise of her first". Rushdie included Desai in vintage book of Indian writing also, an honor of great acclaim. The handling of the Indian milieu is very ardent and also aligned with a keen sense of empathy. *The Inheritance of Loss* is a heavier book taking on such broad issues as land, belongingness, home, exile, poverty, immigrant problem, globalization, multiculturalism, postcolonial burden, identity crisis and many more. The story looms between two worlds held together by Desai's sharp and clear observatory narration.

The Story takes place in Kalimpong, a Himalayan town in north east of India. This is a region rich in its physical beauty as well as in cultural diversity. It surrounds Nepal, Tibet and Bhutan so it has a diverse population. If America boasts being a cosmopolitan and multicultural society, here too in Kalimpong, a rich amalgamation of people can be seen. Natives are few here and the settlers are in a good number. Lepchas, Sherpas, Bhutias, Bengalis all reside with mutual harmony and brotherhood with all their beliefs and traditions. There is no outer imbalance or unrest shown in this land until Gorkhas instigated by some organization by the name of

Gorkha National Liberation Front (GNLF) get into an insurgency. This insurgency is one of the turning points of the novel. It brings the very cracks in the social and political system of ours to the exposure of broad daylight. And such is the genius of Kiran Desai that on the one hand her descriptions of the Himalayan Kanchenjunga and the changing seasons are enchanting and on the other hand she is equally brilliant in weaving a complex web of human expectations and dreams. The Spectator wrote in praise of *The Inheritance of Loss* “The Inheritance of Loss is written with scintillating assurance and moral rigour. It moves from the exotic charm into darker territory, even with horror as lives are invaded and nightmare banishes peace of mind for the little people swept up in larger events which inevitably crush them”.

On the Kalimpong fronts, Gyan and Sai and others are caught up into such larger conflicts and there in New York, Biju share their disappointment and frustration. Biju has immigrated to New York where he has made it big at least as far as the folks back home think so. On site he slaves away in the dungeon kitchens of fast food outlets, restaurants both up and down market in a few plain eateries. Desai provides the stark picture of illegal immigration problem. The hopeless and barely human conditions of working make life miserable for workers like Biju. It is a deeply felt chronicle of the dispossessed living, of an anachronistic life in post-colonial India and those seeking better opportunities in the New World. Unlike the class of Indians who are now celebrated for their economic success in America, people like Biju reflect the distorted face of illusion of American dream hop from one bad job to another always staying just a step ahead of the INS. In the despair for the, “oh, the green card, the green card,.....

Hence, we see how large the scope of *The Inheritance of Loss* is, it spans across continents, covering ethno racial and historical relationships between people from different cultures and backgrounds. It is also about love, hate, longing, separation, romance and losses... the collapse of human faith in each other. Binnie Kirshenbaum, author of *An Almost Perfect Moment*, writes in this context:

A nation's tragedies, great and small are revealed through the hopes and dreams, the innocence and the arrogance, the love betrayal and the all the human failings of a superbly realized cast of characters. Kiran Desai writes of post colonial India, of its poor as well as its privileged, with a cold eye and warm heart. *The Inheritance of Loss* is an exquisite novel: mature and significant. (21)

A careful observer of behavior, with a fine eye for revealing details, Desai brings her narrative and characters to life, illustrating her themes without making moral judgments about her characters. She neither creates saints nor a villain rather portrays the ordinary people in most extraordinary whirlwind of situations. She explores such complicated themes as colonialism, racism, young love, hope and myths of both India as well as America. Like people from all cultures, her characters make sacrifice for their children, ignorantly behave cruelly towards people they love, reject traditional way of life, rediscover what is important to them and grow and make decisions about their own lives. Desai shows life with its humor, beauty and brutality, declining emotions and passionate commitments in the novel. The novel begins with the splendid description:

All day the colors had been those of dusk, mist moving like a water creature across the great flanks of mountains possessed of ocean shadows and depths. Briefly visible above the vapour, Kanchenjunga was a far peak whittled out of Ice, gathering the last of the light, a blume of snow blown high by the storms at its summit.(1)

At the end also the landscape that has engendered great passion and destruction survives both. Characters, plot, themes all are subsumed into it, "Sai looked out and saw two figures leaping at each other as the gate swung open. The five peaks of Kanchenjunga turned golden with the kind of luminous light that made you feel, if briefly that truth was apparent. All you needed to do was to reach out and pluck it. (298)

Desai's fiction is full of subtle parallels. It has often been discussed in comparison to her mother Anita Desai. But whereas Anita is largely psychological, Kiran is analytical and extrovert. Influence of R.K.Narayan and Rushdie is also crucial in her literary make up. Her fiction can be studied in comparison to Shashi Tharoor's depiction of Indian realities has some common grounds of similarities with that of Kiran Desai, Shashi Tharoor in his interesting as well as profound novel 'Riot' treats Indian political and social, cultural problems with more or less some keenly observant and sympathetic eye. He talks of Indian political crisis---the Ayodhya issue, political violence a subject which Desai also deals with while discussing Nepali insurgency. Both Tharoor and Desai's fiction smells the very Indian landscape. They both are immigrants but nowhere we feel that their India is not the 'Real India'. Whatever may be their conflicting identities, they seem to be true Indians when we read their works. Desai uncovers a human tale in a human and patient way. Her characters are ordinary people. Their lives are fated to experience all absurdities and eccentricities of human existence. Suketu Mehta says:

A revelation in the possibilities of the novel. It is vast in scope, from the peaks of the Himalayas to the immigrant quarters of New York; the gripping stories of people buffeted by winds of history, personal and political. Kiran Desai's voice is fiercely funny----- a humor born out of darkness, the laughter of the disposed. It is a remarkable novel because it is rich in that most elusive quality in a fiction: wisdom.

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Abstract :

Having known the fact that mother tongue helps a great deal in second language acquisition, indigenous literature plays an important role in teaching referential and representational functions of communication in target language. Literature, whether canonical or not, can make positive contributions to the language class by being motivating and thought provoking.

It helps in:

- *providing meaningful (and memorable) contexts for new vocabulary and structures, thus encouraging language acquisition and expanding students' language awareness*
- *developing students' procedural abilities to interpret discourse*
- *providing access to new socio-cultural meanings, offering opportunities for the development of cultural awareness*
- *stimulating the imagination, as well as critical and personal response, thus contributing to the major aim of educating the whole person*

Indigenous literature especially in oral tradition (fairy tales (folk narratives), folk tales, myths, legends and fables) continues to entertain and delight learners, embodying both the emotional and spiritual truths of mankind. The grand narratives like Ramayana, Mahabharata, Panchtantra, Jataka Kathas etc can be used as teaching resources in ELT classrooms for enhancing communicative competence of our learners.

My paper discusses the role of indigenous literature especially oral literature in ELT Classrooms.

Teaching English as a Second Language (ESL) in the globalised scenario should have learner's communicative competence (use of English in a variety of situations, social contexts and professional areas) as the primary objective. Unfortunately our learners are limited to producing formal, curriculum-confined utterances. They never get to know how to exploit and particularly use in their day to day life situations what they have learnt through their knowledge of formal grammar and exposure to literature. Language and literature are inseparable and their teachings should be complementary to each other. Michael Short's comment in this regard is worth mentioning: "Literature and language teaching should be linked and made mutually reinforcing" (Short and Candlin 1986). Literature studied for aesthetic enjoyment only and language studied without literary texts; both are insufficient and far from yielding satisfying results.

The literary texts provide rich linguistic input, effective stimuli for students to express themselves in other language and are a potential source of learner motivation. Widowson's

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claim that 'study of literature is fundamentally a study of language in operation' is based on the realization that literature is an example of language in use and is a context for language use. Thus studying the language of literary texts as language in operation is seen as enhancing the learners' appreciation of aspects of different systems of language organization.

The literature used in ESL classroom today is no longer restricted to canonical texts from certain English speaking countries but includes the works of writers from a diverse range of non English speaking countries and cultures. The works of non-native writers in English are unique in revealing local sensibilities. Mallikarjun (2003) asserts that folk literature which is studied for its intrinsic merit and enjoyment is a powerful educational tool to imbibe values, style of language, and many other important learning items in the minds of learners. We are yet to recognize the pedagogical potential, folk literature offers for creative language curriculum, rhetoric and communication skills.

Folk literature in terms of language pedagogy uses spoken form of language, lexicon and sentence patterns that are more frequently used in daily life and natural form of presentation. However, when the syllabus is converted into lessons for teaching purposes, the prose pieces from folklore undergo major changes in their language. These stories are rendered in standard language retaining only the story line, thus dissolving all the peculiarities, nuances, and imaginative word play it had in its original form. It appears that these are chosen more for their ethical or some such similar values but not as an instructional tool to achieve educational goals relating to language use, concept formation, etc. The curriculum that prepares teachers for the teaching profession does not include a methodology that helps the teachers to exploit folk literature as an important pedagogical tool. Potential of linguistic aspects of folk literature as pedagogical tool is yet to be exploited.

The narratives told through operas, ballads and songs in our epics; Ramayana, Mahabharata, Panchtantra, Jatakas, Kathasaritsagar are very practical and effective sources for teaching communication skills. The vast plots had much scope in them to accommodate several local stories and anecdotes.

Indigenous literature provides authenticity to the teaching material. The learners take language samples from their own life. It acts as a means of cultural enrichment and acquaints the learner with understanding how communication takes place in their set up. Indigenous literature is representational rather than referential because it involves learners mentally and physically. That makes language learning more interesting and exciting. It acquaints learners with a wide range of language varieties used in different situations, the subtlety and imaginative force of the language and encourages the scrupulous use of words. Besides improving all the four communication skills, it also improves language areas such as vocabulary, grammar, pronunciation etc. They learn about the syntax and discourse functions of sentences, the variety of possible structures, and the different ways of connecting ideas.

Talking about the use of indigenous methods in language teaching/learning, Wolf and Simo Bobda (2000) assert that the model of teaching English is one of the most hotly debated issues in the field of English as a second/foreign language. They believe it is misguided to think that L1 varieties are inappropriate for a broader international communicative purpose because they are "culturally and geo-politically specific in orientation". They conclude by saying that

conceptual diversity, which is realised lexically, enriches the English language, and learners of it profit most if indigenous cultural elements occur alongside native English elements.

Indian culture has emphasized the primacy of 'oral' and 'aural' expressions as against the 'written' or 'textual'. Among the great variety of verbal literary forms such as women's songs, ballads, devotional narratives, heroic epics, myths, legends, folk stories and so on, the majority of the forms are sung, spoken or performed in a variety of social and ritualistic contexts. In a multilingual and multivocal context, the oral often crosses language borders. Imposing Western-literate categories on oral literatures resulted in a failure to understand both the nature and function of the language. Walter Ong has argued that literacy is a 'pre-emptive and imperialistic activity' since it displaces other ways of conceptualizing. Orality uses speech as the dominant medium of communication. It acknowledges the presence of other media but the construction of cultural codes is bound to that which is spoken. Oral performance of stories and poems sustains culture and serves the function of communication.

Pedersen (1995) asserts that oral stories develop listening skills in a unique way. The listeners benefit from observing non-polished speech created on the spot. While listening to stories, children develop a sense of structure that will later help them to understand the more complex stories of literature. In fact, stories are the oldest form of literature. The activities that can be made from storytelling include; comprehension – asking and answering questions about the stories that have been told; introduction of new vocabulary in lexical, rhyming or grammatical sets. Listening activities like comparing, discriminating, predicting, sequencing, classifying and transferring information. Discussion topics can be taken from the story themes. Rewriting, summarising or paraphrasing a tale could be used in developing language skills.

Indigenous literature especially in oral traditions is of immense value as far as teaching communication skills is concerned. It is for the teacher to innovate and devise strategies to use the narratives from our native literature as teaching resource in ELT classroom.

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Educational Failure is Primarily a Linguistic Failure: Error Analysis of the Primary School English Teachers in Kolhapur District

Prin. Dr. Arjun Kumbhar*

Abstract :

Teacher is a key person in the education process. Teacher's language proficiency and performance (communication) skill plays vital role in imparting information, knowledge and skills to the students. Therefore, Halliday has rightly said, "...educational failure is primarily a linguistic failure". The present study aims to examine the representative errors committed by the teachers, to throw light On the nature of their English language acquisition. The number of sample is too large to attempt error analysis of all of them. Therefore, some representative answer-sheets of the teachers were selected. The error analysis is attempted at three broad levels : i. Lexical level ii. Syntactic level and iii. Translation. It can be concluded with the help of error analysis that:

- 1. The poor group is extremely deficient in the proficiency of English. The errors committed by this group are numerous and extremely serious in nature. This result leads to a conclusion that the majority of the teachers seem to be incompetent in English which consequently affects their English language teaching.*
- 2. The illustration presented above makes the seriousness of the nature of their errors clear. It is noticeable that the sample teachers in our study are not the problem teachers. The performance of Good group which represents the majority of average class(24%) and exceptionally a few good teachers (3%) indicates that they have acquired proficiency in English which is better than the absolute majority of teachers under Below Average and Poor groups(73%). The conscious efforts in extensive and effective proficiency trainings and sufficient exposure to English may improve the quality of their English language acquisition and consequently ELT standard in primary schools.*

Teacher is a key person in the education process. Teacher's language proficiency and performance (communication) skill plays vital role in his dealing with information, knowledge and skills to the students. In brief 'as is teacher's general language proficiency(GLP), so is his performance'. Teacher's deficient proficiency directly influences and affects student's language proficiency and quality of their learning. Therefore, rightly has Halliday said, "...**educational failure is primarily a linguistic failure**". The present study aims to test linguistic and communicative proficiency in English of the primary school English teachers. The statistical results of proficiency test (PT) conducted on 100 teachers teaching English at primary level in Kolhapur

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district, are already analysed and interpreted in detail elsewhere in the study.

Here is an attempt to examine the representative errors committed by the teachers, to throw light on the nature of their English language acquisition and state of development of their inter language. The number of sample is too large to attempt error analysis of all of them. Therefore, 8 representative answer-sheets of the teachers were selected. The aim was to delineate the nature of deficiencies and to locate areas of probable fossilization. The error analysis is attempted at three broad levels:

- i. lexical level
- ii. syntactic level, and
- iii. translation

For Error Analysis, 8 papers were selected from 100 papers representing all the ranges of marks. The 4 answer sheets above 50% marks are called Good Group, and below 50% are called Poor Group.

The marks obtained by the 8 teachers (in PT) in the above mentioned two groups are as below:

Table -1

Good Group			Poor Group		
Paper No (in bracket)	PT marks(50)	Percentage	Paper No (in bracket)	PT marks (50)	Percentage
1 (29)	18	36	1 (100)	8	16
2 (3)	23	46	2 (87)	9	18
3 (22)	33	66	3 (16)	15	30
4 (4)	43	86	4 (47)	16	32

Before we turn to actual error analysis, let us understand the nature of errors theoretically, and different ways of their classification.

What are the errors?:

Errors: Errors differ from lapses and mistakes in that they are breaches of the 'code' that is they offend against the grammatical rules of the language and result in 'unacceptable' utterances. Errors occur because the learner has not internalized the grammar of the second language. Native speakers may sometimes make errors but they are able to correct them, the foreign learner cannot always do so.

5.1.2 Classification of Errors:

Researchers have distinguished and categorized errors keeping their nature and causes behind them in view such as:

Richards (1984) categorizes them in two kinds:

1. Interlingual errors (caused by interference of native language)

2. Intralingual errors (caused by interference within target language)

Chomsky (1965) categorizes them in two different kinds ;

1. Performance errors (caused by fatigue and inattention),
2. Competence errors (caused by lack of knowledge of rules or language).

To illustrate all the errors would be a very interesting exercise but to limit the scope of the paper to a moderate size, the paper includes error analysis at three levels only as:

1. Syntax,
2. Spelling,
3. Translation - Marathi to English

Error Analysis: Syntactic Level

This section of the chapter aims to attempt error analysis of teachers' responses at syntactic level. The analysis of this kind is limited to some selected questions in the test viz., composition and translation, and a few representative examples only.

54 Errors (Good group-17 + Poor group 37) are recorded under 'syntactic level' category of error analysis. The errors under this category are classified under two major categories viz. i. Sentence structure errors ii. Verb centred errors

Table-2

Good Group (*A few representative examples*)

Sr.No	Erroneous Sentence	Restructure/ Correction	Error Type
1	In this time their change to world	---	Aberrant
2	We are the many changes	have	Irr. Verb
3	Liberalization is more that comparing to pear time.	---	Aberrant
4	Stop this destroy and don't want this war	---	Aberrant
5	Veriaes type of courses in technological field .	---	Aberrant
6	In technological field there thing name and procejers were also in English.	---	Aberrant
7	One lakh people I died because of me .	---	Aberrant

Table-3**Poor Group** (*A few representative examples*)

Sr.No	Erroneous Sentence	Restructure/Correction	Error Type
1	Computer technologicaimrow and any world are come.	-----	Aberrant
2	Millins solders kills in woar.	Were killed	Sub-V agreement
3	He tell is mind.	He talked to himself	Aberrant
4	Who will kindme ?	forgive	V-wrong choice
5	Some of the forest and trees aireacrasted and ade the Indistialaira.	-----	Aberrant
6	Some m t aiera planting the treets and save the forest's.	-----	Aberrant
7	In war 1 lak's solder dead.	Were killed	V-missing
8	Them his was effect in he.	-----	Aberrant
9	Stop to war, stop to wildness.	Stop the violence	Aberrant
10	He had stressed and talk himself By me I was kille one laklsoldar.	-----	Irr. Verb Aberrant

Observations :

As compared to good group, poor group committed more errors (37) than double of the good groups.

The data collected under 'syntactic errors' category reveals a variety of performance errors. Both the groups display significantly different characteristic features of errors. The number of errors under 'whole sentence aberrant' sub category is greater than any other category, that is 33 out of 54 erroneous sentences such as 'verb missing', 'awkward phrasing', 'extraneous words', 'word order' etc. There is no scope for reconstruction or modification of most of these sentences.

The syntactic errors committed by poor group are more in number and extremely serious in nature. The 27 out of 37 errors under 'whole sentence aberrant' category indicate a loss of sense of word order in them and it also indicates their ignorance of rule restriction of English grammar (competence errors).

Error Analysis: Spelling

English is a language full of diversities. The English spelling is not always a guide to the

sounds, the letters stand for. Consequently, it leads the learners of English to a great confusion. Pronunciation does not offer sufficient clue to the sound causing much bewilderment in the matter of spelling.

The spelling errors are collected from the questions such as composition, translation and vocabulary. In the collection of spelling errors the errors vary from trivial errors to completely incorrect words, and incomprehensible combinations of letters.

Spelling Errors (*A few representative examples*)

1. Poor group committed more spelling errors (75) than the Good group (29). Majority of the errors committed by Poor group are serious.

For example : *enevermant* (environment), *problan*(problem), *vere* (very), *woar* (war), *airea*(area), *daid* (died), *govement*(government) etc.

The number of errors committed by the Poor group is more than double of Good group. They are more serious as well.

2. The errors committed by the Good group are less in number but they are equally serious.

For example : *Trubule*(Trouble), *Drang* (Drag), *Throun* (Thrown), *Breve* (Brave), *Procejers* (procedures), *Emperior*(Emperor) etc.

Error Analysis: Translation

So far academic test of language proficiency is concerned; a question on translation can test the level of linguistic competence of the teachers. Here is an attempt through the test to study the language proficiency of the teachers in expression of English through Marathi to English translation.

This part deals with the error analysis of the Marathi to English translations attempted by the two groups. The examples of each category are given to illustrate nature of errors.

Table -4

Good Group (*A few representative examples*)

	Erroneous Responses	Correction	Mistranslation Type
1	1.Samrat/Emperior, 2.breve,	1. Emperor, 2.brave,	lexical
3	Stop this destroy	5. distruction	lexical
5	I died because of me!	Killed because of me!	misleading
6	Loved with battle	2.Loved battle	preposition

Table-5**Poor Group** (*A few representative examples*)

Sr.No	Erroneous Sentence	Correction	Mistranslation Type
1	1.Samrat/ King, 2.vere, 3.millorins 4.soldjers/ Soulders, 5.woar, 6.dis- mind	1.Emperor, 2.very, 3.million 4.soldiers, 5.war, 6.repented	lexcal
4	Stop,stopwoar/ Stop to war, stop to weldness!	9. Stop the violence.	lexcal
5	Who will kind me?/ Who will sorry to me?	10. Who will forgive me ?	lexcal
6	War of kaling his them last Was.	4.---kaling was the last war---	aberrant
7	Them his was effect in he.	6. He repented over his deed.	aberrant

Observations:

The total number of the errors of Marathi to English translation is 91 which is very high in number and serious in nature with an average of 12 errors per paper (in 45 word translation). It is extremely serious because the teachers are qualified and experienced in teaching English. The mistranslations are of lexical, verb-centred and aberrant type. A few of them are given in the above tables for instance. The errors pertaining to articles, prepositions and punctuation are overlooked to avoid the work from getting bulky, otherwise, the number of errors would be 30% more.

This exercise clearly indicates that the absolute majority of the teachers is seriously deficient in proficiency in English at all levels.

The Overall Observations

Lack of sufficiently trained English teachers and some of the most frequent errors committed by the teachers arise from mother tongue interference (inter-lingual errors). It is deplorable that teachers who have studied English upto their graduation to be unable to carry on a simple conversation or write a short passage without making several serious grammatical errors. These errors can result from applying Marathi grammatical structures to English or from selecting incorrect vocabulary items. In addition, English language errors are sometimes formed in the classroom through reliance on the use of text books alone, and the inefficient use of teaching learning materials to assist with grammatical difficulties, selection of proper lexical items, and writing styles.

The statistical comparison throws light on the degree of erroneous performances of the two groups.

Table- 6

Group	Syntax	Lexical (Spelling)	Trans Eng-Mar	Trans Mar- Eng	Grammar	Total
Good	17	29	12	26	10	65
Poor	37	75	37	65	70	156
Total	54	104	49	91	27	325

NB: i) The errors pertaining to articles, prepositions and punctuation are overlooked to avoid the work from getting bulky, otherwise, the number of errors would be 30% more.

Language is a key factor in imparting an education. According to Halliday it is becoming clear that ... educational failure is primarily a linguistic failure. When the language competence of the teachers is considerably so poor, their educational contribution as Halliday defines is doubtful. Therefore, the definition by Halliday can be a little modified here in this context as 'educational failure is primarily a linguistic failure of the teachers.

In the overall picture it is found that the errors committed by the Good group are less than the Poor group. The Poor group is poor in all types - syntax, spelling and translation. Good group displayed better performance in syntax than the other group.

Poor group is significantly inferior to the Good group in spelling. It is noticeable that Good group committed less error of spelling and of all other categories.

Findings of Error Analysis

It can be concluded with the help of error analysis that:

1. The poor group is extremely deficient in the proficiency of English. The errors committed by this group are numerous and extremely serious in nature. The Poor group which represents the absolute majority of the (more than 70%) teacher population in primary schools under research seems thoroughly deficient in English at all levels of language acquisition (GLP in English). Their performance is satisfactory neither on English nor on Marathi exercises. This result leads to a conclusion that the majority of the teachers seem to be incompetent in English which consequently affects their English language teaching. The prevailing undesirable situation requires a more urgent attention at all levels to improve the degree of English language acquisition and more specifically at the level of teachers' proficiency training and their eligibility in terms of

English language proficiency.

2. The illustration presented above makes the seriousness of the nature of their errors clear. It is noticeable that the sample teachers in our study are not the problem teachers. The performance of Good group which represents the majority of average class (24%) and exceptionally a few good teachers (3%) indicates that they have acquired proficiency in English which is better than the absolute majority of teachers under Below Average and Poor groups(73%). The conscious efforts in extensive and effective proficiency trainings and sufficient exposure to English may improve the quality of their English language acquisition and consequently ELT standard in primary schools.

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Poems

Prayers

Dr. N. G. Wale*

O thou, Omnipotent!
Give thy ear unto my prayer,
Over the years, I have been praying,
For thy blessing, eagerly waiting.

O heavenly spirit!
Will thou grant my humble request?
I expect not gold but health
To fight calamities with strength.

O thou, Omnipresent!
Let my fellow-men be full of mirth.
Let there be Mahatma's Ramarajya.
Let us understand the meaning of Swarajya.

O thou, Almighty!
Give us complete security.
Destroy all evil things.
Only then we'll soar the sky with our wings.

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The White Lilies

Walking along the bay,
Once I beheld a host of white lilies,
Scattered like pearls beneath the trees,
And twinkling brightly in the golden rays.

Flying hither and thither in the breeze,
Some formed uncanny forms
Symbolizing God's existence,
And His great power of magic.

Some lilies were floating,
As the waves were dancing in the breeze.
Drifting flowers seemed like individual souls,
Who were eager to meet the Almighty.

Immense pleasure did I seek
To find the bewitching beauty of Nature.
This enchanting scene made me
Be there forever and ever.

The entire surrounding bathed in beauty
Appeared to be a paradise on earth.
It was, indeed, bliss of solitude
And the gift of his power.

An Interview with M. K. Naik

Prin. (Dr) L. G. Jadhav*

M. K. Naik is a familiar name in criticism of Indian Writing in English. When we think of criticism in Indian Writing in English, the names of K. R. Srinivasa Iyengar, C. D. Narasimhaiah and M. K. Naik flash in our minds. Naik is more than a critic. He wrote, criticized and translated a bulk of Indian Writing in English. Besides, the people of Indian Writing World know that he (Naik) is known for his wit and humour. One can really enjoy the sparkling dialogue with him. One never gets fatigued with him.

The interviewer has good fortune of meeting Naik in Pune on 7th June, 2009 at his residence, and recording an interview. Given below is the transcription of the interview which may be useful to the lay reader as well as the tribe of students and researchers engaged in meaningful research.

LJG: If you are asked to choose one of your books, which book would you choose?

NAIK: The answer is very clear that the book is A History of Indian English Literature, published in 1982 by Sahitya Akademi. I say so not because the book was published into several editions and hundreds of copies are sold, but because it costs me a great deal of labour. The grant of a National Fellowship by the University Grants Commission enabled me to work on a project, which had been at the back of my mind for a number of years viz., A History of Indian Writing in English. A regular systematic history like this had not been attempted earlier. My History, therefore, flourished beyond the expectations of both author and publishers.

LJG: What are the influences on you?

NAIK: I stood first in English at the B. A. examinations. I got an opportunity to meet Barr. Balasaheb Khardekar. I spoke to Khardekar that I wanted to study Marathi Literature. Khardekar said No. Marathi is your mother tongue. So, you should study English literature because after independence of the country we need English teachers and English researchers. Bertrand Russell impressed me for his simple, lucid and elegant style. The large family of my uncle and a good library at home influenced me. There was the public library in the town one of the best of its kind.

LJG: You seem to specialize in Fiction- Mulk Raj Anand, Raja Rao, R. K. Narayan, Somerset Maugham and T. S. Eliot. Is there any specific reason?

NAIK: That is very interesting question. I grew up with my uncle who had at home with

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six daughters. These children play themselves. I isolated myself from them. The house has a good library; there are copies of a couple of newspapers, and there a number of magazines. So, I grew in this atmosphere, and inculcated reading the novels.

LJG: There is often the mention of the Indianness or Indian sensibility in Indian Writing in English. Do you think this to be a valid approach? How would you define the concept of Indianness?

NAIK: We have to study Indianness. We are to ensure that our authors are rooted in their soil. "Our aesthetic can not be divorced from our roots." The last thirty pages of *Azadi* is a good example.

LJG: There are a few translations also to your credit. What made you do them?

NAIK: My mother tongue is Marathi. I am a bilingual. Translated- both ways: from English into Marathi, my language, and vice versa, had always interested me. My wife is B.A. with Marathi and she used to help me in translation.

LJG: What makes you to write novel *Corridors of Knowledge* at the end of your career. What do you want to tell your readers through your novel?

NAIK: I tried to put my memories of the last thirty years that I spent on the campus of the University. The readers may find what they want. I do not want to say any thing to the readers.

LJG: You do not seem to subscribe any of the theories currently in fashion- Structuralism, Post-Structuralism, Deconstruction etc.

NAIK: Two answers are possible. The new theories are applied to language and not to literature. Criticism becomes one sided. We must learn from all the disciplines.

LJG: In light verse, you not only reveal yourself as a poet but also as a critic. It is a rare combination of a poet's vision and a critic's authority. Do you agree?

NAIK: I can only say that I am fascinated by light verse; I have read E. C. Bentley and Edward Lear. Light verse naturally came to me and applied the technique to Indian light verse.

LJG: How do you react to the title, "Big Three" of Indian Criticism in English? How do you compare yourself with K. R. Srinivasa Iyengar and C. D. Narasimhaiah? In what way are you different from them?

NAIK: Label-sticking is a pastime. There is no meaning. Iyengar and Narasimhaiah are stalwarts. Indian Writing in English was the result of Iyengar's lectures that he

gave at the University of Leeds. He was a pioneer in the field. Narasimhaiah introduced Indian Writing in English in most of the Universities of India. Narasimhaiah introduced Kanthapura at the university and college levels. I have tried to be a balanced critic of Indian Writing in English.

LGJ: It is not fair to ask you about the main features of your style of writing. Shyamala A. Narayan has written much about your style. Do you want to say anything about your style, that Shyamala A. Narayan has missed in writing?

NAIK: Shyamala A. Narayan has inevitably done a thorough job. My style is lucid, clean, brief and to the point. I am influenced by Somerset Maugham, B. Russell and Lukacs.

LGJ: It is said that there is always a woman behind the great man. What is the contribution of your 'captain's captain' in your academic career?

NAIK: The contribution of my 'Body guard' is in two ways – I am a kind of academic person. She never disturbed my work, nor do I in her. She pursued her own ways, her own inspirations. Second, she is a student of Marathi literature. She helped me in the translation work.

LGJ: Do you feel the sense of fulfillment now?

NAIK: I have a sense of fulfillment. I am reminded of an apple-picker in Robert Frost's "After Apple-Picking". The apple-picker has done the day's job, yet he has by him an empty barrel and there is a bough he has not picked upon. But he is tired completely. The scent of the apples is heavy on him and he must now run home and drowse off. My sense of fulfillment is similar to that of the apple-picker.

LGJ: What message would you like to give to the budding critics?

NAIK: I admonish the budding critics to put their findings in very useful and remarkable manners.

LGJ: What are your plans of writing now?

NAIK: Now I am 84. I look forward and not backward. I have done a lot in fiction, criticism. I have not done much for short stories. Now I am planning to write short stories. I have already written seven short stories, based on Indian legends and mythologies. My stories are historical and mythological.

The interviewer concludes his interview with these words: Sir, you are now 84 years; God bless both of you and prolong your life.
