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



Editors

H. B. Patil S. S. Lendave



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

The journal 'Critical Space: A Peer-reviewed (refereed) International Journal in English Language and Literature' aims at to publish unpublished, original research articles and make available a new platform to the scholars of Language, Literature and Culture. It deserves to promote the young researchers and attempts to cultivate the research aptitude among teachers in the higher educational system. It is a four-monthly journal (February, June and October). Each issue of *Critical Space®* will be sent to the members of the journal and the respective libraries.

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Critical Space

EDITORIAL

Greetings to All...! In the period when a pandemic is hitting badly to the world, it is also becomes very difficult to carry on the academic venture like publishing journal, but it is the commitment and determination to the academic goals of the Journal that we make it possible and publishing the issue with inevitable delay of one month. As usual the journal has received number of research papers on variety of topics. Many of the research papers received for the February issue are still with the reviewers and they are delayed only due to the hurdles caused by Covid-19. But I assure you as soon as we receive the reviewer's remarks and appropriate suggested changes, these papers will be considered for the next issue with priority.

In the present issue you will read how the ecological perspective can be adopted to enrich our understanding of the literature which otherwise many times remained uncovered. The Eco-criticism therefore has emerged as one of the most significant research avenues of the contemporary academics. *Critical Space* writing community has also responded with few very seminal eco-critical analyses of the literature that not only gives a perfect demonstration of how to apply theory in praxis, but it also brings out certain new angles to the eco-critical understanding. Besides eco-criticism, there are few more recurrent critical interests that can be seen in the previous issues of *Critical Space*; they are Subaltern Literature, Diaspora Studies, Cultural Studies and Feminist School of thoughts. In the present issue also, we came across the papers that were contributed in this direction.

It is really a great feeling that the *Critical Space* is providing a platform to such issues that are significant in social, cultural and literary

contexts. The publication of these critical issues also makes the journal, one of the most demanded among the worldwide academic community. I hope that present issue will be useful to you to understand the literature and culture from different perspectives. I also hope that all of you are doing well and keeping yourself healthy and joyous.

— Dr H. B. Patil

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R R Borade's *Pachola*: A Chronicle of Rural India in Transition

Dr. D. P. Digole*

Abstract:

The present paper intends to read R. R. Borade's fictional classic *Pachola* (1971) translated into English from the Marathi original under the title *Fall* by Sudhakar Marathe, as 'a chronicle of rural India in transition'. It depicts the plight of neglected communities dependent on the traditional caste-confined occupations like *Sonar* (goldsmith) *Chambhar* (shoe-makers), *Nhavi* (Barbers) and *Shimpi* (Tailors) etc. through the representative story of a poor Shimpi family. It is an important example of a Dalit text, or to be more specific and appropriate 'a subaltern text'. It has acquired the status of a modern classic inviting worthy comparison with such great masterpieces of Indian literature as Premchand's *Godaan* (1936), Raja Rao's *Kanthapura* (1938), Shivram Karanth's *Murali Mannige* (1941) Phanishwarnath Renu's *Maila Aanchal* (1954), Kamala Markandaya's *Nectar in a Sieve* (1954) and S.N. Pendse's *Rathchakra* (1962). It remains even today a highly popular and engaging work of literature worth reading for its rustic simplicity of Indian village life ever so often.

Key words: transition, plight of neglected communities, *grameen*, exploitation and suffering, etc.

R. R. Borade (b.1940) is one of the most celebrated, prolific and versatile of the contemporary Indian writers extending the glorious tradition of great masters such as Premchand, Shivram Karanth, Phanishwarnath Renu, Raja Rao and Kamala Markandaya. Following the line set by his predecessors and mentors like S. M. Mate (1986–1957), R. V. Dighe (1896–1980), Diwakar Krishna (1902–1973), B. Raghunath (1913–1953), S. N. Pendse (1913–2005) and Vyankatesh Madgulkar (1927–2001), he widened the scope of the rural or *grameen* tradition in Marathi by adding new dimensions and distinctions. He has so far written sixteen collections of short-stories, fifteen novels, fifteen plays and a collection of one act plays and a host of critical writings and essays. He has, thus,

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successfully introduced an economically backward region like Marathawada on the literary horizon of Marathi literature with his multi-dimensional writings like *Perani* (1962), *Malni* (1967), *Pachola* (1971), *Natigoti* (1975), *Aamdar Saubhagyavati* (1988), *Charapani* (1990), *Bandhamukta* (1998), *Itha Hota Ek Gaon* (2000) and *Rikta Atirikta* (2009). He made a micro distinction between the two overlapping terms *regional* (as opposed to national or universal) and rural or *grameen* (as opposed to urban/nagari) and thus popularized a new stream of writing called *grameen* literature with a focus on the characteristic rural ethos and genuine flavour of the soil. Many of his writings have been translated into English and other Indian languages and brought him several literary honours and awards.

He started his literary career as a novelist with the publication of his maiden novel *Pachola* in 1971 when he had already established himself as a major short-story writer, with his distinct individuality. The novel *Pachola*, translated into English under the title *Fall* by Sudhakar Marathe, depicts the plight of neglected communities dependent on the traditional caste-confined occupations like *Sonar* (goldsmith) *Chambhar* (shoe-makers), *Nhavi* (Barbers) and *Shimpi* (Tailors) etc. through the representative story of a poor Shimpi family. A highly committed writer with deep roots in the rural soil and ethos, he captures the changing realities of rural life, society, and culture during the post-independence period, especially after 1970's. Set in a small village in Latur district of Marathwada region of Maharashtra, the novel has also the background of the "Gold Ban Law" (Suvarna Bandi Bill) passed in 1970 affecting the lives of goldsmiths solely dependent on their craft-work. Gangaram's tragedy parallels with that of the poor goldsmiths which the novelist has himself observed. R. R. Borade has himself explained the role and background behind writing this novel in a *Postscript* to the Marathi version thus:

The process of rapid urbanization has caused a complete metamorphosis of traditionally independent villages. It started changing the fundamental outlook towards the traditional craftsmen and their work. These old occupations got transformed due to the increasing contact with cities and changed

[2]

measurements of work based on money. As a result, the family loyalties, human relationships, etc got affected and led to an inevitable conflict beyond their limited strength. Hence, their lives continued to collapse. *Pachola* is thus the story of such a collapsed, fallen human being (Borade, 2007: 96–97, *Researcher's translation*).

The villages in India started changing rapidly with the advent of modern mechanical methods of agriculture, advanced means of transportation, skilled and systematic machine work, urbanization and industrialization. Such radical transformations in all walks of life marked the beginning of gradual collapse of the indigenous caste-governed cottage industries and traditional professions in rural areas.

This master narrative unfolds an agonizing, tragic tale of the existential struggles and dilemmas of the simple rustic folk represented by Gangaram and his family. By adopting a realistic mode of monologic, first-person narration, it recounts the events and happenings in the family of a poor tailor. Gangaram's wife, Parvati is the narrator – protagonist of the novel depicting the struggles of her family to make both ends meet somehow from his stitching and her daily-wage work. The remarkable use of *grammeen* or the country dialect (boli) with the rhythms of colloquial speech renders a kind of liveliness and genuine flavour of the rural soil to the entire narrative. The opening of the novel is highly characteristic of the rural community in India predominantly dwelling in the outskirts of the villages. It reveals Parvati's tragic awareness and their falling on evil days due to the rapid urbanization and changed circumstances:

All was going well. No mucking about with anyone else, nothing. He would, you know just sit at his machine... It was the only machine in our village, after all. Still, it... wasn't like before how many clothes were ordered! Whenever ye looked, there'd be, oh such a great pile of stuffs. He didn't have a moment's leisure (1).

But the advent of machines and fashions marked the beginning of adverse circumstances and total collapse, particularly of semi-skilled and unsystematic artisans like Gangaram in small villages. Thomas Carlyle's scathing criticism in

[3]

“Signs of the Times” sounds appropriate in this context: “On every hand, the living artisan is driven from his workshop, to make room for the speedier inanimate one. The shuttle drops from the fingers of the weaver and falls into the iron fingers that ply it faster” (Qtd. in Williams 86). Craftsmen like Gangaram lagged far behind as they were unable to adapt themselves to new methods and modern techniques. As a result, the quantum of work got reduced because the villagers started to go to taluka places for sewing new fashionable clothes. Gangaram had never tried to learn anything new. So, he knew only the gross stuff. Even in such a crisis, he could earn his livelihood and survive his small family of four members—his wife Parvati and their two children—Bhana and Tani.

This state of “everything well” proved short-lived due to Gangaram’s quarrel with the ‘Garad’s lad’ on a trifle matter of sewing up the rip in an old *dhotar*. The arrogant behaviour of the Garad’s naughty son of throwing the *dhotar* from a distance made him very angry and he refused to sew the *dhotar*. Gangaram’s reasonable expectation was that Garad’s son, though a rich man’s lad should follow minimum norms or manners and code of conduct. He feels, insulted and deeply grieved due to the ill-treatment and misbehaviour of Garad’s son: “He flung the *dhotar* at me the way people do with the Mahar-Mang folk, why won’t one get mad?” (6). Another reason for Gangaram’s refusal was that the Garad used to come to him only for repairing the old clothes and prefer to go the taluka place for stitching new clothes. When his wife, Parvati, warns him about Garad’s crooked nature, he expresses his firm determination to face everything. Garad was determined to bring another chap with a machine as he has taken an oath to wear that *dhotar* only after bringing a second machine in the village. True to his fame, Garad brought a new machine and a master tailor from Latur. Even then Gangaram did not get disturbed. He decided to send his son Bhana to Latur for learning machine work and making him a fine *machinewala*. But Bhana could not fulfil his ambition as he come back after quarrelling with the *machinewala*. Then, he himself went to learn machine work, but got cheated from the *machinewala*: “I had earned the money by the sweat of my own brow. And still he behaved like that at tallying time” (58). He fought

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with him and got arrested by the police. Finally, he planned to set up his own machine in Latur, but found the cap of the machine missing. Much against his wife's wish, he again went to Latur only to return with severe illness as he kept working all the time without rest. He suffered much due to fever and cough finally culminating in tuberculosis (T.B.) He heard that a person bed-ridden with 'wasting sickness' never recovers in his whole life. When Koli's Jairam complained that Bhana had caught hold of his daughter by hand, he scolded him severely. Bhana's arrogant response and mention of his own mother's pregnancy in a derogatory way annoyed Gangaram extremely. He started beating him so badly that he himself got exhausted and thus ended his own life sometime during the night.

While portraying the hardships and failures in the lives of an ordinary village tailor's family, the novel describes the petty abuses of power and the establishment through Gangaram's disastrous confrontation with Garad, a local figure of considerable wealth and influence in the village. Besides, the forces of change in the form of new fashions and modern machines play a crucial role in Gangaram's tragic downfall and the consequent destruction of his family. His local opponent, Garad manipulates all these factors with his sound economic position and better understanding. Though Gangaram was not totally ignorant of these factors, he fails to handle the situation properly due to his obstinate nature and virtues like independence, honesty and self-esteem. His awareness of the future course of events set in motion due to his clash with Garad is clearly evident from his response to Parvati's statement: "Ye're suffering for no reason. He says: "It won't do to say I'm suffering, will it? If we say I am suffering today, I shall have to sit 'killing flies' tomorrow" (61). His demand for humane treatment and sense of self-pride is suggestive of the modern democratic values which the feudal class represented by Garad, do not allow to take roots in rural areas. Unlike his wife, Parvati, he does not regard their lives as worthless as 'withered leaves' which is the sense conveyed through the title also. His action of denying to sew the old dhotar brought by Garad's son is a kind of revolt against the feudal value-system. In a way, he offers a strong and vehement resistance and struggle against the feudal mentality of Garad and his son.

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His denial and opposition to Garad's son, though at the unconscious level, is a rebellion against the whole feudal value-system. The struggle in the novel is thus between the dominant class represented by Garad and his feudal machinery and the weak class of labourers represented by Gangaram. Y. V. Wadaskar has analysed the nature of conflict in the novel in an objective and rational manner as below:

Gangaram is asking for a simple thing. He demands 'honour' as an independent person away from anybody's domination. His is the demand of individuality or self-esteem existence. Garad may be rich at his house, but Gangaram he is not his slave. He does not expect much honour but he cannot tolerate ill-treatment simply because he is a poor person. He expects that the Garad's lad should follow at least the common, minimum mannerisms of modest human behaviour (Kottapalle 78-79).

According to him, Gangaram's tragedy lies not in his obstinate and hot-tempered nature, but the real cause of his tragic downfall is his extreme poverty. He also disagrees with R. R. Borade's view that Gangaram's collapse has roots in the matrix of change that rapid urbanization brings to rural areas. He substantiates that Garad and his son are more obstinate and hot-tempered than Gangaram, but their tragedy does not occur simply because they are rich. Garad's richness and tremendous purchasing power helps him to misuse modern technology in the form of a new machine and tailor. Hence, the main conflict in the novel is not between Gangaram and Garad but in their class structures. It is a class-struggle between the rich and the poor, the haves and have nots classes respectively represented by Garad and Gangaram. He calls Gangaram as "the first rebellious hero in the *grameen* Marathi literature who struggled with all his limited strength against the established values and feudal forces that encroach upon his self-esteem and pride" (Kottapalle 87).

R.R. Borade's great art and social vision lies in showing different perspectives within a small family of Gangaram Shimpi. As already mentioned, there are four members in the family – Gangaram, his wife Parvati, Bhana and Tani. The symbolic significance of Tani's continuous crying for the mixture of milk and roti is that it conveys the plight of the poor rustic folk and their ever-

empty stomach full of hunger. The character of Parvati represents his attitude towards women illustrating how their lives are hedged in by what Meenakshi Mukherjee terms as “an enclosed space which permits very few options and when the odds are against her, in other words, when she is a woman” (Mukherjee 99). She is the representative of rural womenfolk full of life-force, optimism and stoical endurance even after accepting their inferior status. Parvati repeatedly blames Gangaram for his extremely angry and obstinate nature in the novel. She scolds her husband for getting into enmity with the powerful and crooked Garad. She is well-aware of their poor, miserable condition as she says “We’re no more than like fallen leaves”. Parvati’s fall includes grave, relentless and murderous economic deprivation, because her husband succumbs to the ‘wasting sickness.’ Her helplessness is suggested through her saying, time and again – “What am I to do!” This utterance constitutes a bitter cry of poor men’s and women’s lives in all households in the world. Towards the end of the novel, Gangaram’s feels defeated from all sides and realizes that his wife Parvati suffered much because of his enmity with Garad. His unexpected appreciation of Parvati and honest self-appraisal is connotative of his defeat and helplessness: “Didn’t Ye say once that there’s no success in the lines on my palm? At that time, it didn’t mean much. But now I think it is true” (75).

Some critics like Dr. Pralad Wader and Prabha Ganorkar find many parallels in Uddhav Shelke’s popular novel *Dhag* (1959) and R. R. Borade’s *Pachola* (1971) particularly in the struggles of Parvati and Kautik. But R. R. Borade has himself denied any such possibility in one of his interviews, as both the creations are completely different in several aspects. It means there are basic differences between the two novels and even if some parallels occur at the surficial level, they are co-incidental. Not only this, the misfortunes and hardships of the poor Shimpi couple –Gangaram and Parvati parallel with such immortal literary creations like Thomas Hardy’s *Tess of Dubervilles* (1891), J. M. Synge’s *Riders to the Sea* (1904) and S. N. Pendse’s *Rathchakra* (1962). This happens because Borade’s grasp of rural life and culture is so firm, deep and insightful that Gangaram’s struggle acquires universal dimensions irrespective

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of time and place. The complex interaction between Gangram's family and the larger socio-economic factors– so characteristic of rural India find rich illustrative treatment in the novel which in turn is instrumental in broadening its thematic scope and applicability.

The novel can best be interpreted as 'a chronicle of rural India in transition' on account of its rural setting, socio-economic deprivations and portrayal of women's suffering and exploitation. It is a representative example of a Dalit text, or to be more specific and appropriate 'a subaltern text' as it deals with the pain and pathetic struggles of a poor family. The deterioration of their lives is caused by traditional rural system and rapid transition due to urbanization. They passively undergo a series of hardships and sufferings without blaming anyone or pointing a finger at the guilty and insensitive. What a woman in Parvati's fallen condition thinks is narrated very realistically in the novel. Her narration unfolds a considerable range of problems faced by women in the male-dominated society. Her silent suffering without protesting or rebelling symbolizes her supreme courage and potential to endure everything stoically. Her existence itself represents action, though she outwardly seems a helpless victim. But she is forever deciding, doing, taking up the slack, shouldering ever newer burdens and responsibilities, fetching and carrying water, cooking, cleaning the utensils, weeding and reaping the grapes of a sourceless wrath. Even after her active involvement in nearly all matters of her family, she underestimates herself by saying that she only earned the salt to his corn-meal.

She is the bull's eye of a target aimed at by everyone else in her world, including her own husband, son and daughter, When Gangaram planned to send his son Bhana to Latur for learning machine work and Bhana refused to go, Pravati expressed her trapped condition thus: "...What can I do now? My man's like that, and Bhana like this. I'm trapped between these two. Really, I didn't want to send Bhana away ... My man wants to compete with that *machinewala*, that's why all this" (17). She lacked courage to take contrary decision against her husband's will. This is indicative of her subordinate position in the family. Even her son Bhana did not obey her and talk arrogantly to her. Bhana criticizes his

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own biological creator right in her presence when he questioned about grabbing the hand of Koli's girl. He answered his father right back thus: "I ain't the only one thinking such muck. Everyone's thinking it. ... Ye think I don't know mother's heavy with child!" (100). Gangaram lost his temper and started beating Bhana so much so that a stream of blood flowed out of his mouth. Parvati's condition was like a mad woman as she had to carry the burden of her husband's death due to over-exhausted condition resulting out of the 'wasting sickness'. Here, Borade seems to question 'what would happen to the human race if all the Parvati's of the world simply and suddenly gave up, lay down and died like this Parvati's husband?' The novel offers no evident prospect or improvement in Parvati's harsh lot, despite her heroic resolve and dignity.

The novel is replete with references and incidents pointing towards the clash between the traditional and the modern, old and new ways of living. The arrival of new machine and a master tailor in village marks the beginning of this clash. Gangaram who represents the traditional ways and means of living takes the entry of this new *machinwala* as threat to his very existence. That is why, he took the matter very seriously and decided to send his teenage son for learning machine work. The marked difference between Gangaram's old method of sewing clothes and that of the new tailor's as seen by Parvati illustrates this conflict:

... At the back, the machine. Before it a huge big pat to sit on. Next to the pat sat the *machniewala*, Quite young, really. Round his neck was some kind of colourful tape. Cigarette in his mouth. On the pat some kind of coloured bit of chalk or something. He'd measure a piece of cloth with that tape, mark it with that chalk piece, and then cut the cloth *Kurrr-Kurrr* with his scissors. My man's way is altogether different. He measures cloth with a footrule. He doesn't make many marks and such. Measures the cloth with the rule and just tears it with his hands, *turrr-turrr*. (8)

Her reaction that: "How's my man going to stand up to such a chap!" is quite expressive of her hidden fear about the bleak future of Gangaram's trade. Gangaram also knew this grim fact, therefore he decided to send his son to

become a skilled tailor. His honesty and simplicity is in total contrast with the new tailor's depth and complexity. She suggested her husband to be more cautious after the entry of the new tailor and that too with Garad's backing. But Gangaram never took her advice seriously and fought with new *machinewala* who teased him by calling him 'the choli 'pecialist', the 'great hero of choli stitching'. This tussle connotes the fight between the traditional and the modern ways and values. He decided to teach him a good lesson by driving "that monkey faced so and so out of this village". But his decision was not liked by anyone in the family as it was meant to spoil Bhana's whole life.

This clash between old and new ways has been extended by dealing with the problem of generation gap through the father – son relationship in the novel. Gangaram and his son Bhana behave as if they are rivals to each other. Gangaram's obstinate and strict nature makes Bhana an alien to him. The disharmony between Gangaram and Bhana is hinted at the very beginning of the novel: "The master's no kin to Bhana. Even he values him! Yet his own father doesn't value his flesh and blood" (18). Gangaram behaves as a sort of 'patriarch' with dictatorial attitude and cares very little for his son's emotions and his likes and dislikes. Even he cares a little for anybody in the family—so, they all blamed his angry nature for the pitiable condition of the whole family. He showed total disregard for Bhana's genuine interest in education and sent him to Latur virtually by force. As a result, Bhana ran away to Barshi that too with Garad's son. Gangaram fulminates with anger, when he comes to know this: "He's cut my nose before the folk. He's now keeping the company with Garad's boy... I would have swallowed anything else. But I won't lump this. Now, he's dead to me and I am dead to him" (45). Bhana too had similar complaint about his father. He thought that his education had been dropped due to his father's obstinate nature. Hence, he justifies his anger thus: "Ye mean he's angry but I can't be, do ye? If he hadn't himself competed with that *machinewala*, why would I have lost one whole year of school? Why would boys with me have passed me by?" (82). The enmity between the father and son ended only with Gangaram's death after beating him in an inhuman way: "Bhana, yer pa's gone, Gone!" He collapsed

where he stood. Shoved his head between his knees. Sat there with all the world's burden on his head, like wouldn't even weep" (101-2).

The novel also presents a clear-cut contrast between the simple rustic ways and the cunning urban methods. Simple-minded people like Gangaram are 'misfits' in cities where corruption is rampant all around. Even Bhana could not stay in Latur city for a long duration due to his quarrel with the *machinewala* who used him for several odd jobs instead of allowing him to learn machine work. Bhana went to Latur unwillingly because of his father's angry nature, but could not settle in the city atmosphere. The contrast between village and city life is given a clue in the novel: "If you pour out money nothing is scarce in the city. Barring mothers and fathers, of course!" (14). Here, Gangaram seems to refer to the important role of currency/money in cities in contrast with the villages where people practice exchange system of goods called 'barter-system'. When Gangaram was arrested by the police due to his fight with the *machinewala*, Parvati came to Latur with Bhana and Tani. During her journey, she made certain highly pertinent and perceptive comments on that explained both the vices and virtues of city life. When she asked Bhana for getting some milk from some hotel worth an *ana* Gangaram remarked: "This isn't our village, is it, to ask for milk worth my old amount. This is a city. If ye have to buy it, ye must buy at least a cupful" (61). Here, Gangaram seems to say that money is the sole criterion and motivation for work in cities.

To sum up, this archetypal novella explores the miserable struggles and existential dilemmas of the simple village folk through the tragic story of Gangaram and Parvati's family. While presenting an emblematic tale of rural penury, R. R. Borade has succeeded to a great extent in highlighting the multiple dimensions of the changing realities and problems of rural life, society and culture. It offers a poignant analysis of the lives of the ordinary people caught in the matrix of change and resultant socio-economic upheavals through the monologist narration of an uneducated woman. The striking originality of conception, highly realistic and vivid presentation of rural milieu, masterly use of the peculiar Marathwadi dialect with its nuances and colloquial rhythms and compassionate yet unsentimental narration, richly layered wide canvas in

compact structure, remarkable skill and precision are some of the major achievements of the novel. It has acquired the status of a modern classic inviting worthy comparison with such great masterpieces of Indian literature as Premchand's *Godaan* (1936), Raja Rao's *Kanthapura* (1938), Shivram Karanth's *Murali Mannige* (1941), Phanishwarnath Renu's *Maila Aanchal* (1954), Kamala Markandaya's *Nectar in a Sieve* (1954) and S. N. Pendse's *Rathchakra* (1962). It remains even today a highly popular and engaging work of literature worth reading for its rustic simplicity of Indian village life ever so often.

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The Existential Struggle in the Hispanic: The impact of Epidemic depicted in “Monstro”

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Abstract:

Science Fiction writing and Magical realism are predominant techniques used by the Latin American writers. “Monstro” is a science fiction published in *The New Yorker* magazine in June 4, 2012. An epidemic disease called “La Negrura” starts to spread from Haiti. The disease starts as a dark spot on the skin and transforms the victims slowly into zombies. The Dominicans in the border also gets infected by it. It also becomes a threat to the world. In “Monstro”, Diaz allegorically presents the hegemonic powers that try to suppress Haiti. It reveals that the residues of colonialism continue to exist in hidden ways, and in turn continue to promote the marginalization of some for the benefit of few. In the case of Hispaniola, Haitians are marginalized against the Dominicans, and the Dominicans against the world.

Keywords: epidemic, hegemony, zombie, colonialism, marginalized, etc.

The Latin American literature revolves around hybridity. The impact of colonialism is reflected in the works of literature too. The writers use apocalypse as one of their predominant themes. The reason behind this is their land faces so many natural calamities like tsunami, storm, earth quake etc. Science Fiction writing and Magical realism are predominant techniques used by the Latin American writers. The Caribbean islands are a part of this Latin America. Its literature is based on the history of its colonizers. The French, Portuguese and the Spaniards colonized these islands. Dominican Republic was formerly colonized by the Spanish. The history starts with the arrival of Christopher

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Columbus in 1492. It paved the way for their establishment of colony in this country.

The Spaniards who came to America were largely young and single men. From the start of the conquest, they exercised their sexual domination over native women and men. The Dominican American literature has its roots in Spanish writing of the colonial period. Dominican letters began with Bartolome de Las Casas during the Spanish colonialization of the nation. Dominican letters were published by the church and imperial authorities during the sixteenth and seventeenth centuries. The arrival of the Spaniards brought changes in the lives of the indigenous people. They slowly started to imitate the Europeans. Frantz Fanon remarks:

Every colonized people- in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality- finds itself face to face with the language of the colonized nation, that is with the culture of the mother country. The colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards. He becomes whiter as he renounces his blackness, his jungle. (*Black Skin, White Masks* 18)

Many Dominican writers have settled in New York. During the three decades of Rafael Trujillo's dictatorship (1930-61) and the U.S. invasion of the Dominican Republic in 1965, many Dominicans have been forced to leave their country. They have settled in Miami and New York. They write about immigration, poverty, political tyranny and assimilation with the mainstream society in their work. During 1980s and 1990s, Dominican American literature has become more noticeable in Hispanic communities. By this time, migration is open not only to intellectuals and middle-class families but to all classes and racial mixes like black, mulatto and white. Luz Elena Ramirez, a Hispanic Philosopher and a Professor from California State University explains the special features of the Dominican-American literature as follows:

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As the second largest Hispanic group in New York, and with strong cultural roots, Dominicans emphasize their contributions to Latino culture in the U.S. by expressing themselves mainly in Spanish. Dominican-American literature is characterized by the same literary motifs as are found in CUBAN-AMERICAN LITERATURE AND PUERTO RICAN LITERATURE. Dominican-American writers call into question issues such as heritage, generation, migration, displacement and dislocation. Their work analyzes immigrant and exile experiences of belonging to two different cultures, the Spanish speaking Caribbean and the United states. (100)

Junot Diaz is one of the Latino writers who belong to this lineage. He writes about the marginalized culture of his race in a creative way. He was born in Santo Domingo in the Dominican Republic in 1968. It is one of the Latin American countries. He immigrated to New Jersey in December 1974. "Monstro" is a science fiction published in *The New Yorker* magazine in June 4, 2012. He has won the 2008 Pulitzer Prize, American National Book Critics award for fiction and many other awards for his novel *The Brief Wondrous Life of Oscar Wao*. He is the first Latino to be appointed in the twenty member Pulitzer Prize jury. Before fixing Junot Diaz in the right perspective, the researcher feels that it is appropriate to make an elaborate survey on Latin American Literature.

Diaz has set his Science Fiction "Monstro" in near future. Paranormal Abilities such as mind control, telepathy, telekinesis and teleportation are used widely in Science fictions. Junot Diaz has used Science fiction to characterize the world and the complexities of human existence. Like the German philosopher Immanuel Kant, Diaz is fascinated by the marvellous universe God has given man and the moral responsibility he therefore owes in the preservation of it. He has written the Science Fiction "Monstro" as a warning against impending apocalypse. An epidemic disease called "La Negrura" starts to spread from Haiti. The disease starts as a dark spot on the skin and transforms the victims slowly into zombies. The Dominicans in the border also gets infected by it. It also

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becomes a threat to the world. The doctors from US camps try to separate the victims but they gather together inside the quarantine zone as they feel safe there. "Some went because they claimed they felt 'safer' in the quarantine zone; others just picked up and left without a word to anyone, trekked halfway across the country as though following a homing beacon" (www. newyorker.com). The victims start to behave in a peculiar way. They cluster together in the quarantine zone just outside Champ de Mars, the largest of the relocation camps. Diaz narrates their peculiar behaviour, thus:

Doctors began to report a curious change in the behaviour of infected patients: they wanted to be together, very close, all the time. They no longer tolerated being separated from other infected, they began to unite in the main area of Quarantine, just outside Champ de Mars, the largest of the relocation camps. Shortly after the Silence, the phenomenon that became known as the Chorus began. The entire infected population simultaneously let out a bizarre shriek-two, three times a day. Starting together, ending together" (www. newyorker.com)

Diaz has used the shift in their paranormal abilities rightly in "Monstro". Brain scans performed during the outbursts actually detected minute fluctuations in the infected patients' bio-magnetic signals," . . . but unfortunately for just about everybody on the planet these anomalies were not pursued. There seemed to be more immediate problems. There were widespread rumours that the infected were devils, even reports of relatives attempting to set their infected family members on fire" (ibid).

The story is narrated by a Dominican American young man Yunion along with his higher class friend Alex and his girlfriend Mysty. Mysty watches this news in the television which states, "A shaky glypt of a pair of naked trembling Haitian brothers sharing a single stained cot, knotted together by horrible mold, their heads slurred into one. About the nastiest thing you ever saw. Mysty saw it and looked away and eventually I did, too " (ibid). They try to do rescue work for

the infected people. The Dominicans come out voluntarily to help their neighbour Haiti although there exists border problems, migratory tensions and racial discriminations. They show their brotherhood in the time of crisis. Most of the countries in the Caribbean island are U.S. backed ones. The developed countries give more preference to The Dominican Republic than Haiti. The people of Haiti are black and are considered inferior to the Dominicans. The Caribbean practice mixed culture. Their racial identity is filtered through the European hegemony. The first world countries and the Dominican Republic try to suppress the development of Haiti as it is the first black republic in the Caribbean island. The Haitians move to the Dominican Republic in search of job and filling the need for labourers. The Dominicans on the other hand move to the US , Puerto Rico and other European countries to gain economic prosperity. They face least racial discrimination than the Haitians.

Hispaniola has been under the European colonization during the 19th century and as US backed ones during the twentieth century. During these times, the whitening of the nations happened in almost all Caribbean countries except Haiti. Haitians are considered inferior to their neighbours based on their African ancestry. In “Monstro”, Diaz allegorically presents the hegemonic powers that try to suppress Haiti. A Haitian-American doctor, Anton Léger, notes that a victim cannot remember his actions during an event known as ‘The Choir’, where all the infected cry out simultaneously. “When authorities tried to distribute the infected victims across a number of centers, they either wouldn’t go or made their way quickly back to the main zone” (ibid). The victims want to cluster together:

Helicoptered two infected men to a hospital ship offshore. As soon as they were removed from the quarantine zone they went *batshit*, trying everything they could to break free, to return. No sedative or entreaty proved effective, and after four days of battering themselves relentlessly against the doors of their holding cells the men loosed a last high-pitched shriek and died. (www.newyorker.com)

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Léger takes the body temperature of the victims and notes that they all have a low body temperature. When his group of fellow doctors randomly evaluate people who show no symptoms, "They almost shat themselves. Like for reals. Nearly one out of eight pedestrians was flickering blue" (www.newyorker.com). The doctors could not diagnose easily and provide a solution. The victims stop talking. They maintain silence and only at the time of chorus, they shriek together.

As the details of the island's chaos begin to unfold, the reader discovers that the disease began in the Haitian capital of Port-au-Prince, that the disease manifests visually on the skin and then takes over the body, and is also a new phenomenon. The fact that the disease does not become problematic until there is a visual manifestation emphasizes how race is a social construct rather than an inherent biological truth. The superficial threat comments on how black bodies are designated as pathologizing subjects rather than blackness itself being a true existential danger. The biological reason behind this spread is the heat. Diaz says, thus:

Everybody blamed the heat. Blamed the Calientazo. Shit, a hundred straight days over 105 degrees F. in our region alone, the planet cooking like a chimi and down to its last five trees—something berserk was bound to happen. All sorts of bizarre outbreaks already in play: diseases no one had names for, zoonotics by the pound. This one didn't cause too much panic because it seemed to hit only the sickest of the sick, viktimes who had nine kinds of ill already in them.(www.newyorker.com)

The narrator explains, "And since it was just poor Haitians types getting fucked up -- no real margin in that" (www.newyorker.com). After the recognition of the hegemonic forces, the death of the sick is ignored, underscoring global and local guilt in the Haitian subjugation. "Monstro" also serves as a warning of a devastating future for the system of oppression that frees those migratory subjects. Díaz analyzes how the global system, which is a

racist system, has caused this island to be subjugated by a world that must acknowledge its complicity in its disappearance.

It reveals a global white hierarchy that oppresses people of color in all facets of life. It reveals that the residues of colonialism continue to exist in hidden ways, and in turn continue to promote the marginalization of some for the benefit of few. In the case of Hispaniola, Haitians are marginalized against the Dominicans, and the Dominicans against the world. The global power systems slowly react to the epidemic spread in Haiti as it is a third world country. The zombie has been used as an allegory for capitalist problems and the representation of the zombie as an existential threat. The third world countries are constantly under the threat of the natural calamities and they feel unsecured. The capitalist countries take steps to protect them but it takes time.

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Dysfunctionality and Disability in *The Glass Menagerie* by Tennessee Williams

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Abstract:

Disability studies is a recent genre of literary discourse or theory that has developed vitally over past fifty years or so. It heralds the whole panorama of its origin and historical development or evolution down the ages. Different models concerning an examination into disability studies have been in vogue like the historical model, the medical and the social one that attempt a comprehensive understanding of this area in relation to the disabled individual. The present paper attempts to explore the concept of disability studies with the specific study of *The Glass Menagerie* by Tennessee Williams. It shows how the Wingfield family grapples with its existential predicaments on a day-to-day-basis and the central figure i.e. Laura Wingfield, who is crippled or the disabled one struggles the most. She is the focus of this melancholic play and we see how the whole storyline is acted out in relation to her disabled aspect or situation.

Key words: disability studies, dysfunctionality, society-imposed disability, etc.

Tennessee Williams with his play, *The Glass Menagerie* in 1944, not just created a specimen of plastic theatre or a piece of memory play etching out his own life experience but indicted a play that stands conspicuously as a masterpiece of soft melancholy, familial dysfunctionality and an early foray into the realm of Disability studies for posterity to remember and relish. The play presents the Wingfield family wherein the patriarch, the father has abandoned the family and the fractured figures of Amanda Wingfield, the wife, Laura

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Wingfield, the daughter and Tom Wingfield, the son are left to live a rudderless life with no economic and emotional security. Though coexisting, each one of them is seen confronting and combating their very own inferno of desperation and emptiness. Amanda, the mother is interminably careworn about her children's well-being and future as the two, according to Amanda, painfully lack what it takes to make it through life. Laura suffers from a physical handicap and is acutely aware of her disability and has transformed into a sad and introverted girl. Tom, the dreamer son, is sick of being the caretaker of the family in his father's absence and feels smothered and balked to live a life that he wants. As such we see that while the three coexist, they mutually suffer too. They even seem to be inwardly seeking riddance from each other's pathologies, most evidently, Amanda and Tom. We see Tom uttering in sheer disdain to Amanda's constant exhortations to rise up and shine on, "... Rise and Shine! 'Rise and Shine!' I say to myself, 'How lucky dead people are!'..." (Williams 21).

At each level that ensues we see an unpeeling of the whole cauldron of anguish and bareness of their lives coming to the fore. Amanda seems to be almost obsessive about Laura's marriage and Tom's professional settlement. She exclaims, "... What are we going to do, what is going to become of us, what is the future? . . ." (Williams 11) She doesn't leave a moment without fretting or grumbling about the future of her children which threateningly seems too nebulous to her. She gets Laura enrolled in some college but Laura bunks it regularly and instead and in spite of cold, goes to zoos, nurseries and museums to taste some relief and mirth away from the frantic antics of her mother. When berated by Amanda for her truancy, she contrasts the emptiness of her life to the cold weather and blurts, "... It was the lesser of two evils, Mother. . ." (13)

Laura's physical handicap and her consequential disabled life, steers us into the vista of Disability Studies that has been popular since the mid-twentieth century for analysis as a domain of privileging or discrimination. Critics and theorists working in this field are of the view that the trials and experiences of people suffering from some physical disability are no less different from those of the ones who are socio-culturally oppressed on the parochial paradigms of

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economic class, sexual orientation, ethnicity, etc. The aspect of disability is gazed upon as a malaise, a problem negatively distinguishing them from the majority of people who are not 'disabled'. This society-induced conceptualization of disability as a 'malady' emanates the dichotomies of notions and attitudes of what is supposed to be 'normal' or 'able' and what is supposed to be 'abnormal' or 'disabled'. These ideational and attitudinal ramifications become the fountainhead of a whole gamut of the operational dynamic structures of power and suppression in variegated ways in workings of a society.

... Disability studies takes for its subject matter not simply the variations that exist in human behaviour, appearance, functioning, sensory, acuity, and cognitive processing but, more crucially, the meaning we make of these variations. The field explores the critical divisions our society makes in creating the normal versus the pathological, the insider versus the outsider, or the competent citizen versus the ward of the state. It is an interdisciplinary field based on a socio-political analysis of disability and informed both by the knowledge base and the methodologies used in the traditional liberal arts, and by conceptualizations and approaches developed in areas of the new scholarship ... (Linton 2)

The whole gamut of the history of cultural perceptions evinces how the disabled body has been a subject of social and religious imputations since the very times of the Greeks. The religious or the moral model of Disability studies being the oldest, held the disabled person's past birth or *karmas* (actions) as the source of his or her disability. However, with dawn of enlightenment or rationality and the emergence of the medical foregrounding, disability was viewed as a deficiency at the level of the individual only, with no special appendages to his past birth or social or geographical or any affiliating environment. The social model of disability studies, in turn, makes an assessment of how the institutional, attitudinal and physical barriers preclude the disabled person from maximum participation with the 'square' society.

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While other models plant the problem in the individual with disability, the social model presents disability as more of a social construction more or less like a gender construction. The emphasis or focus herein moves from the disabled person to his environment – where the latter is held culpable as rendering the person disabled. It proposes how the able majority has already adroitly contrived and offered us a paradigm of life or living that facilitates their functionality in a manner that paves way for their smooth functioning but that ruefully ignores the disabled or the differently able lot who are left to combat and adapt to a matrix of impediments. This premise espouses the belief that disability is society-imposed and not individualistic in or by nature. “. . . the meaning of disability can be seen as social creation, rather than designating a fixed and “natural” condition, the way is open for a change in the current meaning of disability through an analysis and reinvention of the way that disability is portrayed in this culture” (Woodil 202). People with disability are branded as epitome of misfortune or accursed figures – the ones in whom rest the fears and insecurities of the able majority. To dispel this convenient hierarchy of power, it is pertinent therefore that concerted efforts are made to integrate the disabled into the mainstream of societal patterns. It calls for the altering of the deformed social attitudes and models. Also, it becomes exigent on the part of the disabled to hold the reins of their lives in their own hands so as to re-define themselves and carve out their distinct identities and live their lives soundly.

In case of Laura Wingfield too, we witness that she is a perfect example of how a disabled person is left to flounder in a world of able people. The pall of unending sorrow that seems to cling to her forever is unmistakable. She comes across distinctly and terribly shy and soft individual in sharp contrast to her overbearing mother and flamboyant brother. Her physical handicap has apparently handicapped her spirit too as she distances herself from people in general, be it school or later college and even her mother and brother at home. She is reticent, meek and frequently withdraws herself to her collection of glass animals, the glass menagerie and her old music record that seem to allay her

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excruciating pain and inconsolable heart. The rendezvous with her high school fellow Jim O'Connor too doesn't last long and the ill-fated meeting ends with forever parting, "... Things have a way of turning out so badly! ... " (Williams 81). Laura's agony throughout the play is palpable. But if we examine closely and deeply in the purview of the discourse on disability studies, are not roles of her mother Amanda Wingfield and to a lesser extent that of her brother Tom Wingfield assailable whilst dealing with a disabled family member of theirs? Amanda comes across as almost clinically obsessed with the marriage of Laura and renders her situation or plight more acute. Rather than becoming Laura's confidante or friend and allaying her already agonized being and existence, she musters all stubbornness and shamelessness to make her daughter a competent alternative or choice for the gentlemen callers. Blatantly, she reprimands Laura on discovering that she eschewed the Business College classes,

... So, what are we going to do the rest of our lives? Stay home and watch the parades go by? Amuse ourselves with the glass menagerie, darling? Eternally play those worn-out phonograph records your father left as a painful reminder of him? We won't have a business career – we've given that up because it gave us nervous digestion! What is there left but dependency all our lives? I know so well what becomes of unmarried women who aren't prepared to occupy a position...barely tolerated spinsters living upon the grudging patron-age of sister's husband or brother's wife! ... stuck away in some little mouse-trap of a room...little birdlike women without any nest – eating the crust of humility all their life! Is that the future that we've mapped out for ourselves? .." (14-15)

It is rueful to witness that because of being a pathetic victim of our all sociological conditionings and constricting operational paradigms that can be termed as a grave disability by themselves, Amanda Wingfield herself becomes her own daughter's arch enemy instead of a salvaging friend. She transfers the overall rotten social baggage of prejudices regarding marriage and settlement

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onto her already struggling daughter. Laura has been, since her childhood pitifully cognizant of her physical inadequacy while Amanda, totally disregarding her physical struggle imposes upon her the exclusive desire of getting married. She could rather be a source of Laura's catharsis by being her alter ego, but instead she almost horribly pushed her into an abyss of overwhelming sense of inferiority and self-denial by putting her on an unwanted pathway to marital happiness. She worries and compels Tom to arrange for a rendezvous of Laura with his co-worker at the warehouse, Jim O'Connor. To Laura's dismay and shock, he turns out to be her high school crush and conclusively, we see that he parts from her after a brief sweet meeting as he's already engaged. Laura's heart as brittle and dainty as her collection of glass animals' breaks. However, in the fleeting persona of Jim we notice a silver lining for Laura. In this short episode of happiness, we notice that Jim plays a much better part in putting Laura at ease than her mother or careless brother. He encourages her and makes her realize her worth. He praises her and puts her on a confrontation with her self-imposed shell of oblivion and doubt. "... You had this inferiority complex that keeps you from feeling comfortable with people. Somebody needs to build your confidence up and make you proud instead of shy and turning away..." (79).

The accidental breaking of the unicorn's horn during the brief date with Jim, also becomes significantly symbolic here. When Jim apologizes for the same, Laura says, "... I'll just imagine he had an operation. The horn was removed to make him feel less – freakish! ..." (77).

It can be befittingly construed as a disabled becoming one with the able lot, the abnormal mingling with the normal. The unicorn is no more a unicorn: it is just like the rest of the horses lying there – without a horn like them. The unicorn herein can be likened with Laura who is now no more an aloof disabled girl who wasn't deprived of a romantic interlude for she had finally been with someone albeit very briefly.

This lyrical play by Williams evokes a rainbow of emotions and we as readers sail through this intriguing gamut of emotions and thoughts following the existential odyssey of each character especially Laura Wingfield. The whole discourse of disability studies is beautifully examined in the light of this play with reference to Laura and the static yet dynamic kaleidoscope of her life. It becomes a parable and we glean how as human beings in the true implication of the word, can we help each other in living out a fulfilling life. Theoretically, a more nuanced comprehension of the images of disability needs to be adopted so as to envisage and pursue, a spectrum of disability culture that has been lived out – the one that extends much beyond what we have or what we have been made to hitherto know, imbibing our knowing of disabled as well non-disabled identities alike and holding a promise of an all-inclusive and joyous social landscape.

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Veenapani Chawla's *The Hare and the Tortoise*: Traditional Crises of Arjuna and Hamlet engaged in Contemporaneity

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Abstract:

Veenapani Chawla's the most complex play *The Hare and the Tortoise* can be compared to Aesopean fable of two animals Hare and tortoise wherein they challenge each other in arranging the race. This popular story of archetypal characters has taken as a cover story, blending with another parallel texts to develop two highly acclaimed Heroes – one is a mythical warrior hero Arjun and Hamlet of Shakespeare's Prince of Denmark. The metaphorical reading of the fable in the play allows interpretation regarding Hamlet and Arjuna's traditional Crisis/ dilemma of mental instability in contemporary scenario. The present paper is thorough study to find out why Chawla has transformed mythical heroes 'Arjun' and 'Ekalvy' in their feminine concerns as Arjuna and Ekalavya, and how Ekalavya and Hamlet symbolize to tortoise and Hare. The present paper is a modest endeavour to see the different notion of infinity runs through all the tortoise characters The Tortoise – in both the fable and Zeno's Paradox – Alice, Ganapati and Ekalvy.

Keywords: archetype, traditional forms, Mythology, etc.

The new experimental theatre in India emerged with determined efforts done by many Indian play wrights, artistic directors and performers by 1985. They declined to make use of British colonial models and constructed and performed plays which basis on the traditional forms and conventions in the contemporary context. They go back to their roots in indigenous or traditional, classical, ritual and folk performance to see what they could be used in the creation of a modern Indian theatre. Since, this evinced indigenous forms in

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Indian theatre got momentum and began to be known as 'the theatre of roots' and brought new experimental changes on Indian stage. Suresh Awasthi, former Chairman secretary of Bhartiya Natya Sangh (Indian theatre guide) and art director of National school of Drama asserts in regard with the development of the 'theatre of root movement': "never before during the last one century and more was theatre practiced in such diversified form, and at the same time with such unity in essential theatrical values." (qtd. in Dharwadkar 311) This new drama genre fascinated to the urban conscious audience for many decades and it came up as an alternative stage-ability form for elite class audiences. Erin B. Mee, theatre critic looks at the form with new interpretation. She writes, "The theatre of roots movement can best be understood as the way of decolonizing the theatre, as a politically driven' search for an indigenous aesthetic and dramaturgy." (Introduction 3). She also observes that it is the most influential theatrical movement of the last fifty years. The playwright, directors Habib Tanvir, Kavalam Narayan Panikkar, Ratan Thiyam, Chandrashekar Kambar devote to the practice of folk and traditional indigenous forms and language of their specific regions: Tanvir, with the tribals of the Chhattisgarh, Kambar with the 'batalata' form of north Karnatakam, Pannikar with the folk and classical tradition of coastal Kerala and Thiyam with the Meitei tribal culture of Manipuri. Another playwright like Girish Karnad. Vijay Tendulkar and directors like B.V. Karanth and Vijaya Mehta have produced path breaking works during the last three decades by employing folk narratives and conventions in their plays. Karnad's 'Nagmandala' and Kambar's 'Jokumarswami' in the folk and batalata form paved the theatre of root movement. This broad theatre movement cannot capture within short space of research paper but this information makes help to elaborate the concerned article. It is curious matter that why such urban elite class writer attracted towards traditional folk forms and persisted arts in their indigenous form. G.P. Deshpande writes, "few have asked why serious urban playwrights have turned to folk materials, and what effects and meanings of the indigenous forms communicate". (qtd. in Dharwadkar 319).

Kavalam N. Panikkar and Ratan Thiyam are two opposite sided states' playwrights who differ from other playwrights of theatre of root movement for their unique theatre conventions. Panikkar reinvented the ancient Sanskrit playwrights Bhasa's 13 plays, which discovered in Kerala in 1909. He brought a new system of training for his actors based on Kerala's marital art form, 'Kalaripayattu'. Kathakali and Koodiyattam art form rely on hand and facial gestures but Kalaripayattu is neutral repertorie of walks, jumps, throws of the body. Ratan Thiyam incorporated his Manipuri-dance, drumming, musical, martial and storytelling tradition of his region. He too had returned to the classics – Kalidas, Sophocles and Bhasa and to Mahabharata in his plays. K.N. Panikkar had founded a theatre group, 'Sopanam' and Thiyam produced and directed his plays in his company 'the Chorus Repertory, established in 1976.

Veenapani Chawla, dancer, choreographer and playwright who also belongs, to some degree, in the theatre of root movement. She is perhaps the only female playwright who built of her own theatre group 'Adishakti' at Arovilla, puducherry, which later on came up as a laboratory for theatre arts research. Her aim was to evolve a new vocabulary and idiom of theatre through Adishakti, founded in 1994. She formed a core group of the actors – Vinay kumar, Nimmy Raphel and Arvind Rane live on the campus. Before establishing the Adishakti, Chawla learnt many traditional art forms of Kalaripayattu, and Koodiyattam, Mayurbhanj Chhau of Odisha, dhrupad singing, asanas and breathing controlling exercise of Yoga and Vedic chanting and employed these theatre art forms in her mythical plays such as 'Ganapati', 'Brahamana', 'Impressions of Bhima' and archetypal play 'The Hare and the Tortoise'.

Myth and Mythology have been played a pivotal role in providing raw material to the creative writers. Veenapani Chawla too fascinated by mythical characters and presented them in her new theatre idioms of expressions through such as sound, image, word and gesture that makes it contemporary in approach and practice. Mahesh Elkunchwar writes about her uniqueness in new theatre conventions: "She manages to cut off all the deal wood accumulated over centuries and tries to reach the never – changing dynamic vital core of it,

internalizing and expressing it in a newly forged idiom which is uniquely her own.” (qtd. in Gokhale, Shanta: forward, XIV)

The present paper seeks to evolve a critical engagement with the theme of protagonists in crises – Arjuna and Hamlet, one devotes to the Mahabharata and another resemblance to Shakespeare’s Hamlet.

Veenapani Chawla’s fourth play ‘The Hare and The Tortoise’ wherein many found it is the most difficult to understand and conceptually more complex playtext written in her height of popularity at Puducherry. Two archetypal and Aesopean fables ‘Hare’ and ‘Tortoise’ are incorporated as the cover story of play. In Aesops table, the Hare loses the race because of his own conceit, overconfidence, because he is so surely confident of himself in winning the race, because of his absolutely certain about his own superiority over the tortoise but in the journey of race he sleeps, and ultimately, he loses the race and slow runner but steadily ‘Tortoise’ wins the race. Apparently, it seems so simpler place of two fables wherein lies many different parallel concerns which reinforced with a variety of different perspectives in complex methodology of presentation. So, the common reader and audience could not reach to its different layers of meanings. Shanta Gokhale, one of the best friends of Veenapani and theatre critic, writes on its difficulty level: “Chawla had to prepare a very long explanatory programme note and distribute it before performances to help the audience understand what was going on.” (Gokhale, Shanta: 19)

Actually ‘The Hare and The Tortoise’ was inspired Veenapani by an essay written by Nolini Kanta Gupta on Arjuna and Hamlet, wherein she found the seeds for her play. Nolinida talks in his essay about the similarities and dissimilarities of their endless and timeless crises in the outcome which became great sources for the constructions of literary works. Veenapani Chawla was deeply influenced by the magical personality of Nalini Kanta Gupta, a strong disciple of Sri Aurobindo. Myths and mythology have always attracted and fascinated to many writers for using stories in their writings. Living in the

company of Nolinida and close reading of Sri Aurobindo's works Chawla did not live away from the mythical stories and wrote plays like – 'Ganapati', 'Brahamala'. The Impression of Bhima' through which she exploited mythical characters like Ganapati, Arjun and mighty Bhima of Mahabharata.

Adopting the simple two archetypal characters as metaphors for her play 'The Hare and the Tortoise'; Veenapani Chawla unfolds the two protagonists who are from different nations, different cultures and statures to highlight their inner turmoil and confusion in state of mind. She presents many issues and other parallel texts through the main cover story of Arjuna and Hamlet. Devina Dutta writes in the regard with the cover story and other under current issues incorporated in the play. She asserts, ". It takes inter-civilizational race fable, archetypal pairs like hare and tortoise as well as other competing pairs like Ganapati and Kartik, Ekalavya and Arjuna, Arjuna and Hamlet." (qtd. in Dutta, Devina: 1)

The Hare and the Tortoise was premiered in 2007 with four shows at Auroville, National School of Drama and Kolkata and it went on to do eight more shows in Bangalore Heggodu and Thiruvananthapuram, with the complexity of the themes and structure of the play. Shakespeare's Hamlet has remained the most incisively criticized and interpreted in variety of diverse position in literary world. Veenapani Chawla unveiled much attained characters Hamlet and Arjuna in the same state of puzzled and confused, and contemplative manner.

The present paper seeks endeavour to open up a complex play in simpler manner. A figure is seen moving in a flood shed of light, almost dancing, straining perhaps to get out of it. It is Hamlet. The musical instruments create sounds to open the frustrated mind of Hamlet. In his soliloquy utters to seek answer of his philosophical question: "Are there answers outside knowledge?" This predominant question sets the pace of the play. His question exhibits the state of confusion mind and his limitations of outside knowledge. He stops facing front and looks into the blackness in front of him. Catching the echoes of the question of Hamlet, Arjuna (in feminine tone) living in rather backstage,

responds that “that’s the mystery, Hamlet”. With this small conversation, both Hamlet and Arjuna exit. Their exit of awe-struck wonder creates confusion and serious atmosphere. Ganapati as a shadow puppet enters on stage and he sings wherein he explains of his parents as the best pair – Ma and Pa who mutually supports to each other and Ma made a stipulation to Ganapati in regard with the marital station and for this, he has to travel around the world with his brother Kartik to win the race. This reference is based on the story of Shiva and Parvati, who were held the race between Ganapati and Kartik to check their ability of winning the race, and to win the fruit knowledge. Kartik moves around the world swiftly sitting on the back of the peacock but the race is won by Ganapati. These mythical two events are incorporated in the play metaphorically and in symbolic manner to exhibit the equation between known system and unknown system that with being outside a known system. The fable hare and Tortoise also allows interpretation of known and unknown system. Tortoise and Ganapati represents the unknown system whereas Kartikeya and Hamlet stands for the known system. Veenapani herself makes clear about the known system and unknown in an interview with Anmol Vellani, “when we talk about the confidence of the have – let’s forget about the moral problems of conceit etc. – we are thinking of the hare operating within known system over which he has total control. . . . Therefore, you have to go outside that system to find solution on the crises or any dilemma.” (qtd. in Gokhale, Shanta 228).

The two mythical characters ‘Arjun’ and ‘Ekalavy’ are used in feminine conceptual meaning as Arjuna and Eklavya. Chawla doesn’t want to represent them in feministic approaches but just as modern women’s representation in Crises. Ekalavya is seen in her sport attire playing badminton with an unseen partner, music accompanies her playing. Occasionally one-foot steps out of the light to be astride two worlds of known and unknown. Hamlet appears in a window between the screens and mimes his quietus and at the same time ‘Ekalavya’ expresses pain at the loss of her thumb and Hamlet speaks word – ‘adeo’ or ‘adieu’. Ekalavya plays without the arms. Her body moves like a bow and the eyes like arrows and she exits. After that Ekalavya’s space occupies by one of

the musicians – musical – No. 1. He mimes her action in a hopelessly clumsy manner. The saxophone sounds a ‘who’? and Musician 1 says he/she was Ekalavya who has lost thumb. One of the musicians reappear as the Tortoise puppet on the screen. Musician 1 and 2 take the place of Hare and Tortoise and there begins their conversation which led them in past friendly race that happened tortoise has won. Hare exclaims on that it was not a real race. He challenges tortoise if the race again being happened, tortoise will not win. Tortoise answered confidently that every time he will win, but Hare objects him as he gone last time off course. Tortoise asks him, “why you went off why was that? why was that? You went off on a magical mushroom trip!” (212). Hare regrets over the last mistake and request him not to laugh at him. Tortoise puts another race and calls Ganapati as Referee. Ganapati sings:

Then slowest and fastest were
On a race. ... for fast and faster can complete
But who can slowest race to beat?
As for me, old Ganapati.
The race began simultaneously
But I reached my goal instantly. (212)

Even at this time, Tortoise wins race and Tortoise explains the meaning of song how Ganapati won the race. Hare said if Ganapati and Tortoise win the race – “Arrey mera kya hoga kaliya?” – he expressed in annoyed intention. Hare said Tortoise to play a number chase game. Tortoise asked multiplied number of 217×49 , but Hare expresses his inability as he loves holes means ‘o’ instead of 49 numbers. Hare attempts to calculate numbers and gives wrong number – 1085 forgetting zero (0) number. Hare again regrets over the calculation and exclaims, “Ai la! Visarlo! – Marathi expression which used Veenapani deliberately as she knows well Marathi, Language. This sort of calculation number game goes on, and the Hare puppet dies of shock with superior calculation and in the ‘shadow play’ of funeral on the screen takes place. Meanwhile, Hare and Tortoise cut jokes on the concept of love. They see someone is approaching them and they guess, especially Tortoise does

assumption that definitely he may be Hare, exactly just a loser. Hare asks him in sarcastic tone about what's a tortoise kind? A winner? Tortoise answers Ekalavya who lost a thumb is tortoise kind because she does her exercises without a thumb means she has a daring to go out of the persisting system – that is the 'outside system'. They see someone again approaching them was Arjuna. Tortoise reminds Arjuna, who lost to Ekalavya. The actor who plays Ekalavya role also plays Arjuna and in the very next moment Arjuna is seen sitting on stage recalling the advice of his teacher Drona, "In the course of evolution, the eye of the bird developed into spectacular organ of vision. So, retina." (216). Arjuna recalls Drona's words. He/She recalls the method of shooting fish's eye with arrow. Drona disappears from the screen. Chawla has used her dramatic technique of transition of changing appearance of two characters. Arjuna and Ekalavya characters role playing the same actor at a time, it's very effective methodology of presentation. Arjuna and Ekalavya confronts both together, it creates new interpretation in presentation. Arjuna asks question who taught Ekalavya – archery and warfare. Ekalavya answers in teasingly that he 'taught himself'. Arjun again asks another tricky question who taught him/her three processes – of 'Sravana', 'Manana' and 'Mithidhyasana'. Ekalavya expresses his inability in such three process of concentration on the received target. Ekalavya sings, "I became the bow, I become the arrow, I become the target in a single moment of time." (217). Hamlet appears in a window behind and looks in Ekalavyas direction. Chawla have made use of ample musical instruments, like Sopranino, Saxophone, guitar, bass guitar and drum. Effective light system and music and puppet screen are the main tools of the play wherein Veenapani skilfully used to create the great impact on audience. Musician plays sometime the roles of Zeno, and there takes place conversation between Zeno musician and musician 2. They converse on the winning of Tortoise race, how does Tortoise win the race every time even he is not great runner. Musician No.1 answers that great runner doesn't always win races and pointing towards Hamlet gives an account about that Hamlet's mind ran faster than any feet and he lost his nerve. Musician 2 in muttering utters one is lost his nerve and the other lost a thumb. In this regard, Chawla says, "The tortoise is the one who can

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step out of the system. He can occupy all the system simultaneously. Ekalavya is a tortoise. He is like the tortoise in Zeno's Paradox. Zeno is a Greek Philosopher who given nine paradoxes and here zeno's paradox is referred about the failure of a system." (qtd. in Gokhale, Shanta: 231). Zero's paradox is not expressed or articulated in words, it is interpreted through music and was expressed through a fugue.

The same patterns of presenting Hamlet in striding and puzzling mental condition also used by Chawla, the Ghost encounter Hamlet to instil the motivation of revenge in Hamlet and attempts to get whether Hamlet is serious with his intension of revenge or not. Hamlet utters the same questions. "Are there answers outside knowledge?" Arjun reveals the mystery of why Hare always asks the question. The Ghost expresses that he is the spirit of Hamlet's father, who doomed to walk at night for a certain time. Hamlet enquires what does he want, the Ghost repeats the same word: "Revenge revenge, revenge?" Arjuna interferes in conversation with Hamlet and makes an attempt to motivate Hamlet to take an action on his foul and most lamentable murder. Arjuna insists Hamlet to wake up, and starts the race and play. With these stimulated words, Hamlet starts dancing and then singing. A new energy impacts on his mood, his self-esteem and relationships. It could affect the way he thinks about killing his uncle. In a fit of anger Hamlet runs at Arjuna and puts gun to her head and says that it could change the fate of Denmark. Arjuna gives a silent laugh at his act as she wishes to say Hamlet that the act of revenge should have taken place at the earliest. They both overjoyed and dance upstage together. Arjuna begins to unfold her story of dilemma at the battlefield when she looked her/his hand trembled filled with confusion on killing his causing and shrank from the burden of living. He asserts he was disillusioned at the moment. Hamlet tries to get answer from Arjuna that how did she recover from the grim duel situation. Arjuna revealed she recovered with a soliloquy. Hamlet annoys at his/her appropriation of his specialty of soliloquy through which he had laid bare open his inner turmoil and turbulences and exclaims: "Those are mine"! (221). At this, Arjuna says, "Yes. But mine was a meta-meta-meta-meta soliloquy and tries to

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explain the meta-soliloquy. This meta soliloquy of Arjuna is a soliloquy that leads to the power of infinity. Both Arjuna and Hamlet remind of their dilemmas and reveal how it was too strange condition to overcome. Arjuna expresses her condition of physical numbness: 'I have of late lost all my mirth, forgone all custom of exercise'. (221). Warming to the subject and how his condition intensified in such a crisis, he stresses: "Mine is the most famous description on the condition (which depicted in Shakespeare's Hamlet)". (221). Arjuna laughs at him and says mockingly that modern man is in search of his soul. Arjuna discloses of her mental imbalances regarding knowing modern man's condition. Veenapani Chawla succeeds in representation of Arjuna and Hamlet in modern context by adopting multiple theatre idioms of performances like square lighting focus on the specific spot, puppet forms, multiple musical instruments, Shadow screen and many more to capture the modern mind. Veenapani Chawla discloses of her multiple idioms: "With regard to the use of multiple idioms – I must add here I have been looking to reflect the contemporary in my work And I find the way of doing this is through a kind of aesthetic pluralism". (qted. in Gokhale, Shanta 236).

Being a great warrior at the battle field, Arjuna starts practicing a combat figure of movement through which she explains the meta-soliloquy. Hamlet does find the intricacies of the combat movement difficult, as he never handled such weapons of warfare. Suddenly both takes the modern references of depression as due lack of chemical imbalance or an emotional conflict. Arjuna enquires about his symptoms in modern context. He sees the symptoms of weight loss, early morning awakening, diurnal variation of mood, disgust with sex, drink, food and physicality in general. Hamlet adds of his doubts about the ethics of revenge, confusion about how to be in the world Hamlet opens the modern scenario wherein modern people have to live in such a condition of confusion at every step – in family. Society, and in worldwide state of confusion. Hamlet utters his mal adjustment nature: "I lack advancement." Means he doesn't step out from the existing system; he is compared to Hare on this state of dis-advancement. He suddenly goes into his earlier state of mind. He caresses the

chair thinking it was the throne of Denmark. He soliloquies: "My depression is a sign of health. It gives me time: to reflect, heal be self-aware (pause). That's powerful action." (223). ANGEL OF HISTORY appears and suggests Hamlet to get out from this strange condition and tells him no one in the world can stand still: but a musician says Hamlet if he gives up his shadow, then he would stand still. Ganapati reappears and dances and reveals of his earlier song: The race began simultaneously. But I reached my goal instantly. Hamlet in his hasty mood asks, "Isn't this resolution outside knowledge?". Arjuna again intervenes in the same question asked by Hamlet and says, "It's a mystery Hamlet, how you made the transition from "to be or not to be to let be". Arjuna explains his transition from one notion to another on the boat to England. Hare is dancing and sings: "He sacrificed the main road, To take a Zig-Zag by-lane. And though he lost much time, He grow a wiser man." (225-226). Puppets in group exclaims: "Ready! Get set! Go!". The play ends with incomplete notes, leaving a sense of music of the race behind. In an interview with Anmol Vellani, explain how she has adopted Godel's Incompleteness Theorem in Bertrand Russell's 'Principia Mathematica' wherein she found a solution to find answers to some of the question or problems if one goes outside step of system Hamlet and Hare did not find any proper solution to their problems as they are stick up with a particular endless system. They never won the race of persisted system.

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The Theme of Alienation in the Selected Poems of B. S. Mardhekar: A Marxist Perspective

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Abstract:

The literary creations always carry a strong influence of socio-cultural milieu, as it essentially explores the contemporary social tendencies. The undercurrents of the social life, political events and cultural transitions can be evidenced in literature. The poetry has been remained one of the major medium of reflection that gives a chance to introspect and provides an opportunity to rebel. The poetry appears as a history that throws light on the darker sides of society and at the same time it also appears as a slogan or a rebel song that motivate and mobilize the society for a common cause. B. S. Mardhekar's poetry is not an exception to it, as it explores the themes like frustration and alienation which was the social tendencies of the period. His literary corpus can be evaluated with a Marxist perspective which reveals that how his poetry is a serious contemplation on the contemporary socio-cultural problems. The present paper deals with his poetry and try to make a comprehensive statement on Mardhekar's Marxist perspective in the exploration of thematic concerns like alienation and frustration.

Key words: Alienation, Marxist Perspective, Mardhekar's poetry, etc.

The poetry of Mardhekar is multi-faceted. In his early poetry we come across the love of Mardhekar during his period of youth. While depicting the aspect of love in the early phase poetry, he also reveals his love frustration in it. In this poetry we experience the outburst of his feelings of love and love frustration. This expression of the feeling is but the very first explosion of the heartfelt feelings of Mardhekar. Afterwards, he experienced the second outburst of his feelings during his period of adolescence. In fact, this explosion was but an effect of the contemporary happenings at the global level. The external social, political, cultural and economic picture of the contemporary modern society stirred the mind of the poet. The huge destruction caused due to the second world war, the destruction of great cities like Hiroshima and

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Nagasaki in bombardments, the aggressive revolts etc. disturbed him inwardly. He found that the very beautiful dream of a new world cherished by man was crushed due to the bombardments, explosions and huge human killings in the second world war. Man looked at this world with a sense of fear and horror in his mind. He got confused by observing the horrible situation of the world. In the second stage of his poetry Mardhekar depicts the sense of fear and horror in the human mind. Even though he composed some poems of love frustration during this period, the manifestation of the contemporary horrible situation reflected in his poetry is more explosive and thought provoking.

The contemporary social, political, economic situation which gave rise to the problems of class conflict, economic and social inequality, exploitation, the imperialistic tendency of the capitalists, the capitalists love for war etc. enabled man to go away from the main social, political, economic currents of the time. Here man witnessed his segregation for the first time from his society. Man's sense of fear and disillusion about the world made him pessimistic. As a result of his pessimism, he tried to keep himself away from the world. The very loss of cultural and moral values during this period disintegrated the soul of man. Emotionally and mentally man thought of himself as someone who is totally cut off from the bigger society. In this world of capitalism where material growth has a higher value, where everybody is selfish and lusty for power, the human being as an individual got separated from (this horrible world) it. Mardhekar's poetry is a manifestation of man's alienation from the whole social system. In a sense, Mardhekar's poetry not only reflects the Marxist aspects of class conflict, exploitation, inequality, revolution and struggle but it also highlights more effectively and impressively the Marxist aspect of alienation of man in his poetry. In his poetry Mardhekar depicts the alienation of man from God, Nature, religion, culture, society and from himself. It is this sense of alienation which has made the life of an individual and society an abused life. Mardhekar has sketched a perfect picture of human alienation in his poetry in the line of Marxist philosophy of alienation. In this regard Mr. V. A. Dahake, a Marathi Marxist critic, in his essay 'Marathitil Marxwadi Kavita' says, 'In Mardhekar's poetry we do not find any thought of revolution expressed by Mardhekar. We also don't find any lines directly referring to man's hope for change, revolution and class conflict. However, in his poetry we see

the four types of alienation which have already been discussed by Karl Marx in his analysis of capitalism. In this regard Mardhekar's, collection of poems 'Kahi Kavita' is mention worthy here. (Dahake32).

In Mardhekar's poetry man is alienated from himself and his own society. It is but an effect of industrialization and capitalism. In the capitalistic system of society, the means of production are possessed by the factory owner, the capitalists. The worker has no more any claim of ownership of these means of production. The worker works in the factory and he gets wages in return to his work. It means that the workers make a product at the cost of his labour and he sells his labour to the capitalist. After the product is sold to the capitalist, the worker cannot have any concern with the process of production. Here, we see the alienation of the producer (worker) from his product (labours). Secondly, it is but the capitalist who decides what product should be produced and not the worker. The worker produces the product as per the intimation given to him by his owner and not at his own discretion. Here also the worker is alienated from the decision of making a certain type of product. Thirdly, it is the owner who decides what methodology and techniques should be followed in making the product and the worker can no longer decide such a methodology and technique. This is but a separation of the worker from the methodology of producing his product. Fourthly, when the capitalists sell the product in market, he earns profit from the sale of that product. In fact, this profit is but a part of the workers' efforts and the worker is expected to claim the profit. However, in the capitalist society, the worker is no more allowed to share the profit of his work Marx's calls it as surplus value. The worker's relationship with the surplus value is cut off here. It is but a sort of alienation experienced by the worker. In short, the worker becomes a stranger to his own making, his methodology, his decision and to the profit of his making. As a result of this, the worker thinks that he is not concerned with this system of production. He gets alienated from it. He gets confused and unhappy in the society. He experiences a sort of anxiety. He experiences a sort of mental and physical weakness. This helpless situation of man makes him isolated. He gets isolated from society, Nature, culture, art, religion etc. In short, it is an act of going away of man from his social, cultural, religious roots. He experiences several contradictions.

The picture of man's alienation from humanity is reflected in Mardhekar's poetry. Mardhekar like Marx, believes that it is necessary to overcome this sense of alienation. In order to bring an end to it, the whole social structure must be changed. In respect of this viewpoint Mardhekar's poetry belongs to the category of modern poetry. As a modern poet, Mardhekar analyses the sense of alienation of man in his poetry and also suggests the way out like revolution, struggle etc. to overcome such a malady.

In the poem 'Maza Abhang Mazi Owi' Mardhekar expresses his views of his poetic tradition, his attitude towards life and his attachment with God. While expressing his attitude towards life, he takes a review of the real life around him. In the fourth stanza of the poem, he says that we all human beings are deeply in love with the development of science and knowledge. There is a tremendous materialistic growth all over the world. However, the advantage of this scientific materialistic growth goes to the industrialists. The common man, is deprived of the enjoyment of the benefits of science. The capitalists misuse political power for their own benefit. It is hardly used for the welfare of the ordinary man. In this way, the gap between the capitalists and workers class goes on widening day by day. The exploiters go on exploiting the common man. And this class conflict gives birth to anarchy and disorder in the society.

Mardhekar looks at the realistic life in which the common man's existence is meaningless. The corruptive political power and the rising materialism has neglected the very identity of the common man. This sense of the loss of identity of the common man arouses the feeling of alienation in his mind and he says:

Disha tapat chaufer
nahi maher-sasar,
keiche gotra va pravar, anamika. (Mardhekar 23)

Here, the poet says that in this horrible world, the situation of common man is like that of a stranger. In this system, he has no identity of his own. He is someone like an anonymous person, a stranger like a married woman who has lost her parents family and her husband's family and who has left no account of her lineage, kinship and her familial history. In this world both the *maher* (representing spiritual value)

and the *sasar* (higher values) won't come to his help for representing his identity. The old established values would protect the human life, they would guide man properly every moment but in this horrible world system there is a greater loss of these essential values. In this way man is cut off from his rich cultural, social, moral traditions. There is no light or an oil lamp guiding constantly man in this world. Therefore, the ordinary man feels to have been isolated from all these main currents of society. This isolation of him, makes him nervous and disappointed about the world. He develops the sense of negativity about the world. However, like a Marxist, the poet here believes that he has the ability of overcoming this sense of alienation. He knows what he is born for, what he is told and what he has to obtain at personal and social levels. Yet he has a clear attitude towards life. The following lines show both his sense of alienation and the remedy over it:

Nene bijaii va panati
sthir ahe tari drishti,
apadme nahi kashti
bawala mi. (Mardhekar 45)

In respect of the depiction of the feeling of isolation and his determination to overcome this feeling, we see the poet as a Marxist. The sense of alienation expressed in the above two stanzas clearly reflects the Marxist thought of the poet. He shows the isolation of man from the rich culture and religion and morality here.

In Mardhekar's, poetry we see that man is alienated not only from culture and religion but from himself also. Man is alien to his own personality and mind and soul. Thus, Mardhekar has expressed his sense of alienation from himself in the poem. 'Don Kholyanchya Birhadi'. In this poem he reflects his frustration and nervousness experienced by him due to his awareness of alienation, his insensitivity to God and his shocking experience of social inequality.

In the first stanza of this poem Mardhekar has expressed his feeling of alienation as follows:

Don kholyanchi birhadi
mazya ghari mi varhadi,
kinwa sasari karhadi,
[45]

jamat ki. (Kale 31)

These lines show the alienation of man from himself. Mardhekar says that he feels to be an alien in this world. The very feeling of nervousness which is the result of his observation of social inequality makes him to think that he is cut off from himself and his own world. He thinks that he is but a foreigner or an alien who lives in the small two-roomed house. This alienation of him is like the alienation of a guest. He further says that the son-in-law who stays in his miserly father-in-laws' house feels congested and confined. He experiences a sort of alienation. Like the son-in-law, here, the poet also experiences alienation.

In the poem, 'Jagacha Liptaka', Mardhekar expresses his nervousness in his attempt of praying God. He says that he is neither totally indulged in the materialistic life nor is he totally away from it. However, he has not been able to meet God nor has he been able to pray him. He says that it has happened due to the disintegration of his mind. Even though he is integrated bodily, mentally he is disintegrated. This disintegration of his mind arouses a sense of fear and nervousness in his mind. And this sense of fear makes him aware of his isolation from him. The following lines reflect man's alienation from himself:

Ekala asun
mani don zalon,
Ata matra bhyalon
mala meech. (36)

In his poetry Mardhekar also portrays a man who is cut off from Nature. In fact, man is the creator of Nature. There is a close relationship between man and nature. However, in this age of the development of science the very fabric of relationship between man and nature got cut off. Man thought of his own security and in his attempt of securing himself he tried to put himself away from Nature. This alienation of man from nature can be seen in his poem, 'Kiti Tari Divasaat'. In this poem the poet expresses his sense of alienation from nature. The tremendous growth of industrialization and urbanization developed the sense of alienation between man and Nature. The man who is migrated from rural area to urban one, experiences the sense of alienation from Nature too intensely

The poet becomes nervous when he remembers that he has not walked happily in the light of the stars for the last so many days nor has he bathed in the river. Now he lives in a city. He feels very sorry for not enjoying any pleasure from Nature.

Even today he has a greater fascination for the stars and the water of the river. However, now he doesn't have the ability of responding to that fascination anymore. On the other hand, when he thinks over such things, which are but aspects of Nature, he experiences a sort of fear. He feels a sense of insecurity. He thinks that the free air of starry night may affect his body adversely. Even his imagination of swimming in the river makes him to be trembling. This sense of fear and insecurity in the mind of the poet about Nature, shows his alienation from Nature. Mardhekar has reflected this separation of man from Nature in the following lines:

Aaj antarat bhati
Khulya chandanyachi thodi,
Ani nadicha pravah
Angavar kata kadhi (Kale 31)

In the above lines we come to know the fear aroused in the mind of modern man due to his isolation from Nature.

In Mardhekar's, poetry we see the alienation of the worker from his work of art. It shows an absurdity of the relationship between the creator and the creation, the artist and his art etc. The images of mason and house, God and human mind used by Mardhekar in the second stanza of the poem 'Dhavel Dhukyacha Santha Batanch' reflects the sense of alienation when he says:

Laj gharachi gavandiyas na,
Imarticha Ishwar wali
Laj mansach Ishwaras na
Daldal ratri fakt mawati. (ibid 50)

The mason constructs the house but after the completion of the construction, he gets alienated from it. No more he lives in that house. Therefore, he should not worry any more about the house. If the house is used for any good or bad purpose by the owner, the mason is not blamed for it. Secondly, God has made human mind. But

he doesn't have any concern with the mind of man. When man makes misuse of his mind for amassing huge wealth by exploiting labourers and workers, it is not the fault of God, but it is the fault of that rich man himself. God creates the human mind and he gets alienated from his creation. And hence God need not care for the polluted mind of that so called rich man any more. Mardhekar here expresses a sense of alienation caused due to social inequality, exploitation of common man by the capitalists as a result of which the house and the mind get polluted.

In his poem 'Trutik Jeevani Suti Kalpana'. Mardhekar points out the alienation of man from another man. He argues that in the human society there is no humanitarian, attitude between one man and another man. There is no attachment between them at all. This sense of alienation enervates the poet when he says:

Trutit jeevani suti kalpana,
Tring tiring jaisa khota number
Salag jamena ek bhavana
hello, hellola halkat uttar (ibid. 45)

In the above lines the poet displays the isolation of man from another man, by using the image of 'wrong number'. He says that in this world of disturbance and disorder, there is no communication between one man and another man. The gap of communication between one man and another man, exhibits the abused human life. There is no sense of unity and integrity among all the men in the society and because of this one man is alienated from another man. We all human beings have lost the 'we' feeling. When there is a wrong number on the phone and we say hello, hello expecting that the receiver, the man at the other end will respond to our call, our expectation gets unfulfilled here because instead of responding to our call, that man replies in a non-sensical and vulgar manner to our call. This shows a sort of non-communication among human beings. Thus, one man gets cut off from another man due to the gap of communication.

Mardhekar believes that man can overcome any type of sense of alienation. For that purpose, man should have a sense of belief and trust on God. If man believes in the supernatural power like God, he will hardly feel loneliness or detachment in his life in case of the things mentioned by the poet. But a surprising

thing is that man has lost this faith or belief also. And due to the loss of faith or belief in God, man is cut off from God. In the poems 'Kele Janmapansuni Raan' and 'Alo Kshanicha Visava Mhanun' he shows the detachment of man from God. The following lines from the poem 'Kele Janmapasun Raan' poem reflect it:

Zali tatatut kaishi
Kevha ani kothe,
majasi kahich nurale smritisheshi
kripavanta (ibid. 34)

Here the poet shows his spiritual devotion towards God. He says that he tried hard to meet God but he could not meet God. He experienced a sort of detachment between God and him. But he further says that he tried to overcome this alienation by experiencing his contact or communion with God through the unseen power of God and through the expression of emotions through the words in his poetry.

In the poem, 'Kshanacha Visava Mhanun' the poet surrenders before God and tries to show his attachment with Him. However, he can't see God anymore and therefore he becomes nervous and reflects his sense of alienation from God as follows:

Alo kshanacha visava mhanoon,
Tekale Paya:
To tuch hatakales' kon'? mhanoon
Ani manatil shinlele hetoo.
Shen zale. (ibid. 68)

The poet tries to show his integral love for God here but he thinks that God has neglected him and therefore the poet felt to be an alien to God. The sense of alienation expressed in this poem is made clear by Dr. A. Kale in his following comment on this poem-

Throughout this poem Mardhekar feels tortured by his awareness of alienation. In this poem the poet has revealed his heart which is full of sorrow and dejection because of his sense of alienation from another man, from God and from Nature. He thought that he would submit himself to God and he would recover himself from his alienation.

However, he couldn't get concerned from it. The feeling of isolation reflected in this poem shows the meaninglessness and purposelessness of human life (Kale 344).

In short, the sense of alienation exists in many poems of Mardhekar. It reveals the nervousness of the poet caused due to the disintegration of mind. of the poet. The poet's disintegration of mind represents the disintegration of mind of all people in society. Like the poet, all people do suffer and experience the feeling of nervousness, which ultimately, arouses a sense of alienation among them. Like the poet, every man experiences a sort of detachment from culture, religion, Nature, society, other man and from himself as well. It is because of this feeling of loneliness or isolation showed in every common man, the modern common man thinks that his life is but an absurd life and his society is also an absurd society.

This view of absurdity of human life developed by the sense of alienation is reflected in the following remark of Akshaykumar Kale-

In the poetry of Mardhekar we see man alienated from culture, society, God, nature etc. This sense of alienation makes Mardhekar to think that human life and human society as absurd. Some other poets like Mardhekar accept this reality and in their poetry, we see the sense of alienation. However, we don't see the sense of nervousness in their poetry as it exists in Mardhekar's poetry. Mardhekar represents the sense of alienation reflecting nervousness and sufferings of man. (Kale 344-345)

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Philosophizing Death: Revisiting Sufiyan Qawwali in the time of Pandemic

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Abstract

Death is one of the most addressing topics in the ancient as well as in modern philosophical and theological discourses across the world. There are several concepts and notions regarding the death and afterlife that can be traced in these discourses which try to understand the death. These notions on death have been enriched over the time by contributing a huge corpus of fiction and non-fiction. In the contemporary period of pandemic, when death can be experienced all over the world, it is the high time to revisit Sufi meditation on death in the distinct art of Qawwali. It can be observed that Hinduism consider death as a chain of cycle of reincarnation; however Islamic and Christian idea of death is a kind of hibernation in tomb and wait for the time of 'Qayamat' or 'Day of Judgement'. Sufism consider death as a significant measure that can be used to inculcate the ethical training among the people and bring spiritual growth for them. This Sufi thought can be traced in many of famous and Popular Qawwalis. The present paper tries to analyse the select Qawwalis, that deals with this Sufi thought and try to awake the people and to look at the life they were leading.

Key words: Sufi Teaching, Death, Philosophizing, Qawwali, etc.

I

Qawwali is one of the ancient forms of Islamic literature that not only meant to entertain the masses but it also serves for didactic motif which makes it universal in its appeal that crosses the national, religious and cultural boundaries. The days gasoline lights, elementary musical instruments like table and harmonium, group of Qawwals and connoisseur masses have been remained as a cultural memory of South-Asian continent as the digital media and highly equipped technological studios substituted the famous Qawwali Mushaira. Though the art is in the extent of endangered existence, it still has occupied a

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place in the contemporary pop-culture along with the academic studies. The art of Qawwali has always been enjoying the dual resonance as it remained a part of classical musical tradition but never been restricted to the elitist community and at the same time it is highly popular among the common man who look at Qawwali as a source of entertainment and enlightenment.

In the present paper, it is explored that how in art of Qawwali, the Sufiana Qawwals philosophize the death as an important entity that help the common people to reflect on their own lives and practice the prescribed morals and ethics to sustain the socio-cultural existence. It teaches that how death will turn everything meaningless that we have created throughout our lives. It should be noted here that though these Qawwals were speaking about death and meaninglessness of life, the real motif is not to make the masses frustrated with their lives but on the contrary it teaches them to embrace it with more meaning and value. This motif of philosophizing the death came from the Sufi teachings as most of the Qawwals strongly affiliated to the musical tradition of Sufism. If one reads the Sufi philosophy and literature, he can come across that death is considered as a point of life which dismantles all the social, cultural, political, familial and class-oriented identities and for the first time after the naming ceremony, once again a man is called as a 'body' or a 'corpus'. Sufi poets and the photospheres highlight that the meaning of death is the meaninglessness of life. By highlighting this fact of death, they try to explore that how man should live a life. Abdulgafar O. Fahm in his article, 'A Brief Analysis of the Meditation on Death in Sufism: With Reference to Al-Ghazālī and Rūmī' while quoting Perreira reveals the preoccupation of Sufism pertaining the theme of death-

Islamic mysticism or Sufism is an essential aspect of Islam that draw our attention to the fleeting nature of human existence and even went a bit further to link it to spiritual growth, not as a way of evading death, but to take the power of its reality into a higher, purer and more virtuous life, thereby rendering life "fearless in the face of finitude" (Perreira 2010, 261). (7)

In Sufism or in general in Islam, it can be observed that the spiritual enlightenment is more important than the physical prosperity. The money in Islam is just a measure of counting value but it is not valuable. Therefore, the man should invest his time in making goodness and realize the almighty. The selfish desires many times lead a mankind on the wrong paths. So, most of the Sufi poets try to make the mankind realize the momentary status of life and that he should fear to the power of almighty that he is supposed to face on the day *Qayamat*. For instance, the great Sufi poet Rumi describes life and death in the following words, "This place is a dream. Only a sleeper considers it real. Then death comes like dawn, and you wake up laughing at what you thought was your grief." (web.)

He considers life just as a dream that will be shattered when death approaches to him. The quotation should be understood as a representative reflection of Sufi vision on death and life. However, Rumi's vision becomes more complex when he writes, "I learned that every mortal will taste death. But only some will taste life" (web.). Here it is clear that Sufis were not taking about the death and life after death but they are speaking about the very life that we are living now. Negin Saberi in his article 'Spiritual Death versus Biological Death and its Aftermath in Islamic Sufism' he also focuses on the spiritual and positive side of death.

"Die before you die...so your death is not that of ignorance (*jahiliat*)" said the Prophet of Islam. The lower ego/self (*nafs*) must die which will allow for one's return to God, before one's physical death. If this happens one's biological death will not be in ignorance (*jahiliat*), as one will have obtained inner knowledge. Since death is an inevitable truth that will be faced by all living beings, it becomes imperative to know what it will be like and how one can prepare for it, so it is not seen as an awful end to this life but a welcoming milestone in one's journey (web.).

Thus, there concern is not how man dies but how he lives and for that they highlight the death and focuses on life. Rumi always feel that the spirit is trapped in the castle of body and that can be liberated only through the love. In this

connection Şefik Can while analysing Rumi's concerns of death in his book, *Fundamentals of Rumi's Thought: A Mevlevi Sufi Perspective* writes –

According to Rumi, after being exiled to this world, God has given us possibilities to be delivered. Without waiting for death to come, we can be lifted towards the world of spirit by killing our passions and getting rid of our worldly desires. A ladder of love is being placed before us so that we may be able to go up higher: "Since the day you came to this world of being, a ladder has been placed before you so that you may escape." Rumi very often thinks of our spirit as locked up in the prison of the body and imagines ways of deliverance. (272)

Şefik analysis also supports the argument that Sufi philosophers are more concerned with the way of life we are leading, instead of the final destination in the form of death.

Besides, the Sufi scholars also speak about the religious doctrine of "die before your death". It means the voluntary return of God that does not mean suicide in any of its pragmatic shed, but it is about the leaving of the worldly desires and living of divine life on earth. The message is clearly noted by the Sufis that one should leave behind aspirations, selfish desires and bodily pleasures and should leave a life on the divine path which is just and moral. Hans Harder in his book *Sufism and Saint Veneration in Contemporary Bangladesh: The Majbhandaris of Chittagong* writes about four doctrines on death by Sufi saint while discussing the seven-fold method of attaining the divine enlightenment or union with the almighty. He writes –

This sevenfold method consists of two groups of categories: three kinds of annihilation (*fanā*) and four kinds of death (*mawt*). *Fanā an al-halq* is 'not to have hope or wish for any help from anybody'; *fanā an al-hawā* means to abstain from unnecessary deeds and talk, and *fanā an al-irāda* is 'to consider one's will or longing as dissolved in the will of Allah the Most Supreme' (MT: 23). As for the second group these deaths of the 'foes' (*Ripu*) of the self are the white death (*mawt-i abyāz*), attained by fasting and self-control;

the black death (*maut-i aswaād*), consisting in realising one's own faults by abstaining from blaming others; the red death (*aut-i ahmar*) of (sexual) desire, and lastly the green death (*maut-i ahzār*) which is reached by leading a life devoid of any luxury (MT: 24) (101)

This Sufi meditation on death clearly suggests that how death is important in life that guides a mankind to leave a life of divine quality. Sufis by demonstrating such kind of *Fakir* life reveals that how one can keep himself away from the worldly pleasures and attain death before biological death, but while using that cliché one should know that according to Sufis death is not ending of something but it is the beginning of something else.

Sufiana Qawwals were under the influence of this Sufi doctrine on death that allows them to use death as a point in life where man repents on the things he has done in his life and also regrets about the things that he ignored in his life. Therefore, these Qawwals try to educate the people with the ethical and moral behavioural patterns that one should adopt while leaving life and thinking of afterlife. There are several Qawwals who have explored this Sufi line of thoughts on death; and encompassing all of them here is not feasible. Therefore only - *Chadta Suraj Dhire, Mati Ke Putle, Aai Akale Aanewale, Ud Jayega Ek Din Panchi* and *Zindagi Ek Kiraye Ka Ghar Hai* – representative Qawwalis are explored to deal with the central research question that how Sufiana Qawwals philosophize death and enlighten the listeners with the moral and ethical behavioural patterns in order to inculcate the goodness in him as they strongly believes that 'goodness is godliness'.

II

In Indian sub-continent, where the demography shows the higher number of Muslim populations, Qawwali emerges as one of the significant musical practices of Sufism that try to educate people pertaining to divine path. While defining qawwali Regula Qureshi and Regula Burckhardt Qureshi in their edited volume *Sufi Music of India and Pakistan: Sound, Context and Meaning in Qawwali, Volume 1* writes –

[55]

All over South Asia there is Qawwali for all over South Asia there are Muslims; where there are Muslims, there are Sufis; and where there are Sufis, there is Qawwali – not the popular version of qawwali adapted for entertainment in clubs and on the screen, but the authentic spiritual song that transports the mystic toward union with God. For centuries the Sufi communities of the Indian subcontinent have sustained this musical tradition in the '*mafil-e-sama*', the 'Assembly for Listening,' and it remains the central ritual of Sufism to this day (1).

The statement throws light on the nature and motif of Sufiana Qawwali. It can be observed that the art of Qawwali cannot be separated from Sufism, as most of the singers and lyricists was under the influence of this philosophy. This influence motivates them to deal with the religious themes or give the didactic message to the listeners. Despite of the great demand from the audience for the qawwalis of love and man-woman relationship, they cannot avoid the themes pertaining to the religious and moral themes. For example, Pakistani Qawwali singer Ustad Nusrat Fateh Ali Khan writes *Mere Rashke Qamar Tu Ne Pehli Nazar* and *Tum Ek Gorakh Dhanda Ho* with dire passion and compassion and at the same time his divine voice also sings *Allah Hoo Allah Hoo* with an utter faith, devotion and submission. The devotion of Sufi thoughts can be traced recurrently in these qawwalis. In the last stanza of *Allah Hoo Allah Hoo*, Ustad Nusrat Fateh Ali Khan sings –

Laa ilaahaa teri shaan ya wahdahoo
 Tu khayaal-o-tajassus tu he aarzoo
 Aankh ki roshni dil ki awaaz tu
 Tha bhi tu, hai bhi tu, hoga bhi tu hee tu (Original Lyrics)

In these lines it is clear that almighty is eternal and was present before the genesis of the world and will be there after the *Qayamat*. Thus, such kind of religious thoughts were presented with the moral and ethical behavioural patterns and in order to highlight the importance of goodness, these qawwals use death as an entity that exerts the emphasis.

The statement can be foregrounded with the textual analysis of Aziza Nazan's world famous qawwali *Chadta Suraj Dhire Dhire* as it deals with the theme of death. The Qawwali begins with two distinct lines –

हुए नामवर ... बेनिशां कैसे कैसे ...
ज़मीं खा गयी ... नौजवान कैसे कैसे ...

That suggests that how the destructive force of death destroys the name and fame. These two lines set the mood of the qawwali which goes on further giving the examples that how death is the final and absolute truth of the world. In the upcoming lines he suggests that how man forgets the absolute truth of death and lives life as if there is no end but at the end dies as if he was never been alive. Qawwali recites the line –

आज जवानी पर इतरानेवाले कल पछतायेगा
चढ़ता सूरज धीरे धीरे ढलता है ढल जायेगा
ढल जायेगा ढल जायेगा

The qawwal in this qawwali wants to make the mankind awake from his deliberate ignorance and suggests that the young age on which he prides a lot will pass away one day and he will repent for the life that he lived throughout his life. In order to intensify the thought of momentousness of life he uses an analogy of sun and life. As sun rises and finally sets similarly man will be born and eventually dies. These lines are so famous that they know in the heart of the listener and compel him to meditate on life and death. The qawwali further reveals that how the life is momentous and how man is living it by ignoring the fact of death. He says that man is just a traveller of the world who will live only for four days and will leave the world leaving behind all that he has accumulated. Qawwali suggests that man waste his life in accumulating the wealth which is worthlessness after death. He writes –

ज़र ज़मीं ज़र ज़ेवर कुछ ना साथ जायेगा
खाली हाथ आया है खाली हाथ जायेगा

This is also noted here that the goodness and the union with god can be achieved only after leaving behind the desires for the physical pleasures. It can be seen

that Sufis live the life of *Fakir* who are far ahead from the physical pleasures and as they enjoy the presence of god everywhere, they experience the divine joy that is only meant for soles. Qawwal here wants to make aware man with this fact. Further he writes –

जानकर भी अन्जाना बन रहा है दीवाने
अपनी उम्र ए फ़ानी पर तन रहा है दीवाने
किस कदर तू खोया है इस जहान के मेले मे
तु खुदा को भूला है फंसके इस झमेले मे

It means that man knows about the fact but never wants to realize that in real life. He becomes so occupied with the notion of happy worldly life that he forgets about himself. It means man forgets that he is a mortal being and will die one day, he starts developing the misunderstanding that his identity is the roles he plays in the society and family. But as soon as he dies all this roles and social, cultural and political identities becomes invalid and he just remains a corpus that should be deposited in the soil. He further writes that it is just the ignorance of man who can live such a lively life, but man who has realized the real fact of life he could not find the happiness in it. Man believes on the world which is mortal and ignores which is immortal. He writes –

आज तक ये देखा है पानेवाले खोता है
ज़िन्दगी को जो समझा ज़िन्दगी पे रोता है
मिटनेवाली दुनिया का ऐतबार करता है
क्या समझ के तू आखिर इसे प्यार करता है

This question is important to understand the real nature of life and its answer throws light on the tendency of human being to run away from the fact and embrace the illusions. Qawwal wants to suggests that man on earth lives life in utter blindness and illusions. He loves his life by ignoring that its absolute end is a death. In the end of the stanza he writes –

आज समझले कल ये मौका हाथ न तेरे आयेगा
ओ ग़फ़लत की नींद में सोनेवाले धोखा खायेगा

These lines are appeal to the listeners that the qawwali is an opportunity to understand the real nature of the life and the illusions that we consider as illuminating knowledge. He gives alert alarm to mankind and asks hi to awake and see the life in the rational light of death.

In the next stanza qawwal gives an example of Alexander the Great who keeps on invading the remote parts of the world in the desire of conquering them and become the kind of the world. When Alexander the Great, conquered Persia, he was called as Sikandar that means “defender” or “warrior”. Qawwal here wants to elucidate that the death destroys everything that is accumulated in the mortal world. All the things go away as man passes away to his final destination that is a tomb. He writes –

मौत ने ज़माने को ये समा दिखा डाला
 कैसे कैसे रुस्तम को खाक में मिला डाला
 याद रख सिकन्दर के हौसले तो आली थे
 जब गया था दुनिया से दोनो हाथ खाली थे
 अब ना वो हलाकू है और ना उसके साथी हैं
 जंग जो न कोरस है और न उसके हाथी हैं
 कल जो तनके चलते थे अपनी शान-ओ-शौकत पर
 शमा तक नहीं जलती आज उनकी तुरबत पर
 अदना हो या आला हो
 सबको लौट जाना है

These lines suggest that though Sikander conquers half of the world and accumulate a huge treasure from the remote corners that he invades, eventually goes into the tomb empty handed. The fact is that though he and his companions hailed for their victories when they were alive, there is no one now to light a candle on there tombs. So here qawwal wants to give a suggestion that do not west your time into accumulating the treasures which are worthlessness in afterlife of Tomb. In the end, he also suggests that the whoever the man is, he will die sooner or later for sure. The qawwal further suggests that what you sow today, you will reap it tomorrow. One, who will live in ignorance and pride, he will get stumbled in his path.

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In the last stanza, the Qawwal speaks about human relations and reveals that how man try to maintain a compassionate relation with the family and friends, but in reality, it should be noted that as soon as he dies everyone becomes a stranger as no one could accompany him to his tomb. He tries to make the man aware with the absoluteness of death. He sings –

मौत सबको आनी है कौन इससे छूटा है
 तू फ़ना नहीं होगा ये खयाल झूठा है
 साँस टूटते ही सब रिश्ते टूट जायेंगे
 बाप माँ बहन बीवी बच्चे छूट जायेंगे
 तेरे जितने हैं भाई वक़्तका चलन देंगे
 छीनकर तेरी दौलत दोही गज़ कफ़न देंगे
 जिनको अपना कहता है सब ये तेरे साथी हैं
 कब्र है तेरी मंज़िल और ये बराती हैं
 ला के कब्र में तुझको मुरदा बक डालेंगे
 अपने हाथोंसे तेरे मुँह पे खाक डालेंगे
 तेरी सारी उल्फ़त को खाक में मिला देंगे

He says that everyone, including mother, father, brother, sister, wife, son and daughter will distribute your wealth and will forget you. All the relationship that you maintained will become irrelevant to your corpus. Everyone will give their hands in burying you as early as possible and wants to forget you. In the end of the stanza he asks question that why the man has trapped himself in the illusions of the world. He thinks that he should repent on his crimes as there is no surety of life. The qawwali end with highly symbolic lines that “You entered the world with a closed fist, but you’ll return with open palms”.

Thus, in this qawwali, the singer is raising our attention towards the cyclical nature of the world. He argues that as sun rises and goes on setting slowly eventually sets, the life of man’s life is also moving towards the it end. His preoccupation with the death significantly gives a message that man should be awake from his ignorance and look at the life as a momentary thing. He should think about the eternity that is only possible in the mortal world with the submission to almighty and realization of Him into good deeds.

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Similar to Janab Aziz Naza, the preoccupation of death is very prominent in the qawwalis of another great qawwal Janab Yusuf Azad, especially in his three qawwalis - *Mati Ke Putle*, *Kuchh Bharosa Nahin Zindagi Ka* and *Aai Akale Aanevale*. In these three Qawwalis author adopts the similar kind of didactic frame that juxtaposes death with life and try to enlighten mankind with the dire facts of the life. All these three qawwalis are famous for the direct and sharp lyrics that reject any kind of drapery or metaphorical cover to the necked thoughts on the taboo topic like death. In *Mati Ke Putle* he writes that how man takes pride on his life which is momentous and worthless in nature. He calls man as a statue of soil and reminds him that he is just a heap of soil after his death.

ना कोई मेरा है जगमे ना कोई तेरा है,
तू समझता था जिनको मेरा है
तेरे घर के यही लुटेरे है
बदला ये तुझसे तेरा बस एक बार लेंगे
मरने के बाद तेरे कपड़े उतार लेंगे

He suggests that the family and friends to whom he loves through out his life will not come to help him. As per the rituals, they will even strip him and left with only six feet long white sheet of cloth (कफन). The most striking part of this qawwali is its imagination of the emotions of corpus when it is left alone in the dark and cold tomb. He writes:

जब ये तुझे शेर खामोश में लेके जायेंगे
रख के चुप चाप
अँधेरे में चले आएं
फिर तेरे होश हवस
उस जगह उड़ जायेंगे
जो भी दुनिया में किये काम
वो यद आएं
उस जगह रोयेगा, चिलायेगा, घबराएगा
अँधेरी कब्र में

सर खाक से टकराएगा
तेरी अवाज़ ना फ़रयाद सुनने कोई
ना तेरे हाल पे अफ़सोस करेगा कोई
फिर नक़रीन बज़ाद गैबोन आएं
और बौछार सवालौकी वो बरसयेंगे
आँखे खुलते ही तू पूछेगा
कौन लाया है
अँधेरे में मुझे किसने यहाँ
सुलाया है

The imagination of the qawwal creates a scene of a corpus in tomb and his emotions when he realizes the death. Here the qawwal also refers to a popular myth noted in Islamic eschatology, according to which two angles - Munkar and Nakir will ask questions to the dead one when the funeral overs and if he an fails to answers the questions correctly then he will be punished by them until the god gives permission to stop. Actually, it can be noted that there are several such myths can be observed into the religions of the world that maintains the fear in the minds of the people and restrict them on the path of goodness. Here the qawwal reminds the listeners pertaining to this myth and suggests the people to fear for the punishment after death. He then goes on giving several advices to the man to live a chest and just life. This advice become more dominant in his another qawwali *Kuchh Bharosa Nahin Zindagi Ka*. Here also the same line of thought can be seen but with different poetic drapery and another melodious music. Here instead of using the metaphor like statue of soil, the qawwal very directly says that there is no guaranty of life as death can approach anytime. Similar to *Chadta Suraj Dhire*, in this qawwali too, qawwal gives different examples of the great personalities from the history and mythologies to demonstrate the fact that all of them are dead and resting in tomb. He sings –

दम निकल जाये काबआदमीका
 कुछ भरोसा नहीं जिंदगीका
 ये दुनिया एक सराये है
 जो अज ए है वो कल जाये है
 न कोई अपनी जिंदगी पर नाज़ फरमाये
 हुलागु खान बाकी है ना अब चंगेज खान बाकी है
 ना भिम अर्जुन ना ओ रुस्तम सोराब बाकी है
 बस उनका नाम जिन्दा है बस उनके ख्वाब जिन्दा है
 जो शहेवक्त थे कल दखल था जिनका हुकमत में
 कफ़न ओढ़े सोये पड़े है आज तुर्बत में
 कज़ा के सामने इंसान का काब जोर चला है
 इस आँधी में भला काब जिंदगीका दीप चलता है

According to him, death never sees who the person is and what he has achieved in the world? He reveals that the persons who desired to win the world and who ruled the world are now resting in the tomb only with the six feet long white sheet of cloth (कफ़न). Though they are great at their time, now their names and dreams are alive. By giving all these examples from mythology and history, the qawwal wants to highlight the momentousness of life and the absoluteness of death. He suggests that man should prepare himself to accept the absolute truth of life and for that he gives a path of morality. He sings -

ना हो मगरूर ये इंसान अपनी ज़िंदगी पर
 कज़ा आयी तो जाना पड़ेगा क़ब्र के अंदर
 ना इज्जत काम आयेगी ना दौलत काम आयेगी
 जो कुछ काम आयेगी तो बस इबादत काम आयेगी
 किये जा काम अच्छे नेकी यो से झोलिया भरले
 वहाँ के वास्ते अल्ला के दिलमे जगह करले
 छोडदे रास्ता तू बधिका कुछ भरोसा नही ज़िंदगी का

After death in the tomb nothing will come to his help except the good deeds he conducted in his life. He says that instead of vesting time on accumulating wealth and falls dignity, he should determine his good deeds and make place in the heart of the god. A brief review of Sufism reveals that Sufis always believe in good deeds and humanitarian conducts. Therefore, there philosophy celebrates the moral, ethical and just behavioural patterns that strictly follow the humanitarian approach and sincere feeling for the welfare of others. The qawwal reveals that only the good deeds will come to help a man after his death.

In *Aai Akale Aanewale*, the qawwal sings a similar kind of song that makes the mankind aware with the approaching death. He tries to mirror the mankind and show them how they were trapped into the illusions of world and running behind the worldly pleasures. He runs behind the endless desires and demands for the physical pleasures. He builds a great house with all the facilities of physical pleasure, but forget that his real house is a tomb (तुर्बत). He suggests that man came alone in the world and leaves the world alone as all his family and friends only accompany him to his tomb. In this qawwali too, the qawwal

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imagines the life in the tomb and creates such a picture that compels the listeners to leave their desires for the physical pleasure and live a divine life. Similar to all other qawwalis discussed in the present paper, in this qawwali too he suggests that nothing will help the mankind in his tomb. He sings –

हाय रे मजबूरियाँ गुलशन के माली चल दिये
हाथ खली आएथे हाथ खली चल दिये
ऐ अकेले आने वाले तू अकेला जायेगा

...
खाक में तुझको मिलाकर साथवाले जायेंगे
खाक के दामन में जब तुझको सुलाया जायेगा
कब्र की कालिखियोंसे दिल तेरा घबराएगा
माल, दौलत, चाँदी, सोना सब पड़ा रह जायेगा
पंछी उड़जाएगा और पिंजरा धरा रेहजाएगा
ऐ अकेले आने वाले तू अकेला जायेगा

Thus, the thought is common in all the select qawwalis analysed in the paper, as all the lyricists and singers believe in Sufi philosophy. According to this philosophy the accumulated wealth will be worthless after death and only thing that goes with him is a goodness.

Rais Anis Sabri's *Zindagi Ek Kiraye Ka Ghar Hai* also written in the same line of thought. In this qawwali too, the qawwal uses a metaphor of rented house and suggests that life is like a rented house we have leave it sooner or later. The qawwal positions a death in the centre and suggested that man should live life on right path. All other qawwalis analysed in the paper are bit complex as uses different types of metaphors and similes. They also use intertextual references to prove their points. However, *Zindagi Ek Kiraye Ka Ghar Hai* is simple qawwali compare to them.

Thus, all these qawwalis uses death as a vehicle to enlighten the mankind with the right path of living life. The music, lyrics and the troop of singers make the art livelier and more entertaining.

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After the analysis of all the select qawwalis of the important singers of Indian continent, it becomes apparent that they philosophize the death in the fashion of Sufi thought. In all these songs, the Sufi thought that man should adopt the humanitarian approach and his conducts should be good that will help him after death is centred. In common they condemn the physical pleasures, selfish thoughts and the moral crimes, and celebrates the good deeds, positive thoughts and humanitarian approach. As all these qawwals follow the Sufi line of thought there are several striking similarities in them. The enlightenment and enrichment of human life are the significant motifs of these mystical endeavours. Similar to Sufi thoughts these qawwalis also trespass the boundaries of religion race and nationality. As a result, the universality is added to it that make it famous into the elitist society and the common public. As qawwali is written into the narrative form of argument and evidences, these qawwals refers the examples from history, mythologies and theological treatises. As the form is meant for the literate and illiterate, they use simple language, however recently as the people were unaware with Urdu, they find it difficult to understand.

Another most striking point found similar in all these qawwalis is that though they deal with the topic of death which is generally considered as a negative and frustrating one, these qawwals present it in a very positive light and by giving different logic convince the listeners to accept the death as an absolute truth. In the time pandemic where the death is knocking at every another door, making the atmosphere frustrating and sad, surely the meditations provided by these qawwalis will console the mind and lead mankind on the divine path.

The study in the academic circle under the rubrics like cultural studies, genre studies and studies in music and live performances of the Qawwali should be undertaken as the art is already endangered in the flood of digital entertainment platforms. It is now necessary to document the art of qawwali which otherwise may only remain in the listener's memories and will vanish with him.

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Metaphorizing Journey as a Spiritual Realization in Ben Okri's *Astonishing The God*

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Abstract:

It can be observed in the most of the mystic novels and the religious mystic treatises that journey appears as one of the most recurrent metaphor which stands for the spiritual transformation of a mystic. It is also obvious that journey shows its presence across the most of the major religions of the world. The significant examples like Christ's Journey to Jerusalem; Muhammad's Hijra (emigration) to Medina (called Yathrib); Buddha's life itself is journey; Hinduism strongly believes in pilgrimage set the examples of the spiritual revival of the mystic. The present paper analyses Ben Okri's *Astonishing The God* in order to explore the journey motif to track the spiritual revival of the protagonist. It is one of the best novels that depicts the different stages of journey that also leads the protagonist from the physical agony to eliminating spiritual realization of self and divine.

Key words: Mysticism, Journey Motif, metaphor, spiritual realization, etc.

The writers that use the mystic doctrine of Christian religion, strongly believes in the notion of love. Characters took a journey that symbolically represents the spiritual journey that eventually ends with the enlightenment. This enlightenment motivates them to introspect and restart their life on the path of religions. Many times, it is seen that the novelists were using the mystic character as a protagonist and his quest for the divine knowledge as a major action of the novel. The clash between God and evil is also seen as a recurrent theme of such novels in which eventually it is shown that Good conquers on evil. The experience of mystic realization is also shown in such kind of texts.

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It can be seen as a representative case in connection to the significance of journey in Christianity. As a result of this strong belief in journey, literary authors also depict it as a recurrent theme of their mystic literature. It can be claimed and easily evidenced that the most of the novels that were categorized under the mystic literature depict, the protagonist's journey towards the divine revelation.

It is seen that such kind of novels show that their characters acquire a new vision towards the life which is more modified than the previous one, this new knowledge about the life changes his attitude towards the world and that can be realized in the change of his behaviour. In mysticism getting the vision or enlightened with a new knowledge is a very significant achievement of a mystic. This achievement transforms him from ordinary to extra-ordinary. It can be evidenced in the case of Gautam Buddha whose life after the realization of reality of world is entirely changed. The protagonists of such novels also show such kind of transformation.

The theme of Enlightenment, Reincarnation and Karma appear as significant thematic concerns of such kind of novels. The characters of such novels are many times also seen as reincarnation of divine power. To most of such characters, authors have also confronted the power of miracle. If we have brief review of the religious literature that deals with the divine realization, it can be claimed that the miracle cannot be separated from the mystic experiences. As a result, it is seen that most of the mystic novels also depict the miracles as the action of their novels. Such kind of experiences is many times used as a door to enter into the realms of spirituality.

The analysis of the novel should be seen as testifying meditation of Okri on the mystic inspirations of human life which are generally rejected under the thick layers of physical desires and mundane reality of life. Okri's speculation of something that beyond the understanding of common people, identically indicates towards the mystic path. In most of the mystic novels, the journey motif also appears as one of the recurrent literary vehicles that leads an individual from his ordinary life to a spiritual life which is inclined to a divine truth. Similarly, in the novel, when a protagonist reached to certain age of maturity and realizes that they are invisible in the sociocultural context, he undertook a journey of the world. At the very outset the

protagonist tries to study his and his communities' invisible presence through the searching of history but he doesn't get answer. Thus, he decides to discover invisibility through travelling and visiting some spiritual places.

Similar to a mystic journey of a mystic, he also faces different kinds of hurdles and sufferings that challenges his determination and deviation. Therefore, suffering is an inevitable aspect of mystic journey, through which one can attain divine peace and knowledge. The suffering on the path of divine can only give a meaning and realization of happiness. For that, he travels more than seven years and he does so many types of work whatever comes in his way while travelling. During travelling he is asked questions like why he is travelling and what is his destination? He answers "I don't know why I am traveling. I don't know where I am going." The second answer was for his own heart- "I am travelling to know why I am invisible. My quest is for the secret of visibility" (6).

One more mystic thematic concern that is obvious in the novel that is the quest to know the world or the divine reality. The nameless and invisible protagonist wonder at different places, meets different people and learn different sorts of things, he eventually reached to an enchanted island which is the prime setting of the novel. Similarly, to the nameless protagonist, the island and its habitants are nameless and invisible. Reaching there he sees a picture that is recognizable with the utopia where all the follies of real world are subverted and all the good things are contained in the picture. It can be observed that the literary space of the novel contains the entities that can be identical with real world but as author deals it with the narrative style of a magical discourse it creates perception that there is something beyond the understanding of a common man. In fact, the rejection of names is clearly a suggestion that the narration is focused on the deep meaning of symbolic structure.

The mystic motif of the novel gets a solid foundation as the thematic concerns like journey and quest is prevailed with the theme of self-realization. In most of the mystic discourses and the literary explorations, it can be seen that the self-realization is the first step towards the attainment of divine. The journey to quench the quest of knowledge and then the enchanted island is a perfect structure of a mystic narration that eventually reached to a predesigned goal of divine attainment. However,

dissimilar to other mystic novels, Okri is not direct in depicting the stages of mysticism, but instead he prefers to arrange the metaphoric structure that allows readers to get the meaning. The realization that is experienced by the protagonist is thus also transferred to the reader. On the enchanted island, he visited the avenue of mirrors. The description of the avenue and narrator's visit reflects that this is not just a visit to the magical avenue of mirrors, but it is in fact a process of self-realization in which a man looks inside and tries to realize the divine within himself. The first step of mysticism is to make an individual acquaint with the fact that the happiness, he is searching in the physical world outside, in reality resides within him. The images that are visible in the world creates the illusion which is also known as Maya in Hindu Theology and which can be observed very prominent in all other major religions of the world. The episode of Avenue of Mirrors can be interpreted as a metaphor that try to make an individual to understand the discreet difference between reality and illusion. The claim can be sustained in the light of following quotation of a book review:

Astonishing the Gods is, as some critics have said, "deceptively simple" precisely because it questions a world of incessant questions, a world hungry for results, for exact answers. The invisible man's journey in a world of images also makes the reader wonder about the questionable depth of a world of images, a world like ours in which visual reality is so powerful and yet so deceitful. (Danaila 4)

Reaching to God is not a singular experience but one has to have practice of different experiences. Realization of truth is one of them which come in the path of mystical world and plays a very crucial role in building the mystic psyche that devote himself to the absolute truth which is popularly known as enlightenment. It is also obvious in most of the religious contexts that to attain a such kind of divine experience, an individual requires a proper guidance. The mirrors allow him to look deep inside and realize the self which is important for the mystic journey. Therefore, in the first book itself when he arrives to an enchanted island, he came across a weird experience of self-realization that he could not perceive but mesmerizes for its pleasures experience. In the mirror he saw, a "beautiful woman playing mandolins,

reading illuminated books, singing silently in chorus, reciting words that turned into radiant colours, dancing necked on lacquered floor” (10) as the sight moves further like the subconscious clouds of desires, he further witnessed “a magnificent garden in which flowers bathed in a celestial glow. As he watched, entranced, a white unicorn with an emerald horn trotted past gracefully, scattering enchanted beams of beatification.” (11) Such kind vision further turned obviously in the religious allegory when in third mirror he witnessed, “the great Basilica of Truth, he saw a green lake. In middle of the emerald lake, focal point of all the magic lights, was the forgotten sword of justice. Its blade was incorruptible gold, and it pointed to the illuminated heavens, dazzling the eye with its divine purity.” (11).

These three visions are the religious allegories that reflect a path of faith, salvation and redemption. He could not understand the meaning of his visions and seeks guidance from his invisible supervisor. The communiqué between the invisible guide and the protagonist can be witnessed frequently in the highly symbolic, metaphoric, philosophical narration with the full of undertones and undercurrents of mysticism. In the mystic thoughts the self is more important even than its socio-cultural identity. The invisible protagonist is in search of visibility and he is on mission of searching it all around the world. The enchanted island is in fact an allegory that stands for the space where the substances are least important than the spirit. The avenue of mirror, let him acquainted with this very fact and prepare him for the higher mystic experiences.

Astonishing the Gods is a spiritual journey through which one sets goal to reach perfection; a road long pursued by countless humans has been studied from the Christian point of view, while believing on the different roads to reach to the God. The protagonist becomes aware of an invisible spiritual world of which he is also a part and he has no any name. The nameless person is known as one of the representatives of the Christian world in this novel. This invisibility is associated with leaving the identities of society, culture, religion, race and economic strata. But this identity-lessness should not be interpreted with the negative sense of self abandonment but in the positive sense of release from the limiting ego. He finds himself on an enchanted island, a symbol of the psyche in many mythologies across

the religions that represents the self. Thus, after releasing his ego, a young and invisible man's spiritual journey of discovery of absolute truth begins with his first discovery of the invisible city. When he reached to another shore of the bridge, he witnessed a mesmerizing scene of utopian civilization.

It should be noted here that this description indicates the idea of utopia, but it should be clearly noted here that this is not an industrial, social, cultural, political, economic utopia. It is necessarily a religious utopia that is aimed for the divine grace rather than the economic prosperity or social-welfare oriented political system. All the social institutions mentioned in the above abstract carries the adjectives that indicates their distinctness. There are two direct symbols that indicates Okri's Utopia essentially carries the mystic traits – one, in order to develop such kind of civilization, they have to spend “long years of suffering and oblivion at the bottom of the ocean” (28); and second, in order to visit this island, the protagonist have to surpass the “bridge of self-discovery” (30).

The protagonist is in fact invisible and lives in this world of invisibles. It is his quest to be seen or to become “visible” but his journey halted him on such a nameless island which is habited with the society of invisibles. All these things surprise him and make him confused regarding its understanding. There is a discussion between his guide and himself where he learns about how to understand the new thing. Misunderstanding may occur if you can't understand in proper way. “Understanding often leads to ignorance, especially when it comes too soon. It's because you don't understand that you carry on. When you make sense of something, it tends to disappear. It is only mystery which keeps things alive. (30)”.

It seems that experience is always better than knowledge because experience gives or adds more perfection in the same field and it pours new insights in learning process. Maturity comes when one possesses more experience which keeps alive to study. After crossing the bridge, they find themselves in the middle of an unknown smart city that “the city was empty, but he felt presence everywhere. He couldn't explain it seemed the air was watching him.” (35) Apparently seems empty but a full of an invisible presence of everywhere. The souls are searching and learning new thing. They wanted to build something new which would applicable to the whole

universe. Christians wanted to build a new civilization through which they can spread their religion across the world on the basis of oneness. The world is known as a city and it is telling how to look, think and understand. The insight gives him a new direction and sight for constructing new civilization. 83 As he crosses the bridge, he sees abyss which seems him a perfect place for abode. He encounters with beautiful palace that makes him confused to understand the beauty that is constituted with so many beautiful things. He sees people are rising from the mist and water. He also understands the business and purpose of courts.

In another situation it is depicted that the invisibles had invented mystery schools and rituals of illumination. The educational system, which they have devised is totally different than the system we observe in our day today life. Instead of teaching them creativity and innovation, our system teaches them to live an ordinary life as a part of a system. The basic motif of our education is to channelize the children in the predefined socio-cultural traditions. But in the utopian world of Okri, the education is also utopian.

Thus, the protagonist is assisted on his path through the three guides who though invisible, have distinct qualities: the first is a fatherly being who presents him with challenges to overcome and difficult concepts to grasp. The second guide is a child who suggests, instructs and guides him through the medium of silence and imparts a sense of the 86 wondrousness of the world. It is seen through the eyes of the innocence, the gentle and compassionate. Third guide is female who leads him to a palace where he can bathe and purify himself before entering. In Christian Church utmost care always maintains the peace that is an utter silence, a complete absence of sensory experience. That always creates and reaches in deep mediation. The guide recalls the Gnostic Trinity it Father, Son and Mother holy Spirit. To the seeker these universal archetypes represent the qualities of self-awareness, innocence and Grace without which he cannot reach the goal. After travelling and visiting so many places he reaches to the square. However, he doesn't understand square and its meaning where he finds an ancient palace which makes him feel as if he has come home after years of wandering. He sees the palace gate carved most extraordinary with shapes of Gods, angels and sleeping woman. He feels that it was his dream and he never arrived

in that dream. But now he feels that he reaches in his life's true destination. He concludes that whatever he has seen, experienced while travelling to the square including the 88 magic and blessedness, the enchantment and mystery, the wisdom of the civilization and the majesty of the civilization are doomed. They are doomed as the beautiful things are doomed but doomed in order to become higher and last forever in the places where things are most powerful and truly endure in the living dreams of universe. Eventually, it seems that he reaches to his destination that is his spiritual journey is likely to be end "as he stands on the platform; the most wonderful thing happens He notices something stirring within the mirror. And out of the mirror came a unicorn with a diamond horn. Before he could breathe, the unicorn trotted towards him silently. Then it stopped and turned its mesmeric eyes upon him. Its horn was pointed heavenward" (157). Ben Okri uses mythological animal unicorn. As a Biblical animal, it is interpreted that unicorn is a strong; fierce animal that can be caught only if a virgin maiden is thrown before it. The unicorn leads into the virgin's lap and she suckles it and leads it to the king's palace. But, in the present novel though the unicorn is strong and fierce, it is very humbly running towards the protagonist. It is protagonist's heart as pure, strong and fierce as the unicorn itself. Without fear, courageously he faces the multiple hurdles, difficulties and problems to reach to the God.

In the last episode of the novel a grand ceremony is arranged in a grand hall which was filled with invisibles. Here his third guide reveals him that – "You can only receive what you already have. You can only be given what you've already got. . . Your moment has come" (153). This statement clearly suggests that this is the moment in the novel where the spiritual journey of the protagonist ends and he reached to the destination of divine grace. The experience of enlightenment is depicted by the omnipresent narrator as follows:

Something cleared in his head. The clarity within him felt amazing, as if he had been given a new consciousness. The silence became deeper in the hall. It was a silence so clear he felt the door of a higher realm had been opened. (154)

Though it is indirect and symbolic, it is very obvious that he is about to receive the divine wisdom from the illuminous master on the stage. At this moment a voice asks him the same questions that he has repeatedly asked to him guides. This was the first time in the novel that the question is asked to him and he is in position to answer. The questions and their answers are also symbolic, they are as follows:

WHAT IS THE PURPOSE OF INVISIBILITY?

PERFECTION.

WHAT IS THE DREAM OF THE INVISIBLES?

TO CREATE THE FIRST UNIVERSAL CIVILISATION OF JUSTICE AND LOVE.

WHAT IS THE MYSTERY OF THE BRIDGE? CREATIVITY, AND GRACE. (155)

These question-answer suggests the principles of Christian mysticism in which surpassing the self, freeing from the body and total devotion to the divine. It can be observed that the protagonist tries to search the answers of these questions throughout his mystic journey.

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Revolt against Capitalism in B.S. Mardhekar's Poetry: A Marxist Approach

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Abstract:

Mardhekar's poetry is marked as one of the most significant critical contemplation on the capitalist hegemony on the lives of poor workers who were alienated from their own creation. He points out economic and social inequality created due to the profit oriented capitalist mindset that never thinks in terms of human rights. He expresses his sympathy for the workers who have been victimized in the capitalistic society. He also makes a good analysis of the profit of labour claimed actually not by the workers but by the capitalists and industrialists. The upper-class society has always under treated the lower-class society. It has deprived the common man of his natural rights. It has made him to work as a labourer, a worker by not having any share in the profit which is due to him. Mardhekar is disgusted with this evil tendency of the capitalists. The present paper tries to analyse the poetry of Mardhekar as a rhythmic revolt against the evil capital forces and explores how Mardhekar wants to restore the human values against the rise of contemporary tendency to think in terms of monetary gain and loss.

Key Words: Exploitation, Labourer, Capitalist Society, Natural Rights

In his collections of poems 'Kahi Kavita' (1947) and 'Anakhi Kahi Kavita' (1951), Mardhekar has thrown light on the contemporary social situation. Most of the poems belonging to these two collections, in their attempts of throwing light on the picture of contemporary society, exhibit the influence of Marxist tendency. Most of the poems are composed in close imitation of Marxist philosophy.

In the poetry of Mardhekar we come across the picture of exploitation of man in the capitalistic society. He points out economic and social inequality in his poetry. He expresses his sympathy for the workers who have been victimized in the capitalistic society. He also makes a good analysis of the profit of labour claimed

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actually not by the workers but by the capitalists and industrialists. The upper-class society has always under treated the lower-class society. It has deprived the common man of his natural rights. It has made him to work as a labourer, a worker by not having any share in the profit which is due to him. Mardhekar is disgusted with this evil tendency of the capitalists. He also analyses the wretched and poor living conditions of the middle class in his poetry. He knows well that the poor have been deliberately left as poor by the upper-class men. The capitalists and industrialists have always dominated the means of production. They have become masters and owners of every manufacturing unit. They have even made the worker to get isolated from his product. The lower class and ordinary society have to live wretched and pitiable life because of the capitalists. Most of the poems of Mardhekar reflect the sufferings and pains of the common man. In these poems he also expresses his anger towards the exploiters, the capitalists. He shows a sense of pity for the labourers who have been disintegrated by the politicians and rulers in India. In these poems we don't find any direct reference to the Marxist concepts like human ambition for change, revolution, class, and struggle. However, while analysing the capitalistic system of society, in these poems, Mardhekar has pointed out the alienation of man from society, nature and his art or product. He has thrown light on the anxiety and tension of the common man. He has also reflected the social, economic, cultural problems of the common man and the system responsible for this wretched condition of man. Mardhekar wants to express his anger against capitalism in his poems. The rise of machine culture and the loss of middle-class man in this highly developed machine culture became the topic of main concern for him. While attempting this picture of middle-class man sympathetically in his poetry, in a sense, he is influenced by Marxism.

Capitalism: The inequality and exploitation aroused by it:

In the capitalistic society, the capitalists exploit the middle-class workers. In this system the means of production are in the hands of selected few people. And those few people exercise their dominance upon lakhs of workers. They make the workers to work in factories for 10-12 hours a day and they pay them very low wages. They even don't distribute the profit which they earn through the workers'

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labour. The working conditions in which the workers have to work are very low and wretched. Within the low wages earned by the workers, it becomes difficult on the part of the workers to maintain a proper standard of living and to provide good education to their children. It also becomes too difficult for them to meet up their basic requirements like food, clothing and shelter. In this way in the capitalistic society the capitalists exploit the workers and they make them to live a very wretched and poorly life. The workers have to live in humiliating conditions. The capitalists become their exploiters. They exploit the workers economically. As a result, we find two different classes in society. They are upper class society and lower-class society. The upper-class men are the capitalists who amass huge wealth and money and who possess means of production at the cost of the workers' labour. The workers are left without wealth and property. They are made to work in a servile manner not at their own discretion but at the discretion of the owners of factories. They get money which is meagre even to maintain their livelihood whereas the capitalists live luxurious life by sucking their blood. Thus, we see the prevalence of economic inequality between the capitalist's class and workers' class. Thirdly, the capitalists are selfish men who think of their own welfare. They care for their own interests selfishly. For attaining their selfish end, they reach to any extreme and try to exploit the workers. They even do a greater injustice and oppression upon the workers community. Fourthly, the politicians and the rulers are also dominated by them. These capitalists provide them money and wealth and thus they immediately exercise their own influence upon the rule and administration of their country.

In his poetry Mardhekar has pointed out clearly this scenario of economic exploitation, economic inequality, selfishness of the capitalists and the influence of the wealthy people like capitalists and industrialists over the political power of a country.

In his collection of poems 'Kahi Kavita' Mardhekar portrays the picture of economic inequality in the society. In the poem 'Don Kholyanchya Birhadi' he points out inequality in society. He expresses a view that when there is inequality in society, the feeling of inequality affects adversely on the sensitive and emotional life of the common man. Due to the sense of inequality man becomes a neurotic and when he

becomes a neurotic he even loses ordinary joys and pleasure in his life. The man feels that due to inequality in society, there is no happiness and peace in the industrial culture. Mardhekar says that the happiness of the night and the comfort of the darkness of night are disappeared because of the noise created by machine during night shifts of the workers and because of the light of the lamp. He says that due to work of machines at night shift, the fruits of darkness have been tested. It is but an exploitation of a good life. The following lines in the poem throw light on the loss of happiness and peace in the industrial society:

Kidli Kalokhachi Phale
Ratrapali Yantramule
Chakhata BHav Yakrut Pigale
Visham-Jwarell (Kahi Kavita, - P. 31.)

Mardhekar believes that we taste bitterness of these fruits. Here, the term 'to taste the fruits' means we try to know the nature of exploitation in the society. We try to know this *stemware* i.e., economic exploitation and inequality. In our attempt of understanding this inequality our emotions get polluted and these polluted emotions deprive man of his ordinary happiness and pleasure. The effect of inequality upon human emotions is likened to the adverse effect of *vishamjwar* (temperature) on liver.

In a nutshell, Mardhekar here points out economic inequality and exploitation of man in the industrial society. He shows his sympathy for the victims of this culture. His sense of sympathy reveals his Marxist view point. Mardhekar was highly conscious of the economic exploitation of man and the prevalent inequality in the capitalist society. In his poem 'Ahe Buddhishi Iman' he expresses this awareness of the exploitation and inequality in the following lines:

Jane Bhandavali Vruti
Nashtcharya Pikavi Chitti
Ani Kamgara Hati
Karvantich (M.K., 1982)

He says that the capitalistic systems which exploits man, makes him frustrated (Nashtacharya). In this system the worker gets no benefit at all but an empty bowl. The sense of frustration of the poet and his hatred against the capitalistic

system show his Marxist attitude. It shows the exploitation of the worker by the industrialists. Mardhekar shows his sympathy for the oppressed worker class.

Mardhekar's poem 'Chalala Ha Bandiwan' can be considered here as a good example of economic inequality of the ordinary man in the capitalistic system of society. This poem consists of nine stanzas of two lines each. In the first six stanzas he depicts the contradictory picture of society through some people, their nature and their way of living. Through their portrayals he has pointed out contradictions in human society.

Through the portrayals of the prisoner, bullock-cart driver, --- officer merchant, a patrolling policeman, politician, a lawyer, a villager, a mechanic, a beautiful woman, a rich man and a blind man Mardhekar has painted the picture of social and economic inequality which is prevalent in human society. The life of the prisoner, bullock-cart driver, villager, and mechanic represents the submissive nature of the common man. It also represents the insulting living condition of man. It shows man's inability to oppose the established class in the society. The picture of the young officer, the politician, the merchant and the lawyer represent the upper-class society corrupting the whole social system. These men are full of pride. They are highly conscious of their high social status. They control the power of the state. They are rulers in the society. They live a luxurious life. Through their portrayal Mardhekar has pointed out how the so-called upper-class men try to exploit the common man. On the surface level, these men make show of honesty, modernity and gentleness. But they are hypocrites, they deceive the common man. They are not loyal and honest with their traditional work. For example, the merchant deceives the customer by weighing goods less and charging more price. The politician also wears white cotton (khadi) dress which is symbolic of peace and simplicity on the contrary, he shows his willingness to purchase war weapons and disturb the peace and happiness in society. It shows his contradictory way of life. Mardhekar doesn't like this contradictory life of the rich and wealthy people. He hates their tendency of exploiting the common man. Here, he feels sorry for the exploitation of one class by the other one. This reveals his sympathetic attitude towards the oppressed and the poor. Here, he expresses his anger towards these upper-class men. He asks whether these men will

repent for the evil act done by them. He also questions whether they will be happy or unhappy, grateful or ungrateful while dying. The exploitation done by them has grown up inequality in society. The following lines aptly reflect the social and economic inequality in this poem.

Chalala ha bandiwan / Gada haki Gadiwan
 Kuni Sutbut Jawan/ Adhikari//
 "Nil Ganveshi ha Khadi / Gasta Ghali Peeli Pagad;
 Vanig sahajgatya vakadi / Dandi mari"
 and
 Talam Parisrshi Vasani / Dherpotya de tanuni/
 Andhala Laktar Abharagni, / Chachapude//. (M.K., 1982)

Here Mardhekar's sympathetic representation of the exploitation of the lower- and middle-class people by the upper-class men and the social and economic inequality in the modern age, reflect his Marxist outlook. No doubt, this is a very good Marxist poem of Mardhekar.

In his poem 'Tasutasutun Asu Nithale' Mardhekar analyses one situation of exploitation of man in the capitalistic society. Here he throws light on the economic exploitation of man by the capitalists.

In this poem there is a sweet-maker, halwai who represents the labour class. This sweet maker works hard and makes sweet meats. He gets over sweated. However, after the sweet meat (product) is produced by him, the capitalist takes it away from him and sells it to the wealthy class people. He earns a lot of profit from the sale of the sweet meal. In fact, the labourer is the real producer of the sweet and he is not allowed any share in the profit earned after the sale of it. Instead, Mardhekar sees tears in the eyes of the sweet maker. These tears stand for the sweat of the worker aroused out of his hard work.

All common low-class people have to work as labourers or workers and their life is sorrowful. Therefore, their eyes are full of tears. Tears are rolling down their cheeks. Mardhekar here thinks that it is because of the exploitation done by the capitalists. The terms used such as sorrowful life of the sweet maker / workers, tears

coming out of eyes, their boundless work continues day after day and their exploitation by the capitalists etc. are closely pictured by Mardhekar in the following lines which show a Marxist aspect:

Tastasutun Asu Nithale
Mahan karuna konachi hi?
Disadisacha kis paduni
Kunas vikato kon mithai? (M.K., 1982)

In the words of Dr. Akshaykumar Kale, a critic on Mardhekar's poetry. "This poem is a manifestation of economic exploitation of the labourers' class in the capitalistic society". (P 277, 2006) 1.

In the poem 'Kuni Marave' we see the influence of Marxism. In this poem Mardhekar analyses the relationship between the exploiter and the exploited. However, while analysing this relationship, he shows his greater sympathy towards the exploited class. This is a typical Marxist poem of Mardhekar throwing light on the exploitation of the exploited class and the action to be taken by these people against injustice done upon them. Mardhekar here expects the struggle of the exploited class against the exploiters' class. Besides these two Marxist aspects, the poem also throws light on class conflict, class inequality, revolution, Marx's theory of labour and the theory of surplus value.

The poem consists of four stanzas. Each stanza has four lines. In the first two stanzas of the poem Mardhekar depicts the miserable and neglected life of the exploited. These workers are unlucky men. They are suffering from poverty and starvation. They are obsessed by many problems. They are but puppets controlled by the capitalists and upper-class men. They take sincere efforts for producing the beautiful and refined product. However, they don't get due returns for the labour which they have put in while working out their products. They are deprived of the profits of their labour. And hence they suffer from poverty and even their hard work or overwork. Mardhekar reflects their miseries in the following line -

Kuni Maarave, kuni marave,
Kuni jagave khauni dagad
Vitalvuni kuni Ayushyana

[83]

Otiave an sonyache ghad
Kuni hasave piyun vaju,
Kuni dabuni jakham ajachi
Jara udhyacha kadhava pu.” (M.K.,1982)

The exploiter makes the exploited to weep. He also punishes him. He makes him to die. The worker or the exploited works honestly throughout his life. He makes rich production at the cost of his sincere efforts. However, he remains totally neglected in this production system. He becomes simply a weeping man who experiences many shortcomings in his life. In order to overcome his financial difficulties, he works beyond regular time. He spends his extra energy there for avoiding tomorrow's sorrow. This over work is something like a wound. With the hope for better tomorrow, they welcome this (wound) i.e., over work today. It is like the act of removing puss from the wound, so that the pains will be reduced. The lines 'Kuni dabuni jakham ajachi, jara udhyachi kadhava pu' is a fit example of the workers' readiness for working beyond time and beyond physical capacity for better future. He is ready to accept the sorrow of the wounds for his better tomorrow. Mardhekar here points out the over laborious life of the worker. It is as good as the wound is. This is because of the capitalist only who has exploited this worker and has made his life miserable and unhappy, giving him pains all the time. No doubt, Mardhekar has rightly pointed out the difference between the workers class and the owners' class here. The analysis of the class difference, class conflict exploitation, economic inequality etc. through these lines represents his Marxist approach. Regarding this Dr. Akshaykumar Kale remarks,” The subject matter of this poem reflects Marxist ideology and the deep effect of the Marxist philosophy on Mardhekar's mind.”

The ideas of economic exploitation of the worker in the capitalist society and social and economic inequality are expressed by Mardhekar in the poem 'Sandasatil Ghan Jiravi' also. Mardhekar says that social and economic inequality makes its effect on human being. It arouses a sense of fear in the mind of man. It is not any casual fear. However, the range of this fear is very wide and extensive. It is concerned with the fear of the existing sorrowful life. It is also concerned with the fear for death.

In this poem Mardhekar says that good things are born out of useless and dirty things. The waste from the latrine gets mixed up with the soil. It is converted into fertilizer / manure and with the help of this fertilizer a plant gets born. Similarly, the ordinary man is exploited by the capitalists for making a product. However, this product is no more used by the worker. It is used by the capitalist and wealthy people. In short, the product made by the worker is helpful to the upper-class society. The worker does not get the benefit of this product.

Mardhekar further says that some people in the society have to work hard and live a very pessimistic and pitiable life whereas some other people don't do any work but live a very luxurious and comfortable life. This is but a class difference which represents social and economic inequality created by the capitalistic society. Because of the exploitation of one class by another class, such an inequality exists in our society. Mardhekar shows his sympathetic attitude towards those who are the victims of this inequality. This is but the socialist view of the poet expressed in this poem. The following lines in the poem indicate the socialistic approach of the poet:

Hya janmatuni asech jane
Aaj udhyachi lavit sangat
Kuni perava gham anakhi
Zodavi kuni akhand pangat. (M.K. 1982)

In short, exploitation and social and economic inequality are but the poisonous fruits of capitalism which have divided the society in two classes and repressed one of those two classes economically, socially and politically under the dominance of the upper-class society. Through the representation of the oppressed class Mardhekar expresses his heartfelt sympathy for this class

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Patriarchal Oligarchy, Culture of Silence and Ecofeminism in Shashi Deshpande's Fiction: A Dialectical Study

Rabia Khanam*

"A woman can never be angry; she can only be neurotic, hysterical, frustrated."
—Shashi Deshpande, *That Long Silence*

Abstract:

This paper is a brazen attempt at analysing gender disparity and culture of silence which is rampant in society and is reflected in works of literature as well. The above quote by Shashi Deshpande is an indictment of a society inflicted with patriarchy and this paper entails several examples enumerating gender disparity and challenges faced by women in a traditionally dogmatic society. Shashi Deshpande is a celebrated radical novelist who has won several accolades throughout her career. She defies being cast into any particular mould or concept, yet her writings are a true epitome of a revolutionised mind. Her writings follow a diversified approach in explaining the oppression of women. This paper debunks the idea of women being content with performing their domestic chores and highlights the relentless efforts made by women in an attempt to regain their own identity. This paper is also an innovative attempt at delineating the relationship between women and the environment through an ecofeminist perspective. Deshpande bifurcates the psyche of her characters in such a manner that different paradoxical opinions are projected in the same psychological frame through the thought processes of her characters. The protagonists in her novels are not presented in a debilitating state of mind rather they are portrayed as selfless individuals trying to fight incessantly the clutches of patriarchy through moral mettle. Shashi Deshpande evokes the idea of existentialism in her works and this paper aims to capture the essence of psychological and moral trauma faced by women in society.

Keywords: Patriarchy, Gender Disparity, trauma, identity crisis, oppression, etc.

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There are several acclaimed women novelists like Anita Desai, Nayantara Sehgal, Ruth Praver Jhabvala who have tried to break the traditional mould through their revolutionary writings by depicting the undercurrents in post-colonial Indian society. The female characters portrayed in their writings are the epitome of change and modernity, struggling to fit in evolving socio-cultural scenario. The works of Shashi Deshpande reveals the women characters embracing their identities in a patriarchal society and suffering from the moral dilemma of executing matriarchal duties. Earlier the novels portrayed meek and marginalised women protagonists who were devoid of any independent decision-making abilities and were misrepresented as being subordinate to men in society. It was a humongous task for writers like Deshpande to authentically portray the problems of women and challenge the gender disparity in literary texts. Her characters are intrinsically educated and self-reliant women trying to carve out a niche for themselves in a patriarchal society. According to Deshpande women are indoctrinated into the culture of silence right from their childhood so that they can easily fit into ideological norms of patriarchy. In the work *The Dark Holds No Terrors*, Deshpande elucidates the psychological trauma experienced by Sarita when her own mother accuses her of killing her brother Dhruva. Deshpande highlights alienation of Sarita from her own parents, her yearning for their love and affection and their repeated accusations on her which drives her into a frenzy. The novel highlights the debauchery of a society which fragments the individuality of women and treats her inferior to her male counterpart. Sarita was repulsed at her mother's behaviour who prevented her from moving out in the sun as it would affect her complexion and hence make her less desirable wife.

Shashi Deshpande's novels portray an existentialist crisis faced by women and their quest for ultimate autonomous selfhood which coerces them to challenge the traditional constraints of patriarchy imposed on them. The struggles exhibited by characters in her novels are completely different from the ones experienced by women in western culture. The characters try to emancipate themselves from patriarchal clutches by embracing the mixed socio-

cultural scenario prevalent in society. According to a critic, "The vastly different scenario in India encompasses contradictions of a kind undreamed of in the mainstream (western) feminist philosophy." (Nabar 26). The contempt and indignation faced by women are different in cultures across borders and therefore Deshpande astutely reminds the reader about her focus on tribulations faced by Indian women. Women are subdued and relegated to a culture of silence by men who cannot comprehend them as being independent human beings. For instance, the identity of Jaya is endangered in novel *That Long Silence* when her husband expresses his anger at her writing about their personal lives which ultimately puts her relationship at stake and psychologically smothers the writer in her. Her reticent upbringing leads to a stifled communication with her husband who disapproves of her as an independent woman. Deshpande's novels are replete in diversified women characters, educated females, bereaved women struggling to overcome the adversities of their lives. Women are pushed into a culture of silence in the name of family honour and validation of social taboos. In the novel *The Binding Vine*, Kalpana's mother Shakutai is oblivious to the pain of her daughter who was molested and is keen on saving the family honour. She urges the Doctor not to conceal about her daughter's position to anyone otherwise Kalpana's marriage prospects would be hurt. Through the portrayal of such female characters, Deshpande highlights the excruciating pain of victims of sexual violence and the psychological impact of their unheard voices. The scourge of sexual violence, heinous acts are unflinchingly portrayed by Deshpande in her novels. Her novels are an unbiased attempt at breaking the dogmatic stereotypes which confine women within walls of their homes. Deshpande's works can also be associated with ecofeminism as it related subjugation of environment with women. The violence portrayed in the novel can easily be equated with violence invoked on the environment by men. Nature is exploited for capitalistic gains by men in a similar manner as women are exploited in the name of performing domestic chores. In an introduction to *Feminism and Ecology*, Mary Mellor states that:

Ecofeminism brings together the elements of the feminist and the green movements, while at the same time offering to challenge both. It takes from the green movement a concern about the impact of human activities on the non-human world and from Feminism the view of humanity as gendered in ways that subordinate, exploit and oppress women. (1)

In the novel, *The Binding Vine* darker reality of death is interweaved with a culture of silence propagated in society. The anguish experienced by the character of Sulu is unfathomable when her husband Prabhakar raped Kalpana after her refusal to marry him. Sulu was disgraced by her husband's lust, crime and monstrosity and committed suicide in order to protect her own dignity. Her act of suicide reflects a regressive picture of the society which tormented women both physically and psychologically. Environment and nature are also exploited by human beings despite their nurturing role, similarly, women are also exploited and are considered as nurturers for their families. Karen Warren writes in *Ecofeminist Philosophy*, "Ecological Feminists claim that there are important connections between the unjustified dominations of women, people of colour, children and the poor and the unjustified domination of nature" (1).

Shashi Deshpande has always been blatant in her literary expression and her novels pervade in an independent spirit of women. She depicts a patriarchal society which is threatened by the increasing eminence of women around them and makes all possible efforts to thwart their progress. In the novel, *The Dark Holds No Terrors* Saru's husband Manohar expresses his anguish when his wife attains a better social status than him and inflicts sexual violence on her which reflects an innate patriarchal strain present in him.

The novels of Shashi Deshpande boldly reflect society entrenched in patriarchy which ascribes a fettered existence to women caught between tradition and modernity. The portrayal by Deshpande is so realistic that readers feel empathetic towards women after witnessing their plight in society. She vehemently denied being associated with staunch western feminists like Kate

Millet, Germaine Greer etc because she believed that situation of Indian women was entirely different and could not be categorised into one mould. She remarked: "It is difficult to apply Kate Millett or Simone de Beauvoir or whoever to the reality of our daily lives in India. And then there are such terrible misconceptions about feminism by people here. They often think it is about burning bras and walking out on your husband, children or about not being married, not having children etc. I always try to make the point now about what feminism is not, and to say that we have to discover what it is in our own lives, our experiences." (Holmström 26)

Since the times immemorial women have been treated as inferior to men and even in religious manuscripts, they have been assigned domestic duties. According to a critic, "She is a creature who as a child is sold off to strangers for a bridal price, or when she grows up, serves as a supplier of dowry for her husband's family, or who as a widow, in a final act of obliteration immolates herself on her dead husband's funeral pyre to be acclaimed as 'Sita-Savitri', as an immortal." (Sandhu 8). However, with the passage of time, several social reformers launched various movements for the emancipation of women from patriarchal clutches. A realistic picture of women was created which portrayed her as a fragmented individual rather than a sacrificial mother figure. The female writers disembodied the traditional image of a woman created by society. According to a critic, "They tried to tell the world the obstacles women faced and the disadvantages they suffered in an orthodox Hindu world. These women writers struggled to give form and shape to their autobiographical accounts, which attracted publishers, both in India and abroad." (Alphonso-Karkala 78). The works of Shashi Deshpande reveals the hurdles faced by women characters in a chauvinistic society which prohibits them from acquiring an independent status outside the confines of their homes. According to Sushila Singh, "Human experience for centuries has been synonymous with the masculine experience with the result that the collective image of humanity has been one-sided and incomplete. Woman has not been defined as a subject in her own right but

merely has an entity that concern man either in his real life or his fantasy life.” (Singh 7)

In the present time, several forums and conventions are being organised nationally and globally which vouch for protection of female rights from patriarchal oligarchy. Despite such furore over the protection of females from sexual and domestic violence, marital rapes, foeticide etc the condition of women is quite deplorable. Although women nowadays are actively advocating for their rights yet the picture is still quite bleak for them. The presentation of women in movies and literature as feeble individuals generate a degrading ideology in the society which further widens the gap of inequality already existing in society. Several women writers shattered the regressive social, political and economic norms that dubbed women as the weaker sex. Simone de Beauvoir's work *The Second Sex* proved to be a seminal text which ushered in a new era of women's movement. She remarked, "All agree in recognising the fact that female exists in the human species; today as always they make up about one half of humanity. And yet we are told that femininity is in danger; we are exhorted to be women, remain, women, become women. It would appear, then, that every female human being is not necessarily a woman; to be so considered she must share in that mysterious and threatened reality known as femininity. Is this attribute something secreted by the ovaries? Or is it a platonic essence, a product of the philosophic imagination." (Beauvoir 13). Her graphic portrayal of women astounded the literary world and she was criticised for advocating such views unabashedly.

It is easy to deduce that female writers like Deshpande are imprisoned within traditional dogmas of society and are not permitted to freely practice their literary canvas. There are certain forbidden vistas of creativity form women where only male writers are permitted since they are easily accepted by society. In recent times there has been a spurt of many female writers who have rejected the traditional norms and created an independent literary canon for themselves. Instead of writing about cliched topics of domesticity female writers have now become vocal about their bodies. Most of them have adopted the

confessional strain in their works and are expressing freely about their personal lives. Through confessional literature, women are shattering the grim image of a docile and submissive women and are provocatively shattering the traditional moulds created by society. *The Feminine Mystique* (1963) by Betty Friedan sparked off several debates on the role of women in society. She examined the mindset of wives and mothers by interviewing them and concluded that a false ideology was propagated in society through which women were made to believe that their roles as mothers and wives were the most fulfilling roles. She comments, "For a woman, as for a man the need for self-fulfilment—autonomy, self-realisation, independence, individuality, self-actualisation—is as important as the sexual need, with as serious consequences when it is thwarted. Women's sexual problems are, in this sense, by-products of the suppression of her basic need to grow and fulfil her potentialities as a human being, potentialities which the mystique of feminism fulfilment ignores." (Friedan 282).

Culture of silence forms an intrinsic part of novels of Shashi Deshpande e.g. in the novel *Small Remedies* the protagonist Savitribai evades marriage proactively in order to pursue her passion and career but suffers from psycho-social disparity in the society where the norms for men and women are defined differently. The childhood discrimination coupled with societal double standards creates a mental trauma for her and silences her talent. Similarly, the novel *Roots and Shadows* depicts the anguish of protagonist Indu in a conservative society replete in patriarchal ideals, her dissatisfaction with married life, expectations of society and her refusal to play the role of straitjacketed wife. She rebels vehemently against the parameters of society and develops an extra-marital affair to derive psychological satisfaction. These characters of Deshpande are very enigmatic and refute the taboos of being inferior to men in any manner.

Shashi Deshpande justifies the use of the English language in her novels and considered it to be an expression of women's creativity. She asserted that "To those of us who write in English, it is neither a foreign language, nor the language of the colonizer, but the language of creativity. Whether the writing is

rootless, alienated or elitist should be judged from the writing, not from the language. My writing comes out of myself, the society I live in. It is shaped, as I am, by my family, my ancestry, the place I was born in, the place I live in, the culture I am steeped in, the fact that the writing is in English changes none of these things." (Deshpande 10). Her works are an epitome of women caught in the regressive psyche of society trying to liberate themselves. This paper is an indictment on patriarchal ways and examines the revolutionary works of writers like Shashi Deshpande who were distraught with the position of women and society and used literature as a means of women emancipation.

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SONNET
OVERTURE

Abhaysinh V. Deshmukh*

At the first sight of that generous brow
Troubled heart sighed overture;
With gender possession of virgin snow
That has been and holds the future.

Why dost thou look with malignant eyes?
Asked she and smirked with gale divine;
For I dare to look upon the salient sighs
And have I sworn thee mine.

Till I get old and forget myself
Proud of the past, strength and choices smarter;
Will return like the blind voyager shaking dusty nothing
To my high browed generous harbor.

Four thousand full moons by the affinal fountain
I will remain constant and she will reign.

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