

ISSN: 2348-1390

NEW MAN

INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY STUDIES

VOL. 6 ISSUE 8 AUGUST 2019

A PEER REVIEWED AND INDEXED E-JOURNAL

IMPACT FACTOR: 4.321 (IIJIF)

Editor-in-Chief

Dr. Kalyan Gangarde

Editor

Dr. Sadhna Agrawal

**NEW MAN PUBLICATION
PARBHANI (MAHARASHTRA)**

nmpublication@gmail.com www.newmanpublication.com

Full Journal Title:	NEW MAN INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY STUDIES
FREQUENCY:	MONTHLY
Language:	ENGLISH, HINDI, MARATHI
Journal Country/Territory:	INDIA
Publisher:	New Man Publication
Publisher Address:	New Man Publication Ramdasnagar, Parbhani -431401 Mob.0 9730721393
Subject Categories:	LANGUAGES, LITERATURE, HUMANITIES, SOCIAL SCIENCES & OTHER RELATED SUBJECTS
Start Year:	2014
Online ISSN:	2348-1390
Impact Factor:	4.321 (IIJIF)
Indexing:	Currently the journal is indexed in: Directory of Research Journal Indexing (DRJI), International Impact Factor Services (IIFS) Google Scholar

NMIJMS DISCLAIMER:

The contents of this web-site are owned by the NMIJMS and are only for academic publication or for the academic use. The content material on NMIJMS web site may be downloaded solely for academic use. No materials may otherwise be copied, modified, published, broadcast or otherwise distributed without the prior written permission of NMIJMS.

Academic facts, views and opinions published by authors in the Journal express solely the opinions of the respective authors. Authors are responsible for their content, citation of sources and the accuracy of their references and biographies/references. The editorial board or Editor in chief cannot be held responsible for any lacks or possible violations of third parties' rights.

CONTENTS

1. A Study on Contemporary Challenges and Opportunities of Retail Banking in India
Bharti Vidhani
2. National Policy on Education 2019
Dr. L. V. Padmarani Rao
3. Ethnic Clashes in Afghanistan: Reference to “The Swallows of Kabul” by Yasmina Khadra
Dr. Maithry Shinde
4. Political Marketing: A Review of Recent General Elections of India
Dr. Sanjeev Kumar Singh
5. Teaching English Language in Indian ESL Classes: A Critical Study in Utilitarian Perspectives
Syeda Nusrath Fatima
6. Mythical Techniques of Raja Rao’s ‘*Kanthapura*’
A. Dharmaraj & S. Rasakumar
7. Absurdity of Human Existence in Samuel Beckett’s Plays
Dr. Shivali Singh
8. Art of Wall Painting to Painted Saree
Miss. Durva Sharma
9. John Keat’s Adherence to Plato
Pandurang D. Mamadge
10. Sufferings of Women in Ramesh K. Srivastava’s Short Stories
Priyanka Agarwal & Dr Sadhana Agrawal
11. Gloomyness of Love in Vikram Seth’s *An Equal Music*
Mrs. K. Jayapriya & S. Srinivetha
12. Woman Empowerment in Karnad’s *Hayavadana*
Mr. T. Suresh Kumar & Prof. M. Amalraj
13. Self-Identity in Bharati Mukherjee’s *Jasmine*
Mrs.M.Pushpa & Prof. M. Amalraj
14. Woman’s State In Indian Society In Shashi Deshpande “The Dark Holds No Terrors”
Mrs. R. Visalakshi & V. Divya
15. Tragic Hero in F. Scott Fitzgerald’s *The Great Gatsby*
Mrs. K. Jayapriya & S. Srimounika
16. भारतीय समाज के रूपान्तरण में तुलसी साहित्य की उपादेयता
डॉ. श्रीमती मुक्ता अग्रवाल
17. सांस्कृतिक एवं स्थापत्य कला का मिश्रण : ग्वालियर-चम्बल संभाग
चारु सिंह
18. Magical Realism in Divakaruni’s *The Mistress Of Spices*
Mr. V. Devarajan & Dr. R. A. Rajasekaran
19. Marginalised Woman in Tendulkar’s *Silence! The Court Is In Session*
Ms. M. Praba Vinnarasi & Prof. R. Varatharajan

20. Feminist Perspective in Anita Nair's "Mistress"
R. Hemala & Tamizhmani
21. Mystery and Mythology in Ashwin Sanghi's "The Krishna Key"
A. Preethi Monisha & T.Thiruppathi
22. Dilemma of Alternative Identities in "The Dark Holds No Terror"
J. Judy Veena & M.Varatharajan
23. A Study on Immigrant Feminine Experience in Chitra Banerjee Divakaruni's Novel *Sister of My Heart*
C. Priya & M. Varadharajan
24. Search for Identity of Women Shashi Deshpande's *That Long Silence*
A. Jerlin & Dr. R.A. Rajasekaran
25. Disturbance and Thwarted Expectation of Children in a Modest Bunch of Dust, the British Interwar Content: A Topical Think About
Dr.R.A.Rajasekaran & K.Kasipriya
26. Exploitation of Women in Atwood's *The Edible Woman*
S. Damayanthi & Dr. R .A. Rajasekaran
27. A parallel theme of Khushwant Singh's *Train to Pakistan*
K. Sharmili & Dr. R. A. Rajasekaran
28. The Theme of Homesickness in Tim Winton's *Cloudstreet*
S. Sankari & Dr. R. A. Rajasekaran
29. Postmodernism in Perumal Murugan's One Part Women And A Lonely Harvest
V. Hari Prasad & P. Kingsly Prem
30. Homosexuality and Crisis of Identity in E. M. Forster's Maurice
R. Gayathri & K. Jayapriya
31. Existentialism in Badal Sircar's Evam Indrajit
Mrs. A. Benazir & Prof. M. Amalraj
32. Slavery in Toni Morrison's a Mercy
Ms. P. Meena & Prof. M. Amalraj
33. Partition in Chaman Nahal's Azadi
Mrs. R. Sumathi & Prof. M. Amalraj
34. Revisiting Henry James' *The Portrait of a Lady*: A Study in Ideology of Culture
Arpita Sawhney
35. Socio-Political And Cultural Discourse in Feminine Writing
Dr. Hemant Verma
36. महाराष्ट्र राज्यातील दुष्काळ आणि जलव्यवस्थापन
डॉ. जीवन भानुदासराव सोळंके

1.

A Study on Contemporary Challenges and Opportunities of Retail Banking in India

Bharti Vidhani

Assistant Professor

Asia Pacific Group of Colleges Ahmedabad Gujarat(India)

Abstract

The landscape of India's financial sector is changing. Anytime, anywhere banking, using differentiated channels and technology, will enable a multi-fold increase of reach in rural and remote areas. Coupled with the emergence of a new class of banks—the small and payments banks—one of the biggest impacts of technology adoption will be rapidly accelerating financial inclusion by making last-mile access more cost effective and expanding the reach of banking to the unbanked. Powerful forces are reshaping the banking industry. Customer expectations, technological capabilities, regulatory requirements, demographics and economics are together creating an imperative to change. Banks need to get ahead of these challenges and retool to win in the next era. Banks must not only execute on today's imperatives but also radically innovate and transform themselves for the future.

India's banking and financial sector is expanding rapidly. The Indian Banking industry is currently worth Rs. 81 trillion (US \$ 1.31 trillion) and banks are now utilizing the latest technologies like internet and mobile devices to carry out transactions and communicate with the masses. The Indian banking sector consists of 26 public sector banks, 20 private sector banks and 43 foreign banks along with 61 regional rural banks (RRBs) and more than 90,000 credit cooperatives. According to the global perspective it has potentials to become the fifth largest bank industry in the world by 2020 and third largest by 2025. The present study aims to focusing on the contemporary challenges and opportunities of the Retail Banking sector in India.

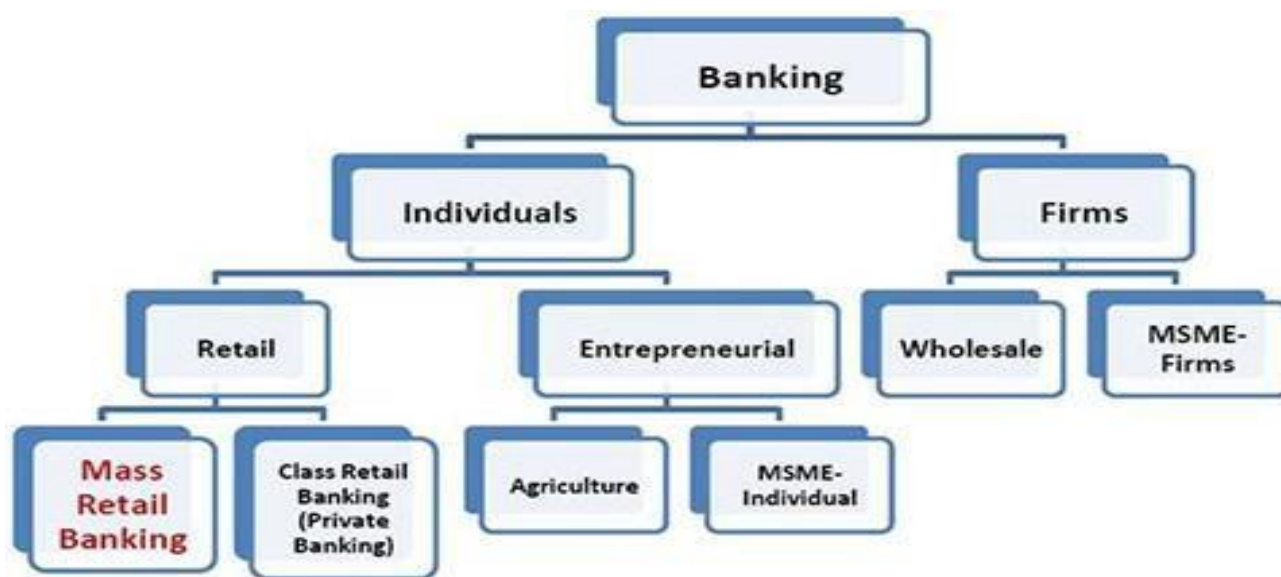
Keywords: Retail Banking, Regional Rural Banks, Digital Innovation, Digital channel.

INTRODUCTION

Retail Banking is also known as Consumer Banking is the delivery of services by a bank to individual consumers, rather than to companies, corporations or other banks. Services offered include savings and transaction accounts, mortgages, personal loans, debit cards, and credit cards. India too experienced a surge in retail banking after the financial sector reforms in early nineties. There are various pointers towards this. Retail banking in India has fast emerged as

one of the major drivers of the overall banking industry and has witnessed enormous growth in the recent past. Retail banking is the cluster of products and services that banks provide to consumers and small businesses through branches, the Internet, and other channels. In recent years, retail banking has become a key area of strategic emphasis in the Indian banking industry, as evidenced by rising trends in retail loan and deposit shares on commercial bank balance sheets and a continuing increase in the number of bank branches. Across the globe, retail lending has been a spectacular innovation in the commercial banking sector in recent years.

A graphical representation of the positioning of mass retail banking vis-à-vis other segments of banking is as under:



THE EVOLUTION OF RETAIL BANKING

Powerful forces are transforming the retail banking industry. Growth remains elusive, costs are proving hard to contain and ROEs remain stubbornly low. Regulation is impacting business models and economics. Technology is rapidly morphing from an expensive challenge into a potent enabler of both customer experience and effective operations. Non-traditional players are challenging the established order, leading with customer-centric innovation. New service providers are emerging. Customers are demanding ever higher levels of service and value. Trust is at an all-time low.

In the developed markets, banking over the years has evolved through following three distinct phases. These three phases broadly coincide with the level of development in the real economy in the respective jurisdictions.

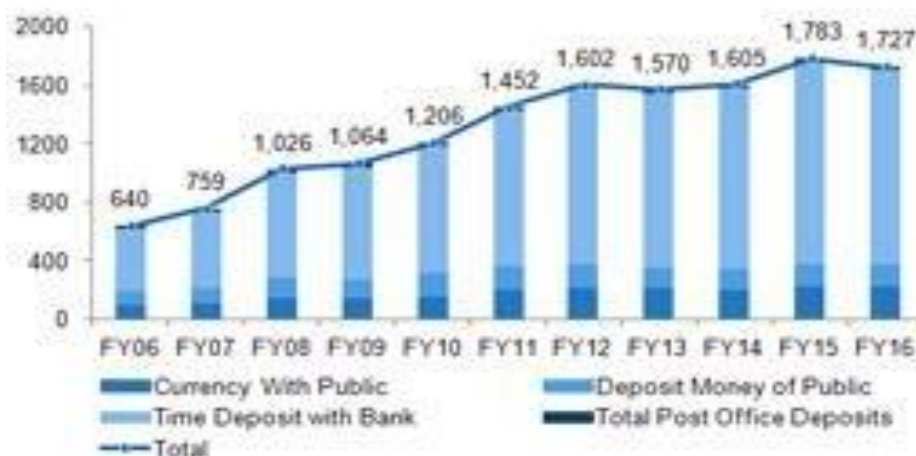
- a) Initial Phase: During this phase the banks were primarily engaged in offering the basic

intermediation service i.e. provision of savings facilities and credit for productive purposes and also facilitate payment services including remittances

- b) Intermediate Phase: Apart from providing the services offered in the initial phase, the banks additionally moved into lending for consumption purposes. The banks also started offering certain para-banking services like insurance etc. The demand for such services arises primarily on account of a transition of the economy from an investment (production) led growth phase to a consumption led growth phase. At this stage of development of the economy and the society, retail banking becomes relevant.
- c) Advanced Phase: Apart from providing the services offered in the intermediate phase, the banks have additionally started providing high-end savings & investment products, wealth management products, and structured products to both individuals and corporates. In other words, in this phase, the banking system additionally starts supporting the speculative activities over and above for the production and consumption activities. Private banking, an advanced version of retail banking for 'classes', becomes relevant at this stage.

GROWTH OF RETAIL BANKING IN INDIA

To gauge the evolving importance of retail banking, one would ideally examine a single, comprehensive measure of retail banking activity that could be calculated for individual banks and for the industry as a whole. Potential candidates might be the share of revenue or profit derived from retail activities or the share of risk capital allocated to these business units. The growth in retail banking has been facilitated by the growth in banking technology and automation of banking processes that enable extension of reach and rationalization of costs. ATMs have emerged as an alternative banking channel, which facilitate low-cost transactions vis-à-vis traditional branches. It also has the advantage of reducing the branch traffic. It also enables banks with small networks to offset the traditional disadvantages by increasing their reach and spread. Moreover growth of retail lending, especially, in emerging economies, is attributable to the rapid advances in information technology, the evolving macroeconomic environment, financial market reform, and several micro-level demand and supply side factors.

GROWTH IN MONEY SUPPLY OVER PAST FEW YEARS (US\$ BILLION)

Source: RBI, TechSci Research FY16: as of May 29

OBJECTIVES OF THE STUDY

The objective of this paper is to explain the changing banking scenario, to analyze the opportunities and challenges of Retail Banking in India. In addition to this; an attempt is made to understand the significant priorities of banks in India. The main objectives of the study are:

1. To analyse the competition prevailing in Retail Banking Service
2. To highlight various Opportunities & Challenges to Retail Banking in India
3. To give suggestions to expand Retail Banking in India.

RESEARCH METHODOLOGY

This paper is the outcome of a secondary data on Retail Banking Sector with special reference to Indian context. To complete this, annual reports, various books, journals and periodicals have been consulted, several reports on this particular area have been considered, and internet searching has also been done.

OPPORTUNITIES AND CHALLENGES OF RETAIL BANKING IN INDIA

Retail banking has immense opportunities in a growing economy like India. As the growth story gets unfolded in India, retail banking is going to emerge a major driver. The rise of the Indian middle class is an important contributory factor in this regard. The percentage of middle to high income Indian households is expected to continue rising. The younger population not only wields increasing purchasing power, but as far as acquiring personal debt is concerned, they are perhaps more comfortable than previous generations. Further increased competitions for retail deposits and tighter regulations have created challenges, but also opportunities for banks able to adapt quickly to the new banking environment. While retail banking offers phenomenal opportunities for growth, the challenges are equally daunting. How

far the retail banking is able to lead growth of the banking industry in future would depend upon the capacity building of the banks to meet the challenges and make use of the opportunities profitably.

The combination of the above factors promises substantial growth in the retail sector, which at present is in the nascent stage. Due to bundling of services and delivery channels, the areas of potential conflicts of interest tend to increase in universal banks and financial conglomerates. Some of the key policy issues relevant to the retail banking sector are: financial inclusion, responsible lending, and access to finance, long-term savings, financial capability, consumer protection, regulation and financial crime prevention.

CHALLENGES OF RETAIL BANKING IN INDIA

The economic downturn has resulted in a number of challenges facing the retail banking industry, including increased regulatory pressure, low interest rates, a shift toward digital, and a clear decline in trust and loyalty. In reaction, there's a drive toward customer centricity. The focus needs to be on the relationship with customers, factoring in technologies such as interconnectivity, digital living, cloud, mobility, and social influence. Increasing proliferation of digital channels and evolving customer preferences – the two key factors influencing banking trends, have necessitated retail banks to rethink their business strategy. Transforming their business processes to take advantage of these trends can help retail banks deliver differentiated products, and faster and more efficient services. Thus, helping them stay relevant by enhancing customer's experience, and improving market competitiveness.

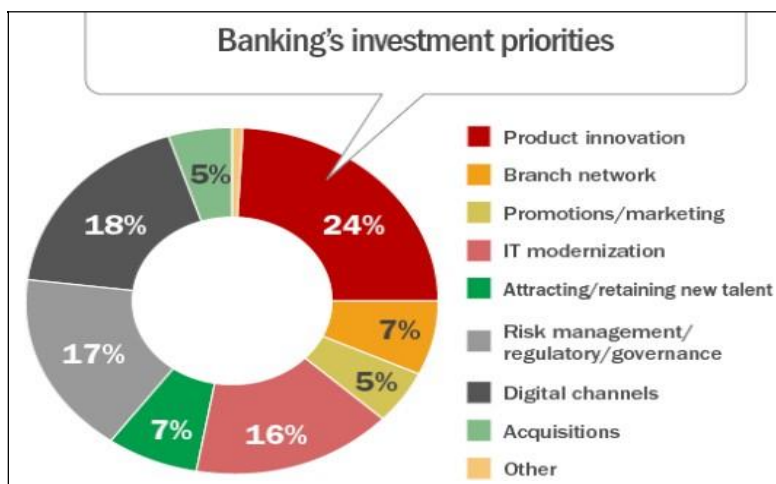
Retail banks are currently facing an unprecedented challenge – how best to engage with the digital consumer to provide great cross-channel customer experiences that build lasting, meaningful relationships. Banks need to get ahead of these challenges and retool to win in the next era of competition. This is imperative, and also a tremendous opportunity. Banks need to make hard choices about which customers to service, how to win and where not to play. They need to rebuild their organizations around the customer, simplify and structurally reduce cost. They need to learn to be agile, innovative and adaptable in order to execute effectively.

First, Today's challenges Unsurprisingly, nearly all bankers surveyed view retention and attracting new customers as one of their top challenges over the next two years – banks are hungry for growth, and finding new customers is the first response of a good product banker. Service quality in retail banking is a critical factor to customer satisfaction which aid in customer retention. Customer complaint redressal systems have to be robust and should be handled carefully. Further in the more rapidly developing India as an emerging market, where big, established banks have less dominance, bankers report that attracting talent and retaining existing customers in face of fierce competition and new market entrants are also top challenges. However, banks also recognise the need to deepen their customer relationships and focus more on specific customer outcomes. Hence, enhancing customer service is the number one investment priority for banks, globally.

Second, the biggest challenge faced by the Indian banks in the field of retail banking is going to be the rising indebtedness. Consumer debt is growing fast in India. Middle class not only wields increasing purchasing power, but also has an evolving appetite to take on debt for acquisition of assets and supporting their aspiring lifestyle. Significant growth has been witnessed in the financing of automobiles, mortgages, white goods and consumer durables. However, India has massive room for high growth in all these areas, as the level of retail credit penetration is extremely low compared to other developed and developing economies. From a demand side perspective, rising incomes, asset ownership aspirations and low perception of risk is fuelling the rapid growth in demand for retail credit. On the other hand India’s retail banking industry is one of the major beneficiaries of the country’s ascendant economic power. Improving consumer purchasing power, coupled with more liberal attitudes toward personal debt, is fuelling India’s explosive banking segment.

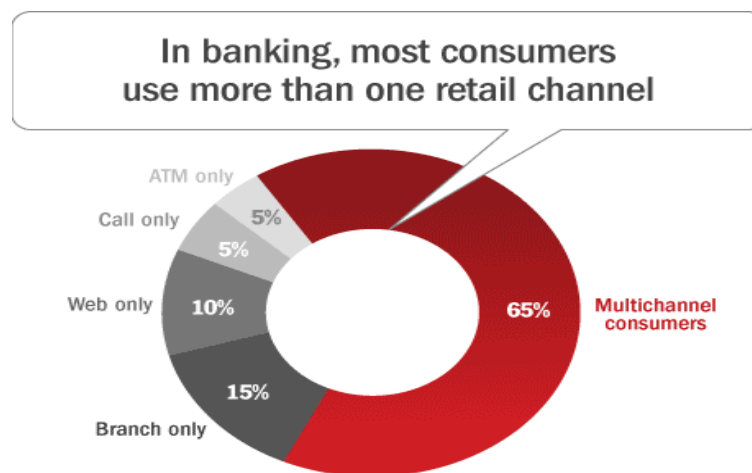
Third, Key emerging technology trends that are changing the way banks do business. Technological Advancement poses both opportunities and challenges. Demographic changes will provide opportunities for growth and will require innovation to develop new products and services. Innovation will be the single most important factor driving sustainable top- and bottom line growth in banking over the next five years. Digital innovation, Mobile banking and Technical innovation are the greatest opportunity for the retail banking to differentiate themselves from their competitors. The evolution of internet-based banking, particularly the promotion and sale of products represents an area of noteworthy opportunity, particularly for more flexible challenger banks. Customers favour internet banking for simple transactions. The pace of innovation will continue to increase, and leading banks will need to enable or leverage this innovation. Technology will change everything – becoming a potent enabler of increased service and reduced cost; innovation is imperative.

Further Digitalization is both a threat and an opportunity for retail banks. To succeed, they need to transform their branch networks to address the Internet age, and overhaul their internal processes and systems to better deliver the service and technology their customers want. More importantly, digitalization means rethinking, redesigning and refining the customer experience –



and investing in change management for the bank management and staff.

Fifth, Direct/digital channels and retail banking is one of the predominant drivers and challenges in retail banking across the globe is the ongoing evolution towards direct models and channels, predominantly digital channels. The rise of direct and digital channels in retail banking, with an increasingly important role for mobile, obviously does not stand alone. Consumers are channel-agnostic and it's clear that retail banks as a result need to align their channel distribution approach and move from multi-channel to Omni channel distribution strategies. With face-to-face interaction and the "human touch" in retail banking remaining important, the customer-oriented channel mix is essential, looking at the customer life cycle rather than at individual behavior. Furthermore, the cost-efficiencies associated with digital channels must be exploited to build a sustainable multi-channel business. Building trust in digital channels will be a prerequisite for this medium to expand its product footprint. By 2020, banks will manage distribution holistically. Products will not be built-into, or serviced through, the channel: rather, banks will develop shared platforms that distribute products across allchannels.



REASONS FOR EXPAND RETAIL BANKING IN INDIA

Every bank needs to develop a view of the future landscape, and the uncertainties surrounding it. Every bank needs a clear view of its own unique strengths and challenges. And every bank needs to develop its posture against this evolving and uncertain future. Priorities for 2020 However, the pace of change is increasing and banks need to do even more to ensure they are well-positioned to succeed in the future.

Banks universally agree that they are hindered from addressing these priorities by financial, talent, technology and organisational constraints. Banks need to take aggressive action to ease these constraints, and manage them in a more agile manner to enable innovation and transformation, while preserving their optionality to capitalise on market opportunities and address unexpected challenges.

Banks will organize themselves around customers instead of products or channels - They will offer a seamless customer experience, integrating sales and service across all channels. They will develop the ability to view customers as a 'segment of one', recognizing their uniqueness, and tailoring their offerings so that customers view banks as 'meeting their needs' not 'pushing products'. Customer expectations are being shaped by their interactions outside of the banking industry – they increasingly want the type and quality of service they receive from industries that place significant focus on customer experience. Customers are also increasingly connected to others across social, geographic and demographic boundaries. This 'social world' augments close friends and family as the primary source of information, opinion and recommendation.

Social media will be the media - One of the biggest challenges for the banks are to understand and harnessing the power of social media. Today, social media is coexisting alongside traditional media. By 2020, social media will be the primary medium to connect, engage, inform and understand the customers (from the mass 'social mind' to the minutiae of each and every individual), as well as the place where customers research and compare banks' offerings. Several banks today are connecting to customer through various social media platforms. Mastery of social media will be a core competency. And, as today, information and opinion (good or bad) can be amplified, creating new risks and opportunities. Opportunities include greater engagement and proactive risk management.

Customer trust will be returning - Customer trust is at an all-time low, and they want their banks to be more socially responsible. The new middle class is likely to be fickle in its banking relationship – given the very low costs of, and multiple available options for, switching. The key to building and profiting from a long term relationship with this segment will be the ability to build trust over a series of transactions. They are also concerned about privacy and security, as more of their personal information and financial life migrates online. Some banks will benefit significantly from taking a leadership role in the public debate. The leading firms will have reclaimed at least some of the high ground they lost in the financial crisis and begin to reshape public opinion. They will inform and educate – from mass offerings on basic financial skills, culture and economics, are of the fundamental benefits of banking to society. However, banks also recognize the need to deepen their customer relationships and focus more on specific customer outcomes. Banks must target a level of trust in the service akin to that held by branches. Hence, enhancing customer trust is the number one investment priority for banks, globally.

Cyber security is paramount to rebuilding this trust – winners will have invested significantly in this area. There are now higher expectations about security of information and privacy among clients, employees, suppliers and regulators. By 2020, leading banks will have developed cyber-security strategies that are aligned with their business objectives, risk-management protocols and regulatory requirements. Many banks lack the resources to tackle these issues on their own, and will have partnered with third parties.

Enhanced capital and risk management - Global regulation of capital, liquidity and related stress-test requirements, as well as enhanced prudential standards, will continue to evolve and eventually force globally active and/or systematically important banks to meet even higher stringent and binding standards. These requirements are making a compelling case to seek alignment of risk appetite, capital planning and adequacy assessment, recovery and resolution planning, liquidity risk management, stress testing and overall enterprise risk management activities. Establishing a common thread of consistency to support a sound, robust and integrated enterprise risk framework will be key to meeting regulatory expectations from both micro- as well as macro-prudential perspectives.

Customer experience: Understand how customer loyalty and retention is affected by a mix of superior digital experiences and human interaction, and how delivering this mix is the primary challenge. Customer experience is defined as the end-to end interaction of a customer with a company or product and it has reached a level of paramount importance in recent years for across industries and sectors. Nowhere is the changing landscape of customer expectations and technology more evident than Retail Banks are shifting their focus away from rationalizing product offering towards a cohesive, simple and personalized customer experience. Customers' growing use of digital channels for banking and their demand for an individualized experience have forced many banks to revisit their customer service efforts. In the face of increasing competition from emerging digital banks, which are redefining customer experience and luring younger customers, traditional banks must leverage digital channels to create a more rewarding customer experience. For a successful transition to digital banking, banks must formulate a strategy focused on six key areas: customer, mobile and online capabilities, use of customer data, social media, modernized branches/ATMs and provision for a seamless experience across all channels.

PRIORITIES OF THE NEW MILLENNIUM

Each bank needs to develop a clear strategy to deal with this transforming landscape. To succeed in this rapidly changing landscape, banks need to have a clear sense of the posture they wish to adopt – whether to shape the industry, rapidly follow the leaders, or manage defensively, putting off change. They need to create agility and optionality, to adapt to rapid change and future uncertainty. Yet, whatever the chosen strategy, success will come from successfully executing the right balance across the following six priorities.

The following six priorities for retail banks to win in 2020:

1. Developing a customer-centric business model.
2. Optimising distribution.
3. Simplifying business and operating models.
4. Obtaining an information advantage.
5. Enabling innovation and the capabilities required to foster it.
6. Proactively managing risk, regulations and capital.

CONCLUSION

The financial services industry is going through dramatic changes as a consequence of changing customer behaviour, increasing expectations, channel proliferation, disruption, innovative use and adoption of new technologies and the digitization of business and society

in general. Cost reductions, increasing top-line revenue and mitigating risk remain the key drivers, also in retail banking. 90% of consumers prefer online banking services, regardless of age, income, place of residence or type of bank. However, much of the landscape will change significantly in response to the evolving forces of customer expectations, regulatory requirements, technology, demographics, new competitors and shifting economics. Since retail banking requires mass production techniques, the advent of technology has enabled the banks to design appropriate technology-based delivery channels. Retail banking has also received a thrust from the regulators/policymakers' push for inclusive growth in the wake of the global financial crisis. The Governments across the world view banks as the key component in furthering the cause of financial inclusion. And they need to have a clear strategy to deal with these challenges and address these priorities, including considering partnerships with third parties and applying lessons from other industries. The Retail banks need to do even more to ensure they are well-positioned to succeed in the future.

REFERENCES

- [1] RANGA, MEENAKSHI. "RETAIL IN BANKING SECTOR-INDIAN PROSPECTIVE."
- [2] Ajmeri, Sanjay R. "Retail Banking in India." *FINANCIAL SECTOR IN INDIA*.
- [3] Patnaik, B. C. M., Ipseeta Satpathy, and Nihar Ranjan Samal. "Retail Banking Challenges and Latest Trends in India."
- [4] Ranjan, Jayanthi, and Saurabh Kadam. "Analysis of Customer satisfaction, Service Quality and Scope of Knowledge Sharing in Retail Branch Banking of Small and Medium Enterprises in India."
- [5] Dixit, Namita. "Role of Banking System towards Inclusive and Sustainable Development in India." (1993).
- [6] Kumar, Sunil. "Retail Banking in India." *Hindustan Institute of Management and Computer Studies, Mathura* (2008).
- [7] Divanna, J. A. "The future retail banking, Palgrave Macmillan, New York." (2009).
- [8] Kumar, Birendra. "Performance of Retail Banking in India." *Asochem• Financial Pulse (AFP). India* (2009).
- [9] Revathy, B. "INDIAN RETAIL BANKING INDUSTRY: DRIVERS & DOOMS-AN EMPIRICAL STUDY." *EXCEL International Journal of Multidisciplinary Management Studies* 2.1 (2012).
- [10] Rao, R. Srinivasa. "The Role of Retail Banking In Indian Economy." *International Journal of Engineering Research and General Science* 2.2 (2014): 152-158.
- [11] Deoda, Shraddha. "Indian Banking Industry: Challenges and Opportunities." *Journal of Research in Business, Economics and Management* 1.1 (2015): 1-6.
- [12] Vijayalakshmi, B., and M. Sailaja. "A Study on Contemporary Challenges and Opportunities of Retail Banking in India." *Global Journal of Finance and Management* 8.2 (2016): 131-141.
- [13] Jagdip, Majmudar Mandeep. "A Comparative Study of Service Quality In Banking And Insurance Sector With Special Reference To Saurashtra Region." (2017).
- [14] Sharma, Kavish. "Growth and Development of Retail Banking In India." *Indian Rural Market: Opportunity and Challenges in the Global Context* 1.1 (2018): 217-232.

WEBSITES

- www.banknetindia.com
- www.rncos.com
- www.rbi.org.in



2.

National Policy on Education 2019**Dr. L. V. Padmarani Rao**Associate Professor
PG Department of English & Research Centre
Yeshwant Mahavidyalaya, Nanded-MS

Abstract: *The historic Universal Declaration of Human Rights, adopted at the UN General Assembly in 1948, declared that “everyone has the right to education”. Article 26 in the Declaration stated that “education shall be free, at least in the elementary and fundamental stages” and “elementary education shall be compulsory”, and that ‘education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms’. The Indian constitution pronounces equality of opportunity and free and compulsory education to all in the Indian education system. The present paper aims to study the main features of the draft of the new Policy of Education 2019, comment on the drawbacks of it and offer a few suggestions for a strong NPE to be formed which could transform India in the future years to come.*

Introduction:

“Education is the spine of every nation! The better the education, the better the nation! The mediocre the education, the mediocre the nation! Until we fix our education system, we shall always have a wrong education and we shall always see a wrong nation!” –

Ernest AgyemangYeboah

The International Commission on Education for the Twenty-first Century chaired by Jacques Delors, submitted to UNESCO in 1996 argued that education throughout life was based on four pillars:

- i) **Learning to know** - acquiring a body of knowledge and learning how to learn, so as to benefit from the opportunities education provides throughout life;
- ii) **Learning to do** - acquiring not only an occupational skill but also the competence to deal with many situations and work in teams, and a package of skills that enables one to deal with the various challenges of working life;
- iii) **Learning to live together** - developing an understanding of other people and an appreciation of interdependence in a spirit of respect for the values of pluralism, mutual understanding and peace; and
- iv) **Learning to be** - developing one’s personality and being able to act with autonomy, judgement and personal responsibility, while ensuring that education does not disregard any aspect of the potential of a person: memory, reasoning,

aesthetic sense, physical capacities and communication skills. Such an articulation of a broad view of education encompassing the holistic development

Such an articulation of a broad view of education encompassing the holistic development of students with special emphasis on the development of the creative potential of each individual, in all its richness and complexity, has grown increasingly popular in recent years to suit the requirements of the twenty first century. Students must develop not only cognitive skills - both 'foundational skills' of literacy and numeracy and 'higher-order' cognitive skills such as critical thinking and problem solving skills - but also social and emotional skills, also referred to as 'soft skills', including cultural awareness and empathy, perseverance and grit, teamwork and leadership, among others. The process by which children and adults acquire these competencies is also referred to as Social and Emotional Learning (SEL).

Education in India: India has had a long and illustrious history of holistic education. The aim of education in ancient India was not just the acquisition of knowledge, as preparation for life in this world or for life beyond schooling, but for complete realisation and liberation of the self. According to Swami Vivekananda,

“Education is not the amount of information that we put into your brain and runs riot there, undigested, all your life. We must have life-building, man-making, character-making assimilation of ideas. If you have assimilated five ideas and made them your life and character, you have more education than any man who has got by heart a whole library. If education is identical with information, the libraries are the greatest sages of the world and encyclopaedia are the greatest Rishis”.

The Indian education system produced scholars like Charaka and Susruta, Aryabhata, Bhaskaracharya, Chanakya, Patanjali and Panini, and numerous others. They made seminal contributions to world knowledge in diverse fields such as mathematics, astronomy, metallurgy, medical science and surgery, civil engineering and architecture, shipbuilding and navigation, yoga, fine arts, chess, and more. Taxila, Kanchipura or Conjeevaram, Nalanda, Odantapuri or Uddanddappa, Kashmira and Vikramashila used to be the seats of higher learning in the Brahminical intellectual areas as well as in the Buddhist literature.

The Muslim invasions brought the Arabic Madrassah tradition along with the Brahminical Sanskrit Tradition in India. The trade and commerce of the **East India Company** during the 1600 transformed into Colonialism gradually and through the “**Macaulay-minute**” of 1835 with the approval of Sir William Bentinck, the then Governor General, English education gradually became very popular in big cities of Bombay, Calcutta and Madras. In the post-independence period, Maulana Azad, India's first education minister envisaged strong central government control over education throughout the country, with a uniform educational system. But owing to the given the cultural and linguistic diversity of India, it was only the higher education dealing

with science and technology that came under the jurisdiction of the Central Government. The various boards like the following are established to regulate education system at various levels.

- The Central Board of Secondary Education (CBSE) board.
- The Council for the Indian School Certificate Examinations (ICSE) board.
- The National Institute of Open Schooling (NIOS) board.
- Islamic Madrasah schools, whose boards are controlled by local state governments, or autonomous, or affiliated with Darul http://en.wikipedia.org/wiki/Darul_Uloom_Deoband Uloom http://en.wikipedia.org/wiki/Darul_Uloom_Deoband Deoband.
- Autonomous schools like Woodstock School, Auroville, Patha Bhavan and Ananda http://en.wikipedia.org/wiki/Ananda_Marga http://en.wikipedia.org/wiki/Ananda_Marga Gurukula

The National Council of Education research and Training (NCERT) and University Grants Commission (UGC) became the apex bodies for school education and Higher education in India respectively. **National Policy on Education (1968)** with its path breaking “three language formula” and **National Policy on Education (1986)** with its emphasis on Distance Education through Open universities helped the flowering of the education system in India.

Phase-wise introduction of credit system, Semester system, Continuous evaluation, Updating of curricula to retain its relevance, Interdisciplinary in developing curricula, Competitive admissions, Innovations in Teaching Learning Methods, Rewards to meritorious teachers and researchers, Teachers to upgrade qualifications and knowledge were some of the highlights of the recent developments in the education system. **The Knowledge Commission Report (2007)** headed by Sam Pitroda emphasized on Access, Concepts, Creation, Application and Services in Education sector.

The NITI Aayog (National Institution for Transforming India-2015) is a policy think tank of the Government of India, established with the aim to achieve Sustainable Development Goals and to enhance cooperative federalism by fostering the involvement of State Governments of India in the economic policy-making process using a bottom-up approach. Its initiatives include "15 year road map", "7-year vision, strategy and action plan", AMRUT, Digital India, Atal Innovation Mission, Medical Education Reform, agriculture reforms, Indices Measuring States' Performance in Health, Education and Water Management, Sub-Group of Chief Ministers on Rationalization of Centrally Sponsored Schemes, Sub-Group of Chief Ministers on Swachh Bharat Abhiyan, Sub-Group of Chief Ministers on Skill Development, Task Forces on Agriculture and op of Poverty, and Transforming India Lecture Series.

National Policy on Education 2019: The draft prepared by a committee chaired by K. Kasturirangan has been shared by the Human Resource Development ministry for public comments on **31 May 2019**. The policy aims at making India a knowledge super power by equipping students with the necessary skills and knowledge. It also aims at eliminating man power in Science, Technology, academics and industry. The draft policy is built up on the foundation pillars of access, equity, quality, affordability and accountability with the structure of 5+3+3+4.

The key changes in the draft: The National policy of education of 1986 modified in 1992 required changes to meet with the contemporary and futuristic demands of India.

1. In the journey of four years, starting from January 2015 to the culmination of it through **K. Kasturirangan Committee constituted in June 2017** till the date of submitting the report to the ministry has 5 foundational principles: access, equity, quality, affordability and accountability.
2. The approach of the committee is to look at the education in a continuum rather than looking at education as various sub sectors by which it stands. Hence this committee has been extremely comprehensive when compared to the previous committees, in covering not only school education but also Higher education, professional education which includes Agricultural education, legal education, Medical education and Technical Education, teacher education and research and innovation. The coverage of the policy has been so comprehensive that it is one of a kind that has not taken place earlier in the country.
3. The new Apex body proposed by NPE 2019 is called as the **Rashtriya Shiksha Aayog**. It will enable a holistic and integrated implementation of all educational initiatives and programmatic interventions. The body also will coordinate between the Centre and the States.
4. **School education:** Early childhood care and education has been integrated within the ministry of education in this new policy. So there is a demand to change the nomenclature itself from the 'Ministry of Human Resource Development' to the '**Ministry of Education**'. All the features of education which are outside the periphery of Human Resource Development actually are within the integral part of education now.
 - Early childhood care from **3 years to 6 years** of age which was not a part of education is now brought into the school itself, which is a major change in the policy.
 - Certain foundational skills of children through the new structure of **5+3+3+4** are the second major change.
 - Discovery learning, learning by play, activity based learning is to be followed for 3 to 6 year olds to develop the psychological aspects of cognitive and various other foundational skills of **literacy and numerical skills** of the child which are very important at the later stages of life.

- A mission mode execution of this early childhood care through **National Tutors Program, Remedial Instructional Aids Program, and Nutrition Programs** to strengthen the educational foundation of 3 to 8 year olds is suggested.
 - The **foundational stage** is between 3 and 8 years (grades 1 to 2); The **preparatory stage** is from 8 to 11years (grades 3 to 5); the **middle stage** is 11 to 14years (grades 6 to 8); and then the **Secondary stage** from 14 to 18 years (grades 9 to 12); the policy looks at the entire spectrum between 3 years to 18 years as a continuum and not segmented. For functional reasons, the stages are segmented but for a child, it is continuous and then the policy considers the child's journey as a continuous process and hence tries to bring the interconnectedness for curricular and pedagogical reasons and not infra-structure part of it.
 - For the **infra-structural point of view**, given the size and complexity of India, it is felt that the school should not be looked at independent units alone but should be looked at as a complex, so that there is a sharing of resources, both human and infrastructural.
 - School system also will **have governance changes with regulatory body, accreditation systems.**
 - The policy tries to achieve **a fully literate society by 2030.**
5. **Higher Education:** The NPE 2019 envisions an India Centred education system that contributes directly in transforming India sustainably into an equitable and vibrant knowledge society, by providing high quality education to all. The global and local synergy is aimed at through its propositions. All the HE systems would be categorized as Tier 1, Tier 2 and Tier 3.
- **The tier 1 –Research Universities**, focuses on Research and within 10 to 20 years period, around 150 to 300 research institutions of high quality research output to be able match global institutions would be formed. They would offer UG, PG, Doctoral, Professional and Vocational programs.
 - **The tier 2-Teaching Universities**, would be basically teaching universities with a little bit of research; they would offer UG, PG, Doctoral, Certificate, Diploma programs, along with contributing to a cutting edge research. Around 1000 to 2000 such institutions in the next two decades is expected in the country. Some of them might aim to join tier I as and when their research improves in higher quality.
 - **The tier 3-Colleges** would be purely autonomous Degree granting colleges. They offer UG programs in addition to Certificate and Diploma programs across all fields and disciplines. CBCS and Semester pattern to be followed and hence the education is more liberal. Emphasis is on vocational training and research. Some of them might aim to join tier II and tier I as and when their research improves in higher quality.
 - **By 2032**, all institutions should be accredited and accordingly funded.
 - **M. Phil. programs are to be discontinued.**

- **Massive Open Online Courses (MOOC)** are given importance with **CBCS** division.
 - A **National Research Foundation (NRF)** to be established to propel research in all the subject areas like Science, Technology, Social Sciences and Humanities. The idea is to spread the research culture at the under graduate education. The research index is low today because the undergraduates are not research oriented. Rs.20, 000 Crores is earmarked to encourage the youngsters to take up research projects and to incentivise them with awards and recognitions.
 - The student who leaves the system after one year will be conferred a **Certificate**; while the one who leaves the system after two years will be conferred a **Diploma**; and the student who leaves the system after three years will be conferred a **Degree**.
 - The Under graduation program could be of three years or four years and after the fourth year, an **Honours Degree** would be conferred.
 - **The Post-graduation program** is for two years for a Degree holder and one year for the honours holder.
6. **Teacher Education:** The B.Ed. Colleges would be situated in the universities. Fully qualified teachers and excellent training to be offered periodically for becoming motivated teachers. Teacher's creativity is given maximum importance which is trained in the **CPD – Continuous Professional Development** to be in pace with the new trends in the respective subjects. Teacher performance would be assessed and accredited for promotions. The closure of teacher education colleges that are substandard and non-functional is also proposed.
7. **Professional Education:** Centralized Exit Examination for MBBS is the key new feature proposed by the policy makers.
8. **Language issues:** The draft says that the Government is convicted to promote all languages with no imposition of any particular language and with no discrimination of any language. The three language formula of the Kothari commission of 1964 emphasises the study of Northern language by the southern people and vice-versa. The draft proposes the following:
- There also is an emphasis of English as an international language.
 - There is no question of imposition of any language, especially Hindi. Hindi is now an optional subject to be offered.
 - The draft talks about the classical languages and modern Indian languages and making a symbiotic relationship between all the Indian languages rather than creating any differences between them.
 - Sanskrit language be offered at all levels of school and HE as one of the optional languages on par with all schedule of 8 languages.

9. The functions of the government proposed in terms of funding, operation and as assessor and regulator of the entire education system is also revised. To do all the functions at a time is often very difficult. So the Government will be funder and operator but will not be the regulator and assessor. Assessing will be through **National Achievement Survey (NAS) and State Achievement Survey (SAS)**.
10. UGC will be replaced by **NHERA-National Higher Education Regulatory Authority** as the sole authority of HE and **NAAC-National Assessment and Accreditation Council** shall be the Accreditation authority. **There will be a Yes /No accreditation by NAAC instead of grading.**
11. **Open and Distance Learning ODL** will be encouraged and are also accredited by NAAC.
12. **AICTE and NCTE** will be transformed to **Professional Standard Setting Bodies PSSBs**
13. Common man's view is incorporated from **all across the country with grass root consultations from** -village, block, district, urban local bodies and the state level both for school level and higher education on the 33 basic themes and then the report is made. **Consensus building has been an on-going process throughout.**
14. **National Scholarship funds for HE is re structured.**

Drawbacks: this ambitious draft aims to implementing the policy in the school and HE areas with the following short comings.

1. The compulsory education is between the age groups of 6 and 16 years. Though the idea of early childhood and care is very essential but including that in the school education system becomes a herculean task in its implementation process. The site and content of it are not clear.
2. The compulsory education is increased up to grade 12 i.e., up to 18 years of age. It is an expansive proposition and the justification of it is not clear.
3. Practical issues of education departments in the universities again are a question while getting implemented.
4. As the Government will not be the Assessor and Regulator and the assessment and regulation will be from a private body, it is not clear as to how both will work together in deciding the accreditation and assessment of an institution.
5. How far these regulatory bodies at school and college levels establish the learning achievements at the government schools and colleges along with the private institutions is still a question.
6. Covering the 3 to 18 years of children under the system of education is highly ambitious and requires a constitutional amendment.

7. To cover 12 grade also as compulsory education is focusing more on quantity rather than quality. What is required is to improve the quality of education at both Government and private sectors rather than focusing on the quality.
8. Should natal and prenatal studies also be taken care as in certain institutes in Gujarat state that is working under the principle of Abhimanyu, Ahtavakrais also a question uncovered.
9. B.Ed is good, but less emphasis is given on M. Ed. Instead of M. Ed., Masters of Teacher Education isto be framed.
10. Clarity regarding Ph. D. norms also is required.

Suggestions: The following are the suggestions to improve the Policy of Education 2019, to empower India and lead the world by 2030.

- Let there be no distinction in standard, books, teachers and infrastructural facilities provided between Government schools and colleges and private institutions. Let there be **one country-one education policy; one country-one syllabus; one country –one examination** throughout the country; with practically no distinction between the rich and the poor, the English medium and local medium schools and colleges in the rural and urban areas all across the country.
- The child between the age group of 3 and 8 years in the foundation stage must be oriented to develop **societal commitment, patriotic fervour, universal unity, global synergy, environmental responsibility and cosmic understanding** through stories, songs, skits and dances.
- From the foundational level to the Higher Education, every grade of learning should incorporate **one mandatory paper of morals, values and ethics** in the form of various short fictions and moral stories.
- The education system should **inculcate patriotism and love for the nation** among its citizens in the form of national songs, patriotic songs, singing national anthem and national song along with various prescribed stories related to patriots and National leaders.
- Texts related to the **Indian Culture and Indian tradition** of 3000 to 5000 years is to be incorporated in the school and college curriculums to enable the young generation understand the rich and **vast cultural heritage of the country**.
- **Indian history beginning with the Vedic period till date** is to be properly and objectively be written first by the Indian scholars in the respective fields and in toto be included as a package to the students from primary to Higher Education levels. This should be supplemented with the world history **for a proper understanding of history, culture, politics and international underpinnings of concepts**.
- **Philosophy and psychology teachings** to go deep inside the individual for a proper understanding of the inner self should be prescribed from the secondary level of

teaching to enable the student know his/her own self and **understand the basic questions of existence from various perspectives.**

- **Skill based teaching and learning is a must** ; but a proper methodology to be adopted with a clear understanding of course, classroom deliberations and learning outcomes.
- **Utilizing a very large part of the world's intellectual resources through the use of ICT** at all levels and areas is a must.
- **Industry academia interaction and synergic working** in designing the courses and programs at all levels is a must. Let the academicians break the thick walls of academic shell and be close to the industry to understand the expectations of society and contemporary productiveness for a more meaningful impart of pedagogy with real life education.
- **The research output** should be society based, benefitted by a common man in the country and the world rather than merely bookish. The achieving of the learning outcomes of the pedagogy is as important as the practical application of the research.

Conclusion: Education is beautification of the inner world and the outer world. The highest education is that which makes man's life in harmony with all existence; **it is the only powerful weapon to change the world.** Modern education of technology should go hand in hand with the Indian traditional education of culture along with the inculcation of a sense of responsibility towards self, society, country and the world.

Reference:

Draft of National Education Policy 2019

□□□

3.

**Ethnic Clashes in Afghanistan:
Reference to “The Swallows of Kabul” by Yasmina Khadra****Dr. Maithry Shinde**

Head, Dept. of English

Aurora's Degree & PG College, Hyderabad.

Yasmina Khadra's *The Swallows of Kabul* gives an insight of Afghanistan from the perspective of a foreign writer. Khadra has written novels on the Algerian struggle and thus could relate his experiences with that of the conditions in Afghanistan. Khadra's descriptive style helps every reader, even the Western, to feel what these characters feel. Certainly there are issues which need to be addressed in modern-day Afghanistan, about culture, about oppression, about religious beliefs. Before that, his characters take the readers for an errand to a land unspoken and uncalled for.

Outline of the Novel:

The novel *The Swallows of Kabul* follows the lives of two couples -- Mohsen and Zunaira and Atiq and Musarrat, navigating the dangers and sorrows of life under the rule of the ethnic Mujahideen and Taliban. They are members of the nation soon fading away from its once rich culture. Mohsen and Zunaira belong to the educated middle-class and are victims of the political vicissitudes of the nation. They are reduced to a life of seclusion and desperation as the rules set by the new ethnic groups are conflicting and confusing. The characters surrender to the laws of the ethnic groups keeping their integrity at stake. Atiq and Musarrat find themselves torn between their allegiance to the Islamic law and the nuances thrust by the ethnic Mujahideen and Taliban. Theirs is a world of war and oppression where men are maimed by landmines and public stoning. The pull of this animalistic world is ubiquitous in their lives making them adaptable to the new forced culture eclipsing their tendencies of humanity.

Atiq belongs to the ethnic Mujahideen group; a group that began with the paradigm of fighting the Russians. He is a jailer in the novel and displays all emotions of hatred, dislike, frustration and unhappiness. He is also tired of the conditions at home because of his sick wife, and shoulders major responsibilities and chores of the house. His wife, Musarrat is suffering from an incurable disease and is often found sitting in a corner of the house weeping because of her helplessness and deteriorating health. Musarrat saves Atiq's life when he was injured during the Russian war and hence Atiq has great regard for his dutiful wife and feels responsible towards her. He is a devout Muslim; he has not so far questioned his fundamentalist faith. He

lives a very mechanical life, with neither pity, nor hope, love being almost a forgotten entity. Also Atiq's religious faith and his sense of manhood are beginning to shake--- the prevailing devastation and his wives health and barren womb being major culprits. Atiq is unable to comprehend whether it is the horrendous job of guarding prisoners or the ghosts of the prostitutes who were executed are reasons why the jail's shadowy corners are filled with the musty reek of the next world. And he tries to seek a solution for his condition, he confides in a friend and childhood companion Mirza Shah who is a chauvinist and believes in accepting the changes in Afghanistan instead of fretting over. He justifies women oppression and the dictums levied by the new ethnic groups. Atiq is rather troubled more when he is told to throw Musarrat out and divorce her. He also suggests Atiq to marry a younger woman who will give him a child.

Mohsen and Zunaira though devastated by the rules set by the Taliban lead a routine life; they are deprived of relatives, food and basic amenities though. Mohsen's stoning of the prostitute give vent to the tragic events that the four characters in the novel are entangled with. Zunaira does not forgive Mohseen and this leads to his death. Later in the novel, Atiq comes across a beautiful woman, Zunaira, a prisoner in his jail and also condemned to death. He is so starved of beauty that his instincts are aroused. He cannot bear the thought of her execution and begins to talk to her and tries rescuing her from the public justice spectacle. Musarrat is surprised by the sudden development and is overwhelmed by her husband's transition. She actually is happy for him and thinks of a scheme to save the woman. She suggests a much more daring remedy for her husband's sorrows, the one which is as shocking as it is utterly liberated and potentially liberating.

Men & Women as Victims

The ethnicity factor in the novel is very glaring; all characters being victims to the emerging ethnic groups who promised to safeguard the interests of the people. Most of the characters here are victims: Atiq, Musarrat, Mohsen Ramat, Zunaira, Nazeesh. Mirza Shah and Qassim can be characterized under those people who stand unaffected by the brutal disposition of the ethnic groups; they hardly contest with the apocalyptic intentions of the Mujahideen or the Taliban. The novel opens with the goriest of events of Afghanistan, the act of public justice, the law decided by the ethnic Taliban. It is a scene where the people of Afghanistan are overwhelmed to watch the public execution of a prostitute take place. The woman is planted in a hole, buried till the thighs with earth, readied to be stoned to death. The mullah bestows all words of heresy upon the prostitute and declares that a few people choose to wallow in filth like pigs and hence deserve the wrath of God. He accuses her of shutting herself to the muezzin's call and one who hearkens to the ribaldries of Satan. As she has turned her herself away from the path of the Lord, the Lord turns his back on her, hence she deserves death. And after the Mullah reciting a verse from the Quran, the crowd rushes to the heaps of rocks placed in the square for the purpose. The woman suffers a projectile of stones coming from all directions and collapses in less than a minute, for the vultures to feast. It is as though, the people have come to watch a spectacular show and would be highly disappointed if the stoning does not happen. The people

have adapted themselves to the changed brutal regime, allowing their logical abilities to remain dormant. The society is in the grip of the ethnic Taliban, not allowing them to contest for freedom, not allowing them to live, to breathe in peace. But when we interpret the verses from the holy book, the penalty for adultery is not stoning to death. And the punishment holds well only if the adulterer is a hardened and habitual sinner and also a perpetual disturber of peace of the society. as per Verse 24:2 of the Surah,

“The woman and the man guilty of unlawful sex (adultery or fornication), flog each of them with a hundred stripes; let not compassion move you in their case in a matter prescribed by Allah if ye believe in Allah and the Last day; and let a party of the believers witness their punishment.”(24)

Hence there is nothing to prove the contention of stoning to death being the punishment for adultery in the book of God. On the contrary, there are clear indications in Quran that punishment of 100 lashes is for all adult and sane persons making illicit sexual intercourse, be they married or unmarried, men or women. Verse 24:8 of the Surah also says that the adulterer is subject to punishment if the sinner has not been transformed by compassion as prescribed by Allah. The sinner also is rightful of being saved if there is repentance and makes amendments in the living pattern. Moreover, someone who launches a false charge against a chaste woman and does not produce four witnesses to support the allegation is prone to eighty stripes as such men are wicked transgressors. The verse also says that the person guilty of adultery or fornication shall marry a man or woman who is similarly guilty or an unbeliever, as for the believers such a thing is forbidden. It is evident and clear that the adulterer being stoned to death is an adapted version of these religious despots. However when we refer to Islamic beliefs as per the Quran, God reveals what awaits the cruel nature of such people, “There are only grounds against those who wrong people and act as tyrants in the earth without any right to do so. Such people will have a painful punishment” (42:42).

The ethnic groups have exploited their power and levied dictums that satiate their selfish political intentions. This event impacts the lives of the two couples leading them towards damnation. And when Atiq has Zunaira as a prisoner, he was almost zapped by her beauty and was finding reasons and ways to save her. He also attempts to speak to Qasim Abdul Jabbar- the executioner, pleading him to save Zunaira of the public justice. Atiq who was so overwrought with the intimidating circumstances around, of the anarchy and devastation, of his wife’s health, he tried to scrounge to bring a ray of hope in his life. Atiq finds Zunaira beautiful beyond imagination; he almost decides that she’s like a dawn gathering brightness in the heart of this poisonous squalid fatal dungeon. It is as though he were under a spell; he behaves weird at home, almost living in a trance. His strange ways bother Musarrat, but she can see the sudden sparkle in his eyes. And when he talks of Zunaira’s beauty to Musarrat, she is amused to see the poet instinct kindled in him. When Musarrat is irate at his strange behavior, of his overindulgence, he

almost goes to the extent of throttling her and warning her that he cannot stand Musarrat any longer; even her presence, or the smell of her body. And when Atiq learns from Zunaira about how Mohsen dies, he declares that it's a mere accident as he tripped over a carafe and she does not deserve to be punished. He pleads Qasim to save her, to display some indulgence so that he would petition the qazi. Instead, Qasim warns him to come to his senses blaming him that his black moods have weakened him and her beauty bamboozled him thoroughly. Bearing in mind that killing an innocent person is like murdering all mankind, it is clear what a great sin all the killings, murders and genocide carried out by these extremist groups are. Atiq understands his futile efforts of saving Zunaira; he understands that no sermon, no holy man would help him save Zunaira. Everybody was making preparations for the event, as prestigious guests were coming to share the joy of public executions, of the implementation of the Sharia at the stadium on Friday. And once, he also persuades Zunaira to run out of the place, leaving the gates of the cell open for her. He pleads her to get away from this unforgiving and wretched nation; he would take the blame on himself of not having padlocked the chains properly. But Zunaira denies escaping. She says that she has nowhere to go, all her family members are either dead or are reported missing. She says that the only light she had in her life had been blown because of her own fault, she blew too hard on it, trying to turn it into a torch and that had put it out. Atiq is tormented because of her denial; he wonders how a person can accept dying because a bunch of incompetent quazi has reached a hasty verdict.

Musarrat plans to scheme against the situation and take Zunaira's place in the cell to save her. Musarrat takes Zunaira's place and Zunaira that of Musarrat and is made to sit in the jailor's office to watch the execution take place. The great show occurs with multiple executions and also of Musarrat--- camouflaged as Zunaira under the aegis of Qassim. Zunaira is amongst the audience watching the show. And after the execution is over, very much appealing the Taliban thugs, Atiq goes in search of Zunaira. He waits for her at the entrance, searches in the stadium and not finding her anywhere goes delirious. He wanders in the street like a mad dog uttering Zunaira's name repeatedly. He also seizes a few women, tears their clothes and lifts their heads by the hair. And finally, he gives in, when his head begins to oscillate and his surroundings turn dark. Before he comes to terms with the rules set by the Taliban, to be burnt, to be crucified, he closes his eyes in intense silence, to enter into a sleep unfathomable as the secrets of the night.

Clash between the East and the West: The sermon given by Mullah Basheer in the novel denigrating the ways of the West is a sound example of ethnic clashes and the common man being victimized amidst the chaos. He says that the ways of the west are absurd and insubstantial, collapsed in the rubble of its own flimsiness. He also adds that it is chagrined by its progress and its colossal façade is a masquerade having lost its faith and soul. Its cutting-edge technology cannot intercept their prayers. On the other side, among the various interpretations of non-Muslims toward Islam one that seems very apparent is that Islam advocates violence and terrorism, it restricts basic human rights, oppresses women, and promotes slavery. In other words, non-Muslims, especially the Westerners, often criticize Islam on the grounds that it

advocates beliefs and actions that perpetuate injustice. As Gilles Kepel observes that a new religious approach took place in the modern times which did not aim at adapting to secular values but at recovering a sacred foundation for the arrangement of society and also by changing it if necessary. It was assumed that modernism has got its serious setbacks and dead ends leading to separation from the divine.

Conclusion: In the novel it is seen that Afghanistan is reflective of the dominant ethnic Pashtun community. An important ideology in the Pashtun culture is that they adhere strongly to the tenets of Pashtunwali, their value systems. The tenets of nang and namoos, of honour and pride display their belief system. But then a parallel set of beliefs of the ethnic groups gives a clear view that the preservation and promotion of these values supersede over material considerations. Religion has been made adaptable for political reasons. Afghanistan's traditional society stopped the individuality of its people at a stage that did not threaten the authority of a leader. The ways of the ethnic Taliban give a clear picture of their treatment of men and women. The situation is much more complex where clash of civilizations is the beginning of conflicts within the nation. As the external ethnic forces have been occupying this land, new ethnic groups started emerging. These perpetrators have invariably forced the people in the nation to re-interpret Islam and its teachings. The origin of fundamentalist ethnic groups exemplifies the rise of Islamism, with its adherence to interpretation of particular faith and its desire to fight a holy war against the infidels. In the process, it did form a conduit for transnational coalition of Islamist warriors where culture, politics and religion became highly subjective. Social norms were also decided on the re-interpretations of the Islamic teachings befriending tyranny and making freedom of enquiry heretic.

Works Cited:

- Khadra, Yasmina. *The Swallows of Kabul*. New York: Knopf Publishing Group, 2005. Print.
- Atran, Scott. 'A Question of Honour: Why the Taliban Fight and What to Do About It', *Asian Journal of Social Science*, Vol. 38. 2010. Print.
- Kepel, Gilles, *Bad Moon Rising: a chronicle of the Middle East today*, London: Saqi Books, 2003. Print.



4.

Political Marketing: A Review of Recent General Elections of India**Dr. Sanjeev Kumar Singh**Post-Doctoral Fellow,
Department of Management,
Dayalbagh Educational Institute, Deemed University, Agra**ABSTRACT**

Nowadays in politics as happens in product and service branding, politicians and political parties all thought the world are creating their brands. Political marketing's single goal is to win the elections and capture the power. As in current scenario social life of peoples revolves around social media, it plays critical role to influence political behaviour. So to build a strong image, candidates resort to take all ways and means. The widespread presence of social media is a cheaper way to persuade voters to vote for a particular party or leader. Political parties in recent general elections had developed smart campaign strategies to reach voters. How far it had helped them win elections is what we need to find and analyse. So how are voters influenced or persuaded? What makes voters change their perception? This research paper based on all these questions and sheds light on the reality of social media.

Key words: Political Parties, elections, political marketing, politics and promotion

INTRODUCTION

Election fever has just passed away from India and about to hit rest of world as citizens in countries like America, United Kingdom, South Africa, Japan and the Indonesia head to the polls to cast their vote. In the time since these countries last held their general elections, Donald Trump won the presidency in the United States and Britain voted to exit the European Union, with social media playing a crucial role during the political campaigning in these two events. In India also most of the credit for the Bhartiya Janta Party's landslide win in 2014 was given to its marketing and branding campaigns. The media agencies who handled these campaigns were Ogilvy and Mather, Soho Square and Madison World. It was perhaps for the first time that the importance of ads and public relations in the Indian elections came into limelight. Needless to say, the advertising and public relations campaigns have gotten even bigger because there is a lot more at stake. Being the trending national topic these days, it is no surprise that some advertising management courses also have included case studies on elections in their modules.

In recent 2019 general elections of India the leaders, candidates and workers from the National Democratic Alliance (NDA) and United Progressive Alliance (UPA) had fought loggerheads to come to power. In current political scenario there is a huge demand for media professionals who understand political marketing well. Nowadays political parties hire PR, advertising agencies and

social media experts, who design short-term as well as long-term media plans which suits leader as well as political parties. The modern science of politics sees voters as consumers and so-called leaders and servants of public want to 'sell' them and voters have to 'purchase' those politicians in the elections.

Prof. Colm Fox, assistant professor of political science at the School of Social Sciences at Singapore Management University (SMU), explains that it is often difficult to judge the impact of social media on elections and campaigns and it is rare to find well-designed studies to assess their impact, particularly outside the west. According to Fox the impact of social media is often over rated and other traditional forms such as print as well as electronic media plus door-to-door campaigning is still the primary means for candidates to mobilizing voters.

Let's take a look at what role Digital media is playing in the Indian election 2019.

Electoral Ads

There is no doubt that ads can reach out effectively to both rural and urban masses. The political parties are spending huge chunks of money on electoral ads. According to the Indian Transparency Report on polls released by Google, Some parties spend as high as approximately 32% of their campaign budget on advertisements. The most popular ad mediums used by these parties include television, print, radio and digital media.

Content Marketing

Content is the king, no matter what marketing tactic is used in the elections. While the content is definitely given primary focus in the speeches, brochures, leaflets and all other mediums of communication, a new face of content has recently emerged.

Though subtle, this new form of content is hard-hitting and grabs immediate attention. One such type of content is political movies. These movies get heavily promoted on social media directly and indirectly by the PR agencies and influencers. Apart from these movies and books, other interesting content ads can be witnessed on Twitter, YouTube and Facebook in the form of memes and fact-based information.

Digital Advertising

With more than 260 million active social media users in India, the political parties know that it would be a colossal mistake not to leverage it. Most of political leaders are actively present on social media handles and engage with their followers on a day-to-day basis. The political parties are drawing voters in huge numbers through highly structured and targeted campaigns via digital marketing. The fact that young population can be influenced through social media is another reason why the political parties are focusing on digital media as a tool for ad and PR.

Mobile Advertising

The recent elections also focused on sending targeted and personalized PR campaigns by sending text and WhatsApp messages. These messages are customized in regional languages and usually sent directly or as forwards, either highlighting the political party's strengths or targeting weaknesses of the rival parties. Some parties have even started exploring automated calls to the

voters requesting to vote in their favour. India is home to 731 million mobile users and more than 200 million WhatsApp users. Imagine the reach that mobile marketing had given to political parties.

Direct PR Engagement with Public

Through the PR campaigns like ‘Chai PeCharcha’ and ‘Mann Ki Baat’, the government highlights what it is doing for the public, talks about governance and also takes feedback from people on what should be improved. The government has also addressed children during board exams, talking about the importance of yoga and even publishing a book called ‘Exam Warriors’.

Television Interviews and Debates

Another way the political parties are engaged in PR campaigns was by appearing in face-to-face interviews and debates on television channels. When the voters get to see and hear their leaders up close and personal, they tend to form an opinion. So, an increasing number of politicians can be seen on television trying to connect with the voters.

Influencer Marketing

Manypolitical parties are collaborating with social media influencers to push their messages to the voters. These influencers come from different walks of life such as Bollywood, sports like cricket, fashion, food, travel, lifestyle and defence as well, and are quite popular among millennial voters.

CAPITAL EXPENDITURE

As one can easily observe the elections had been forward-looking in their approach and political parties want to tap every age group of voters. They are leaving no stone unturned to leverage all the ad and PR mediums to get the maximum reach. For this political parties of India had spent heavily in general elections of 2019. Let’s have a look on how heavily these political players spent on PR and social media campaign.

Capital expenditure in brand building

As much as 26 billion rupees expected spent by BJP only on advertising in the elections, according to Zenith India, a firm that arranges for slots on TV and in newspapers. That’s more than double the 12 billion that the Election Commission estimates the two main parties spent in 2014. In February alone, more than 40 million rupees was spent on political advertising on just one site—Facebook—the company’s report shows. Then there are T-shirts with the slogan “Namo Again” peddled by his camp.

Budget of Election Commission of India

Campaign spending by political parties accounts for almost all India’s election outlays. But the Election Commission has also faced large costs organizing an election with polling stations running from 15,000 feet above sea level in the Himalayas and one for a sole hermit deep in the jungles of Western India. India’s budget has allocated 2.62 billion rupees to the Election

Commission this fiscal year, a new high. Some of that may be used for elephants to carry electronic voting machines to relatively inaccessible regions, and boats to ferry men and materials across the mighty Brahmaputra river in the northeast.

Electoral Finance

Electoral finance has crossed all limits. Between 2014 and 2019, the new instrument of ‘electoral bonds’ was introduced by the BJP government which leads to make funding of political parties and candidates utterly opaque. Surprisingly, 95% of these bonds had gone to the ruling party, creating campaign wealth of an unprecedented order. Evidence of this is the capture of the public space by its ubiquitous and expensive advertising, and the easy availability of masks, flags, earrings, saris, brooches, pencil cases, umbrellas. And it works, especially in places where the message is new. For instance, in a state like West Bengal, Karnataka and Kerala where the party organisation is relatively weak, people enthusiastically stated that the BJP would come back. When asked why, their reply is ‘you see their colours everywhere, so they must be winning’.

Congress has received far fewer funds because of a perception it is unlikely to win the election, political strategists said. The opposition party has been hampered by its inability to forge a national alliance to take on Modi and has struggled to capitalise on discontent against the BJP over a lack of jobs and distressed farm incomes.

Opaque campaign financing in the world’s largest democracy makes it tricky to get a full picture of money in politics here. But current and former BJP supporters, opposition politicians, businessmen and activists interviewed by Reuters say Modi had an unprecedented advantage, thanks to support from businesses.

Impact of Whatsapp

Whatsapp was not so popular in India till 2014. By 2019 however, the combination of cheap smart phones and affordable data plans like ‘Jio’ helpfully made available by one company owned by a single industrialist who presciently stated ‘data is the new oil’ has made direct texts, video and audio messages to individual phones possible. This combined with a formidable grassroots organisation of the same party has meant that voters receive regular feeds that are literally at their fingertips, to be rehearsed, disseminated and chanted with others. It is as if spectators continually receive messages on their phones while the match is on, telling them that their team is the best and that their team will triumph as the only champions.

BJP VS INC

The ruling party had spent heavily on Facebook and Google advertisements, spending six times more than Congress since February, according to data from the two firms. Modi merchandise abounds, as do Modi marketing sites. The money puts the BJP in an extraordinarily powerful position, even over logistical issues like how to get its leaders to election rallies. According to a Congress official the BJP had the funds to reserve most of India’s fleet of helicopters for hire for 90 days, making it difficult for opponents to get hold of them. About 95 percent of electoral bonds snapped up in a first tranche offering last year went to the BJP, according to data reviewed by Reuters through a Right To Information request and BJP filings.

MukeshAmbani, Asia's richest man and the owner of the Reliance Industries conglomerate, hails from Modi's home state of Gujarat and his family has praised the prime minister publicly. Ambani even splashed Modi's face on advertisements for the Reliance Jio telecoms launch in 2016.

But Mumbai-based Ambani also endorsed Congress candidate MilindDeora, appearing in a video saying "Milind is the man for South Bombay." Deora's politician father was a close friend of the Ambanis.

The New Delhi-based Centre for Media Studies (CMS) estimates almost \$8.6 billion had been spent on this year's vote, roughly twice the 2014 election. The figure would surpass OpenSecrets.org's estimate that \$6.5 billion was spent in the 2016 U.S. presidential and congressional elections. Modi had been topped polls as India's most popular politician, well ahead of Congress President Rahul Gandhi. According PawanKhera a congress man that was the most unequal election fought in India.

CONCLUSION

The current political scenario has changed our political as well as ideological behavior, which is highly influenced by social media. From dawn till dusk, we receive messages over Facebook, Twitter, and WhatsApp. The content is generated by marketing agencies and IT cells of political parties. Candidates also hire social media experts to build a strong image to win the election. For these reason the 2019 election was a radical rupture from any that came before it. This time people of India witnessed a truly twenty first century campaign where one party has combined the use of technology and organisation to propagate the message it wants voters to consume, regardless of veracity, determined to win at all cost. And this desire to win elections with the help of social media with proper structured political marketing echoes a wider mood in the country.

REFERENCES

1. https://en.wikipedia.org/wiki/List_of_elections_in_2019
2. Kotler P, Wong V, Saunders J and Armstrong G (2005) Principles of Marketing, 4th ed.: Pearson Education Limited.
3. <https://www.businesstoday.in/magazine/case-study/case-study-strategy-tactics-behind-creation-of-brand-narendra-modi/story/206321.html>
4. <http://eciresults.nic.in/>
5. Marland A and Flanagan T (2013) Brand new party: political branding and the Conservative Party of Canada. Canadian Journal of Political Science 46(4): 951-972.
6. <http://scroll.in/article/666049/everything-you-need-to-know-about-lok-subha-verdict-2019>
7. Cutts D and Goodwin MJ (2014) Getting out the right-wing extremist vote: extreme right party support and campaign

- effects at a recent British general election. *European Political Science Review* 6(1): 93-114.
8. Johns R and Brandenburg H (2014) Giving voters what they want? Party orientation perceptions and preferences in the British electorate. *Party Politics* 20(1): 89-104.
 9. Lees-Marshment, J. (2009). *Political marketing: Principles and applications*. New York: Routledge.
 10. Bachmann, I., K. Kaufhold, S. C. Lewis, and H. Gil de Zuniga. 2010. "News Platform reference: Advancing the Effects of Age and Media Consumption on Political participation." *International Journal of Internet Science* 5 (1):34-47.
 11. Bimber, Bruce. 2003. *Information and American Democracy: Technology in the Evolution of Political Power*. New York: Cambridge University Press.
 12. <https://www.thedrum.com/news/2019/03/18/electoral-ads-political-marketing-the-lowdown-2019-elections-asia-pacific>
<https://economictimes.indiatimes.com/news/elections/lok-sabha/india/why-indias-election-is-among-the-worlds-most-expensive/articleshow/68367262.cms?from=mdr>
 13. <https://talentedge.com/blog/role-advertising-public-relations-indian-election-2019/bySaumilShah>



5.

**Teaching English Language in Indian ESL Classes:
A Critical Study in Utilitarian Perspectives****Syeda Nusrath Fatima**

Professor of English

Lords Institute Of Engineering & Technology
Hymayatsagar, Hyderabad, Telangana State, India

INTRODUCTION : English language has become a global language in today's world. As a result, English as Second Language or foreign language is becoming a major area of interest for non-native learners in the countries of Expanding and Outer Circles. But learning a second or foreign language is not easy.

Lado, the renowned American linguist furthermore explained that the objectives of learning a non-native language as "the ability to use it, understanding its meanings and connotations in terms of the target language and culture, and the ability to understand the speech and writing of natives of the target culture in terms of their great ideas and achievement" (Lado, 1964: 25).

India is a multilingual country and Indian Government has declared Hindi as a national language and English as an official language but pedagogically English is introduced as a third language in schools; and as a first language from +2 level onwards. Hence, there should be uniformity in the language usage in India. Moreover, teaching ESL through literature in heterogeneous Indian classrooms, is a challenge for the teachers as the present day's learners are more.

Thus, my research will focus to exhibit or stress ESL teaching – learning process through literature utility, more functional with easy and aesthetic approaches. My research will search learning fuels for the young and hyperactive minds who are not only nomophobians (no-mobile-phobians)but also fickles.

OBJECTIVES:

- To provide the teaching fraternity, an aesthetic and easy pedagogical atmosphere through various implementing methods and approaches.
- To encourage teachers embrace literature positively in their ESL classrooms and make it more functional suits to adopt social and professional attitude.
- To suggest some of selective literary pieces of prose and poetry along with language learning tasks to satisfy the teaching and learning process.

DISCUSSION

The language teaching needs a makeover in India. The most of contents that have been taught at the school level are being repeated in the intermediate, graduation and in professional studies. Hence, students don't feel its importance as a language study. The syllabus must be innovative where the students are given a challenge and an opportunity to test their ability and realize the need for improvement.

Need of Makeover: Syllabus / Content

Learning the language as codes is not adopting the language. Knowledge about language code should be supplemented by the knowledge about its appropriate use to communicate meaning in varying contexts. One of the problems of language learning is thus the contextualisation or the appropriate use of the language code learnt.¹

Every learning level, from primary to UG level, has different hunger of knowledge and challenges. To meet these, the syllabus of ESL should be based on realistic situation as well as in Indian context whereas at UG level it should be an extension with international context in order to provide the more utility of the language. It will be a statement of paradox, 'English is a Global Language and universally communicated,' If we don't provide global situations and context in Indian syllabus; especially, at UG level. Lessons content should be combination of fiction and non – fiction. This combination will help the learner to adopt both social and professional aptitude and attitude; and can easily communicate globally.

Emphasis on Indian English Literature

The expressions in any language are controlled and to a great extent conditioned by the cultural peculiarities of its native speaking community. Understanding the culture of a particular language community is thus of great importance to its foreign speakers. This is evident not in the learning of its literature alone, but even in the learning of its language, especially in realising the value of its idiomatic expressions. It is literature that provides the ESL learners with this link towards the culture of their target language.¹

Bringing Indian Literature into the ESL classrooms will be more beneficial in acquisition of language. As we know language can be learnt easily & effectively through the language skills i.e. Listening, Speaking and later Reading and Writing in very lively and familiar situations. Moreover, one of the teaching techniques is translation courses which make the learners translate literary texts like drama, poetry and short stories into the mother tongue, or vice versa. Since translation gives students the chance to practice the lexical, syntactic, semantic, pragmatic and stylistic knowledge they have acquired in other courses, translation as an application area covering four basic skills.

This is just an evidence of the best utility of literature. More various literary prose are available to meet this concept such as : biographies; memoirs; journalism; and historical, scientific, technical, or economic writings; even other writings can be utilised as an abridged version, if it meets the requirement of teaching skills (Listening, Speaking , Reading and Writing) and areas (Vocabulary & Grammar)

Need of Makeover: Methodology

In this regards, my emphasis will be on both teachers and learners methodology.

“There is no single acceptable way to go about teaching language today.”⁴ The statements quoted above make it clear that no single approach or method is appropriate for all learning styles. A good lesson will, therefore, be one in which the teachers use a smorgasbord of activities taken from a variety of sources. By varying our techniques, we will give students of all styles the chance to shine some of the time.⁴

Hence, it is becomes mandatory to carve and enable the hands of those who have to use this teaching tool for carving the learners’ communication skills.

Therefore, to strengthen the teaching – learning process through literature, especially in Indian classrooms from primary level to UG level, convincing efforts are needed to train the trainers. Perhaps, they are with the conventional notion that teaching literature is simply telling stories or play a drama for entertainment and thus it is a day-dreaming task which extends the language learning just to comprehend the literary text or there are many teachers who started teaching literature without any literature background except the technical qualification of B.Ed. Such and more other categories of teachers at primary level of learning are available who need to be groomed and convinced by encouraging and providing them various innovative ideas or methods to teach and make any text of literature the best tool of teaching.

It is easy in the early stagesto provide contexts through demonstrations, pictures and drawings. But at the advanced level, it is literature that brings the ESL learners close to how the language works in real life. Drama and fiction depict people communicating in common situations. Even the least realistic kind of literature, which is usually in verse, can help the learners recognise the rhythmic patterns of the English language which will be more practical and close to real life. Thus where the language drills and grammar lessons tend to think in terms of abstractions like phonemes, morphemes, words, clauses, structures etc. literature throws the emphasis on to context, on to how language is used for communication.¹

I advocate the above statement in two points of view that there are various play way methods to teach primary level but from secondary level to UG level will be a challenging task for the

teachers to handle and tackle the smart, fickle and smart people who have born and brought around gadget and believers of more practical approaches to achieve the task.

Literature teaching to facilitate language teaching goals and processes in Indian UG-level ESL classrooms need to have a different orientation. Specific objectives once having been clearly outlined, it remains for the enterprising teacher to perfectly plan the teaching progress strategies. The whole literature text needs to be broken up into useful divisions to conform to the needs of the plan of progress which teaching in the language achievements already targeted in some purpose-oriented way envisions.²

The above suggestions and the method of teaching literature at UG level, are apprehending approaches and preparation guidance to the teachers but there is a need to wave both literature and language learning tasks in such a way which turn out into an innovative challenging task/s. Hence, my search will be on to find out more innovative or modified conventional methods which satisfied the young minds

CONCLUSION : In nut shell, my research will be focusing on the best utility of Indian English literature as the key tool to teach along with innovative practical methods of teaching, in Indian classrooms, in more Indian contextualized learning atmosphere which not only meet the requirement of the professional life but also invoke positive interest in both teachers and learners towards literature.

BIBLIOGRAPHY

1. Relevance of Literature to TESL Classes at the Under - graduate Level
shodhganga.inflibnet.ac.in/bitstream/10603/319/10/10_chapter3.pdf
2. MJAL 1:3 May 2009 ISSN 0974-8741 The Indian English Literature Teaching at UG level –An
ELT view Krushna Chandra Mishra
The Indian English Literature Teaching at UG level An ELT view by ...
www.mjal.org/.../The%20Indian%20English%20Literature%20Teaching%20at%20U...
3. Teaching English Through Literature - Journal of Language and ...
www.jlls.org/index.php/jlls/article/viewFile/6/7
by M Hişmanoğlu - 2005
4. chapter - 3 methods and approaches of english language teaching in ...
shodhganga.inflibnet.ac.in/bitstream/10603/20567/10/10_chapter%203.pdf



6.

Mythical Techniques of Raja Rao's 'Kanthapura'**A. Dharmaraj,**

Research Scholar, PRIST Deemed University, Thanjavur

&

S. Rasakumar,

Research Supervisor, PRIST Deemed University, Thanjavur

ABSTRACT

The first few paragraphs state that how Raja Rao shared his mythical techniques by comparing the life of Rama and the life of Gandhiji. Then he emphasized the struggles of Rama and Sita by connecting with the struggles of Gandhi and Moorthy. *Kanthapura* novel is a very good example in which the protagonist Moorthy followed Gandhi and his teachings. Then the last few paragraphs state the life of Lord Shiva and Parvathy which was connected with Gandhi and his followers. Raja Rao too was very clear in explaining each character and the connectivity between *Ramayana* and *Kanthapura*. He was very successful using myths. I hope the readers are also going to enjoy the taste of this paper by reading it in detail.

MYTHICAL TECHNIQUES OF RAJA RAO'S 'KANTHAPURA'

The word 'Myth' is derived from the Ancient Greek 'Mythos' which means speech, narrative, fiction, myth and plot. This Greek word was being used in nineteenth century as a traditional story, a religious belief or ritual or a natural phenomenon and so on.

The main role in myths is Gods, demigods or supernatural humans. Raja Rao became very famous person, because of the *Kanthapura* novel. *Kanthapura* novel is dealing with the influences of Gandhian freedom struggle in the South Indian village called 'Kanthapura'. He used his artistic talents of myth in the novel perfectly. *Kanthapura* is best known for the myth, legends, symbols and creative tradition stories. As a grandmother or grandfather tells or narrates a story, *Kanthapura* portrays a genuine image series with living human beings. It is based on the structure of epic *Ramayana*.

Raja Rao used ancient mythological motifs knowingly as a technique of narration. He portrayed clearly in *Kanthapura* the epics like *Ramayana*, *Mahabharata* and *Bhagavatha*. He believed that Indians would give more importance to the mythological characters. He attempted to show the similarity between *Ramayana* and *Kanthapura*. That is why; he is one of the best Indian novelists writing in English. Raja Rao, in *Kanthapura*, promotes Gandhian struggle for freedom offering a mythological portico by incorporating Indian myths. Raja Rao notes, "The

subtlety of the Gandhian thought and the complex political situation of Pre-independence could be explained to the unlettered villagers only through legends and religious stories of gods”(K-55).

Sage Valmiki narrated the Ramayana and Achakka the old woman of the village is a narrator and commentator of Kanthapura. Gandhiji is an equivalent to Rama and India is an equivalent to Sita. Rama's exile is an equivalent to Gandhiji's trip to England and Indians were compared with Bharatha. Kanthapura is compared with Ayodhya, a traditional caste ridden village which is away from all the modern ways of living. "It is not for nothing the Mahatma is a Mahatma and he would not be Mahatma if the gods were not with him". Gandhi, as Rama, is expected to come out of the exile to set Sita free" (K-68)

As Sita was tortured by Ravana, the India also was being tortured by the British people called Red-men or Red-foreigners. At last Rama rescued Sita by lot of struggles, problems, dilemma and sufferings; similarly Raja Rao portrayed how Gandhiji underwent lot of struggles, problems, dilemma and sufferings because of these Britishers in order to get the freedom and liberalism by leading the people of India.

In Ramayana, Rama did a brave and heroic fight against Ravana to rescue Sita and in Kanthapura, Gandhiji did a brave and heroic fight against Britishers by the Ahimsa, Satyagrahas and non-violence. Rama is considered as one of the Avatars of Vishnu. His wife is considered as Laskshmi and the perfect model for womanhood. Rama had Bharatha to be with him, follow him, support him, and guide him to win over Ravana.

Gandhi was, Nehru acknowledges, "like a powerful current of fresh air...like beam of light that pierced the darkness and removed the scales from our eyes; like a whirlwind that upset many things, but most of all the working of people's minds". He kindled the nation awakening the non-violent movement within the Indian minds through non-cooperation and disobedience movement (K-88)

Likewise, Mahatma Gandhi had Nehru to be with him, follow him, support him, and guide him so as to receive the rights of the people from Britishers called Red-foreigners. People compared Jawaharlal Nehru with Bharath and Laxman.

Gandhiji would have slept in his hut as he made pilgrimages, similar to the incident of Ramayana, Rama was under the papal tree and Sita would have dried her clothes on the yellow stone after the bath. In Kanthapura the local goddess 'Kenchamma' is being venerated by the people of Kanthapura, she protected the village people from famine, diseases and all sort of problems. People fully surrendered to the goddess Kenchamma and recited prayers often. There is a background story for this goddess Kenchamma. Since the goddess Kenchamma killed the demon, the hill became red in colour. Villagers used to call her as Kenchamma, benevolent, big hearted, protector of earth, blood of life, rain-crowned, goodness of god and so on.

“Moorthy, the protagonist of Kanthapura, is a replica of Raja Rao’s Gandhian self. Through Moorthy, Raja Rao assumes an apologist’s façade to Gandhian ideals. Moorthy, a Gandhian, is presented as a preeminent personality. He is “a pebble among the pebbles of the river, and when the floods came, rock by rock may lie buried under”. Rangamma remarks him as “Moorthy the good, Moorthy the religious and Moorthy the noble (K-93).

The main and important character or hero in Kanthapura is Moorthy. Moorthy is a Brahmin. The Britishers were the demons and Moorthy was an Avatar who came to liberate the people from cruelties and an injustice done to the people. He is a good, kind hearted man, benevolent and generous person. All the villagers had a great respect on him and listened to his words always. The villagers considered him as ‘small mountain and Gandhiji was considered as ‘big mountain’; this is because they were the hope for their freedom and liberalism.

In Kanthapura, there were so many groups who were divided by caste. If any festival is celebrated in the village, all would come together as one to celebrate the function or festival in a grand manner. At the time the unity is shown clearly to show the happiness though they were categorized by caste. There was a temple which was built in the Centre point of village. The statue of ‘lingam’ was mounted in the temple which was found by Moorthy.

The clash between the Satyagrahis and the British was a clash between good and evil forces. Satyagrahis went through so many problems and difficulties by the Red-men. In Ramayana, Rama was a king but he approached the doors of Vanaras so as to motivate his people to kill and destroy the evil power of Ravana. Similarly, Moorthy too approached his village people, persuading them and spreading the messages of Gandhiji in order to make the people to know the political, social and economic status and situation.

In the side of Rama, people like Lakshman, Sugriva and Hanuman supported him to destroy Ravana and to find the place where Sita was hidden. In the same way, in the side of Moorthy, people like Rachanna, Rangamma, Patel Range Gowda and especially Seenu supported him in all the ways possible. Rangamma is widow and got married second time with Moorthy. She became the Gandhian movement’s secondary leader and being a knowledgeable person, published a newspaper that quickly spread news of the national Gandhian movement. Rachanna is a coolie who became eventually one of group’s most important leaders. Patel Range Gowda was a representative, village headman and a landholder. He was the second in command after Moorthy. Rama needed Hanuman in search of Ravana and Sita so that he could save our rescue Sita from the evil power of Ravana. Seenu was a sort of Hanuman to Moorthy to be with him in all the situations. Seenu was a follower of Moorthy. He was a follower, successor, worker, messenger and a devotee.

Vanaras gave a helping hand in order to save or rescue the Sita from Ravana, similar to this the people of Kanthapura too gave a helping hand like Vanaras to redeem the people and free

their mother Bharathmata from Red-men or Red-foreigners. Raja Rao showed clearly that how Sita suffered in Lanka, like that of the sufferings in the Skeffington Coffee Estate under the rule of Red-men or Red-foreigners. In the Estate, the villagers were tortured. They were not given enough freedom and liberalism. They were exploited thoroughly. They were not given rest time to rest themselves. They were like slaves in all the ways. They were not given any rights to act freely. Thus the estate owner and the Red-foreigners ruled over the people without giving the proper rights.

In Kanthapura, people used Harikathas which means 'God'. It was representing the story of Vishnu and his Avatars. It is about the Harikatha of Lord Siva and Goddess Parvathi. This showed how Goddess Parvathi won Lord Siva. The three eyes of Lord Shiva indicate self-purification, unity, making and wearing of Khadi.

Jayaramachar is a Harikatha-man who was welcomed by Moorthy to Kanthapura and discussed about the Indian's opposition under colonialism and Gandhi's promise to free the people of India. In his Harikatha, he depicted the struggle of Goddess Parvathi to win Lord Shiva as the India's struggle for liberalism. Lord Shiva is considered as 'Swaraj'. Swaraj means a home rule. He had shown the equality between Lord Krishna and Mahatma Gandhi.

Gandhi was assumed as God in the mind and eyes of people, explaining that Lord Krishna destroyed serpent Kali, likewise Mahatma opposed and changed foreign rule. He also gave importance to women like Goddess Parvathi by bearing up all the ill treatments of police and Red-foreigners. At the end the result is all women acted like Shakthi. That is why, Ramayana is even today the greatest epic among all the Indians and Kanthapura became a perfect myth and legend and Gandhian epic.

The novel is full of similes and metaphors that are derived from things which are familiar to people and their way of living in Indian villages. Raja Rao proved perfectly that he is an innovative and creative moreover he himself is a legend and myth in portraying the novel by making the parallelism between Ramayana and Kanthapura. Even though it happened in the past, the novelist had given the life and made it as present.

Creativity is just connecting and linking things. Creative thinking inspires ideas. Ideas inspire change. When we ask creative people how they didn't really do it, they just saw something. That's because they were able to connect experiences they have had and synthesize new things. Raja Rao is a perfect model for the creativity and deep thinking which was shown clearly in Mythical Techniques of Kanthapura. Appreciation and admiration goes to Raja Rao.

BIBLIOGRAPHY:

- Rao, Raja. *Kanthapura*. India: Oxford University Press, 1989. Print.
- Bhatnagar. K. Manmohan, Ed. *Indian Writings in English*. New Delhi: Atlantic Publishers and Distributors, 1998. Print.
- Dayal P. Raja Rao: *A Study of His Novels*. New Delhi: Atlantic Publishers & Distributors, 1991. Print.



7.

Absurdity of Human Existence in Samuel Beckett's Plays**Dr. Shivali Singh**Assistant Professor & Head
Department of English, School of Social Sciences
IFTM University, Moradabad

Abstract : Samuel Barclay Beckett was a very famous name in English Drama. He was a playwright, novelist, theatre director, poet, short story writer and translator. He wrote in both English and French. He won the Nobel Prize for literature in 1969. His best known play is **Waiting for Godot**. His other plays are **Murphy, Molly, Malone Dies, The Unnamable, Endgame, Happy Days** and **Krapp's Last Tape**. These plays were written and produced in the period of transformation, destruction, disillusionment prevailed by World War II. His play **Waiting for Godot** is considered to be a mile stone in the **Theatre of Absurd** which reflects the purposeless nature of man's existence in the society as well as in the universe. A Hungarian critic, Martin Esslin coined the term in his book **'The Theatre of the Absurd'**. First time the term was used in Camus' **Myth of Sisyphus** as an analysis of man's reaction to bewilderment on confrontation. The literal meaning of the word '**Absurd**' is **ridiculous, wildly unreasonable, illogical or inappropriate**. **The Theatre of Absurd**, an Avant-grade drama originated in 1950s with Irish Samuel Beckett, Rumanian Eugene Ionesco, Russian American Arthur Adamov, French Jean Genet and British Harold Pinter, is a form of drama that depicts the absurdity of human existence in fragmented plots with irregular dialogues and attacks the comfortable zone of religious or political orthodoxy. It poses an unresolved identity crisis. This paper is an attempt to delineate absurdity of human existence in **Waiting for Godot, Endgame** and **Happy Days** of Samuel Beckett.

Keywords- The Theatre of Absurd, World War II, Anti-plot, Anti-drama, Anti-character, Dilemma.

Samuel Barclay Beckett was a very famous name in English Drama. He was a playwright, novelist, theatre director, poet, short story writer and translator. He wrote in two languages- English and French. He won the Nobel Prize for literature in 1969. His best known play is **Waiting for Godot**. His other plays are **Murphy, Molly, Malone Dies, The Unnamable Endgame, Happy Days** and **Krapp's Last Tape**. These plays were written and produced in the period of transformation, destruction, disillusionment prevailed by World War II. His play **Waiting for Godot** is considered to be a mile stone in the **Theatre of Absurd** which reflects the purposeless nature of man's Existence in the society as well as in the universe

A Hungarian critic, Martin Esslin coined the term in his book **The Theatre of the Absurd**. The term at first was used in Camus' **Myth of Sisyphus** written in 1942 as an analysis of man's reaction to bewilderment on confrontation. He said that human situation and his existence are basically meaningless and absurd. Nothing is certain. The literal meaning of the word '**Absurd**' is **ridiculous, wildly unreasonable, illogical or inappropriate**. The Theatre of Absurd, an Avant-

grade drama originated in 1950s with Irish Samuel Beckett, Rumanian Eugene Ionesco, Russian American Arthur Adamov, French Jean Genet and British Harold Pinter, is a form of drama that depicts the absurdity of human existence in fragmented plots and attacks the comfortable zone of religious or political orthodoxy. It poses an unresolved identity crisis and shows that man is helpless. Absurd play shows the anguish, sadness, fear, threat, hopelessness, selflessness etc. Reason deals with the credibility of human existence. In its plot is incoherent, dialogues are illogical and disjointed. Language is a vehicle of conventionalised, stereotyped, meaningless exchanges where words failed to express the essence of human experience and are unable to penetrate beyond its surface.

Samuel Beckett wrote a play with the title '**Waiting for Godot**' in French, which was first performed at Paris in 1953. Its English translation by Beckett was first presented at the Arts Theatre, London in 1955. It was repeatedly performed both in England and in America and earned a wide acclaim on account of its mysterious theme and use of complicated techniques. In this play Samuel Beckett has used new language which speaks the ambivalences of feelings of the post-war years. The play was a milestone in the **Theatre of the Absurd** breaking new grounds both in theme and techniques. The world of this play, concerned to depict, shows a little sense of direction; the reason in life is obscured and events occurred in the play are accepted without apparent meaning. This play is meant to shake us into recognizing the real business of the existence. It is uncommitted in any social and political sense and it shows us that the living is absurd and life is not a well-made play.

In act I of the play two tramps named Vladimir and Estragon wait beside a leafless tree for the arrival of Godot with whom they had an appointment. In order to pass their time, they play verbal games. When Pozzo arrives holding his slave Lucky with a rope the two tramps wonder if he is Godot. When they ask Pozzo if he is Godot, he denies all knowledge of Godot. To the discomfort and confusion of the two tramps and the audience, Pozzo makes Lucky dance and then think. Thereafter both the master and the slave depart. In the mean time a boy arrives to tell the two tramps that Godot will not be coming that day but he will surely turn up tomorrow.

In Act II of the play, the two tramps continue waiting for Godot beside a tree which has leaves this time. Pozzo enters again but blind and dependent on the guiding rope that binds his slave Lucky to him. Lucky is now dumb. When they have gone a boy appears again with the message that Godot is not coming. However, the two tramps still do not move. A critic has aptly observed that nothing happens in the play. The real subject of the play is, therefore, not Godot but waiting for him by the two tramps. So **Waiting for Godot** neither portrays characters nor does it narrate a story; it rather depicts a condition of life which is static and unchanging. Samuel Beckett remarks about the action of his play that Nothing happens, nobody comes, nobody goes, it's awful.

In both the Acts of the play the situation remains unchanged and both the tramps continue waiting indefinitely without moving. Though both of them agree to go yet they do not move. It is in this act of waiting that we experience time in its purest form. When we are active, we are

likely to forget the passage of time. If we are passively waiting, we are able to watch the action of time itself.

All the four characters of the play and their short meetings expose how time goes through us and changes us in doing so. Nobody can escape the process of change and nobody, at no single moment, is identical with himself. The desire of the two tramps is to see Godot who seems beyond their reach forever; still they go on hoping against their no-hope. This waiting is indicative of everybody's hope against no-hope. This process of waiting is likely to continue in the life of everyone. The boy who appears twice in the play seems to be the messenger of Godot whom they do not recognize. He also does not recognize the two tramps. This act suggests how human beings of yesterdays are different from those of tomorrows.

Still both the tramps continue to live in hope. They wait for Godot believing that Godot's coming will stop the flow of time and they will be able to sleep in their place with their bellies full. Their waiting for Godot suggests uncertainty in life in the same way as the uncertainty of the arrival of Godot. The theme of the uncertainty of the hope of salvation pervades the whole play. Beckett believed that man has fifty percent chance of redemption and hence the emphasis of the play is on the illogicality of God's justice. This hope of salvation and the act of waiting for Godot are essentially absurd because the hope of salvation is nothing but an evasion of the suffering and anguish springing from the reality of the human condition. Thus, the play reads like an allegory and a detective story in which the discovery is made about ourselves.

The moot question in the play is: who is Godot in whose quest are the two tramps, Vladimir and Estragon? Martin Esslin has suggested that Godot is a weakened form of the word God. Eva Metman is also of the same opinion. He writes that from all this we may gather that Godot has several traits in common with the image of God as we know it from the Old and the New Testament. With **Waiting for Godot** the reign of New Drama began in which construction, characterization, style and decency of language were discarded.

He wrote his another one act play **Endgame** in French and later translated it into English. The play was first performed in French language at the Royal Court Theatre in England on 3rd April, 1957. It is a tragicomedy with four characters named Hamm who is unable to stand and blind, Nagg who is Hamm's father with no legs and lives in a dustbin, Nell who is Hamm's mother with no legs and lives in a dustbin next to Nagg, and Clov who is Hamm's servant and unable to sit deals with meaninglessness of life.

The play discusses the theme of End or finished as all the four characters trapped in a bare room with two window situated up on the back wall. The opening line of the play has the word finished and the very word repeated throughout the play. The playwright suggests that beginning and ending are not two different things. They are intertwined. The play falls in the category of **Theatre of Absurd** as it is a despairing play about hopelessness where nothing happens. The characters present two senses that are brain and memory. The play views life as meaningless and

beyond human logic to understand. The minimal use of language, one room setting, self consciousness of characters and the fact that nothing happens in the play support the label of the play. The play ends where it began.

His **Happy Days**, a play in two acts, was published in 1961. In this play Beckett pursues his relentless search for the meaning of existence, exploring the fragile relationship that winds one person to another and each to the universe, to the time past and time present by mentioning “To be always what I am –and so changed from what was”. The play offers two characters named Winnie who is the protagonist and wife of Willie and Willie who is the husband of Winnie. Shower or Cooker and Fiancee who are a couple to whom Winnie calls up and Mildred who is a young girl in the story of Winnie just mentioned in the play. Nobody knows whether they exist in the play or they are the imagination of Winnie. The protagonist of the play is a middle aged woman buried in a mound without any explained reason first to her waist and then to her neck. The mound grows deeper and deeper day by day. The play depicts that Winnie is trapped and has no hope to be out of that. It becomes clear by the statement, “if you don’t know where you are currently standing, you are dead.” The play also deals with loneliness and need for companionship. The play presents both positive and negative images of human condition. Interactions of Winnie and Willie are meaningless. By presenting negative view on the world and human condition the title of the play is ironic in itself.

Thus Samuel Beckett is considered the most eminent and influential playwright of Absurd Drama. Absurdism is a natural phenomenon of his plays. Nothingness is the major concern of his plays. According to him nothing happens, nobody comes, nobody goes. His plays have no plot, no character, no logical sequence etc. It poses question of meaning of existence full of fury with nothing. According to Martin Esslin **Waiting for Godot** does not tell a story and is based on the theme of nothing to be done. **Endgame** deals with the theme of end and finished and shows the pain of life without expressing it while his **Happy Days** revolves round the futility of human race and shows meaninglessness of human relationship.

Works Cited:

- Beckett, Samuel: **Waiting for Godot**: Faber & Faber, London, 1955.
- Beckett, Samuel: **Endgame**: Faber & Faber, London, 1958.
- Beckett, Samuel: **Happy Days**: Faber & Faber, London, 1960.
- Esslin, Martin: **The Theatre of Absurd** (third edition): Penguin Books, London, 1980.



8.

**Art of Wall Painting to Painted Saree
(with Special Reference to Madhubani Painting)****Miss. Durva Sharma,**

Research Scholar

Drawing and Painting, Jiwaji University, Gwalior

An art of 2500 year old the history of Madhubani painting is stated to be first created in the time of Ramayana when king Janak asked an artist to create his daughter Sita's wedding to prince rama. by the evidence of history the art form started from wall and floors painting in the house, they mainly drowned during the time of festivals ceremonies or special occasions. Which were done by the women and for the growth and development of the art form was taught to their daughter, now if u will see the scale of development of this art then u will be surprised to see that the male member of the village are willing to leave there farming and want to adopt the traditional art which depicts there art and culture.

This art may have been started back in 2500 years but if we will see its growth level of this art form then we will be astonished to see that the art which started from finger drawing on the wall had taken a completely different aspect of development like table linens, napkin, rings, lamps, wall hanging, bags, cushion covers, coasters, mugs, crockery, and mouse pad and most important saree.

An art form which originated in the Mithila region of Bihar and Nepal which is nowadays known as the Madhubani art. this art is often characterized by complex geometrical patterns, their paintings are known for representation ritual content for a particular occasion, including festivals, religious rituals, and many more subject is created. If we go deep back to the culture or the tradition of painting then we will be able to notice that Madhubani painting was practiced by different sects of people and which lead to the creation of five different styles such as tantrik, kohbar, bharni, godna, katchni. In the 1960s bharni, kachni and tantrik style were mainly done brahman and kayashth women, they are 'upper caste' women in India and Nepal. The theme of Brahman and kayashth were mainly religious and they depicted god and goddesses, plants and animal in there painting. Whereas people of lower castes include subject like their daily life and symbols, story of raja Shailesh and much more, in their paintings. but today, these five different styles have been merged by the contemporary artist.

If we look deeper in the painting then we can find out that Madhubani painting is not practiced as art for art's sake, but are colorful narratives that highlight cultural ideas of devotion, harmony, truth, love, and splendor. The painting is not just shapes and colors, but renditions of stories from our treasure of epics and folklores. folk arts tell the story, culture and history of a whole region

and capture it for eternity .the themes used in the painting mainly revolve around Hindu deities like Krishna, ram, Lakshmi, Shiva, Durga, and Saraswati .we can also natural objects like the moon ,the sun and we can also see the direction of religious plants like tulsi which are widely painted, and there are scenes from the royal court and social events like wedding. the human figures are mostly abstract and linear in form.

In the painting there is no space is left empty and the gaps are filled by paintings of flowers, animals, birds, and even geometric designs. These complex mathematical patterns were used in Madhubani painting makes them more intriguing and special. one interesting thing about the Madhubani painting is that in there painting women take up the center stage while men are in the background.there are some sort of iconography for example fish for good luck, peacock for romantic love/devotion,, serpents for divine protection.

When you first see a Madhubani painting, you are immediately greeted with a surfeit of natural bounty surrounding human figure all vibrating in bright color in dense proximity .mostley these paintings are known for there bright color and simplicity. If we talk about the creation of brush and color then they are often derived from natural sources, color is largely made using powdered rice, colors derived from turmeric, pollen, pigments,indigo, various flowers, sandalwood, and leaves of various plants and trees,,and the role of pencil, pen and sketch pen is performed by the all-rounder bamboo sticks that are dipped into jars containing a mixture of soot and water, and for the purpose of kachni or for the borders there was use of delicate metal nibs which characterize authentic Mithila art today, the nib look and feel like calligraphy pens. if we talk about coloring then you should know that coloring is of two styles 1- kachni (hatching)-kachni used delicate fine lines to fill the painting and less color is used. 2- bharni (shading)-Bharni used a solid color to shade and fill the pictures. It uses black outlines filled with vibrant color.

Though there are traditional codes that determine the relative appearances and symbols, the artist has a great degree of latitude in picking characters, moods, colors, and shapes. Thus each painting is a unique piece.

The most unique and the iconic thing of Madhubani painting is its borders. In these painting everything and every figure have its own border, it can be from a half inch to two or more inches wide totally depend on the formula the bigger the canvas wider the border and it is created because it provides the feeling of completeness. A double line is usually drawn as the border. the kachni form of coloring is mostly used in the creation of the borders. Till now we have seen how magnificent is the art form but, who developed this art form worldwide global importance. as we are aware that Madhubani painting are created by women, out of so many women there were few extraordinary women who glorified this art all over the world like Sita Devi, Ganga Devi, mahasundari Devi, Bharti Dayal,jagdamba devi. These all are the legend of this art style because of there efforts this amazing art form is still kept alive. With the hard work of these incredible women today Madhubani art had moved beyond painting, it had developed an interest in art lovers from different countries like USA, Australia,UK, and

Russia. The patterns from this art form have also found their way onto various items like bags, cushion covers, mugs and on saree as well. If we see art in today's light then nothing had changed majorly because then also they use to show empowered women and today also they show social issues in which the women are the main hero of the pictorial narratives. at the time of Ramayana site was the main hero of there painting and in today's time also women like Sita are the main hero of there painting .



9.

John Keat's Adherence to Plato**Pandurang D. Mamadge**Asst. Professor, Dept. of English,
Late ShankarraoGutteGramin ACS College, Dharmapuri.

Abstract:*In the Republic, Plato banished Poets from his ideal state due to the false conceptions of God and atheism which he found in the earlier poetry. He did not like false conceptions of God sand Goddesses. Indirectly, he expressed his strong belief in the God. Keats treatment of Gods and Goddesses is Greek. There are Hymns to pagan Gods and goddesses, Diana, Neptune, Venus, Cupid, Pan, Becchus, and Hermas etc. Like Plato, Keats referred to Greek stories and mythology in his work. In the present paper, I am going to discuss Plato's influence on the works of John Keats.*

Keywords: Hellenism, mythology, beauty, truth.

Keats imbibed much of the Spirit of the Old Greeks, for example, a desire to be perfected rather than an adumbrated beauty; a delight in finished workmanship rather than in vague suggestiveness and a feeling far from delight in the myths of God and titans, nymphs and fauns. Hellenic traits and Greek qualities are found in Keats poetry but he was less influenced by Plato than Shelley. A few ideas of Plato are incorporated in Keats' poetry. Keats was platonic in his power of assimilating Greek mythology and legend. Many of Plato's works (Especially *Timaeus*, *Permenides*, and *The Republic*) include myths, symbols and images. The first and the most important trait which binds him unquestionably with Plato is his love for Greek legend and mythology. Keats frequently goes to Greek stories and myths. The themes of his major works like *Endymion*, *Hyperion*, *Lamia*, *Ode the Gracian Urn*, *Ode to psyche* are taken from *Hellas*. The Nightingale becomes the "light winged Dryad of the trees". This mental saturation of the ancient mythology of Greece Suggests a temperamental affinity with the Greek way of life and religious learning which is visible in the works of Plato. As Plato described Poet as a light and winged and sacred thing. In the same way and in the same words Nightingale has been described by the Poet.

In *the Republic*, Plato banished Poets from his ideal state due to the false conceptions of God and atheism which he found in the earlier poetry. He did not like false conceptions of God sand Goddesses. Indirectly, he expressed his strong belief in the God. Keats treatment of Gods and Goddesses is Greek. There are Hymns to pagan Gods and goddesses, Diana, Neptune,

Venus, Cupid, Pan, Bacchus, and Hermas etc. Like Plato, Keats referred to Greek stories and mythology in his work.

With the help of myths, symbols and allusions, Plato expressed his ideas of truth, beauty and the good. He believed that there is no difference between truth, beauty and the good, all are one, a form aesthetic and philosophic Trinity, Keats adoration of beauty connects him with Plato. Like Plato, Keats viewed beauty as truth and truth as beauty.

The central fact of Keats life was the existence of the spiritual essence called beauty. Keats conception of beauty and his attitude towards beauty underwent a change with the passage of time. At all the stages, he was a great devotee and a lover of beauty. At all periods of his life the moving principle that guided him was the adoration of beauty.

Like Plato, Keats viewed beauty, truth and good as one. He found joy in the beauty of Nature. In the early stage of his life, Keats appreciation of beauty was purely physical. He was interested in the beauty of woman and the beauty of Nature. In the poem *Endymion* he represented this joy in the beauty of Nature in its varied aspects. *Endymion* is a long poem in four books dealing with the Hellenic subject of beauty and charm. Keats was a great lover of Greek mythology and he made an abundant use of Greek myths in his poetry. In the poem Keats viewed beauty as a source of forever joy. Keats contended that beauty has the power to remove all sufferings of life and can bring cheerfulness and brightness to weary existence. The opening lines of *Endymion* exhibit poet's love for beauty.

A thing of beauty is a joy for every
Its loveliness increases, it will never
Pass into nothingness, but still will keep
A hower quite for us, and a sleep
Full of sweet dreams and health.

Accepting platonic ideal that, the spirit moves through all the objects of Nature, Keats in *Endymion* celebrated it as the spirit of beauty, which is the source of eternal joy, which removes weariness and suffering of all human beings.

From this world of beauty in female form and nature, Keats advanced to a philosophic concept of beauty. In *Ode to a Grecian Urn*, Keats identified truth with beauty. Like Plato, he treated truth and beauty as different aspects of one supreme reality. He went to the extent of saying "what the imagination seizes as beauty must be truth". Beauty for Keats was the moving principle of life. He loved beauty in all its manifestations – in the flower, in the cloud, in the song of bird, in the face of woman, and in the work of art.

Keats formulated his philosophy of beauty in the concluding lines of the *Ode to a Grecian Urn*.

Beauty is truth, truth beauty – that is all;
Ye know on earth, and all ye need to know.

Keats thought that beauty was eternal and indestructible. Beauty and truth were the highest characteristics of the transcendental being, whom we call God. They were very much akin to each other, as Plato viewed truth, beauty and the good as philosophic and aesthetic trinity. On the first day of the year 1819 Keats announced once more and more clearly his peculiar criterion of truth – “I can never feel certain of any truth but from a clear perception of its beauty”. It was only ten days after this letter that Keats wrote another letter to his brother George, in which he revealed his mind in the very act of this discovery of truth by the sign of beauty. Commenting on the philosophic attitude of Keats towards beauty, Middleton Murry observes, “It may be well to insist once more that Keats means precisely what he says, that he is unable to recognize truth except by the sign of beauty”. Hence in *Ode to a Grecian Urn*, Keats says if you know that beauty is truth, you need not have anything else to know.

As time escaped Keats perception of beauty became deeper and humanitarian in his outlook. In the poem, *Hyperion*, Keats moved a step ahead and he celebrated beauty as governing principal which moves through man’s life.

“For it’s the eternal law
That first in beauty should be first in might”.

Stafford A Brook, while commenting on this principal, writes, “Where there is highest beauty there is necessity of the greatest power. It is the instinct of all spirits to bow unconditionally to beauty, if they have heart to see it. This is Keats Second law. The first is that truth and beauty are one. Yet the two laws are one law, for beauty is the form that truth takes its eternal logos. That was the last thought of Keats upon the matter – truth, beauty and power – a co – equal trinity. It was no small thing to have perceived the necessary relation of beauty with truth and of both with power and joy”.

Keats remained throughout his life a great adorer and worshipper of beauty in its many fold aspects. “If I should die” he wrote, “I have left no immortal work behind me – nothing to make my friends proud of my memory, but I have loved the principle of beauty in all things”.

Plato believed in the doctrine of art for life’s sake, for him practicality and utility were the criteria of the value of a work of art. As regards the function of poetry, he was of the view that it is not merely the giving pleasure, but the moulding of the human character and the bringing out of the best that is latent in the human soul are the functions of poetry. Like Plato, Keats in his later stage of literary career, thought that, poetry should not be completely detached from life and humanity, but must voice the hopes and aspirations, sorrow and suffering of human life. He wondered whether he could give up the sensuous ecstasies but realized in the same breath that they were only a stage in the higher progress of life. So Keats wrote in *Sleep and Poetry*.

“And can I ever bid these joys farewell?
Yes I must pass them for nobler life
Where I may find the agonies, the strife of human heart”.

He decided to deal with the miseries and agonies of human beings. Like Plato and Shelley, Keats cared for human beings. Again he writes in the same poem.

“None can usurp this height
But those to whom the miseries of the world
Are misery, and will not let the rest”.

Like Plato, Keats realized that poetry should have in its pale the sorrows and sufferings of humanity and the great end of poetry is to help mankind. Again he writes in the *Sleep and Poetry*.

“Should be a friend
To sooth the cares and lift the thoughts of men”.

In the above lines Keats reveals himself as a poet of reform and as a lover of mankind.

In the early stage of his literary career, Keats escapes and keeps aloof from the stern realities of life. He revels in Greek legends and beautiful descriptions of Nature. He goes to the middle ages and the Old pagan times. The world of Greek paganism lives again in his verse, with all its joy of life and mysticism. Plato was Pantheist, who believed in the divine power governing and shaping all the objects of Nature and human life. Keats was pantheist more intensely even than Shelley. In *To Psyche* Keats comes before as a pantheist.

“When holy were the haunted forest, boughs
Holy the air, the water, and the fire”.

Keats noticed divinity in almost all the objects of Nature.

Plato objected to the false conceptions of gods and the atheism which he found in the earlier poetry. Indirectly, he expressed his strong belief in gods. In the like manner, Keats wrote about gods and goddesses. Lord Byron writes, “Keats has contrived to talk about the gods much as they might have been supposed to speak”. In this way Keats weaves a web of romance and colours his works with a romantic ardour. But that is not the whole truth about Keats. At one stage of his life he was himself disgusted with the world of flora and old pan that he wanted to go to a world where, he may find the agonies and the strife of human hearts. He strived to write about tales affecting human lives and their destiny. In the *Eve of St. Agnes*, and *Ode to Psyche*, the human touch is clearly present, which connects him with Plato, who believed in the doctrine of art for life’s sake.

References:

1. Ed.by weeks, A.R. 1992. *John Keats: the Odes*. Bombay, Oxford university press.
2. Mundra, SC. 1998. *John Keats; Select Poems*. Bareilly, Prakash book Depot.
3. Ed. By weeks, A. R. 1992. *John Keats: The Odes*. Bombay, Oxford University Press.
4. Mundra, S.C. and Mundra J. N. 2001. *A History of English Literature*. Vol II. Bareilly, Prakash Book Depot.
5. Mundra, S.C. 1998. *John Keats; Select Poem*. Bareilly, prakash Book Depot.
6. Sexcna, M. C. 2004. *John Keats: Major Odes*. Bhopal, sanjay publishers and distributors.



10.

Sufferings of Women in Ramesh K. Srivastava's Short Stories

¹Priyanka Agarwal
Research Scholar in English
Jiwaji University Gwalior (M.P.)

²Dr Sadhana Agrawal
Professor of English
M.L.B.Arts & Comm. College, Gwalior (M.P.)

Abstract: Indian history and mythology abound in the sufferings of women which continue even today. They are portrayed in various literatures of the country, including Indian-English literature. These sufferings could be from the zamindari or Panchayat system, patriarchal society, joint-family system, traditions, superstitions and blind beliefs, among others. Different stories of Ramesh K. Srivastava have been taken up to discuss, analyze and illustrate various causes of women's sufferings.

Keywords: Patriarchal, Zamindari system, Suppression, Sabhapati, Joint-family, Superstitions, Discrimination.

Indian history and mythology abound in the stories of sufferings of women. Draupadi of the *Mahabharata* and Sita of the *Ramayana* symbolize such sufferers. Though thousands of years of reform in this direction have brought about a great deal of amelioration in the plight of women, a lot remains to be done. Such things are bound to be reflected in various literatures of the country, including Indian-English literature.

Ramesh K. Srivastava has written a large number of short stories concerning this problem. In his essay "My Idea of a Short Story," Srivastava had made it clear that the greatness of a short story writer consists "in painting a realistic picture of life" (*Read* 102). The realistic picture of women in this conservative, orthodox and tradition-bound country is often of suffering women in the society, even though the causes could be the erstwhile zamindari system, patriarchal society, joint-family system, traditions, superstitious and blind beliefs, among others.

Though the zamindari system was abolished in the country a couple of years after India's Independence, in certain backward places, away from the politically-awakened urban and rural areas, some pockets remained practically unaffected. In such places, remnants of the old system still prevail or, at most, it is replaced by the dictatorial village Panchayati system in which the Sabhapati wields unchecked power over the village people, particularly over the illiterate ones. In Srivastava's "Under the Lamp," Karmaibai is a widow of Fauladi, a blacksmith of Kaliana village. Her suppression and oppression began because of her unusual beauty and the "chief architect" of her woes was Bichitra Singh, an erstwhile Zamindar, who had become the Sabhapati of the village (*Under* 105). He broke Karmaibai's first matrimonial engagement and attempted to do the same with the second one but in vain. When she began to work at his house after her husband's death, he started having sex with her at will. The poor woman tolerated everything for her son Siddha's future. Considering the Sabhapati a ferocious crocodile and a

revengeful cobra, her father-in-law had warned her against fighting with him unless he could be killed. Since Bichitra Singh also cultivated good relations with the Head Constable of the village police station, no one could dare to go against such a formidable person. When a better Head Constable came to the police station, Karmaibai showed him Bichitra Singh's cruelty to her in the form of "marks of lashes, sticks and iron rods" (119) on her back. After the passing away of her father-in-law, Bichitra Singh's crimes knew no bounds. He began to have sex with her at her own place and on her refusal, she was lashed, beaten and burnt with lighted cigarette butts. Later on, her son was also killed by him in connivance with the policemen.

For Usha Bande, the story is "on a social situation in which the 'haves' exploit the 'have-nots,' and if the 'have-nots' be a woman, she has nowhere to hide" (Bande 144). Lata Mishra feels that "the writer presents the oppression of women not only with greater self-involvement but also with a note of protest" (Mishra 22). Similarly in "Lucky Rope," Raja Bhunaresh Singh, called Raja Sahib, was a one-time zamindar of Chakarpur village who sexually exploited most of the newly weds in the village, particularly Bhanwari Bai and her daughter-in-law Hulli. The former was frequently thrashed with a leather whip and a strong rope. One can imagine her exploitation when Bhanwari Bai had confessed that "she must have slept more with the Raja Sahib than with her own husband" (*Road* 60).

The joint-family system has been prevalent in the country for ages. While it undoubtedly has its advantages, certain ill-practices have also crept in the system and the mother-in-law has come to be regarded as an instrument of the suppression of daughter-in-law. In his novel *Neema*, Srivastava showed how Neema's mother-in-law had made the former's life hellish through her machinations and had even attempted to kill her. In "Rebirth," the sufferings of Kiran Arora happen to be because of her love marriage and consequently, she was harassed by her mother-in-law, particularly after the death of her husband. Even her husband's death was attributed to her "ominous presence in the house" (*Games* 20). Disallowing Kiran even to come inside the kitchen, her mother-in-law asked her only to scrub the utensils, to sweep the floor and to wash the clothes. She was also charged with devouring her husband and ruining the house. Anil Kumar Tewari calls the mother-in-law as one who "devotes the patriarchal power of her son over the other's daughter, her daughter-in-law" (Tewari 47).

India has been a religious country for ages and the evidence of it can be found in numerous temples, big and small, dotting the entire country. Over several centuries, the Hindu religion developed certain distortions and a large number of superstitions and blind beliefs began to take the place of genuine religious practices. Such malpractices gave rise to many false saints to whom exhibition of miracles became an easy device to dupe and to misguide the ignorant and the gullible. Hence many Asarams, Ram Rahims and Rampals came into existence who claimed to be next to gods. In Srivastava's "Maharshi Satyanand," Ranga, the dacoit, began to manage certain miracles with the help of stooges and people began to believe in him as an incarnation of god. In the story, Sheela's son Babloo was suffering from fever and a good physician's treatment was continuing but she believed "in the efficacy of the temple priest much more than in physician's" (*A Christmas* 13). Her excessive faith in priests came to the point of believing in

superstitions and blind beliefs. Her expensive propitiation of gods and goddesses was called “killing cures” (14) by her husband. He felt revulsion “when her superstitious cures prevail over the doctor’s treatment” (14). When she desired to join the Maharshi’s ashram for good after renouncing the family, her husband, considering such saints as “holy imposters” (14), started investigations into the Maharshi’s antecedents and found that he was Ranga, the dacoit, who carried the reward of fifty thousand rupees on his head for dacoities and murders. In “Ganga Ma,” Chhutakee is so superstitious that she does not listen to any rational voice and it results in her son’s death. In bitter freezing cold, she cannot avoid giving a holy dip to her ailing son which kills him. Neither her husband, nor her niece could put her on the right path. She mistakenly understood the underground pipe burst as the incarnation of the Ganga Ma. Kanika finally explained that she herself “believed in God, but there was difference between hypocrisy and faith, between coincidences and so-called miracles” (*A Christmas* 91). For Smita Das, both these stories “portray superstitions of both rural and urban people” (Das 42). Usha Bande considers it a case of “superstitions and curse of blind faith (Bande 145). Neeta Maini feels that here Srivastava “clearly satirizes the ill-founded credulity of the village people who consider it a sin not to take a holy dip” in Prayag on Makar Sankranti (Maini 191).

In the urban areas, women who take up jobs have sometimes to suffer various kinds of exploitation from their employers or immediate bosses. This happens much more in those organizations where male members happen to be in vast majority. In “Lasting Victory,” Vimala was a lady Lecturer in a predominantly men’s college and her sufferings were because she refused to yield to the Principal’s wishes. When he attempted to hold her, she escaped “like a cat suddenly freed from the jaws of a hound” (*A Christmas* 141). Having failed in his attempt to molest her, he operated by proxy in instigating Gurmel Singh, an impertinent student of the college, to harass her. At one stage, Gurmel unsuccessfully tried to molest her. As the President of the Students Association, he wanted to burn a bus in the college in order to bring an ill name to Vimala as the Students’ Advisor but she checkmated his action by boarding the bus herself and asking him to burn it along with her.

Some of the sufferings of women are because of their inborn traits in their personalities for which none other than god or nature can be blamed. It is the ignorant and short-sighted people who find fault with the person due to their jaundiced attitude and prejudices. Shyamali in “An Ugly Duckling,” suffers from god-given “coal-black complexion as if she had been designed by a devil” (*A Christmas* 195). If she suffers, it is because the society puts premium on fair complexion and downgrades those who have dark colour. Due to her black complexion, she has to bear injustices, physical thrashing and taunts at home from no other person than her own mother Meghana who considers Shyamali “an unending source of torture and tears” (199). Similarly, Garima in “A Short Work,” suffers because she has the short height of four-and-half feet. When others made references to it, it “hit her heart like an arrow that remained painfully lodged in her heart and bred inferiority complex within her” (*A Christmas* 267). Though these are god-given traits of their personalities, the society, instead of consoling them for such traits, causes unending mental sufferings and tortures to them.

In the above stories, Ramesh K. Srivastava has graphically presented the sufferings of women in a rather artistic manner. The short stories have been structured in a form that grips the reader's attention, having all the parts—a appetizing beginning, an elaborate middle and a satisfying resolution as an end—all are well-synthesized into an organic whole. With the use of satire, irony and humour, he has highlighted the basic ills of the society which have been the cause of women's sufferings. Divorced from his art, the stories could have degenerated into didactic tracts. Srivastava paints a series of fascinating vignettes of the suffering women struggling courageously for survival in the patriarchal, male-dominated world.

Works Cited

- Bande, Usha. "Loving Vignettes—Mother in R. K. Srivastava's Short Stories." *Mother-Figures in Indian English Fiction* (Ed.). Usha Bande. Jalandhar: ABS Publications, 1997, pp. 142-147.
- Das, Smita. "A Critical Introduction," *Ramesh K. Srivastava: Man and his Work*: New Delhi: Authors Press, 2016, pp. 15-71.
- Maini, Neeta. "R. K. Srivastava." *Studies in Contemporary Indian English Short Stories: A Collection of Critical Essays* (Ed.). A. N. Dwivedi. Delhi: B. R. Publishing Corporation, 1999, pp. 185-197.
- Mishra, Lata. "Narrative as Discourse: A Study of Ramesh K. Srivastava's *Under the Lamp: Stories*. *Virtuoso: A Refereed Transnational Bi-Annual Journal of Language and Literature in English*. Vol. II, No. 2 (February 2013), pp. 17-24.
- Srivastava, Ramesh K. *A Christmas Gift and Other Stories*. New Delhi: Authors Press, 2015.
- _____. *Games They Play and Other Stories*. New Delhi: Prestige Books, 1989.
- _____. "My Idea of a Short Story," *Read, Write and Teach: Essays on Learning to Live Together*. New Delhi: Authors Press, 2014, pp. 99-104.
- _____. *Road Not Taken and Other Stories*. New Delhi: Authors Press, 2018.
- _____. *Under the Lamp: Stories*. Jalandhar: ABS Publication, 1993, pp. 105-121.
- Tewari, Anil Kumar. "Psychodynamics of Power Discourse in Srivastava's *Games They Play*." *Punjab Journal of English Studies*. Vol. VII (1992), pp. 45-53.



11.

Gloomyness of Love in Vikram Seth's *An Equal Music***Mrs. K. Jayapriya**

M.A, MPhil, Research Supervisor, PRIST Deemed to be University, Thanjavur.

&

S. Srinivetha

Research Scholar, PRIST Deemed to be University, Thanjavur.

ABSTRACT

Love can be expressed in music all over the world. Vikram Seth's An Equal Music expresses Michael's love through the feeling of music. This paper focuses on young man growth, maturity and his lost love. Love is the central emotion in Michael's heart. Love is the affection key that opens the lock of happiness. To enjoy that happiness Michael pursues love. Love is conquering all. He craves for union with Julia for the fulfillment of love but he is heartbroken. Despite his heartache their romance and making music both blossom. Julia departure from Michael's life ten years before. As his love story ranges from London to Vienna to Venice. Michael is still intensely in love with Julia. What's going to happen between Michael and Julia? They are still having in love affair. Michael life deals with unfulfilled love. He could not find the fulfillment of love in his life. He craved for love which was absent in his life. The repetition 'loved' and 'loved' and 'loved' reveal the Michael's intensity for love in Julia. Michael and Julia are alive not as in flesh and blood, but very much in their relationship with each other.

GLOOMNESS OF LOVE IN VIKRAM SETH'S AN EQUAL MUSIC

Vikram Seth's *An Equal Music* is not a romantic saga. This is a serious poignant love story. It is a passionate love story but one without happy ending. Michael Holmes appears to be curiously and permanently in mourning for his life for Julia a woman he deserted in Vienna ten years ago. Michael is drenched in love and longing for his past and present in the voice of a broken hearted lover. Michael can't meet anyone else because it is a very insular world. He concentrates now on his music

The last time was I was a student in Vienna ten years ago. I return there again and again think was I in error? Where was the balance of pain between the two of us? What I lost there I have never come to retrieving. What happened to me so many years ago? Love or no love I could not continue in that city. I stumbled, my jammed; I felt the pressure of every breath. I told her I was going went. From two I could do nothing not even write to her. I came to London. The smug dispersed but too late. Where are you now Julia and I not forgiven? (AEM 5).

Michael studied at a music school in Vienna, where he first met Julia. “I don’t know what she saw in me other than my almost desperate longing for her, but within a week of our meeting we are lovers” (AM 102). There he embarrassed himself by falling at a performance on stage leading him to abandon Julia in his humiliation. He is always regretted letting her go. However he might have a second chance.

Their relationship is rekindled by chance. Michael suddenly spots Julia on a passing bus on the opposite side of the road. He gets a glimpse of Julia on a passing bus. Julia is sitting five feet away from Michael and reading a book. She smiles at something in the book and his heart sinks. “I must look wild in my face red – my eyes follow her – her eyes follow me” (AM 52). He catches up to the bus. His passionate love for Julia has failed whom he had once loved and left in Vienna and has been unable to find again since. Michael gave his heart to Julia. Michael teaching the violin to a few music students with one of whom he is having an affair. Michael says to Virginia “I love you. You don’t deserve it, but I do and I don’t want to see you tomorrow” (AM 99). There is nothing in relationship for Michael. Michael is still intensely in love with Julia.

Julia re-enters Michael’s life he learns that she has been married to an American James Hansen since nine years. They have a seven years old son Luke. Michael relives that reasons for their breakup. He walks out on her, drops his studies and returns to England where he almost becomes a fugitive. In retrospect he realizes that there was some truth in Julia’s accusation that he had been very self-willed and unable to sift a musician’s message from his playing not his speech. When he tries to renew contact with Julia, she refuses to call back or write. He realizes what he has lost her through his sudden departure and long silence. When Michael leaves Vienna Julia is truly heartbroken, but pulls herself together to pick up the pieces of her life.

What is the difference between my life and my love?

One gets me low, the other lets me go.

O Luke, O Luke, rack me no riddles more (AEM 441).

Michael has to live for the next ten years with the painful burden of his loss of love. His mental processes are directed inward, shutting out the view of the world outside, festering in a mire of bitterness, self-resentment, and to a certain extent, self-pity. But these faults are redeemed by his innate goodness, honestly and above all, by his passion for Julia, that is quite beyond the grasp of lesser mortals. Julia could forgive him but Michael cannot forgive her whenever he hears Bach, he thinks of Julia. His lives settle down only because of his music.

Their love which apparently never died is rekindled. But only with their love affair already underway does Michael discover that in the intervening decade she has fallen victim to disease. Julia explains to Michael that she is suffering from auto-immune disease of the inner ear. She is gradually going deaf. But Julia cannot reconcile to living in a dual world. Julia’s situations become unsustainable, and she has to choose between her family and her lover. She admits to her

intense love for Michael but decides to forgo her love for her husband and son. She devotes her life to her son and learns to love her husband James.

Michael is her past and she realizes that one cannot live in the past forever. Michael emotionally tells Julia I don't know how I have lived without you all these years, only to realize to me, as if they have been plucked out of some house wife fantasy. Michael ignore the reality, the fact that Julia's existence cannot be treated in isolation a woman who has been different times in her life, good and bad. He realizes that marriage is much beyond a sensual relations, it is a commitment of interpersonal trust, faith, concern and love. Julia feels she has lost her peace of mind. She has become restless, perhaps afraid that her married life might get wrecked.

Music, such music, is a sufficient gift. Why ask for happiness;
Why hope not to grieve? It is enough, to live from day to day
And to hear such music- not too much, or the soul could not
Sustain it –from time to time (AEM 484).

The symphony is finally reached and Michael feels happy with great satisfaction when he watches Julia's solo Performance. He see her pain and Julia must believe in an understanding God. But he has never forced her into more what she wanted? We should have continued making music together, nothing else, to re-create the bonds of stimulation and companionship so long lost? He has been no guilt. She could have been reconciled herself of having two husbands, each of them for a different world.

Pointless to think of it, now that it has begun.
But what if had not begun? What if we were not making
Love together, we whose blood beats in one pulse?
How touching it would be, how chaste, sad,
Poignant, beautiful – how self-congratulatory,
How false, how agonizing, how comfortless (AEM 217).

Michael suffers a lot but they also understand and their understanding derives from a proper exercise of rational thoughts rather than from emotional or passionate entanglement. Michael who has everything in his life but Julia's love is not in his life. However, when Michael does longing for love, it seems to come highly in his priorities. Michael is craving for her love which was absence in his life.

CONCLUSION

Love is an intense feeling of affection. Ancient Greek philosophers identified different forms of love: Agape (divine love), Eros (passionate love), Philia (friendly love), Storge (familial love), Ludas (conjucating), Pragma (shared goals love) and Philautia (self love). In fact, for a

long time, many people suggested that love is simply something that science couldn't understand. The meaning of love cannot really be explained, but to be experienced. Love is a basic human emotion, but understanding is not possible and why it happens is not necessarily easy.

Michael love for Julia has a saga of heartbreaking. Michael love which is marked by balance, harmony, uniformity and tranquility. Michael and Julia confront the truth about their love for each other their love for each other their love for music that brought them, together and the true consequences for their tangled hearts. Michael achieves an uncanny sense of satisfaction and fulfillment as he sees Julia performs exquisitely. The satisfaction that Michael gets out of it is unequalled.

True love s not depends on expectation it's unconditional. It can happen at any age, any time. There are no limitations in love no matter how old you are? Love is a feeling of affection only the way of expression is different. May be we can feel what is love but we can't define what is love. Truly love can become the soul of one's life, it can sustain a person admits his turbulences and despair. Love is the solution that opens all the happiness in Michael's life. Michael .love for Julia is unconditional. He is craving for Julia's love. Michael knows that she is married with James but he is still intensely in love with her. No matter what Michael does not want to Julia go again. Michael may be lost her love Julia but his love never has an end. Michael has the power to heal all wounds and to make them bearable. True love has no destination.

Lack of communication between Michael and Julia though they are involved in a love affair but Michael is still longing for her affection. The anguish of Michael pain is contentment. Romantic passions that cannot sustain in love relationship since it is expectations to fulfill their own desires. Relationships are based on understanding, comfortable and affection. Sometimes relationships are also based on respect and mutual affection. Finally Michael love is satisfied with the eyes of Julia's last performance.

WORKS CITED

- Piciuccio, Pier Paolo. *A Companion to Indian Fiction in English*. New Delhi: Atlantic Publishers& Distributors, 2004. Print.
- Singh, Manjit Inder. *A Contemporary Diasporic Literature Writing History, Culture, Self*. Delhi: Pencraft International 2007. Print.
- Seth, Vikram. *An Equal Music*. London: Phoenix, 2004. Print.



12.

Woman Empowerment in Karnad's *Hayavadana***Mr. T. Suresh Kumar,**

Research Scholar, PRIST Deemed to be University, Thanjavur

&

Prof. M. Amalraj,

Research Supervisor, PRIST Deemed to be University, Thanjavur

Abstract:

The term “woman empowerment” refers to woman who is empowered in total and treated equally with man in Indian society. There are many Indian English writers like Badal Sircar, Mohan Rakesh, Mahesh Dattani, Vijay Tendulkar and Girish Karnad have voiced for the women empowerment in and through their plays. Therefore, the object of the present paper is to see whether Karnad's woman Padmini, the protagonist of *Hayavadana*, is an empowered woman who aspires for a man blended with body and mind. The paper also examines how far she is liberated in the Indian society.

Keywords: *empowerment, gender equality*

Note: The following are the abbreviations used after quotations: *Three Plays* – TP; *I Am Malala: The Girl Who Stood up for Education and Was Shot by the Taliban* – IAM; "Gender Equality and Women's Empowerment: A Critical Analysis of The Third Millennium Development Goal" – GEWE; “Uses of Myths and Legends in Girish Karnad's *Agni Mattu Male, Naga-Mandala* and *Hayavadana*” – UML; “Communication: Karnad's *Hayavadana*”, *The Literary Criterion* – CKH; “Myth and Symbol as Metaphor: A Re-Consideration of *Red Oleanders* and *Hayavadana*” – MSM; “Girish Karnad's *Hayavadana: A Study in Condensation*”, *The Quest* – GKM.

The term “woman empowerment” refers to woman who is empowered totally and treated equally with man in Indian society. Wikipedia states, “Women empowerment is the process in which women elaborate and recreate what it is that they can be, do, and accomplish in a circumstance that they previously were denied.” (GEWE, 13) The Cambridge Dictionary defines “empowerment” as “the process of gaining freedom and power to do what you want or to control what happens to you.” It also utters the meaning of “empowered” as “confident and in control of one’s life.” According to the Nobel Laureate Malala Yousafzai, ‘women empowerment’ means emancipating women completely from socio-economic-political shackles of dependency and deprivations and the term is often synonymous to gender equality. Therefore, women are motivated to be self-reliant, independent, active, positive, self-esteemed, and self-confident to face any challenge in the socio-economic-political scenario.

One can, therefore, define “woman empowerment” as accepting and allowing woman to make decisions and to empower her to live the life of her own in the society and among her communities. At this juncture, it is indispensable to say that even though the term “woman empowerment” does mean empowering woman both socially, politically and economically, the study attempts at probing how woman is empowered and liberated socially.

Many Indian English writers like Badal Sircar, Vijay Tendulkar, Mohan Rakesh, Mahesh Dattani and Girish Karnad have voiced for the unvoiced and marginalized in and through their plays. In other words, they have voiced for the women empowerment. For instance, Badal Sircar in his *Evam Indrajit*, Vijay Tendulkar in his *Silence! The Court is in Session*, *Sakram Binder* and *Kamala*, Mohan Rakesh in his *One Day in Ashadha* and *The Great Swans of the Waves*, Mahesh Dattani in his *In Thirty Days in September* and Girish Karnad in his *Yayati*, *Hayavadana*, *Nagamandala*, *The Fire and the Rain* and *Bali: the Sacrifice* have empowered women from the shackles of the society to lead their lives of their own.

Among his contemporaries, Girish Karnad, as a feminist writer, has excelled in his plays by empowering women, to such an extent that, the readers and critics get astonished and dumbfounded on seeing these empowered, emancipated and liberated women’s ways of fulfilling their unfulfilled wishes and desires. This article particularly scans the life of the protagonist, Padmini who is the wife of Devadatta in *Hayavadana*. Girish Karnad has bravely knitted the character of Padmini who aspires for a man blended with body and mind.

Girish Karnad is one of the India’s most significant playwrights who have performed in many languages across the country and abroad. It is noteworthy that it is his father who exposed him to Company Natak plays. Karnad is the stalwart and veteran in almost every field of arts. He has been decorated with various honours in diverse fields such as Director of the Film and Television Institute of India, Pune, (1974–1975), Chairman of Sangeet Natak Akademi, New Delhi (1988-1993), Director of the Nehru Centre, London (2000–2003). He has been conferred with the Padmashri and the Padmabhushan awards and has also won two most prestigious literary awards namely Gnanpith Award (1999) and the Kalidasa Samman (1999).

In Shakespeare's plays, one can see his subtle way of handling the main and sub-plots together to bring out the theme of the plays emphatically. Likewise, Karnad has also presented 'play within a play' to emphasise the theme. As the present study probes into the play to know how far a woman has empowerment in the society, it concentrates only on the main plot of the play and leaves its sub-plot completely.

It will not be futile to have a rapid glance over his plays. At the outset, it is noteworthy that Karnad uses myths and legends as his sources for his plays but alters them in the plays to empower the Indian women in the society without violating the Indian marital rituals, cultures and customs. *Yayati* is his first play in which the protagonist Chitrlekha questions her father-in-law cum King named Yayati for his exchanging the youth of his last son Puru when she has right over it. In *Naga-mandala*, Karnad focusses on the husband-wife relationship through the characters Rani, Appanna and Naga. The dramatist tactfully gives the shape of Appanna to Naga and relieves Rani from her deprivation without violating the sacredness of the marriage customs. *The Fire and the Rain* is written having the myth of Yavakrida as a base. It is a play that depicts the plight of a married woman Vishaka, Parvasu's wife who leads a life of isolation. It tempts her to seek Yavakri, the son of Bharadwaja, for her self-fulfilment. In *Bali: the Sacrifice*, Karnad has used the Jain doctrine as well as Gandhian principle – 'non-violence' to ridicule the minds of the people as they are mentally bent on committing violence in the name of sacrifice. The Queen commits adultery with the Mahout in a dilapidated temple. The King comes to know of his wife's illicit relationship with the elephant-man and his mother (the King's mother) demands him to sacrifice at least a dough cock as atonement. Regarding *Hayavadana*, which is going to be examined in detail shortly, depicts the triangular love between Padmini, Devadatta, her husband and Kapila, his friend. The sub-plot of the play is Karnad's own creation in which he focusses the theme of search of completeness by the horse-headed man, Hayavadana. The other plays are known for their historicity namely, *Tughlaq*, *Tale-Danda* and *The Dreams of Tipu Sultan* based on the legendary figures like Tughlaq, Basavanna and Tipu Sultan respectively.

Before probing into the "woman empowerment" in Karnad's *Hayavadana*, it is inevitable to look into the source of the play from which the story has been built but with some alterations. "*Hayavadana* is based on Thomas Mann's *Die Vertauchten Kopfe* (Transposed Heads) which is, in turn, based on the Vetala Panchavimshika included in Somadeva's *Kathasapritasagara*, or otherwise called as *Brihatkatha Saritsagar*, an ancient collection of Sanskrit stories." (UML, 66) In the story of Thomas Mann's *The Transposed Heads*, Shridaman, a Brahmin by birth but Vaniya by profession and Nanda, a man from cowherd are very close friends. Shridaman falls in love with Sita whom he see while travelling and Nanda consents to be his messenger. Sita accepts the proposal and marries Shridaman. After a few months, while all of them travel together in a cart to Sita's parental home, they lose the track. They come across a temple of Kali and halt. Shridaman visits the temple alone and he offers himself to the Goddess due to an incredible urge. Nanda goes in search of his friend and gets horrified on seeing Shridaman's corpse. Out of fear that he would be blamed, he kills himself. Sita realizes and prepares to hang

herself. At that moment, Goddess Durga appears, chides her for her brutal act and then she grants life to the two dead bodies. Sita, out of her excitement, mismatches the heads. Now the question arises, “Who is her rightful husband?” Mann provides the solution with the help of the hermit’s logic. “If the head is the determining limit, then the body should change to fit the head.” (13) Consequently, Nanda decides to go away from Sita. Later, Shridaman’s head gradually begins to control over Nanda’s body which loses its toughness. Thereafter, Sita starts to pine for Nanda, to such an extent that she sets out to meet him carrying her son Andhak. After a long and strenuous journey, she finds him at a sylvan surrounding in the forest. They spend the day and the night in heavenly bliss. Next morning, Shridaman meets Nanda and Sita in the forest. He suggests that they three should perform Sati. Sita thinks that if she lives the life of a widow, Andhak’s future will be spoiled. Instead if she performs Sati, he would become a Sati’s son and his social image would be elevated. So, she gives her consent to perform Sati and burns herself on the funeral pyre of her two husbands. “At the end of Mann’s version, the bodies have changed again and adjusted themselves to the heads so perfectly that the men are physically exactly as they were at the beginning.” (TP, 13) Karnad has chosen Thomas Mann’s story as a base for his play as it has a well-developed and well-knitted plot. Another reason is that ‘incest’ is present in Somadeva’s version, which is an expression of obsession globally and a taboo in the minds of people.

Usually in myths and legends, women are portrayed as submissive, pious, all enduring whereas men as chauvinists and totalitarians. In contrast to the traditional way of portrayal, Karnad poses women as empowered, bold and courageous to deconstruct and falsify the image of women projected. Thus the paper researches to prove that women are empowered with the special reference to Padmini’s life portrayed in the play. At first, the playwright introduces her as an embodiment of beauty through Devadatta, even before she appears on the stage. Devadatta adores her by saying, “...born of Kalidasa’s magic description – as Vatsyayana has dreamt her. Kapila, in one appearance, she became my guru in the poetry of love.” (85) On seeing Padmini, face-to-face, Kapila acknowledges Devadatta’s. “I hadn’t thought anyone could be more beautiful than the wench Ragini who acts Rambha in our village troupe. But this one! You’re right – She is Yakshini, Shakunthala, Urvashi, Indumati – all rolled into one.” (87) Kapila admires not only at her feminine charm but also at her logical arguments. He who is known for his physical prowess admits openly his verbal defeat and totally surrenders to the argumentative talent of Padmini and calls her as ‘Mother’.

Kapila : (*Desperate.*) Please, please – call your father or the master or both, or if they are same, anyone...please call someone!

Padmini: No. No. That won’t do.

Kapila : (*Looking around; aside.*) No one here. Still I have to find out her name. Devadatta must be in pain and ... He will never forgive me if I go back now. (*Aloud.*) Madam, please. I have some very important work. I’ll touch your feet My mother, can I at least talk to a servant? (89)

In order to bring out the power of speech, which is also the prime quality of an empowered woman, Karnad deliberately portrays the characteristics of Padmini through her conversation with Kapila. Many critics like Ananda Murthy, accuse Padmini for her urge for physical pleasure. (CKH, 71) The question arises in the mind of readers, “Does she crave only for physicality or intellectuality?” The strong and apparent reply is ‘No’ because “selfishness and sexuality find expression in her insatiable desire for both brain and brawn.” (MSM, 36) In the play, it is revealed when she admiringly speaks with Kapila, “Be quite, stupid. Your body bathed in a river, swam and danced in it. Shouldn’t your head know what river it was, what swim? Your head too must submerge in that river – the flow must rumple your hair, run its tongue in your ears and press your head to its bosom. Until that’s done, you’ll be incomplete. (TP, 126 – 127)

Every woman in society expects the completeness which is the unexpressed thought that runs undercurrent as in Padmini’s sub-conscious level. It is stressed once again that Karnad has presented the heroine not as a coward but as the female principle, very bold and frank in demanding what will fulfill her. In the very beginning itself, Kapila grasps the essence of her character (i.e.) what she needs is a man of steel. Devadatta, who spends most of his time in reading books and performing the due rituals of his community, cares little for her worldly pleasure. For instance, during the proposal to visit the Ujjain fair, Devadatta tries to cancel the trip, as Kapila is about to join. But Devadatta hypocritically poses himself that he has more concern for Padmini’s health. “...I don’t like the idea of this trip. You should rest – not face such hazards. The cart will probably shake like an earthquake. It’s dangerous in your condition.” (91)

On the contrary, Kapila waits as a dog at her door to carry out the orders from Padmini. In Devadatta’s words, “... he only has to see her and he begins to wag his tail. Sits up on his hind legs as though he were afraid to let her words fall to the ground.” (22) Soon after knowing Padmini’s illness, Kapila rushes to return the cart. At this juncture, Padmini comes out of the house and pretends as if nothing had happened and casually calls Devadatta to get ready for the trip in a voice of an authority. “Why are you sitting here? When are we going to start? We are already late...” (92) On hearing this, Devadatta gets totally baffled. This sudden act of Padmini reveals her stubborn and dominating nature. In other words, it reveals her empowerment in taking decision of her own amidst the shackles of the male-chauvinistic society. At the same time, this also proves that Padmini’s love turns towards Kapila not only because of his physicality but also for his concern towards her.

The male-dominated society fails to realize that woman is not a disposable object and ignores the heartfelt and respectable feelings of woman beyond her sexual pleasure. It is the main idea that Karnad likes to emphasise through Padmini’s portrayal. In the Indian society, her predicament is the predicament of modern, empowered woman who is torn between two polarities. The polarity is here referred to the society which enslaves her through the system of marriage – one is to one – and her desire – a fusion of brain and brawn. Devadatta and Kapila represent the polarity here. She struggles in her lifetime as if she were born to suffer. But as an

empowered woman of Karnad she could go along with the society. At the same time she could fulfill her innate desire. The fear of facing the reality present in the society leads Devadatta and Kapila to sacrifice their heads before Goddess Kali. When Padmini enters Kali temple, she is shocked on seeing the ghastly sight of the dead bodies of Devadatta and Kapila. Being afraid of the probable scandal, she is about to sacrifice herself. But, at this critical juncture, Kali appears and orders her to put down the sword. Kali grants life for both men as an answer to Padmini's prayer out of fear. She transposes the heads to the bodies in her excitement.

One may say that the enactment of Transposition of Heads of Padmini is her wish fulfilment. It is surely incidental complication and no society will accept a woman living with two men in its present form. Some may argue that this extraordinary situation gives a narrow escape to Padmini from the clutches of society. She fulfils her yearning through creating her ideal man with brain and brawn. Her longings are quenched for a short span pseudo-period and then 'head wins over the body' and Devadatta's original physique comes into being through gradual transformation. Bhagavata says, "He changed day by day. Inch by Inch. Hair by hair. Like the trickling sand. Like the water filling the pot.... That's what Padmini must tell Kapila." (125) Karnad, here through this incident, brings the hidden psyche of women to limelight. The two men, who have been friends for years together, are unable to accept a woman in common. The cowards die fighting a duel, but courageous Padmini performs Sati as she is the embodiment of life force. Although she knows apparently that she will not get perfection in her next world she follows the socio-culture ritual. Even before performing Sati in the last minute of her life, she makes it clear to the society that a human should have an integrated personality of both 'intellect' and 'muscle'. Only then it will make him attain unification and perfection all through his lifetime. Thus with this idea she entrusts her son to Bhagavata and directs him to the forest and then to the town.

Thus the play has been proven to be an authentic document for women empowerment. Having effectively intertwined the character of Padmini, Karnad has voiced for the unvoiced and subalterns. He has empowered Padmini to take decisions of her own and to lead her own life amidst her male-chauvinistic society. Still, there are some questions in the minds of the readers: Is seeking for and indulging in extra-marital affair by a woman called "woman empowerment"? Is it the way to live one's life? Is it called decision-making? Is it called liberation? Does it sound good?

BIBLIOGRAPHY**Primary Source**

Karnad, Girish. *Three Plays*. New Delhi: OUP, 1994.

Secondary Sources

Kabeer, Naila. "Gender Equality and Women's Empowerment: A Critical Analysis of the Third Millennium Development Goal." *Gender & Development* Vol.13. No.1, 2005.

Rajendran, K. "Uses of Myths and Legends in Girish Karnad's *Agni Mattu Male*, *Naga-Mandala* and *Hayavadana*", *The Plays of Girish Karnad: A Critical Assessment*, D.R. Subramanian. (Ed.), Madurai: Gokula Radhika Publishers, 2001.

Chakravartee, Moutushi. "Myth and Symbol as Metaphor: A Re-Consideration of *Red Oleanders* and *Hayavadana*", *The Literary Criterion*, Vol.26, No.4, 1991.

Dhanavel, P. "Girish Karnad's *Hayavadana*: A Study in Condensation", *The Quest*, Vol.11, No.2, Dec.1997.

Dhanavel, P. "The Indian Imagination of Girish Karnad: Essays on *Hayavadana*", New Delhi: Prestige books, 2000.

Sharma, R.S. "Communication: Karnad's *Hayavadana*", *The Literary Criterion*, Vol. 13, No.4, 1978.

Yousafzai, Malala and Christina Lamb. *I Am Malala: The Girl Who Stood Up for Education and was Shot by the Taliban*. London: Weidenfeld & Nicolson. 2015.



13.

Self-Identity in Bharati Mukherjee's *Jasmine*

Mrs. M.Pushpa, Research Scholar, PRIST Deemed to be University, Thanjavur

Prof. M. Amalraj, Research Supervisor, PRIST Deemed to be University, Thanjavur

ABSTRACT

As an individual, “self-identity” is a prescription or recognition of his or her characteristics within the context of the society. Mukherjee’s writings reflect the struggle of immigrant women in searching for self-identity. Bharati Mukherjee’s *Jasmine* spins around the core theme of self-identity. This novel gives a deep observation of recognizing a young Indian woman, the protagonist and her migrant experiences in the male-chauvinistic society. Thus, this paper attempts at examining how the protagonist of the novel adopts the American life style in India and changes her identity in order to survive.

Keywords: *-recognition, migrant, self-identity*

Note: - The following abbreviations are used after quotations: *Jasmine* – J; Norms, Preferences, Identities, and Retention Decisions”. *Social Psychology Quarterly*– NPIR; Bharathi Mukherjee: A Post-modern Indian Women Novelist – BMPI; *Identity Culture and the Postmodern World* – ICPW; Mongrelisation as an Immigrant Experience in Bharati Mukherjee – MIEBM; “Colonial Discourse and Female Identity: Bharati Mukherjee’s *Jasmine*.” (CDFI); and *Jasmine* reconsidered: Narrative Discourse and Multicultural Subjectivity – NDMS

The word ‘self’ is derived from two languages namely German and Dutch, from two words ‘zelf’ and ‘selb’. The word ‘identity’ is derived from the late Latin word *essentitas*, meaning ‘being’, and the Latin *identidem* meaning ‘beingness’. As an individual, the term “self-identity” is a prescription or recognition of his or her characteristics within the context of the society. Collin Dictionary defines “the conscious recognition of the self as having a unique identity”. As far as encyclopaedia concerned, the term refers to “one’s self-conception, self-referent cognitions, or self-definition” Self-identities reflect the “labels people use to describe themselves” (NPIR, 326). In other words, it is an attempt at finding meaning for his or her own self in the world in which he or she plays certain structural role or in which he or she engages with a particular behaviour in his or her routine.

Further, it is interesting to note that migration often associates with self-identity. People usually carry their knowledge and expression when they migrate from one nation or culture. They face multiple identity crises throughout their journey. Here, one should perceive that identifying himself or herself does not have fixed result depending on his or her maturity level.

But it depends on his or her lifetime on-going activity in renewing, revising and constructing to fit into different contexts. It is indispensable to utter that migrants in their journey experience various stresses affecting their mental well-being because of depriving of culture, religious customs and of change in their self-identities. Therefore, identity “is a mediating concept between the external and the internal, the individual and society, theory and practice.” (ICPW, 28) It is a suitable instrument which is utilized to recognize many characteristic features of his or her lives personally, socially, politically and philosophically.

Some important works by Indian English writers who focus on self-identity are Kamala Markandaya, Anita Desai, Vikram Seth, Chitra Banerjee, Aalman Rusholie, Amitav Ghosh, Jhumpa Lahiri, Sunetra Gupta and V. S. Naipaul. Kamala Markandaya in *The Now Here Man* (1972) deals with alienation and loneliness after east-west conflict. Anita Desai in *Bye Bye Black Bird* (1971) describes the immigrants searching for their self-identity. She reflects the issues related to western cultures that lead to discrimination, disappointment and alienation of young immigrants. Chitra Banerjee in *The Mistress of Spices* (1997) describes an Indian girl, who works in a spice shop in America solving the problems of other migrants with the magic of her spice. This novel is partly an autobiography which voices for Indian immigrants whom she comes across in her life and explains their difficulties as migrants. Jhumpa Lahiri in her *The Name Shake* (2004), deals with immigrant life, the generation gap cultural variation and loss of identity. Sunetra Gupta in her *A Sin of Colour* (1998) presents the alienation faced by Indian migrants because of their complexions. Meena Alexander, in *Manhattan Music* (1997) she discloses the migrants' life styles and their racial discrimination leading to identity crisis.

Bharati Mukherjee who is considered as an Asian-American non-fiction writer is best known for Indian Diaspora in America. She is a post-colonial immigrant. Her novel mostly deals with Indian Diaspora and their struggle to gain an identity, multiculturalism, post-colonialism and globalization. Her works are well-depicted in *Tiger's Daughter*, *Jasmine*, *The Holder of the World*, *Desirable Daughters*, *The Tree Bride* and *Leave It to Me*. *Tiger Daughter* deals with identity crisis between native and adapted land. *Wife* deals with cross cultural dilemma. In *Leave It to Me* there is a vengeful search for her real parents. *The Holder of the World* focuses on migration and identity transformation where two different cultures meet together.

In *Jasmine*, Bharati Mukherjee concentrates on the theme of searching for self-identity. She explains how the female protagonist tries to tackle the problem of loss of culture and struggles to get a new identity in US. The novel presents the plot in such a way that the present and the past memory help the protagonist to construct a new identity. Jyoti was born in the village of Hasnapur in Punjab, as her life moves on she gets many names as Jasmine, Jazz, Jase and Jane under various circumstances. These all give her new identity in turn a new life.

“Mukherjee is for mutual assimilation and acculturation of dominant and the immigrant communities, seeing the process as a two-way metamorphosis and advocating what she calls “mongrelisation” of peoples and cultures.” (MIEBM, 1)

The search for the identity against the patriarchal society begins from her birth itself. As in India, people neither welcome nor celebrate a girl's birth. In fact, it is considered as an insane for a woman to bear a girl child.

Searching for her identity continues till the end. She moves ahead withstanding every obstacle to obtain her identity. She even survives amidst her Grandma's killing plan and thus she has already become Jane, a fighter and adapter. Jasmine's piteously states, "When the midwife carried me out, my sisters tell me, I had ruby-red choker of bruise around my throat and sapphire fingerprints on my collarbone..."(40). She adds, "I survived the sniping. My grandmother may have named me Jyoti, light but in surviving I was already Jane, a fighter and adapter."(40)

At the age of seven, an astrologer forecasts her widowhood and exile. She strongly disagrees with his words and tells "You're a crazy old man. You don't know what my future holds!" (3). The astrologer hits her on her forehead and she develops a wound that resembles as a third eye. He tells her "Fate is Fate." (4). This statement deeply invades her heart and makes her fight against her fate and her identity. Marriage to Prakash gives her a new identity Jasmine. At this juncture, it is essential to point out how sad she feels while Prakash, her husband, pronounces her name as "Jasmine". She says, "Jyoti, Jasmine: I shuttled between identities. It is hypocritical to note that women are not even given rights to bear her actual name from birth. Prakash is a man of modernity; he wants to convert Jyoti, a Hasnapur village girl to a city woman. Whenever she wants to get pregnant, he replies "We are not going to spawn! We aren't ignorant peasants."(77) He adds "He was too poor to start a family and I was too young." (77) The desire to become pregnant at early age shows the feudal society in Hasnapur.

Prakash is looking forward to do his further education in America and Jasmine happily shares his ambition. All her dreams, happiness shatters one day, when a fundamentalist – the Khalsa terrorist kills her husband on one evening of their departure. After the incident, she decides to live with her mother for a while. There she remembers what Prakash has urged her. "There is no dying; there is only an ascending or a descending, a moving on to other planes. Don't crawlback to Hasnapur and feudalism..." (96) So with the help of her brother, she illegally decides to move to America to fulfil her last wish of her life.

She plans to perform Sati, so she brings white cotton sari from home along with suitcase full of Prakash's belongings. All her plan gets destroyed when Half-Face, their captain who had "lost an eye and ear and most of his cheek in a paddy field in Vietnam"(104) takes her in the remote motel and raped her in the coast of Florida. Though she becomes very nervous, she faces the situation bravely. She thinks that she should give importance to her mission rather than her dishonour and grief. Being Kali, she kills Half-Face when he tries to rape for second time. Besides, she burns her dishonoured clothes. This event symbolically turns into the death of Jasmine and leads to the gain of a new identity 'Jazzy'; the name given by Lillian Gordon.

Lillian Gordon gives her hope, strength her to lead a new life. She teaches her to live American life. She says Lillian "was a facilitator who made possible the lives of absolute

ordinariness that we ached for”(131). She is a protector of illegal immigrants and tells her “Now remember, if you walk and talk American, they’ll think you were born here, most Americans can’t imagine anything else” (134-135). After this she moves to Mr Vadhera’s house, here her level of discomfort reaches the extreme. “In this apartment of artificially maintained Indianness, I wanted to distance myself from everything Indian, everything Jyoti-like. To them, I was a widow who should show a proper modesty of appearance and attitude.” (145) The Punjabi environment always reminds about her past and so she moves to Manhattan and accepts a job of caretaker of Duff. She says, “Duff was my child, Taylor and Wylie were my parents, my teacher, my families.” (165) She has a deep bond with Taylor’s adopted son Duff. “Once upon a time like me, he was someone else. We’ve been many selves. We’ve survived hideous times.” (214) Taylor renames her as ‘Jase’; this time she really transforms into an American and she herself accepts that she became an American in an apartment on Claremont Avenue.” (165)

Jase tells, “The love I felt for Taylor that first day had nothing to do with sex. I fell in love with his world, its ease its careless confidence and graceful self-absorption.” (171). But again her life takes a turn when she sees Sukhwinder, her husband’s murderer. So for the safety of Taylor and his family she leaves them.

Then she moves towards Iowa, where she meets Ripple Meyer and he promises her for a job. Here she meets Bud, the banker in Iowa. Bud falls in love with her at first sight and renames her as ‘Jane’. Her life again gets disturbed when a farmer shoots Bud and he becomes crippled waist downwards. Jane serves him with love and care. She makes him to increase his confidence and becomes pregnant. But she never wishes to marry him and explains the same to Karin, his wife. She feels guilty of spoiling Bud’s relationship with his wife and she again gets sandwiched between her past and present.

At this point of time, Taylor again re-enters her life and asks her to join him. After getting through all her dilemma she decides to leave Bud, she explains, “It isn’t guilt that I feel its relief.” (240)

At last she tells “There is nothing I can do.”(241) She doesn’t sacrifice her happiness for Bud instead she chooses Taylor boldly. She says about her bitter experiences, “... For me, experience must be forgotten, or else it will kill.” (33). Jasmine recalls her multiple identities. More specifically, “Mukherjee in Jasmine challenges the concepts of identity as an unchanging attribute of the unified, transcendent individual of the realist novel, constantly pointing to the discursive basis of subjectivities.” (CDFI,73). In this novel, Jasmine always changes and transforms herself in order to survive; she fights against every situation that tried to shuffle her. At last choosing her love as Taylor, she reflects the independent thought of Jasmine. It is, in fact, the inner soul of a person which should be in peace. “The novel’s end gives no suggestion that “Jase” is an ultimate identity, or that this heroine would not go on shifting her relation to nationality- if not to gender and sexuality-indefinitely” (NDMS, 200).

Bharati Mukherjee's *Jasmine* gives a brave and confident protagonist, who teaches the world to overcome all their obstacles of life, if she wants to survive in the male-dominated society. In this order she finally regains her self-identity.

Every migrant has the right to search for his or her self-identity in their native land. But it does not mean that an Indian girl can go violating her traditional values to attain a new self-identity. Being a widow she has many ways to live in America as an American to achieve her husband's mission. She may have hurdles during her purposeful journey. Of course, the molestation is an accident but seeking men in her life and knowingly committing adultery in the name of love is purely lust and can never be a true love. For Bud, it may be something normal but as an Indian woman, Jyoti, Jasmine, Jazz, Jazzy or Jase, should have given importance to chastity and must have adored the Indian culture and customs. Even though she changes her identity by names, she is basically an Indian (only). If the astrologer has warned or challenged her through his foretelling, she must have been very cautious about her chastised life. Even Mahatma Gandhi, as an immigrant, kept his three promises to his mother while he went abroad for his higher studies. But Jasmine forgets her husband, her Indian values and has lived selfishly in America. Such self-identity of hers will always remain unstable and a fluid nature.

BIBLIOGRAPHY

PRIMARY SOURCES

Bharati Mukherjee. *Jasmine*. New York: Grove Press, 1989. Print

SECONDARY SOURCES

Biddle, B. J., B. J. Bank, and R. L. Slavings. "Norms, Preferences, Identities, and Retention Decisions." *Social Psychology Quarterly*. Vol.50, No.4, 1987. pp.322-337.

Kehde, Suzanne. "Colonial Discourse and Female Identity: Bharati Mukherjee's *Jasmine*." *International Women's Writings: New Landscapes of Identity* (ed.), Anne E. Brown and Marjanne E. Goozel. Westport, CT: Greenwood, 1995. pp.70-77.

Nayaki, M.Thayyal. "Mongrelization as an Immigrant Experience in Bharati Mukherjee." *(Ad)ressing the Words of 'The Other': Studies in Canadian Women's Writing* (ed.), D. Parameswari. Chennai: Emerald Publishers, 2008.

Patel, M.F and Dinesh B. Chaudhary, "Bharati Mukherjee: A Post-Modern Indian Woman Novelist." *On the Alien Shore: A Study of Jhumpa Lahiri and Bharati Mukherjee* (ed.), Jaydeep Sarangi. Delhi: GNOSIS, 2010.

Sarup, Madan. *Identity Culture and the Post-Modern World*. Edinburgh: Edinburgh University Press, 1998.

Swamy, N. "Multiple Identities in Bharati Mukherjee's *Jasmine*." *The Indo-American Review*. (Special Issue on *Indian-American Diasporic Literature*) 18: 162-172.

Warhol-Down, Robyn. "Jasmine Reconsidered: Narrative Discourse and Multicultural Subjectivity." *Bharati Mukherjee: Critical Perspectives* (ed.), Somdatta Mandal. New Delhi: Pencraft Books, 2010.



14.

Woman's State in Indian Society in Shashi Deshpande
The Dark Holds No Terrors

Mrs. R. Visalakshi
(MA.,M.Phil.,Ph.D.)
Research Supervisor,
Prist University,Thanjavur

V. Divya
(M.Phil., English)
Department of English,
Prist University,Thanjavur

ABSTRACT: The dark holds No Terrors depicts the story of a well educated and self independent woman Sarita who is in search of her self identity. She is a woman of self respect and strength. The heroine and leading character of the novel has been ignored and neglected during her childhood as her brother Dhurva was always given priority over her. Being a girl of dark complexion, she was never well treated by her parents. Her mother used to taunt her. Her birthday was never celebrated while Dhurva always enjoyed his birthday. When Dhruva drowns, her mother consider her responsible. She even says," Why didn't you die? Why are you alive and he dead". Even after marriage, she faces gender discrimination. Because of her hard work and strong determination, she became a doctor. She struggle throughout her life.

INTRODUCTION

"The Dark Holds No Terrors" react against the traditional concept that everything in girls's life is shaped to that single purpose of pleasing male. Not only this novel most of the novel and novelist wrote about status of women in their society. Being a women they were also faced lot of struggle in their personal life . Even though they tried to get away from the dark caves but till now it will be continued as a story. The Dark holds no terrors is a very powerful novel that despites the life of Sarita, the main character of the novel, is the daughter of a bank employee. Her father was generally a silent man while her mother was the premium mobile. She alienated herself from her daughter for ever, and opposed her daughter evenon such an important issue as joining the medical college. Like aconservative and reactionary mother she said that as they were to spend money on her marriage, it was not possible for her to spend money on her medical studies. It further widened the gap between mother and daughter. Her father took a stand in favor of Sarita and sent her to medical college. Sarita's mother is an example of typical Indian woman who are partial to sons, and consider daughter as burden on the family.

Sarita's entry into medical college leads to romance with Manu. Saru is like young Indian girls, is Smitten by Manohar's features. This generally happens with Indian girls who are not allowed to mix with boys in their daily life, and do not have the chance to see the boy of their choice from close quarters.

There is another aspect of an adolescent girl which has been highlighted through the character of Sarita. Her mother has got her earnings on her fifteenth birthday and promised that she would get her gold bangles on the next birthday because she is grown up girl, not a child any

more. It is the first time she grows conscious of her adolescence. Then, she experiences some biological changes also. She started getting dreams of a total woman. Her mother asked her to be careful about her, not to come out in petticoat even when it was only her father around. Soon after her periods began which was a strange sensation, about which she felt that she should not speak to anybody, yet she had to tell about it to her mother, who told her that she would have it regularly, year after year. She was not allowed to enter the kitchen and the puja room during these three days. She had virtually become a Pariah in her own home as she was to sleep on a straw mat covered with a thin sheet. She was given a cup and a plate to be served from a distance as if her touch would cause pollution. Even her mother treated her as a woman not as a child. She did not want to be woman like her mother, because on that stage the child in the shape of immature women wants her mother as a friend.

Sarita had heard about several women who lived utterly neglected yet they did not revolt or try to change their lives, as if the life was a cul-de-sac, with no way out. Her own grandmother, she was told, had been deserted by her husband only a few years after marriage, leaving her a young woman, with two little daughter, one of whom was her own mother. No one knew when he had gone though there was the family legend that he had taken Sanyas. Her grandmother's father took the deserted grandmother and her daughters to his house, where her grandmother lived virtually like a widow. The young deserted grandmother didn't even think of marrying again. Her grandmother's father married away his think of marrying again. Her grandmother's father married away his two grand-daughters. Sarita lamented that such deserted women were destitutes, left to live a burdensome life --“ But there had been, obviously, the burden of being unwanted, of being a dependent. Yet her grandmother had never, so she had heard, complained. “It is my luck,” she said, “My fate. It was written on my forehead”. None advised her to begin life afresh and stand against the vagaries of fate.

Sarita had experiences during her married life to show that women are often victims of male chauvinism. It happened once with herself also. Once she went home late in the night because she had to visit a newly admitted patient. She had to go directly from consulting room to the nursing home. She had asked her compounder to inform her husband that she would be late. Yet when she reached home, she found Manohar in a brooding mood, Sarita couldn't understand what she had done to spoil the mood of her husband. Manohar was not prepared to talk to her. Therefore she had to express her penitence and contrition. He joined her at dinner only after she had served both of them. Again, while living in a chawl, Manohar was upset to see that people greeted his wife, showed greater regard for her. In order to be rid of such a humiliating situation, he declared that he was fed up of the place and wanted to shift to a new house. The situation became a cause for troubles in her married life. Man always tries to dominate over woman in Indian society.

Sarita had the opportunity to meet several other women living in her neighborhood. It was a kind of survey of Indian woman. In a few days she could know their plight. Women were found suffering from backache, headache, leucorrhoea, manorrhagea, dysmanorrhoea, loss of

appetite, burning feet, an itch there. Women suffered these indignities silently, because they would not speak of these melodies to anybody due to shame –“Everything kept secret, their very womanhood a source of deep shame to them....Going on their tasks and destroying themselves in the bargain, for nothing but meaningless modesty”. Their husbands also did not feel the necessity of taking them to the doctor.

Sarita had experiences which made it clear to her that wives were treated as a possession and show pieces. She recollected that she and Manohar went to pay a visit to a friend. They had lunch with him. But when they were going back home, Manohar started humming a tune, showing that he was exceedingly pleased. It was his usual way, she first thought it was relief at getting away. But later she realized, “It had been complacency, not relief. Complacency at having shown off a prized possession. His wife, a lady doctor”. She was hurt to see that she had become a possession, and a show piece to be proud of.

Sarita gave examples from scriptures and literary works to prove her point. She said that if Draupadi had been economically independent or Sita had an independent identity, their stories would have been the same, because they were women after all. And there was the example of Kalidas’ Shakuntala who, on being rejected by the king was advised by the ascetics that accompanied her “to stay on nevertheless in king’s harem, or as his slaves, because he was, after all, her husband”. And when the girl weeping, shamed, humiliated, tired, in spite of this noble advice, to follow the ascetics back home, one of them turned round and thundered at her....what, wanton girl, do you desire independence?” These examples proved that woman had always been a handmaid of man.

CONCLUSION

- Shashi Deshpande concludes this story, by portraying the two different states of woman in the society. Even though she was successful in her personal life.
- Today Indian government too offers a lot of opportunities to women, women also want to expose themselves but in some places they are suppressed by men unknowingly.
- However, even though India is moving away from the male dominating culture, discrimination is still highly visible in rural as well as in urban areas, through out all strata of society.
- But it should be changed. For that not only women, men is also ready to accept women’s changes and ready to treat them as fair.
- It is impossible to think about the welfare of the world of the world unless the condition of women is improved.

REFERENCES

- Deshpande, Shashi, The Dark Holds No Terrors India Penguin Random House Pvt Ltd 1990 Print.
- Sagar, Prem. Shashi Deshpande The Dark Holds No Terror. Agra: Lakshmi Narain Agarwal Publishers Pvt Ltd.



15.

Tragic Hero in F. Scott Fitzgerald's *The Great Gatsby*

Mrs. K. Jayapriya M.A, MPhil, Research Supervisor, PRIST Deemed to be University, Thanjavur

S. Srimounika, Research Scholar, PRIST Deemed to be University, Thanjavur

ABSTRACT

The purpose of this paper is to exhibit tragic hero in Fitzgerald's novel that can be observed from Jay Gatsby. Jay Gatsby is a young man having a lot of money. He lavishly spends money for parties in every week end. His extravagant lifestyle and prodigal parties are simply an attempt to fulfill his ideal. Gatsby's love toward Daisy is real and strong. But she is completely undeserving of his love. His tragic flaw is creating illusions and lives in non-reality which leads to his death. When Daisy refuses to accept him, he understands that all he had ever dreamt for Daisy's love at collapses. It clearly reveals that Gatsby plays the role of a tragic hero. When Daisy return to Long Island with Gatsby, she had driven the car and accidentally kills Myrtle Wilson. Myrtle was Tom's girlfriend who had run out to see the car because she thought that it was Tom's car. Myrtle's husband, George Wilson blamed Tom for the death, but Tom informed him that it was Gatsby who had driven the car. Gatsby takes the blame to protect Daisy. So George Wilson went to Gatsby's house, where he shoots Gatsby and then himself.

Tragic Hero in *The Great Gatsby*

A tragic hero must have heroic features that evoke the sympathy of the reader and also have tragic flaws that ultimately lead to his own downfall. In the present novel Jay Gatsby is a tragic hero.

Francis Scott Key Fitzgerald's *The Great Gatsby* is narrated by Nick Carraway. He was a Yale graduate, who moved to New York and lived next door to Gatsby. Gatsby was an affluent man who lived an extravagant life style. Jay Gatsby, the mysterious man living in the West Egg. He has endless wealth and owns a mansion with a large swimming pool, a fancy car and dozens of servants. He was famous for the lavish parties.

Gatsby made a fortune by doing illegal business. At the age of seventeen, he altered his name to Jay Gatsby. He learned how to make money from millionaire Yacht owner. While serving in the USA army he fell in love with Daisy Fay, but she married a wealthy man, Tom Buchanan. After Gatsby returned, he started following his dream. He used his wealth as a tool to win the love of his beautiful woman, Daisy.

Gatsby wants to fulfill his ideal by gaining wealth and winning the complete unconditional love of Daisy. Daisy's beauty strongly affects his feeling. His love toward Daisy is authentic and strong. His unconditional love makes him like a strong-willed and exotic person. He always tries to win her from her husband, Tom. Even though he has a propensity to live in the past, he is a very determined in the process of winning her.

In the past, Gatsby was an underprivileged person who did not possess much money. Now, he has both the money and the look, he thinks there is a possibility that he will easily conquest Daisy's love back. He cannot change his bygone days and he cannot change other's too. Nevertheless, he tries hard.

Tom and Daisy Buchanan are portrayed as almost egocentric characters. Although Tom has endless wealth and power, he has the need to show his wealth and influence to those who is inferior to him. He plays with his mechanic Wilson by procrastinating the deal. Wilson is the husband of Myrtle. Wilson wants to buy his car with the plan to change it with a profit. The car deal could not mean a lot to Tom, but it would be important to Wilson. By delaying the deal, Tom demonstrates his power. Tom also brags to Nick about his house and the previous prominent owner (Tyson 70). Although Gatsby thinks Daisy is the ideal woman, she is foolish and not yet developed. Daisy seems fatigue with her life. Although she felt unhappy in her marriage and her privileged lifestyle, she is unwilling to give up either.

At a party, Nick found out that Gatsby was in love with Daisy. Daisy had once been in love with Gatsby, but Daisy married Tom while Gatsby was in Europe during the Great war. Nick arranges a meeting to reestablish their relationship. Their love rekindled, they begin an affair. Gatsby and Daisy cannot hide their love for one another. Tom asked Gatsby about his intention for Daisy, and Gatsby replied that Daisy loves him, not Tom. Gatsby shows his love towards Daisy to Tom by stating, "Your wife doesn't love you." "she's never loved you. She loves me"(147). In this scene where Tom finds out about the affair between Gatsby and Daisy. So Tom started accusing him for running an illegal business. Daisy, in love with Gatsby earlier, after observes the quarrel she moves from Gatsby to Tom.

When they planned to go to New York together. Nick rides with Jordan and Tom in Gatsby's car and Gatsby and Daisy ride together in Tom's car. Tom, Nick and Jordan discover someone has been fatally hit by a car while driving back to Long Island. Michaelis is a Greek man who runs the restaurant next to Wilson's workplace. He tells them that Myrtle was the victim; a car coming from New York city struck her, paused and then sped away.

Nick waits outside Tom's house. He finds there Gatsby hiding in the bushes. In the end, Gatsby is willing to give up everything for her. Daisy accidentally runs over and kills Mrs. Wilson, the woman, Tom is having an affair. Tom tells Nick that he was the one who told Wilson everything that Gatsby owned the car that killed Myrtle, and describes how greatly he suffered when he had to give the apartment he kept in the city for his affair. He says that Gatsby deserve to die.

George Wilson stays up all the night talking about Myrtle to Michaelis. He tells him that before Myrtle died, he confronted her lover and told her that she could not hide her sin from the eyes of God.

Wilson goes to Gatsby's house. He shoots Gatsby and then shoots himself. Jay Gatsby dies as a tragic figure because he wasted his life chasing an unattainable dream, Daisy Buchanan. His fortune and his house meant nothing to him without Daisy. Nick hurries back to West Egg and finds Gatsby floating dead in the pool. Nick visualizes Gatsby's last feelings, and pictures him disillusioned by the worthless and emptiness of life without Daisy.

Fitzgerald portrays the tragic figure in the character of Jay Gatsby. Gatsby succeeds in changing him as he goes from having nothing to being very wealthy. His success, however, comes during a corrupt time. Exactly how Gatsby made his fortune is not clear but it is clear that he was involved in some illegal business. Gatsby's success is dependent on the fact that he did not follow the rules of society. As Gatsby turns to an illegal business to achieve his American dream, the fact that everyone does not have the same opportunities to succeed is demonstrated by Fitzgerald.

Conclusion

Gatsby is Fitzgerald's personification of the tragedy, with his class journey from a farm boy to a very wealthy man living in luxury. Gatsby's dream is not completed without Daisy and his dream of winning her is impossible because of the social class system. According to Weber, family heritage is important when it comes to social status (306).

Jay Gatsby is the tragic hero who suffers a lot for an undeserving soul. As a result of his passion, Gatsby is really blinded to the realities of life till his death. Although Gatsby is a success in terms of the standards of American society, his inability to fulfill his own destruction. Thus for a human to truly succeed in life, one must meet one's own expectations, rather than society's.

Work Cited

- Fitzgerald, F. Scott. *The Great Gatsby*. New Delhi: An imprint of Prakash Books India Pvt. Ltd. 2018. Print.
- Elster, Jon, ed. *Karl Marx: A Reader*. Cambridge: Cambridge University Press, 1999. Print.
- Tyson, Lois. *Critical Theory Today – A User – Friendly Guide*. New York: Routledge, 2006. Print.
- Weber, Max. *Economy and Society: An Outline of Interpretive Sociology, volume 1*. Ed. Roth, Guenther & Wittich, Claus. University of California Press. 1978. Print.



16.

भारतीय समाज के रूपान्तरण में तुलसी साहित्य की उपादेयता

डॉ. श्रीमती मुक्ता अग्रवाल
विवेकानंद विज्ञान महाविद्यालय, बैतूल, म.प्र.

लोकनायक गोस्वामी तुलसीदास की रामकथा भारतीय लोकजीवन में प्राणवायु की तरह व्याप्त है, क्योंकि यह रामकथा विविध मानव-संबंधों तथा आदर्शों की कथा है और लोकजीवन विविध मानव संबंधों का सजीव, साकार और सक्रिय रूप ही है। साथ ही लोकजीवन परंपरा से आबद्ध जीवन है और रामकथा से बढ़कर जीवंत परंपरा और क्या हो सकती है? अतः लोकजीवन की कृतकृत्यता भी रामकथा के अपनाव तथा उसमें ओतप्रोत होने में है। इस प्रकार दोनों ही दृष्टियों से भारतीय लोकजीवन रामकथा की स्रोतस्विनी से अभिसंचित है।

भारतीय साहित्य के अन्तर्गत जितना व्यापक प्रचार गोस्वामी तुलसीदास की कृति 'रामचरितमानस' का हुआ है, उतना अन्य किसी ग्रंथ का नहीं। इस ग्रंथ की सबसे बड़ी विशेषता यह है कि इसका प्रचार सभी वर्गों में है, क्योंकि इसमें कोई भी जातिगत या संप्रदायगत भेदभाव नहीं है। साधारण शिक्षित तथा अनपढ़ लोगों को भी यह कंठस्थ है और विद्वान भी इसका मनन करते हैं। एक साथ इतनी सरल होते हुये भी इतनी गूढ़, जीवनोपयोगी होते हुये भी इतनी दार्शनिक तथ्यों से पूर्ण, उपदेशात्मक होते हुये भी कवित्वपूर्ण पुस्तक विष्व साहित्य में दुर्लभ है। यह ग्रंथ भारतीयों के लिये वरदानस्वरूप है, क्योंकि इसने दासता के युग में भी उनकी सांस्कृतिक और चारित्रिक उच्चता की रक्षा की और उन्हें बल प्रदान किया। गोस्वामी तुलसीदास ने अपनी इस महान कृति का निर्माण समस्त उपलब्ध श्रेष्ठ साहित्य के आधार पर किया है और उसमें केवल साहित्यिक पक्ष ही नहीं वरन् जीवन के सभी पक्षों जैसे- मूल्य, आचार, धर्म, संस्कृति, राजनीति आदि का प्रामाणिक तथा व्यावहारिक रूप में समावेश किया है।

तुलसीकाव्य की अनेक विशेषताओं में सर्वप्रथम एवं प्रमुख विशेषता है- विद्वत्समाज तथा जनसाधारण में समान लोकप्रियता। यह सौभाग्य उन्हें छोड़कर शायद ही किसी अन्य कृतिकार को प्राप्त हुआ हो। तुलसी को यह सफलता अपनी इस मान्यता के आधार पर मिली है कि कीर्ति, काव्य और ऐश्वर्य की श्रेष्ठता की एक ही कसौटी है कि उसके द्वारा गंगा के समान 'सब' का हित हो और इस 'सब' में बुध और सामान्यजन दोनों ही आ जाते हैं।

तुलसी-काव्य की दूसरी विशेषता है कि उनका प्रतिपाद्य किसी काल विशेष की वस्तु न होकर शाश्वत् है, इसीलिये उसमें ऐसा पुरानापन नहीं है, जो मन में बासीपन की भावना भरकर उससे अरुचि उत्पन्न कर दे। यदि इसमें यत्किंचित् पुरानेपन की अनुभूति होती भी है, तो आयुर्वेद के रस और भस्मों की प्राचीनता को गुण मानने के सदृश ही। जिस प्रकार मनुष्य वस्त्रों की रचना में नित नये परिवर्तन करता है, पर जिस शरीर को सुसज्जित करने के लिये वह यह सब करता है, उसकी रचना-पद्धति में कोई नूतनता नहीं है। हजारों वर्षों से प्रकृति शरीर को एक ही ढांचे में बनाती आ रही है, फिर भी व्यक्ति वस्त्र से उबता है, शरीर से नहीं। भवन निर्माण की कला में चाहे जितने भी उलटफेर होते रहे, पर पृथ्वी पुरातन ही होती है। उसी प्रकार तुलसी काव्य पुरातन होते हुये भी सदैव नूतनता का आकर्षण प्रदान करता है, क्योंकि इसमें गोस्वामीजी ने मानव-मन की शाश्वत् समस्या का समाधान प्रस्तुत किया है। गोस्वामीजी ने अपनी कृतियों में जीवन के किसी अंग विशेष

का चित्रण ही नहीं किया, वरन् उसका संपूर्णता के साथ दिग्दर्शन कराया है। जीवन की सुकुमारता और स्निग्धता के साथ उग्रता और भीषणता, मधुरता के साथ-साथ कटुता, करुणा के साथ निष्ठुरता, संकीर्णता और स्वार्थ के साथ उदारता और त्याग, मोह के साथ उदासीनता, शांति के साथ जीवन का हाहाकार- सभी मिलकर विविध अनुभवों से हमारे अन्तस् को समृद्ध करते हैं। उनके द्वारा वर्णित कथा में कहीं जीवन की विषम तथा भीषण परिस्थितियों कर्तव्य, धर्म, स्नेह और मर्यादा को निगल जाने के लिये तैयार है, तो कहीं उसका सरल, स्निग्ध और भोला रूप हमारी समस्त कृटिलता को गलाकर बहा देने की क्षमता से युक्त है। तात्पर्य यह कि तुलसी काव्य में जीवन अपने समस्त रूपों और रसों में प्रवाहमान है।

तुलसीदास केवल कवि ही नहीं थे, वरन् बहुत बड़े साधक तथा भावुक भक्त भी थे। उनके द्वारा वर्णित भक्ति मानव के समस्त विकारों, रोगों एवं समस्याओं को दूर करने के लिए रामबाण हैं और इसका द्वार सभी के लिए खुला है। साथ ही तुलसी भक्त होते हुये भी अत्यन्त प्रगतिशील थे। मर्यादा-पालन करने का आदर्श रखते हुये भी वे रूढ़ि विरोधी थे। भक्त और संन्यासी होते हुये भी उन्होंने लोकजीवन का महत्व प्रतिष्ठित किया और निराशामय परिस्थितियों में आषा और उत्साह का संचार किया। राम में ईश्वरत्व की प्रतिष्ठा करके उन्होंने न केवल निराकार को साकार बनाया, वरन् ईश्वर की सामाजिक व्याख्या भी प्रस्तुत की। तुलसी के राम राजा नहीं, दीनबंधु हैं। यह दीनबंधुता किसी भी व्यक्ति के आदर्श को आधुनिकतम सामाजिक आदर्श की भूमि पर खड़ा करती है। वे सच्चे साम्य की स्थापना चाहते थे। उनकी वर्णव्यवस्था वास्तव में कर्म और योग्यता की व्यावहारिक सीमा की यथार्थवादी व्याख्या है।

गोस्वामी तुलसीदास ने साहित्य को लोकभाषा में अवतीर्ण किया ताकि उसके द्वारा समस्त समाज का कल्याण संभव हो सके। ज्ञान एवं अनुभव को केवल कुछ ही व्यक्तियों तक सीमित रखना एक सामाजिक अन्याय है। इस दृष्टि से उन्होंने किसी भी भाषा को विशेष महत्त्व नहीं दिया है। उनका मानना है कि जो बात कही जाती है, वह महत्वपूर्ण होती है, किस भाषा में कही गई, यह महत्वपूर्ण नहीं। उन्होंने हमें आज राष्ट्रभाषा के निर्माण-कार्य में भी अपने प्रयोग द्वारा व्यावहारिक सुझाव दिये हैं। उनका विचार है कि प्रचलित लोकभाषा का ढांचा और उसके प्रयोगों को आधार बनाकर आवश्यकतानुसार उसके भंडार को हम प्रधानतया संस्कृत और सामान्यतया समस्त प्रचलित भाषाओं के शब्दों से भर सकते हैं। उन्होंने अपने ग्रंथों में आधार रूप में अवधी या ब्रजभाषा को ग्रहण किया, परंतु अरबी, फारसी, गुजराती, बंगला, राजस्थानी आदि के प्रचलित आवश्यक शब्दों को ग्रहण करने में तनिक भी संकोच नहीं किया। उन्होंने पारिभाषिक शब्दावली को संस्कृत से लेकर उसे लोकभाषा के रूप में ढाल दिया। अतः भाषा संबंधी उनका कार्य बड़ा ही रचनात्मक और उपयोगी है।

भारतीय संस्कृति के क्षेत्र में भी तुलसी की महत्वपूर्ण देन है। उन्होंने जीवन के विविध संस्कारों का वर्णन किया है और उन वर्णनों में जातीय संस्कृति का वह प्रतिबिंब प्रदर्शित होता है जिसकी गंभीर छाया भारतीय संस्कृति का प्राण है और इस बात का द्योतक है कि भारतीयों के अपने कुछ ऐसे संस्कार हैं जो उनकी निजी संपत्ति हैं। यदि इस प्रकार की भावना की रक्षा तुलसी जैसे दूरदर्शी महात्मा ने न की होती तो संभव था कि लोग विजातीय संस्कृति से संपर्क रखने पर भारतीयता से बहुत कुछ दूर हो गये होते। अस्तु, तुलसीदासजी सदैव उदारता के पक्षपाती रहे हैं, साथ ही उन्होंने सांस्कृतिक सहिष्णुता की ओर भी ध्यान दिया है। त्याग, उदारता, सहनशीलता और पारस्परिक मित्रता- इन भारतीय संस्कृति के मूलतत्त्वों की रक्षा के लिये तुलसी सदैव प्रयत्नशील रहे हैं। इसी प्रकार तुलसी ने अपने काव्य में पारिवारिक एवं सामाजिक समस्याओं का हल त्याग और प्रेम द्वारा किया है। जिनसे हमारा निकट का संबंध है, उनकी त्रुटियों या भावों पर रोष करने से हानि ही होती है इसलिए उनकी निम्न भावनाओं को प्रेम और त्याग की उच्च एवं उदात्त भावनाओं से

परिष्कृत करना चाहिये। गांधीजी को भी तुलसी का यह संदेश अच्छा लगा और इसी के परिणामस्वरूप उन्होंने सत्य और अहिंसा के सिद्धांतों का प्रचार किया।

तुलसी को कोरा आदर्शवादी कहना भूल है। उनका आदर्श, यथार्थ की भूमि पर प्रतिष्ठित है। वे न तो आज के संदर्भ में यथार्थवादी हैं और न आदर्शवादी वरन् उनमें दोनों का सुंदर समन्वय है। उनके संसार में कलियुग भी है और रामराज्य भी। उसमें कौषल्या और सीता भी हैं तथा कैकेयी और मंधरा भी। उसमें स्वार्थी और दुष्ट भी हैं तथा प्रेमी और त्यागी भी। इस प्रकार उनका जीवन संबंधी चित्रण एकांगी नहीं है, उसमें संसार के सभी पक्षों की वास्तविक झांकी है। इसी कारण गोस्वामीजी युग के प्रतिनिधि उतने नहीं, जितने युग के निर्माता और युग-युग के संस्कारक हैं। अतः उनकी काव्य रचना वर्तमान समय में भी उतनी ही प्रभावी और लोकमान्य है, जितनी अपने निर्माणकाल में। इस बात के लिए आधुनिक परिवेष में तुलसी का मूल्यांकन आवश्यक है।

आधुनिक युग की सबसे बड़ी बात है- मानवता की महिमा। आज युग मानववाद का नहीं, मानवतावाद का है। सामंतशाही का युग मानववाद का युग था-मनुष्य की उँचाई का युग था, किन्तु यह युग मानवतावाद का, सामूहिक कल्याणभाव का युग है। मनुष्य कितना भी सार्वभौम चक्रवर्ती हो, किन्तु यदि उसमें ऐसे गुण नहीं हैं जो मनुष्य समाज का सामूहिक उत्थान करने वाले हों, तो उसकी कोई प्रतिष्ठा नहीं मानी जायेगी। इस युग में देवराज इन्द्र भी उसी तरह उपेक्षणीय हैं जिस प्रकार राक्षसराज रावण। परमात्मा भी यदि हैं तो वह महामानव बनकर प्रकट हो, शीलवान् मानव बनकर प्रकट हो, ऐसी इस युग की मांग है। राम ऐसे ही शील समन्वित महामानव के रूप में चित्रित हुये हैं। प्रातःकाल से ही आलस्य त्यागकर निराभिमान भाव से लोक-सुखकर कार्यों में जुट जाना और उदात्त चरित्रों के इतिहास सुनते सुनते हुये अपने सहयोगियों को भी अपने भोगों में सब तरह से सहभागी बनाते चलना, यही तो मानवता की सच्ची मांग है। कर्तव्य के प्रति पूर्ण आस्था और आवश्यक भोगों के प्रति भी स्वार्थहीन सहभागी वृत्ति, यही तो मानवता का सच्चा लक्षण है, जिसकी पूर्ति तुलसी के राम करते हैं। अतः मनुष्यता के मार्ग पर आगे बढ़ने से कतराते हुये अथवा भटकते हुये मानव समाज के लिये अपने रामचरित्र द्वारा जैसा सुदृढ़ आकर्षक प्रकाशस्तंभ तुलसी ने दिया है, वह अद्वितीय है।

आधुनिक परिवेष की दूसरी बात है क्रांति और विघटन की प्रवृत्ति। धार्मिक, सामाजिक, नैतिक सभी मूल्यों में आज उथल-पुथल मची हुई है। लोग अपना कर्तव्य करते नहीं और दूसरों के अधिकारों पर हावी होना चाहते हैं। क्षुद्र लौकिक स्वार्थ की पूर्ति ही उनके लिये सब कुछ है। चारित्रिक पतन ही आज की सबसे विषम समस्या है जिसके कारण व्यक्ति बिगड़ रहा है, कुटुम्ब विघटित हो रहे हैं और शासन संभाले नहीं संभल रहा है। आज से ४०० वर्ष पहले ही क्रांतिदर्शी तुलसी ने हमारे इस वर्तमान युग का कोना झांका लिया था और इस समस्या का उपचार भी वह बता दिया था, इसीलिये आज भी 'रामचरितमानस' की श्रवणीयता और मननीयता उत्तरोत्तर बढ़ती जा रही है।

आधुनिक राजनीतिक दृष्टि से भी तुलसी का 'रामचरितमानस' महत्त्वपूर्ण है। इसमें परिवार, समाज, नीति, शिक्षा, राष्ट्र आदि जीवन के सभी पक्षों पर प्रकाश पड़ता है। तुलसी ने रामराज्य की कल्पना दशरथ-सुत के संदर्भ में अवश्य की, किन्तु उसमें गोस्वामीजी का अपना चिंतन है, जो आधुनिक समाजवादी व्यवस्था को बल प्रदान करता है। गांधीजी की स्वराज संबंधी अवधारणा 'मानस' के रामराज्य पर आधारित थी और यह अवधारणा हमें निरन्तर स्वतंत्र रहने के लिये प्रेरित करती है, क्योंकि पराधीनता और रामराज्य परस्पर विरोधी शब्द हैं। आज भारतीय जीवन स्वतंत्र अवश्य है, पर उसमें रामराज्य स्थापित नहीं है। यह तभी होगा, जब 'मानस' में बताये गये अभाव, प्रतिषेध, हिंसा, रक्तपात, शोषण आदि का उन्मूलन हो जायेगा, जब प्रत्येक नागरिक अपने-अपने कर्तव्य का पालन करेगा, जब निरंकुष शासन और साम्राज्यवाद का कोई अस्तित्व नहीं रह जायेगा और जब जीवन के विभिन्न क्षेत्रों में मर्यादा पालन सामान्य नियम होगा।

वास्तव में आज के राष्ट्रीय और अंतर्राष्ट्रीय जीवन में ऐसे अनेक प्रश्न हैं जिनका समाधान तुलसी के रामराज्य में है, न कि बीसवीं शताब्दी की पाश्चात्य विचारधारा में। तुलसी से बढ़कर समता, बंधुत्व और स्वतंत्रता का पक्षधर आज कौन हो सकता है? उनकी धारणा क्रांतिकारी धारणा है। वर्ग संघर्षहीन, सहयोग एवं सहकारिता पर आधारित, स्वधर्मपालनरत, कर्तव्यपरायण, आर्थिक दृष्टि से पीड़ा रहित और अहिंसात्मक साधनों से पूर्ण आदर्श साम्यवाद तुलसी के 'रामचरितमानस' की विषाल पीठिका को लेकर ही स्थापित किया जा सकता है। उसी से राजतंत्र द्वारा पीड़ित आज का मानव त्राण पा सकता है। भारत को साम्यवाद या समाजवाद या अन्य किसी वाद की आवश्यकता ही क्या है जब तुलसी का रामराज्य हमारे सामने है। उसी से बसुधैव कुटुम्बकम् की कल्पना साकार हो सकती है और मनुष्य-मनुष्य के बीच का भेदभाव मिटाकर संसार के सभी देश अपनी-अपनी भौगोलिक सीमाओं का अतिक्रमण करने की कल्पना सत्यापित कर सकते हैं। इसके साथ-साथ परिवार, समाज, राष्ट्र और जन-जन के बीच आज जो संसारव्यापी मूल्य विघटन दृष्टिगोचर हो रहा है, वह भी रामराज्य की स्थापना से दूर किया जा सकता है। रामराज्य के अभाव का परिणाम ही दो विष्वयुद्धों में दृष्टिगोचर हुआ है और उस समय तक होता रहेगा, जब तक रामराज्य की नैतिकता आधुनिक शासन-व्यवस्था की नींव न बनेगी। रामराज्य हमें एक नई राजनीति, नई शांति, एक नई नैतिकता और एक नया आत्मबल प्रदान करता है एवं वही आज के जीवन की विभीषिका मिटा सकता है।

इस प्रकार तुलसी का 'रामचरितमानस' संतप्त जीवन को शीतलता प्रदान करने का सर्वोत्तम साधन है, वह देश के जीवन का अभिन्न अंग बन चुका है। गोस्वामीजी के हृदय रूपी भूतल से उत्पन्न यह पवित्र ग्रंथ सारे देशों को, सारी जातियों को अपनी विषाल परिधि में समेटकर उन्हें आश्रय प्रदान कर सकता है। आज जब मनुष्य स्वयं अपना भस्मासुर बना हुआ है और मानवता विनाश के कगार पर खड़ी हुई है, मनुष्य अपने से अजनबी बना हुआ और भीड़ में खो गया प्रतीत होता है, तब 'रामचरितमानस' ही मानवता का परित्राण कर सकता है। वह हमें अणु को विराट में विलीन करने की ओर उन्मुख करता है, सेवा-धर्म की साधना के प्रषस्त मार्ग की ओर ले जाता है, क्योंकि 'मानव' में एक व्यापक, सार्वभौम मानववादी आदर्श और मानव-जीवन के चरम लक्ष्य की प्रतिष्ठा की गई है।

निष्कर्षतः तुलसीदास लोकजीवन की पीड़ा के गायक ही नहीं है, वरन् उनकी रामकथा राम जैसे चरितनायक के माध्यम से लोक को इस पीड़ा से उबारने तथा उबरने का रास्ता सुझाने वाली कथा भी है। तुलसी के राम भी अपनी वास्तविकता में अन्याय और आतंक पर टिकी शोषणमूलक सत्ता को जन-संगठन के माध्यम से पराभूत करने वाले और इस प्रकार लोक को अन्याय तथा अत्याचार-जन्य पीड़ा में मुक्त करने वाले सामान्यजन के राम हैं। कुल मिलाकर मानस तथा मानसकार को इस रूप में पहचानना लोक और उसकी पीड़ा को पहचानना है और जब तक लोक अपनी पीड़ा से मुक्त नहीं हो जाता, तब तक मानस तथा मानसकार भारतीय समाज के रूपान्तरण में पूर्णतः उपादेय रहेंगे।

संदर्भ ग्रंथ

1. तुलसीदास और उनका काव्य - रामनरेश त्रिपाठी
2. तुलसी साहित्य के नए संदर्भ - डॉ. लक्ष्मीनारायण दुबे
3. महाकवि तुलसीदास और युग संदर्भ - डॉ. भगीरथ मिश्र
4. तुलसी- नवमूल्यांकन - रामरतन भटनागर
5. तुलसी : आज के संदर्भ में - युगेश्वर

सांस्कृतिक एवं स्थापत्य कला का मिश्रण : ग्वालियर—चम्बल संभाग

चारु सिंह

शोध छात्र – ललित कलाएँ
जीवाजी विश्वविद्यालय, ग्वालियर (म.प्र.)

भारत के स्थापत्य की जड़ें यहाँ के इतिहास, दर्शन एवं संस्कृति में निहित हैं। भारत की वास्तुकला यहाँ की परम्परागत एवं बाहरी प्रभावों का मिश्रण है।

भारतीय वास्तु की विशेषता यहाँ की दीवारों के सुन्दर और अत्यंत आकर्षक अलंकरण में है। भित्तिचित्रों और मूर्तियों की योजना, जिसमें अलंकरण के अतिरिक्त अपने विषय के गंभीर भाव भी व्यक्त होते हैं, भवन को बाहर से कभी-कभी पूर्णतया लपेट लेती हैं। बहुत कम उभार में उत्कीर्ण अपने अलौकिक कृत्यों में लगे हुए देश भर के देवी देवता, तथा पौराणिक गाथाएँ, मूर्तिकला को प्रतीक बनाकर दर्शकों के सम्मुख अत्यंत रोचक कथाओं और मनोहर चित्रों की एक पुस्तक सी खोल देती हैं।

‘वास्तु’ शब्द की व्युत्पत्ति संस्कृत के ‘वस्’ धातु से हुई है जिसका अर्थ ‘बसना’ होता है। चूंकि बसने के लिये भवन की आवश्यकता होती है अतः ‘वास्तु’ का अर्थ ‘रहने हेतु भवन’ है। ‘वस’ धातु से ही वास, आवास, निवास, बसति, बस्ती आदि शब्द बने हैं।

भवन निर्माण से संबंधित कला को स्थापत्य कला या वास्तुकला कहा जाता है।

ग्वालियर भारत के मध्य प्रदेश राज्य का एक प्रमुख शहर है। भौगोलिक दृष्टि से ग्वालियर म.प्र. राज्य के उत्तर में स्थित है। यह शहर और इसका किला उत्तर भारत के प्राचीन शहरों के केन्द्र रहे हैं। यह शहर गुर्जर, तोमर तथा कछवाहो की राजधानी रहा है इस शहर में इनके द्वारा छोड़े गये प्राचीन चिन्ह स्मारकों, किलों, महलों के रूप में मिल जाएंगे। सहेज कर रखे गए अतीत के भव्य स्मृति चिन्ह इस शहर को पर्यटन की दृष्टि से महत्वपूर्ण बनाते हैं। ग्वालियर शहर के इस नाम के पीछे भी एक इतिहास छिपा है। आठवीं शताब्दी में एक राजा हुए सूरजसेन, एकबार वे एक अज्ञात बीमारी से ग्रस्त हो मृत्युशैया पर थे, तब ग्वालिया नामक संत ने उन्हें ठीक कर जीवनदान दिया। बस उन्हीं के सम्मान में इस शहर की नींव पड़ी और इसे नाम दिया ग्वालियर।

इसके बाद आने वाली शताब्दियों में यह शहर बड़े-बड़े राजवंशों की राजस्थली बना। हर सदी के साथ इस शहर के इतिहास को नये आयाम मिले। महान योद्धाओं, राजाओं, कवियों, संगीतकारों तथा सन्तों ने इस राजधानी को देशव्यापी पहचान देने में अपना-अपना योगदान दिया। आज ग्वालियर एक आधुनिक शहर है और एक जाना-माना औद्योगिक केन्द्र है। ग्वालियर को गालव ऋषि की तपोभूमि भी कहा जाता है।

कच्छपघात अभिलेखों से ककनमठ मंदिर (सिहोनिया, मुरैना), सास-बहू मंदिर (ग्वालियर दुर्ग, ग्वालियर), जैन मंदिर (दूबकुण्ड, श्योपुर) के अतिरिक्त एक शिव मंदिर (स्मरारि मंदिर) के अस्तित्व की सूचना मिलती है। इसके अतिरिक्त कुछ अन्य मंदिरों को भी कच्छपघात मंदिर के रूप में कृष्णदेव, अहमद अली ने

वर्णित किया है, लेकिन कदवाहा एवं उसका समीपवर्ती क्षेत्र परवर्ती प्रतिहारों द्वारा शासित था, जिससे वहाँ के मंदिरों को कच्छपघात मंदिर कहना उचित नहीं जान पड़ता। यहाँ केवल उन्हीं मंदिरों का विवरण प्रस्तुत किया गया है। जिनकी स्पष्ट सूचना अभिलेखों से मिलती है।

ककनमठ मंदिर—

सिहोनिया, ग्राम मुरैना से 35 किमी. दूर स्थित है। ग्राम सिहोनिया से ककनमठ मंदिर उत्तर की ओर 2 किमी. की दूरी पर निर्मित है। वर्तमान में मंदिर जर्जर अवस्था में है। कच्छपात शासक महीपाल के लेख में इसके निर्माण का श्रेय कीर्तिराज को दिया गया है।

पूर्वाभिमुख मंदिर ऊँची जगती पर निर्मित है। जगती की लम्बाई 300 फीट, चौड़ाई 150 फीट व ऊँचाई 12 फीट है। विशाल मंदिर की जगती पर पूर्व दिशा में नंदी मण्डप का निर्माण किया गया। वर्तमान में यह नंदी, मंदिर के समीप स्थापित है। मंदिर में अर्द्ध मण्डप, मुख मण्डप, महामण्डप, अन्तराल एवं गर्भगृह है। जगती खुर, कुम्भ, कलश, पट्टिका, तालपत्र युक्त अन्तर्पत्र, कपोतिका, बसंतपट्टिका एवं पर्णबंध युक्त है। जगती की विशाल रथिकाओं पर गणेश, कार्तिकेय एवं पार्वती का अंकन है। मूल प्रासाद में वेदीबंध पीठ की भाँति है। इसे खुर, अन्तरपत्र पद्मपत्र युक्त जाड्यकुम्भ, कलश, तालपत्र युक्त अन्तरपत्र, पर्णबंध एवं कपोतिका से अलंकृत किया गया। वेदीबंध में वृत्ताकार स्तम्भिकाओं के ऊपर खुरछाद्य, तुलासंग्रह एवं चैत्योद्गम से आच्छादित रथिकाओं पर देव प्रतिमाओं और अष्टदिक्पालों को स्थान दिया गया है। वेदीबंध के ऊपर ग्रासमुख पट्टिका पर राजसेनक एवं वेदिका है। वेदिका स्तम्भिका, घटपल्लव एवं सलिलांतर पत्रवल्ली से तथा निश्चित अंतराल पर रथिकाओं में देव प्रतिमाएँ व अन्य अलंकरण उत्कीर्ण किए गए हैं। वेदिका के ऊपर मण्डप के आसनपट्ट व कक्षासन का निर्माण है। आसनपट्ट के ऊपर भद्रक स्तम्भ का निर्माण किया गया है। धरणी को आश्रय देते मण्डप के स्तम्भ अर्द्धपद्म, कीर्तिमुख, घटपल्लव, पट्टिका एवं अलंकृत कोष्ठ से युक्त है। मण्डप के दोनों पार्श्व में तथा सम्मुख मुख चतुष्की एवं भद्र मण्डप जोड़ने से इसका आकार महामण्डप का प्रतीत होता है। यह चारों ओर से खुला है। महामण्डप 50 फीट लम्बा, 50 फीट चौड़ा व 20 फीट ऊँचा है। महामण्डप की छत 44 सुन्दरता से उकेरे गए स्तम्भों पर आधारित है। कुछ स्तम्भ खंडित हैं। मंदिर के पार्श्व में स्थित भद्र मण्डप से मूल प्रासाद सांधार (प्रदक्षिणा पथ युक्त) मंदिर हो गया है। प्रदक्षिणा पथ खुला है। यह खजुराहो के मंदिरों की तरह बंद नहीं है।

मूल प्रासाद की वेदीबंध पर निर्मित रथिका पर, ब्रह्म, विष्णु व शिव का अंकन है। अलंकृत पर्ण मध्यबंध ने जंघा भाग को दो भागों में विभक्त कर दिया। निचले भाग में ग्रास मुख पट्टिका से अलंकृत मंचिका पर आद्युत भद्रक स्तम्भिकाओं के ऊपर अर्द्धरत्न पट्टिका, खुरछाद्य, रथिका बिम्ब एवं घंटिका से आच्छादित अंधकोष्ठ भाँति की रथिकाएँ हैं। स्तम्भिका के भीतरी भाग में द्वार शाखा तथा बाह्य पार्श्व में देवांगनाएँ उत्कीर्ण हैं। गर्भगृह का वितान उत्क्षिप्त प्रकार का है। वर्तमान में गर्भगृह में शिवलिंग स्थापित है। गर्भगृह की लम्बाई 13 फीट, चौड़ाई 13 फीट तथा ऊँचाई 20 फीट है। उत्तरंग पर ललाटबिम्ब में शिव का अंकन है। अन्तराल 5 फीट लम्बा है। गर्भगृह की द्वार शाखा की अधिकांश मूर्तियाँ खण्डित हो चुकी हैं। पूर्वाभिमुख गर्भगृह के उत्तर में जल निकासी की व्यवस्था है।

रथिकाओं एवं सलिलांतर में देवांकन, सुर—सुंदरी, व्याल, अष्टदिक्पाल एवं सप्त मातृकाओं का अंकन है। जंघा के ऊपरी भाग में अद्भुत लौकिक अंकन हुआ है। वरण्डिका में कर्णिका, पट्टिका, कपोतिका एवं पर्णबंध का अंकन हुआ है। शिखर पर मूर्तियों के दर्शन होते हैं। वर्तमान में शिखर जर्जर अवस्था में विद्यमान है। इसकी ऊँचाई लगभग 100 फीट थी। शिखर का अधिकांश भाग गिर चुका है। मंदिर के शिखर के आधे भाग तक रथिकाओं का तथा शीर्ष पर आमलसारक एवं आमलक तथा कलश स्थापित था। द्वितीय महामण्डप के शीर्ष पर स्थित आमलक से मंदिर का शिखर खजुराहो के कंदरिया महादेव मंदिर के बढ़ते शिखर की भाँति रहा होगा।¹ ककनमठ मंदिर से ज्ञात तिथि 1044 वि.सं. से यह अनुमान लगाया जा सकता है कि मंदिर सन् 987 ई. के पूर्व बनना प्रारंभ हो चुका था। ककनमठ मंदिर के अतिरिक्त सिहोनिया (मुरैना) में अनेक वैष्णव, शैव, शाक्त एवं जैन मंदिर थे किन्तु अब ये लुप्त हो गए हैं। जो शेष हैं वे

जीर्ण-शीर्ण अवस्था में हैं। ककनमठ मंदिर के उत्तर में एक छोटे मंदिर के अस्तित्व की सूचना मिलती है। यहां स्थित अंबिका मंदिर व हनुमान मंदिर को कच्छपघात कालीन स्वीकार किया जाता है।

ककनमठ मंदिर की पार्श्व की मंडपिका पर एक 'गण' प्रतिमा है। यहाँ पर एक अभिलेख में 'गण' अंकित है जिससे विदित होता है कि कलाकारों के समुदाय के हस्ताक्षर स्वरूप, इस शब्द का प्रयोग हुआ है।²

सास-बहू मंदिर :

ग्वालियर दुर्ग पर स्थित दो 'वैष्णव मंदिर' जिन्हें स्थानीय जन 'सास-बहू मंदिर' नाम से सम्बोधित करते हैं। अलंकरण व रचना की दृष्टि से मंदिर एक दूसरे की अनुकृति प्रतीत होते हैं। इस असाधारण कृति पर विद्वानों ने सोलंकी प्रभाव स्वीकार किया है। गुजरात-राजस्थान की रचना शैली से प्रभावित जेजाकभुक्ति की परम्परा से अभिप्रेरित ये मंदिर सर्वाधिक विलक्षण है।³

तलछन्द योजना में पूर्ण विकसित मंदिर का निर्माण ऊँची जगती पर किया गया है, जिसमें वर्गाकार गर्भगृह, अन्तराल, सभामण्डप या रंगमण्डप और मुखमण्डप या मुखचतुष्की की योजना की गई थी। सभा मण्डप के पार्श्वों में मुखमण्डप और भद्रमण्डप को जोड़ने से इसका आकार महामण्डप का हो गया।

मंदिर का निर्माण बलुआ पत्थर से किया गया, जिसका विस्तार उत्तर-दक्षिण की ओर लगभग 30.48 मी. तथा पूर्व-पश्चिम में 19.20 मी. है।⁴ 1.25 मी. ऊँची जगती पूर्णतः सादी है। मंदिर की पीठ भिद्य जालक, पद्मपत्र, रत्न तथा अन्य अलंकरणों से युक्त है। भिद्यो के ऊपर जाड्यकुम्भ, कर्णिका, ग्रासपट्टी, गजपीठ और नरपीठ सुशोभित है।

सभामण्डप या रंगमण्डप तीन तलीय (त्रिभौमिक) है। प्रासाद पीठ पर राजसेनक के ऊपर देवी देवताओं से युक्त रथिकाओं का अलंकरण किया गया। रथिकाओं में ब्रह्मा, विष्णु, महेश तथा सप्तमातृकाओं के अंकन के साथ ही परिवार देवों का भी अलंकरण किया गया। रथिकाओं के ऊपर आसनपट्ट तथा आसनपट्ट के ऊपर कक्षासन की रचना की गई। कक्षासन अब नष्ट हो गए हैं।

सास-बहू मंदिर के सभामण्डप, मुखमण्डप, भद्रमण्डप, अन्तराल और मुख-चतुष्की के वितान विभिन्न प्रकार के अलंकरणों एवं थरों से सजाए गए हैं।

स्तम्भ पूर्णतः अलंकृत है। सभामण्डप में चार भद्र स्तम्भों का निर्माण किया गया। मुखमण्डप तथा भद्र-मण्डप में छोटे व वृत्ताकार स्तम्भों का निर्माण किया गया। सभा मण्डप की छत संवरणा अलंकरण से अलंकृत की गई। मध्यकालीन मंदिरों में प्रवेशद्वार को सामान्य रूप से पाँच, सात या नौ द्वार शाखाओं से अलंकृत किया जाता था। सभा-मण्डप के सामने का प्रवेश द्वार नव-द्वार शाखाओं में विभक्त है। पहली मृणाल शाखा, दूसरी, तीसरी एवं सातवीं शाखा खल्वशाखा, चौथी और आठवीं पत्रशाखा, पाँचवीं दण्डशाखा (स्तम्भशाखा), छठीं मालाशाखा, नवीं मृणालशाखा है। गर्भगृह के प्रवेशद्वार को भी नव द्वार शाखाओं में अलंकृत किया गया। मन्दिर के गर्भगृह के पार्श्व में आठ छोटे गर्भगृह की रचना की गई। जिनमें विष्णु व्यूहों-संकर्षण प्रद्युम्न तथा अनिरुद्ध और उनके व्यूहांतरों-अच्युत वामन आदि की मूर्तियों की व्यवस्था की गई। मंदिर का गर्भगृह वर्तमान में रिक्त है तथा कुछ लोगों के द्वारा शौचालय की तरह प्रयोग में लाया गया। जिसकी दुर्गन्ध मेरे सर्वेक्षण के समय विद्यमान थी। गर्भगृह के वितान पर चमगादड़ चिपके हुए प्रदर्शित हैं।

सास मंदिर के सम्मुख एक ध्वज स्तम्भ विद्यमान है यह लगभग 30 मी. उत्तर में 8.50 मी. ऊँचा एक पाषाण स्तम्भ है निचला भाग लगभग 61 से. मी. व्यास का तथा ऊपरी छोर लगभग 45.7 से.मी. है। स्तम्भ पर उत्कीर्ण लेख मिट गया है। यह ध्वज स्तम्भ सास मंदिर का प्रतीक होता है।⁵

सास-बहू मंदिर के शिखर के संबंध में प्रशस्ति में उल्लेख किया गया है। हरि के उत्तुंग मंदिर की ऊँचाई का वर्णन सम्भव नहीं है। उसके शिखर पर सिंह निर्मित किया गया है, ऐसा प्रतीत होता है कि यह सिंह चन्द्रमा में स्थित मृग का शिकार करने के लिए आकाश छू रहा है। मंदिर के शिखर पर सोने से अलंकृत ध्वजदण्ड उसके ऊपर ऊँची वैजयन्ती निरन्तर लहराती रहती, यह ध्वजा चाँदनी के समान धवल मानो विभूतिमण्डित शम्भु के जटामुकुट पर स्वर्ग से गंगा गिर रही है। गर्भगृह के ऊपर का शिखर नष्ट होने से सिंह तथा हंसावली भी नष्ट हो गई है।

द्विवेदी (पृ. 204) का मत है, कि पद्मनाथ की प्रतिमा गर्भगृह में नृसिंहावतार की थी। शिखर पर सिंह एवं सिहोनिया के मंदिर में कीर्तिराज ने मंदिर के प्रवेश द्वार पर विशालकाय सिंह निर्मित कराए। संभव है कच्छपघातों का राजचिन्ह सिंह था। वर्तमान में सिहोनिया के सिंह गूजरी महल संग्रहालय (छायाचित्र-14) में संरक्षित है। कनिंघम के अनुसार शिखर की ऊँचाई 100 फीट थी वर्तमान में यह 70 फीट है।⁶

दूबकुण्ड स्थित जैन मंदिर :

आधुनिक दूबकुण्ड [(25°44, 77°4') (जिला श्योपुर)] से जैन मंदिर (छायाचित्र-9) के अवशेष प्रकाश में आए हैं। वर्तमान में मंदिर का वेदीबन्ध एवं जंघा भाग शेष है। मंदिर का अधिकांश भाग क्षतिग्रस्त हो चुका है। यह मंदिर 80 फुट लम्बे एवं 80 फुट चौड़े भूतल योजना पर निर्मित है। पूर्वाभिमुख मंदिर में प्रत्येक दिशा में दस कक्ष बने हैं, किनारे स्थित कमरों के प्रवेश द्वार बाहर की ओर तथा अन्य कमरों के द्वार अन्दर बरामदे में खुलते हैं। बरामदे की छत सादे पत्थर से निर्मित है तथा चौकोर स्तम्भों पर आश्रित है। ये चौकोर स्तम्भ चार ब्रैकेट्स और कैपिटल युक्त हैं, जिनकी लम्बाई 7 फुट 5 इंच है। बरामदे में 7 कक्ष खुलते हैं तथा अन्य दिशा में खुलने वाले कक्षों की संख्या 8 है। कक्षों की लम्बाई 5 फुट 8 इंच और चौड़ाई 5 फुट 8 इंच है। इन कक्षों में जैन तीर्थंकर प्रतिमाएँ स्थापित की गई थी इनमें कुछ के अवशेष उपलब्ध हैं। वर्तमान में अनेक कक्षों के फर्श 5-6 फुट तक गहरे खुदे हैं। इन कक्षों के प्रवेश द्वार अत्यधिक अलंकृत हैं। कक्षों की छत एक-दूसरे के ऊपर रखे पत्थरों से तीन स्तरों में बनी है। इनके द्वार शाखाओं पर चार आकृतियाँ और लिन्टल पर तीन बड़ी आसनस्थ आकृतियाँ बनी हैं। इनके बीच में छोटी खड़ी आकृतियाँ निर्मित हैं। बाहर स्थित आकृतियों में स्त्री आकृतियाँ श्वेताम्बर और पुरुष आकृतियाँ दिगम्बर जैन सम्प्रदाय से संबंधित हैं।

कच्छपघात राजा विक्रमसिंह के वि.सं. 1145 के लेख में ऋषभदेव, शान्तिनाथ, चन्द्रप्रभ और महावीर तीर्थंकरों के स्तवन किए जाने से इन प्रतिमाओं को मंदिर में प्रतिष्ठित किए जाने के संकेत मिलते हैं।⁷

माता देवी मंदिर एवं स्मरारि/शिव मंदिर :

वि.सं. 1161 (1104 ई.) के तिथि अंकित लेख में दुर्ग पर एक शैव मंदिर के अस्तित्व की सूचना मिलती है। कनिंघम ने सूरजकुण्ड के दक्षिण-पूर्व में स्थित मातादेवी मंदिर को ही शिव मंदिर के रूप में पहचाना है।⁸ अमर सिंह ने इस माता मंदिर को अपेक्षाकृत बाद की रचना स्वीकार करते हुए, जहाँगीर प्रांगण में विद्यमान आधुनिक महादेव मंदिर, जिसमें शिवलिंग विद्यमान है, को प्राचीन शिव मंदिर होना स्वीकार किया है।⁹ कनिंघम के अनुसार 16वीं शताब्दी ई. में शेरशाह ने इसके मूल स्वरूप को तुड़वाकर

अपना निवास स्थान बनवाया होगा। चूँकि सास-बहू मंदिर 1093 ई. में और अभिलेख में उल्लेखित शिव मंदिर 1104 ई. के रचना काल में मात्र 11 वर्ष का अंतर था। साथ ही सास-बहू मंदिर और मातादेवी मंदिर की अलंकरण शैली में पर्याप्त भिन्नता है। माता देवी मंदिर के शिल्पांकन में हास दृष्टिगोचर होता है। प्रवेश द्वार के ललाटबिम्ब पर अंकित गणेश प्रतिमा लगभग 12वीं शताब्दी ई. के उत्तरार्द्ध अथवा 13वीं शताब्दी ई. के पूर्वार्द्ध में निर्मित प्रतीत होती है। इस प्रकार अमरसिंह ने मातादेवी मंदिर को कच्छपघात शैली के मंदिरों की अवनत दशा का माना है।¹⁰

संदर्भ :

1. इंदोरकर, अजय : 1998, उत्तरी म.प्र. का मंदिर स्थापत्य एवं कला, (शोधप्रबंध) ग्वालियर, पृ. 93.
2. मिश्र, रमानाथ : 2002, भारतीय मूर्तिकला का इतिहास, दिल्ली पृ. 287
3. मिश्र, रमानाथ : वही, पृ. 288.
4. सिंह, अमर : 1996, ग्वालियर दुर्ग मंदिर एवं मूर्तियाँ, लखनऊ, पृ. 73.
5. सिंह, अमर : वही, पृ. 82.
6. मिश्रा, बी.डी. : 1993, फोर्टस एण्ड फोर्टरेस ऑफ ग्वालियर एण्ड इट्स हन्टरलैण्ड, नई दिल्ली, पृ. 69
7. सिंह, ए. के. : 2007, दूबकुण्ड स्थित जैन मंदिर एवं अभिलेख, जिन-ज्ञान, पृ. 130
8. कनिंघम, आ.स.इ.रि. भाग-2, पृ. 364.
9. सिंह, अमर : वही, पृ. 91.
10. सिंह, अमर : वही पृ. 93



18.

Magical Realism in Divakaruni's *The Mistress Of Spices***Mr. V. Devarajan**

Research Scholar, PRIST Deemed to be University, Madurai Campus, Tamilnadu

&

Dr. R. A. Rajasekaran

Head, Department of English, PRIST Deemed to be University, Madurai Campus, Tamilnadu

Abstract: *The Mistress of Spices* unravels the journey of Tilo from childhood to womanhood. The power possessed by Tilo over the spices and how she uses the power to heal others those who visits her shop and how she lands into trouble by trespassing the rules, for possessing the power of the spices, by giving vent to her passions for a man in the new land where she lives in now are also dealt with. The novel is a blend of magic and reality known as magic realism. Indian authors like R. K. Narayan, Salman Rushdie, and Arundhati Roy deals with the theme of magic realism in their novels and shown how myths and magical realism got nourished in Indian English fiction In this paper, I particularly dealt with the magical realism in Chitra Banerjee Divakaruni's *The Mistress of Spices*.

Keywords: mistress, sorceress, realism, serpents, zamindar

Abbreviation: The following abbreviation is used after quotations: The Mistress of Spices – TMS; (The Mistress of Spices, cover page) ; Scheherazade's Children – SC :

The term “magic realism” is a twentieth century movement which began as a reaction to Expressionism. The term was coined by the famous German art critic Franz Roh in 1925 to express a strong current in the art toward realism. The magical realist stories often have a dream-like landscape and call on folk-lore and myth to question the true nature of reality. Time may be manipulated to appear cyclically or in reverse, rather than in the more usual linear way.

Magic realism helps to enrich the ideas of what is ‘real’ through imagination as expressed in magic, myth and religion. Magic realism capacitates Divakaruni to confront reality and tries untangling it, discovering what mysterious are in things, in life and in human acts. The magical elements in her novel bring out the fact that it has a link with psychology. According to Wendy Faris, “Magic Realism often voices in the thematic domain to indigenous or ancient myth, legends and cultural practice and the domain of narrative technique to the literary tradition that expresses them with the use of non-realistic events and images; it can be seen as a kind of narrative primitivism”. (SC, 103)

The major themes picturized in the works of Chitra Banerjee Divakaruni are magic realism, myth and culture. She effectively brings out the themes through her characters in the novels through which Divakaruni tries to bring out the problems of immigrants

who suffer a lot. At one point of time, they become bold enough to face any obstacles in their way. Divakaruni has used dream as a technique to project the magical elements in her novels. She restores the long forgotten Indian myth, belief, tradition and culture. Through the mythological references in her novels it is evident that she has a sound knowledge in myth. According to Divakaruni, myth symbolizes the feminine world where women rescue other women without expecting support from men. She uses myth in her novels not only as a hold to associate herself with India but also to re-evaluate sacrificing Indian women. Even though Salman Rushdie is not a contemporary writer of Divakaruni, it will not be futile if his technique is mentioned in this study. Like Divakaruni, Salman Rushdie used the technique of *Magic Realism* in the novel of *Midnight Children* in which Rushdie uses the historical background of Indian Independence and birth as a new Nation state to coincide with his own birth and also that of the thousand children born at the same time. *Midnight's Children* is a book about India that must be felt seen and reacted in all its varied textures, overlapping mythologies, fabulous Fantasies and harsh realities.

The novel of Divakaruni is aptly titled as '*The Mistress of Spices*'. The chapters of the novel are given different names of the spices titling as Tilo, Turmeric, Cinnamon, Fenugreek, Asafoetida, Fennel, Ginger, Peppercorn, Kalo Jire, Neem, Red Chilli, Makaradwaj, Lotus Root, Sesame and Maya. Moreover, Tilo in the beginning of the novel says, "I am a Mistress of Spices" (TMS, 3) In other words, the author acknowledges that Tilo is the mistress of all spices. The priority is given to explain the medicinal values of each spice, belonging to the island where Tilo is trained.

The novel revolves around the titular character, Tilo who is born in a small village. Her birth is unwelcomed because she is a girl. Her parents worry that they have to give dowry if she is married to someone. Her parents want to, "Wrap her in old cloth; lay her face down on the floor. What does she bring to the family except a dowry debt?" (TMS, 7) In the novel, the name of Tilo is changed to Bhagyavati. Before that, she is called as Nayan Tara. She is taken away by the pirates. However, her calling for wanting the power back does not go unanswered. Her power comes back and she says, "I overthrew the chief to become queen of the pirates" (TMS,19) Time passes by and she helps the pirates to achieve fame and glory. Bhagyavati expresses her inner thoughts "I, Bhagyavati, sorceress, pirate queen, bringer of luck and death..." (TMS, 20) She speaks of her like for snakes. She used to keep bowl of milk in the corner for snakes to drink. The snakes are invisible at their own will. She is no exception to it. Bhagyavati not knowing what she wants ends up in calling a great typhoon. It destroys the ship she is in and she is saved by the sea serpents. The serpents inform her about the island. She says "it was the sea serpents who told me about the island." (TMS, 23) The serpents wish her to be with them and they would give new name to her. However, she chooses spices over the serpents.

She reaches the island and meets the women who call themselves as mistresses of spices. There is a first mother who takes care of all and teaches them the art of mastering the spices. Bhagyavati joins them and chooses the name Tilotamma for her. She too masters this art. After

the training, women are sent to different parts of the world to do service with the power they possess. Tilo is sent to Oakland, California. She establishes an Indian spice shop and begins her duties of healing the customers who come to her by using the spices each of which possesses a particular power of its own. She has to help people who come to her shop. Having trespassed the rule, she goes outside her shop and helps Raven. Eventually she falls in love with him. She makes love with him knowing that she will be punished by the spices and she accepts it wholeheartedly. So, she loses her power and her shop is destroyed in the earthquake. However, the spices do not punish her. Spices give the reason for not punishing her. "Mistress who was, when you accepted our punishment in your heart without battling it, that was enough. Having readied your mind to suffer, you did not need to undergo that suffering in body also." (TMS, 305) The novel ends with Tilo living a happy life with Raven.

The capability of Mistress' power over different metals and minerals is spoken about in the opening chapter. Though she can command many minerals and metals, her love lies in spices, "I can work the others too. Mineral, metal, earth and sand and stone...But the spices are my love." (TMS, 3) She knows the origin of the spices and what do the color and smell of them signify and they are under her complete command, "From amchur to zafran, they bow to my command. At whisper they yield up to me their hidden properties, their magic powers." (TMS, 3) Moreover, Tilo reveals that even the spices used in everyday cooking in America has magical power. And it is from her motherland as she witnesses, "...the spices of true power are from my birth land." (TMS, 3)

In *The Mistress of Spices*, the modern world is filled with magical elements. Divakaruni associates magical elements with different names of Tilo. When she is a child, she is fed with milk of white ass. She speculates the reason for speaking early, "perhaps that is why the words came to me so soon." (TMS, 8) Bhagyavati is called as Nayan Tara which means star-seer. She used to predict different events happened in her village. For instance, she knows the stealer of Banku, the water-carrier's buffalo. She also helps the zamindar to find his lost ring. When Tilo changes her name to Bhagyavati she calls herself as sorceress. She travels with pirates, overthrows the existing headship and becomes the queen of pirates. When she is in sea, she comes in contact with sea serpents which save Bhayavati. The presence of sea serpents is also a magical element present in the novel. Bagyavati finally comes to be known as Tilo. The power possessed by Tilo over spices, which she uses to cure the needy, is the pinnacle of magical elements present in this novel.

The concept of divine feminine is also used by Divakaruni through Tilo. Tilo is presented as healer in this novel. She could do it only by connecting her ordinary self with the highest form of consciousness related to healing and intuition. She cures many people who come to her shop. For instance, she relieves the warrior-chef Kwesi off his suffering. She also heals a woman named Myisha, a taxi-driver named Haroun, Rehman, Jagjit, his mother, Doug and his girlfriend. She prepares mixture of some special spices to improve their lives. Divakaruni reveals the feminine spirituality of Tilo through these characters.

Tilo remains a wanderer throughout the novel. She is born in a village and is discarded from her home by her parents. The pirates coming to her village set fire and take away Nayan Tara. In the words of Nayan Tara “They carried me through the burning village....” (TMS, 19) Nayan Tara describes this as, “Their pain stung like live coals in my chest as the pirates flung me onto the deck of their ship, as we took sail, as the flaming line of my homeland disappeared over the horizon.” (TMS,19) Nayan Tara becomes Bhagyavati and overthrows the pirate chief to become the pirate queen. Ship becomes her home now and that too does not last long. A great typhoon comes one night and destroys the ship. Bhagyavati is saved by the sea serpents. These serpents want to keep her with them to make it as her home but she declines. She goes to the island only to be there for a short time. The island does not serve as her permanent home. She leaves the island to America after mastering the art of controlling spices. She lives as an immigrant in America.

Magical Realism in *The Mistress of Spices* is explicitly revealed when Tilo, the mistress of spices, speaks about her physique as an oxymoron of young lady in old woman’s form. Even her own customers don’t know about her youth and her ability of having magical power. “They do not know, of course. That I am not old, that this seeming body I took on in Shampathi’s fire when I vowed to become a Mistress is not mine... The eyes which alone are my own” (TMS,5).

Divakaruni, brings home the point that the spices have some magical power to speak to Tilo. ‘The calling thought’ is one of the components of magic realism which is effectively used. Whenever Tilo was in trouble, she would talk to the Old one from whom she learnt the power of spices. She tells about the power of calling thought. The old one told about the calling thought which “can draw to you whoever you desire a lover to your side, an enemy to your feet. Which can lift a soul out of a human body and place it raw and pulsing in your palm? Which used imperfectly and without control can bring destruction beyond imagining” (TMS, 18).

Snakes are her friends of Tilo who has been saved from the hands of the pirates by the snakes of an island. Here, the magical thinking is portrayed through snakes which talk to Tilo. The talking of snakes is accepted as normal and Tilo too replies to it as response. This is one of the features in magical realism. As Tilo has a power of foreseeing the future, she has foreseen a forthcoming accident of Haroun in her vision. Thus foreseeing the future through vision and the real occurrence of the incident in future is another special feature in magic realism. As Tilo has foreseen the accident she decides to help him. She takes the spice that is blue and black glistening like the forces sundarban where it has first been found. “Kalojire, a spice shaped like a teardrop, smelling raw and wild like tigers, to cover over what fate has written for Haroun.” (TMS, 32)

Chitra Banerjee not only uses magical realism in her work but she is fond of using myth too. Tilo mentions about the spice, Kalojire, which is referred in Hindu mythology as ‘Ketu is one of the nine planets in astrology’. She mentions, “I must get Kalojire, a spice of the dark planet Ketu and protector against the evil eye.” (TMS, 32) The mythological character, Agni, the God of fire and the place Lanka have their own etymological significances in the novel. Chilli

speaks and sings in the voice of a hawk circling sun bleached hills where nothing grows. Lanka was born of Agni, God of fire dripping from his fingertips to bring taste to this bland earth. Even the name of the protagonist, Tilottama has some connection to myth. 'Til' means the sesame seed which is ground into paste with sandalwood. It helps to cure the diseases of heart and liver. She also adds that she is life-giver, restorer of health and hope.

At one point of time, Tilo wishes to change her old body into a youth to fulfill the desire of Raven who is her lover. She decides to call on the others like Abhrak or Laki to remove wrinkles and blacken hair and to make firm the sagging flesh. Tilo gets astonished on feeling at her beauty and is dazzled by her young look. When Tilo starts to get out from the life of spices, Tilo feels that she is doomed to live in this pitiless world as an old woman, without power, without livelihood and without a single being to whom she could turn. She spends her whole life for the welfare of others. At a certain stage, she gets the desire to live for her. But Tilo's happiness is soon diminished, when she has a dream of the First Mother who reminds her that she has only three more days in America, and on the third day she will have to enter once again into Shampati's Fire and return to island. When the time arrives for the fire to consume her, she is again transformed into the body of the old woman, wrinkled with age and bereft of her youthful beauty.

The novel thus ends with Tilo renaming herself Maya, which can mean things. The illusion, spell, enchantment and the power keep this imperfect world going day after day. The novel ends with a positive note for the familiar immigrants' tale of dreams and pain and struggle end with hope. So, *The Mistress of Spices* is a universal immigrant story told using magical realism. It blends the spices with the characters and their emotions. Turmeric, the hope for rebirth; chili, the cleanser of evil; fennel to cool tempers; fenugreek, to render the body sweet and Kalojire to reduce pain and suffering.

Thus magic(al) realism is often extremely serious in Divakaruni's works and it contains about art, culture and human nature. As myth and culture is clothed in magic realism, it has some traditional values. Hence myth, superstition and archetypes play a great role in magic realist writing creating a new dimension of reality.

BIBLIOGRAPHY

PRIMARY SOURCE

Divakaruni, Chitra Banerjee. *The Mistress of Spices*. London: Blackswan Book, 2005. Print.

SECONDARY SOURCE

Faris, Wendy. "Scheherazade's Children: Magical Realism and Post Modern Fiction". *The Question of the Other: Cultural Critiques of Magical Realism*. Austin: The University of Texas. 1995.

<https://www.phrases.org.uk/meanings/magical-realism.html>



19.

**Marginalised Woman in Tendulkar's
*Silence! The Court Is In Session*****Ms. M. PrabaVinnarasi**, Research Scholar, PRIST Deemed to be University, Thanjavur**Prof. M. Varatharajan**, Research Supervisor, PRIST Deemed to be University, Thanjavur

ABSTRACT: The term “marginalization” is synonymous to ‘exclusion’, ‘banishment’, ‘degradation’ or ‘freezing out’. There is a promising law in our Indian Constitution that each and every citizen India is treated equally in all aspects at all times. But in reality it is not so, instead, women as a class or gender are degraded and excluded in the male-chauvinistic society. They are almost ridiculed and condemned to the core. Their self-respect and self-esteem is seldom bothered. Many of Indian English writer like Mahesh Dattani, Mohan Rakesh, Badal Sircar and Girish Karnad has dealt with this theme. Vijay Tendulkar has also deliberately voiced for the marginalized in his plays. This paper attempts at investigating one of his plays called *Silence! The Court is in Session* to see how the protagonist of the play, Miss. Leela Benare is marginalized and ridiculed in the male-chauvinistic society in the name of mock-trial.

Key words: *marginalization, male-chauvinism, degradation, exclusion*

The following abbreviations are used after quotations: *Collected Plays in Translation* – CPT.

The term “marginalization” is synonymous to ‘exclusion’, ‘banishment’, ‘degradation’ or ‘freezing out’. There is a promising law in our Indian Constitution that each and every citizen in India is treated equally in all aspects at all times. But in reality it is not so, instead, women, as a class or gender, are degraded and excluded in the male-chauvinistic society. They are almost ridiculed and condemned to the core. Their self-respect and self-esteem is least bothered.

Many an Indian English writer, like Mahesh Dattani, Mohan Rakesh, Badal Sircar and Girish Karnad, has dealt with this theme of marginalization. Mahesh Dattani in *In Thirty Days in September* has voiced for the marginalized. Mohan Rakesh in his *Lingering Shadows* brings the social conditions of the Indian society to the limelight and tells about two contrasting sides of a woman. He portrays the feelings and unfulfilled desires of women and their relationships. In Badal Sircar's *Evam Indrajit*, the pathetic Manasi is often questioned by Indrajit for not marrying her but he rarely feels for her individuality and rights for decision-making. Indrajit comes at last saying that he has married another Manasi but the empathetic Manasi is deprived of any company thereafter. Girish Karnad in *Hayavadana* depicts the life of the protagonist, Padmini, who is married. She is the woman who is marginalized basically and Karnad voices for her to emancipate from the shackles of the male-chauvinistic society.

Vijay Tendulkar has also deliberately voiced for the marginalized through his most of his plays namely *Silence! The Court is in Session*, *Kamala*, *Sakharam Binder*, *Ghashiram Kotwal*, and *Kaniyadhan*. *Kamala* is a play which portrays the life of a pathetic girl who is sold in a rural flesh-market in Bihar. Jai Singh, a journalist who wants to prove that women/girls are being sold in the flesh-market buys her with a view to presenting at a press conference to get his promotion. He sees her as a mere object and rarely cares about her torn dress that she wore. *Sakharam Binder* is a play which depicts the predicament of women who are puppets in the hands of men,

the non-believers in marriage and indulges in carnal pleasure with two women in the play. In *Kaniyadhan*, he depicts the piteous life of a woman, Jyoti, who is suppressed and oppressed in the name of dowry system. Besides, she is unable to speak against the male-dominated societal, blindfolded customs. Thus this paper attempts at investigating one of his plays, *Silence! The Court is in Session* to see how the protagonist of the play, Miss. Leela Benare is marginalized and ridiculed in the male-chauvinistic society in the name of mock-trial.

Being an actress in an amateur drama-troupe she arrives at a village to perform a drama with other group members. They are going to perform a mock-trial in which they will present a case against President Johnson for producing atomic weapons. The play starts in an empty hall and Benare's entry onto the stage is itself has significance. In other words, Samant informs that her finger gets caught in the bolt. Opening the door is problematic. For instance, while opening the door, if the bolt stays out just a little bit, the door will get shut and the person inside will be locked up or caught inside the hall. It is ironically depicted that Benare will also be locked up in this hall where her personal life will be tried and ridiculed.

The members of the theatre-group— Mr. & Mrs. Kashikar, Sukhatme, Rokde, Karnik, Ponshe — arrive but a minor character, otherwise called as subordinate actor, Rawte is sick. Though he had never seen a court they plan to act in the court scene totally as a dreaming play. So that Samant gets acquainted with the procedure of the court. So they all agree for the visual enactment of the imaginary case against someone. Sukhatme said that Miss Benare will be the mistakable and all the members agree. Consequently, the trial on Miss Benare begins. Mr. Kashikar seats himself on the judge's chair and says, "Prisoner Miss Benare, under section No. 302 of the Indian Penal Code you are accused of the crime of infanticide. Are you guilty or not guilty of the fore mentioned crime?" (CPL, 74 & 75) Benare is stunned at once but suddenly she was normal and said, "... For the court, that's all. Why should I be afraid of a trial like this?" (CPL, 75)

Benare is very open in her assault on male-chauvinism and fake concepts of masculinity. She is trapped very cunningly by the heartless men along with a woman, Mrs. Kashikar. Once the trial begins, there is no shelter for the poor Benare.

It is hypocritical to note that she is labelled by all dirty adjectives. Her personal life was exposed. She was publicly dissected, revealing her illicit love affair with a married man Prof. Damle. Prof. Damle is significantly absent during the trial, denoting his total withdrawal of responsibility either socially or morally but Miss Benare is totally accused, blamed and questioned. During the trial, Sukhatme tries to present the value of Motherhood by saying, "Woman is a wife for a moment, but a mother forever" (SCS, 80).

So it is unfair on Miss Benare's part to take the life of the delicate bundle of joy she has borne. Mr. Ponshe is called as the first witness. He asked the background of Miss. Benare for which he answers ambiguously to the public eye. Mr. Rokde & Mr. Karnik are called as second witnesses who are asked whether they have seen Miss Benare in a compromising situation. Rokde replies that once at night, when he has gone to Prof. Damle's house, he has seen Miss Benare with Mr. Damle. He has been prohibited to come inside the room. Even Samant is called as a witness and he gives imaginary answers to the questions which prove to be correct regarding the private life of Miss Benare. He says that one night he had seen Miss Benare in Damle's house. Further, Samant has heard her crying and saying, "If you abandon me in this condition, where shall I go?" (CPT, 92) and he has also heard Prof. Damle's reply, "Where you should go is

entirely your problem. I feel great sympathy for you. But I can do nothing. I must protect my reputation.”(CPT, 92)

With this clarification, this is totally imaginary, tears flow from Miss. Benare’s eyes. Running away from the dock, she attempts at going to the Doorway and unbolting it but it has been locked from outside. She is trapped symbolically. Miss Benare is compelled to vow but she remains silent. They discuss her age and unmarried state, the reasons for her preference to remain single. When she accue that she wants to remain single, the society started to criticize her. Because according to the society a woman should not remain single, if they remain single they can be only a prostitute but Miss Benare does not desire to follows others’ command or take up the responsibility. It remains a curiosity for all the members to know why an educated, well brought up, earning girl like Miss Benare remains unmarried even at the age of thirty four. Mrs. Kashikar satirically remarks, “What else? That’s how can you get everything in your life without getting married.They just want comfort. They couldn’t care less about responsibility. That’s how indiscipline has disseminate throughout our society.” (CPT, 99-100)

Miss Benare, as an individual, behaves as one human being greets another without bothering, about the limitations of sexes. But this very free nature is criticized by the society and none is ready to accept Miss Benare’s new concept of life as Mrs. Kashikar says, “Free! Free! She’s free all right – in everything!” (CPT, 100) how she knows him? Look how loudly she laughs! How she sings, dances, cracks jokes!” (CPT, 100). Even the two witnesses –Rokde and Ponkshe– present negative picture of Miss Benare totally.

It will not be futile if the study evaluates the main theme of the play as the exploitation of helpless woman at the hands of modern, civilized but orthodox society. The play dramatizes the conflict between individual and the society in which individual is ruthlessly crushed by the society. The rules and norms are more important for the society than the individual. It also exposes the sexual politics in particular norms of family and gender relations.Miss Leela Benare feels and says,

“Life is like this. Life is so and so. Life is such and such... Life is a poisonous snake that bites itself. Life is a betrayal. Life is a fraud. Life is a drug. Life is drudgery. Life is a something that’s nothing– or a nothing that’s something ... Milord, life is a dreadful thing. Life must be hanged.... Life is not worthy of life. Hold an inquiry against life. Sack it from its job.” (CPT, 86)

And it signifies that she is disillusioned with life. Through her experiences she has learnt that only one thing in life is important i.e. body. She reveals that her exploitation begins with her maternal uncle who has sexually experimented in her teen age.She confesses that it was a sin but she was helpless in her own house. She was so smart so that she didn’t understand the ways of the world. The uncle turned tail and ran. Neither her body nor her emotion died. But the merciless male-dominated society has ruined her reputed life and entrapped her in the name of mock-trial.

This is the male-chauvinism over the female is depicted in the play as the study witnesses how Miss. Benare is criticized by the society. Though she has been an educated woman she is also subjugated by the people especially by the men. When Miss. Benare was young she was exploited and marginalized by her uncle but the society does not talk about him but focuses only onthe piteous and victimized Miss. Benare. The adultery has not only been done by the

protagonist but also by the people around them. When some wrong takes place the people are ready to blame and accuse on the female but at the same time the male indulgence is totally hidden. Because they say that they are men who are unquestionable in the society which is for the men to rule. These kinds of behaviors should be removed from and by the society. Then only the wrong will be rectified and punished.

BIBLIOGRABHY

PRIMARY SOURCE

- Tendulkar, Vijay. *Collected Plays in Translation*. New Delhi: Oxford University Press. 2013. Reprint.

SECONDARY SOURCES

- GhoshArpa. "Tendulkar's *Kanyadaan*: A Study of Patriarchy." *Discourses on Indian Drama in English*(Ed.), AnkurKonar.West Bengal: Avenel Press,2013
- Noble Dass, Veena, "Women Characters in the plays of Vijay Tendulkar." *New Directions in Indian Drama*(Eds),Sudhakar and Freya BaruaPandey. New Delhi: Prestige Books, 1994. Print.
- SaratBabu, Manchi, *Indian Drama Today: A Study in the Theme of Cultural Deformity*. New Delhi: Sangam Books Ltd., 1997. Print.



20.

Feminist Perspective in Anita Nair's "Mistress"

R. Hemala, Research Scholar, PRIST Deemed to be University, Thanjavur
Tamizhmani, Research Supervisor, PRIST Deemed to be University, Thanjavur

ABSTRACT: Anita Nair is one such a genuine writer who creates life - like female characters in *Mistress*, *Ladies-coupe*. In this novel, *Mistress* focus feminist perspective, discrimination, "Weaker Sex" Especially, Radha as the "Weaker Sex" who needs to be protected by her husband, uncle. Still women to persecution by the male even in the present days. Gender based discrimination and harmful practices, treated Radha in this novel. Radha feel their emotions strongly, yet retain a constant value indgement, relationships they have to live through her life. She embraces on chris with a passion of art lover. To eradicate this gender in equality many women writers are writing about the embarrassing / embarrassing in our society. Even more women life is more struggle to live.

Key words: Feminist Perspective, Discrimination, Persecution, Gender inequality, Embarrassing.

It is a matter of great regret that even in this era of the twenty - first century. Still women condition is male dominated society. Even male thoughts female are under them, less than male in many ways.

In this novel, *Mistress* focus Discrimination, violence. Study in loves his wife while he treated less than male, dominated her. In this post colonial society. Still women suffering, discrimination. Even feminine physically and mentally disturbed & dominated by male society. Radha have been living in pain and silence for ages as victims of male dominance and sexual violence. Does women are oppressed and dominated by men through the novel *mistress*.

Women is important role in our post colonial society, education job etc., equal to men. Never women less than male. Women plays a great role in the growth and development of the society and make it an advanced and make post modern society.

Eco Feminism:-

Shyam expects nature or woman as a resource for the benefit of man women represent the generative to fertility and birth women is source for birth and making generation from forefather to still now, giving birth to children, feeding them and healthy grow. Eco feminism argues that west colonialism and science relationship between nature and natural resources. Shyam given preference to Radha is a feminine, as a human asset to do all house hold works. So feminine never desire to anything, consider as "Asset". As a female being have feeling, humor sense, emotion joy & sorrow, creativity etc.,

Feminist is always male aggression, patriarchy and builds of masculinity in our societies. This paper focus on feminist perspective, empowerment of female characters in the selected

novel of Anita Nairs *Mistress*. In Anita Nair's novel the female protagonist are placed through domestic oppression.

Christopher Stewart came from alien country to write about kathakali who with Kerala. Radha is heroine of the novel in the *mistress*. Radha's uncle koman teaches Kathakali dance and share his experience with chris. Later Radha crush love on him which she married, who shyam.

In the male aggression, Radha's marriage was meaningless and as her husband love on shyam. But she felt with Christopher.

"You can get any girl you want. you don't' have to be saddled with her just because we owe her father a debt of gratitude,' (*Mistress* P-122)

Radha is drawn into a sexual relationship with chris. She knew how to respect her self-respect, Chastity. She never lose her identity, her traditions in front of anyone. Male are getting marriage, more than one time, two times. it voices feminists continuing concern with giving women control over their bodies, providing them with the power and the knowledge to enjoy their sexuality and to have children if and they wish, the power to be able to say, "Women know their rights, own bodies *Mistress* later she rejects own should her husband and lover chris. She leads her role without any disturbance. She gives her baby a mater identity through the maternal care only, but the child 'fatherless'

If any male did anything wrong, they would aspect, even female society. If female did anything wrong, they wouldn't aspect.

This is suitable topic to *Mistress*, moving towards becoming "Mistress" her own self.

In this novel *mistress* focused her own self identity and art. To conclude this journal, married Indian women and make within the relationships. Anita Nair is not a feminist, in her writing shows the Extra-maternal relationship and art. In this novel focuses triangle love and rebellion, pain and convey a message of hope.

Feminists perspective portrays through her courage ones own -self and identity.

Primary Source:

Mistress by Anita Nair

Secondary Resource:

Sinha, Sunitha. *Post-colonial women writes New perspectives*, New Delhi: Atlantic Publishers and Distributors, 2008.

Myles, Anita. *Feminism and the postmodern Indian women Novelists in English*, New Delhi: Prabhat Publishers, 2006.



21.

Mystery and Mythology in Ashwin Sanghi's "*The Krishna Key*"

A. Preethi Monisha, Research Scholar, PRIST Deemed University, Thanjavur.

T.Thiruppathi, Research Supervisor, PRIST Deemed University, Thanjavur.

ABSTRACT: Mystery is generally defined as something that cannot be understood or explained. Whereas, Mythology is referred as old stories and myth combined together. Ashwin Sanghi is one such authors who reflects the world of fiction in a shadowy and addictive thriller form. Hailed as Dan Brown of India, Ashwin Sanghi brings out the whole new perspective to history and vedic age in his book *The Krishna Key* the third book in his Bharat Series. The novel is a combination of Thriller, Crime, Mystery and Mythology and follows a history professor who has to prove his innocence against of the fascinating elements which decodes, the hidden mystery in the mythology. The story revolves around finding the four seals and solving the mystery. The story of Lord Krishna and his role in Mahabharatham narrated by the author parallel. Thus the chief aim of the paper in to analyse the mystery hidden in our Mythology.

Keywords: Mystery, Thriller, Mythology

Mystery is generally referred as something which cannot be understood or explained. Mythology is the combination of old stories and myths. In India, in the past few years, we see numerous works based on the mythology fiction. The re-imagination of mythology and decorating it with interesting facts had made the fictions to gain vast grounds in India like no other genre. A number of Indian writers have come out with works which are proved equal to the great writers like Neil Gaiman Dan Brown and Rick Riordan. Many Indian writers such as Amish Tripathi, Devdutt Pattanaik, Anuja Chandramouli, Kavita Kane, Anand Neelakantan, Chitra Banerjee, Divakaruni and Ashwin Sanghi had shown Indian response to the renowned international writers. Ashwin Sanghi is one of the most celebrated authors of the current era. The plot involves four different pieces of a seal which must be brought together to solve a puzzle. Each part of the seal is a possession of different people who are the descendants of ancient Yadava tribe, namely Saini, Bhoja, Vrishni, Kukura and Chhedi.

The Krishna Key which is the third book of the Bharath Series revolves around Professor Ravi Mohan Saini, the protagonist and a historian who has been accused of the murder of his childhood friend Anil Varshiney, a famous archaeologist who has managed to decipher the script of Indus Valley seals. In an attempt to clear his name, Saini looks into the past of Indian Mythology's grey and unexplored areas and uncovers the truth about a serial killer, Taarak Vakil who believes himself to be Kalki, the final avatar of Lord Vishnu.

Ashwin Sanghi, creates mystery and thrill in the opening chapter of the novel. The novel opens in with the mysterious murder of Anil Varshiney in his office. The mythology is presented parallel by the author through the story of Krishna which the Lord speaks about his

own story. Ashwin Sanghi creates the atmosphere feary yet exciting with the murder of Varshiney where Vakil enters mysteriously and kills Varshiney with his own equipments and leaves a mark. The author leaves a hint that the murder is connected to some religious aspects. The mark indicates the Chakra of Lord Vishnu the killer leaves a slogan in Sanskrit written with the blood of Varshiney. The Sanskrit Slogan written in the blood says: “Mleccha-nivaha-nidhane Kalyasi Karavalam Dhumaketum iva Kim api Karalam Kesava dhrita-kalki-sarira jaya jagadisa hare.” (TKK 5)

The Sanskrit slogan is in full praise of Lord Vishnu and informs about his Kalki Avatar. Murder, Mystery and Mythology are the three elements found in the opening chapter of the novel, which further continues through the novel.

The following murders are done in the same way leaving the initial ‘R M’ and different marks which are the symbols of Lord Vishnu. By adding Krishna’s story in the parallel zone Ashwin Sanghi keeps the connection between Lord Krishna and the plot intact. The mystery of the seals had started from the first chapter of the novel as the killer is in search of the seal. The seal which indicates the Indus Valley civilization of India has a lot to explore about several interesting facts from River Saraswathi to Dwarka, Somnath, Mount Kailash and Brindavn temple. As the protagonist of the novel Ravi Mohan Saini is a history professor, he breaks out all the mysteries by travelling to all the places to understand the mythology behind it. The mysterious journey with the hint of mythology travel from the submerged remains of Dwarka, mysterious lingam of Somnath to the icy heights of Mount Kailash, in a quest to discover the cryptic location of Krishna’s most prized possession. Ravi Mohan Saini delves into antiquity to prevent a gross miscarriage of justice. He tries to safeguard the other safeguarders of the seal namely Dr.Nikhil Bhojaraj, Rajaram Kurkude, Devendra Chhedi. He along with his student Priya Ratani moves in search of all the suitable places where the seals secret lies. The mission brings out many hidden parts of mythology which is brought to the limelight to solve a puzzle. It is seen that the plot has to revolve around the life story of Lord Krishna. The events of Mahabharata and the past history takes the story to be a mythological fiction. Yet, the author provides more thriller and surprise with inevitable mysteries throughout the entire story. The characterization of the serial killer Taarak Vakil is the best showcase of mistery and excitement. Ashwin Sanghi compares Taarak Vakil to Kalki Avatar by his appearance and physique in the following quote: “His upper torso was a veritable maze of tattoos – his muscular chest having turned blue from the intricate symbols that could not be individually discerned. However, at the centre of the various other images was a large blazing sun”. (TKK 100). Ashwin Sanghi’s ideal way of covering the plot with the whole of slokas and introducing the new terms and meanings I the story gives the perfect feel to the plot. The mysteries of Dwarka explored with the remains, diving deep into the life of Lord Krishna which was hidden from the rest of the world, reveals many interesting facts around the life of Krishna. Though we may not be sure about the fact which the author had admitted in the story, but he keep us attached towards the plot with these miseries. The search of answers in the track with several twists and the chasing murderer behind

increases the speed of the storyline. The author had justified both the history, mythology along with the mystery to the best in his work. Characterisation of each person is quite simple and the construction of the plot according to them is the good process. Every single character has left great impact with their unusual brain-storming flashback. The core reason behind the seal is the soul of the *Krishna Key*.

The serial killer grows up believing that he is the final avatar of the Blue God Vishnu. He does every murder in the name of God. His murders are very technical yet it creates much curiosity about his intention. The Sanskrit slogans and his lifestyle which merges with the Kalki avatar spices up the plot of the novel. Ashwin Sanghi has balanced both the mystery and mythology in equal manner. The story where the mysteries unfold has a mythological connection it. The deep search in the mythology proves the key to reach the destination. There are many abstracts and secrets which lie in the journey. The sudden change of characters from good to bad the flashback stories of the characters are the crucial elements in the plot. The author had connected the dots perfectly to bring the essence of thriller and anxiety over the plot. The author had nailed the role especially the transformation of Priya's character to "Mataji". He had explained the transformation through Saini's eyes as: "Saini was stupefied. The had explained the transformation in Priya was incredible. Gone were the gentle smile and delicate dimples. Instead, her face was flushed and there was a permanent scowl in place of the laidback smile". (TKK 233). The simple forms such as nuclear radiator compared to the Siva Lingam are extraordinary sense of the writer. These kinds of genre are quite different in Indian Writing. Ashwin Sanghi had exhaustively researched the whopper of a plot, while providing an incredible alternative interpretation of the vedic age that had been relished by conspiracy buffs and thriller addicts. His take on the mysteries behind mythology is vast, rich in imagination and flown with the antique elements of history, making the novel stand tall among the other novels of this genre.

BIBLIOGRAPHY

Primary Sources

Sanghi, Ashwin. *The Krishna Key*. Chennai. West Land Publications Private Limited. 2018.

Secondary Sources

Pathinathan, Santini. *Castle and Crisis in Ashwin Sanghi's The Krishna Key* Bhodhi International Journal.

Mani, Manimangai. *Voices in Ashwin Sanghi's The Krishna Key*.

Agarwal, Kudrat. *Perfect Blend of Mythology and History : The Krishna Key*

Mahoto, Ankit. *Aiming beyond Infinity : Ashwin Sanghi: The Krishna Key*



22.

Dilemma of Alternative Identities in “The Dark Holds No Terror”

J. Judy Veena, Research Scholar, PRIST Deemed to be University, Thanjavur

M.Varatharajan, Research Supervisor, PRIST Deemed to be University, Thanjavur

ABSTRACT: In modern Indian fiction the credit of representing the “Silent voice” of women goes to Anita Desai, Shashi Deshpande and Bharathi Mukherjee. Shashi Deshpande’s women stand at the cross-roads of traditions. They seek change but within the cultural norms, seek not to reinterpret them but merely to make them alive with dignity and self-respect. With a specific drive to unveil the gender imbalance in society, she ventures to explore the life of Indian woman with socio-cultural and psycho-ethical paradigms of human existence. Besides, the awareness of the concept of human identity revealed in terms of personal relationship, she has made her fictional art highly authentic and convincing. *The Dark Holds No Terror* rejects the traditional concept that the sole purpose of a wife existence is to please her husband. It reveals a woman’s capacity to assert her own rights and individuality and become fully aware of her potential as a human being.

KEYWORDS: Alternative identities, Cross-roads, Paradigms, Authentic, Sole purpose.

The following abbreviation coming after the quotations is; (TDHNT-The Dark Holds No Terror)

Dilemma of Alternative Identities in “The Dark Holds No Terrors”

Shashi deshpande has arised as a major genuine voice in Indian English fiction. Her novels flourish in female quest for identity. They are usually narrated by female protagonists who aspire to find out their own selves throughout the novels. No doubt, they are tormented by the memories of past but towards the end they realize their selves. The contemporary writers like Anita Desai and Bharati Mukherjee also explores the search for identity in their works. In Anita Desai’s works, her protagonists undergo many struggles to find out their real self; because of the pressures of worries, they seem to have lost it. And Bharati Mukherjee’s novels are also mostly women centered. Her protagonists explore the socio-political issues that determine the position on identity.

There are number of Indian novels that deal with woman’s problems. But the treatment is often peripheral and the novels end up glorifying the stereotypical virtues of the Indian woman, like patience, devotion and abject acceptance of whatever is meted out to her. *The Dark Holds No Terrors* by Shashi Deshpande is a totally different novel in the sense that explodes the myth of man’s superiority and the myth of woman being a paragon of all virtues. It is based on the problems faced by woman, a refreshingly new phenomenon in Indian English fiction.

The Dark Holds No Terrors tells the story of a marriage on the rocks. Sarita (called saru) is a “two-in-one woman” who is the daytime is a successful doctor and at night “a terrified trapped animal” in the hands of her husband Manohar (called manu) who is an English teacher in a third-rate college. The novel opens with Saru returning after fifteen years to her father’s house-

a place she had once sworn never to return to—unable to bear the sexual sadism of her husband. The rest of the novel is remembrance of things past and a brief confession to the father with whom she had hardly communicated before. So the narrative meanders between present and past. The stay in her father's house gives Sarita a chance to review her relationship with her husband, her dead mother, dead brother Dhuruva and her children Renu and Abhi. Though she remains unchanged till the end, she has a better understanding of herself and others. This gives her courage to confront reality. The Dark no longer holds any terror.

The novel is remarkable for its exploration of her inner landscape. Shashi Deshpande does not betray any inclination or ulterior motive to sell India abroad by liberal doses of oriental mysticism or sociological data. For her the psychological milieu of the individual is quite an empirical canvas to work on. The novel is a fascinating study of male psychology by a woman which in turn becomes an exposition of the female psyche too.

Saru is highly self-willed and her problems ensue because of her outsized ego and innate love for power over others. She defies traditional codes at the slightest threat to her mother's house. In the case of Mulk Raj Anand Gauri (in the novel Gouri), the protagonist turns defiant because of the ill-treatment meted out to her by her husband but in Saru's case, defiance is her second nature: "Sarita ... defies her mother to become a Doctor, defies her caste to marry outside, and defies social conventions by using Boozie to advance her career". (Prem Nandakumar, 821). But in both cases it is the economic independence that gives Saru and Gouri the courage to react. As a child Saru had seen the predicament of the grandmother separated from her cruel husband and considered "an unwanted burden" by her own people. From then on, economic independence became a goal in life which Saru took to be an insurance against subordination or suppression. Every move in life is towards the realization of that life.

Shashi Deshpande conceives the fabric of her narrative art with her keen awareness of the unified pattern of social conventions and personal relationship. Individual has limited choices to assert his identity amid the contradictory commitments of personal life, social inhibitions and invisible dimensions of self-conceived desires and dreams. In the novel *The Dark Holds No Terrors* (1990) through the trial of the life of Saru, Shashi Deshpande speculates on the fate of the middle class Indian woman who accepts professional independence to carve out spaces for alternate identity beyond the burden of patriarchal and parental authority. The life of Saru, the protagonist of *The Dark Holds No Terror*, is evidently a saga of a modern woman, how she redefines her "self" to escape the perpetual darkness of torture, injustice and ignominy. To escape the shadows of the animosity of parents, she reaffirms her identity in her professional achievements and later on tries to seek fulfillment in her married life. However, after the failure at these two stages, she turns back to recollect and reorganize what she had left in her parental home. In this respect, Shashi Deshpande follows a circular vision to constitute the fluidity of female identity. Premila Paul admits: *The Dark Holds No Terror* by Shashi Deshpande is a totally different novel in the sense that it explodes the myth of man's unquestionable superiority and the myth of woman being a martyr and a paragon of all virtues. It is based on the problems

faced by a career woman, a refreshingly new phenomenon in Indian English fiction. (Paul Premila: 30).

Saru the protagonist in the novel *The Dark Holds No Terror* is projected as a victim of childhood insecurity. Shashi Deshpande in spite of having an insight into psychological obsessions of the protagonist, takes up the issue that woman's identity is significant only in subordination of man and the concept of "Separate Identity" is only an illusion, concealing the seeds of greater disaster and disillusionment. The plot of the novel *The Dark Holds No Terror* revolves round the efforts of a sensitive and educated woman who carves out spaces in professional life to achieve economic independence, purposefulness and accountability to build her own "self" beyond the limitations imposed by her father. However, she fails to achieve desired identity both in family and society. The futility of her efforts and her suffering born out of it, is revealed in the following statement and it can be accepted as the central paradigm of the arguments presented in the novel *The Dark Holds No Terror*:

For the first time, she found herself, waveringly hesitantly, making her way to her real self, I as I would like myself to be. But hunting for that real self had become rather like a dog scrabbling for a long buried bone. Piles of earth flew up, but where the hell was the bone? Or had there never been a bone at all. (TDHNT: 124).

Shashi Deshpande in her writing exhibits her excessive consciousness of her own position as a woman and accepts that woman is always marginalized in male dominated society. The reflection of resentment against the social conventions that ignore the emancipated identity of woman forms the basis of her artistic vision. Her female protagonists often make struggle to search out new identities but they simultaneously make efforts to conform themselves with the conventions of family and society. Moreover, the author again and again defends that woman has to fight to preserve her "selfhood" in union with her urges of "womanhood".

REFERENCES:

- Deshpande, Shashi. *The Dark Holds No Terrors*. New Delhi: Penguin Books, 1980.
- Bhalla, Amrita, Shashi Deshpande: New Delhi: Atlantic Publishers, 2006.
- Swine, S.P. "Shashi Deshpande's *The Dark Holds No Terror*: Saru's Feminine Sensibility." *Indian Women Novelists*, Vol. IV.
- DR.S.Sree, Prasanna. *Woman in the Novels of Shashi Deshpande: A study*. New Delhi: Sarup and sons, 2003.



23.

**A Study on Immigrant Feminine Experience in Chitra Bhanerjee
Divakaruni's Novel "Sister of My Heart"**

C. Priya, Research Scholar, PRIST Deemed to be University, Thanjavur

M. Varadharajan, Research Supervisor, PRIST Deemed to be University, Thanjavur

ABSTRACT: Migration has become a universal occurrence in the current world. Immigrants, the people who come to live permanently in a foreign land play a prominent role in this process. A diaspora is the group of people who are living away from their original homeland and share common experiences. Diasporic literature or immigrant literature is generally referred to the literary work done by immigrants. Chitra Banerjee Divakaruni is one of the famous Diasporic writers. Her works communicate the shade of immigrant women sufferings in new land. Her works are encircled by two worlds that is Indo-American struggling. Women are caught in the two worlds and which made them to feel hard to adjust in the new environment. It shows the difference between the first generation and second generation of immigrants. Some immigrants lose their life and become victim in new land. Chitra Banerjee's novel *Sister of My Heart*, which explores immigrant women experience. It mainly deals with the agony of women characters that are displaced from India to America. It also focuses on the portrayal of Indian modern women who are torn between past-present, desire-ability and tradition-culture. This paper aims to explore the pain of Indian women immigrant characters in Chitra Banerjee Divakaruni novel *Sister of My Heart*.

Key Words: Immigrants, Displacement, Struggling, Suffering, Victimization

The following abbreviation coming after the quotations is; (SMH- *Sister of My Heart*)

Immigration is the international movement of people into a destination country of which they are not natives or where they do not have citizenship in order to settle or reside there, especially as permanent inhabitant or naturalized citizens, or to take up employment as a migrant worker or temporarily as a foreign worker.

Inspired by the vast spread of migration, diasporic literature gained significance in universal literature in a backdrop of post-colonial context, concomitantly developing with post-colonial literature. The reader would generally expect a diasporic writer to be an immigrant but some critics emphasize that it is not compulsory that the particular writer to be an immigrant himself or herself as long as he or she occupies the themes regarding actual experiences and mentalities of a diaspora. The salient characteristic of diasporic literature is that it is not based on any theory or philosophy but on the life experiences of immigrants. Diasporic literature

focuses mainly on themes like dislocation, nostalgia, discrimination, cultural change, problems in adjustment and adaptation, orientalism, identity crisis, alienation and survival.

Writers of diasporic Indian English literature can be divided into two groups: first generation immigrants and second generation immigrants. First generation immigrant writers become representatives of immigrants who have lived a considerable period of time in their motherland and now are trying to adapt into new contexts after immigration whereas second generation immigrant writers represent the descendants of first generation immigrants. Amitav Ghosh, Kamala Markandaya, Bharati Mukherjee, Chitra Banerjee Divakaruni, Anita Desai, Kiran Desai, Vikram Seth, Sunetra Gupta, Aravind Aditya, Vikram Chandra, Neel Mukherjee, Hari Kunzru, Thrity Umrigar, Sameena Ali, Kalyan Rai, Raja Rao, Anurag Mathur are some of the most prominent writers of diasporic Indian English literature.

Chitra Banerjee Divakaruni, famous diasporic female Indian writer, who was born in 1956, has secured a credible place in the place in the genre of Diasporic Literature. Divakaruni with her remarkable workmanship portrays diasporic women protagonists, living in two cultures, grappling the insecurities of exile and questioning their identities.

Divakaruni's 'Sister of My Heart' is an extended adaptation of her prior short story 'Ultrasound' in the Arranged Marriage. This epic twists around two cousins Anju and Sudha Chatterjee who are brought into the world couple of hours separated from one another around the same time. Since the day they were conceived, Sudha and Anju have been fortified in manners even their moms can't fathom. Encouraged into relationships, their lives take abrupt inverse turns with Anju in India and Sudha in America. In any case, the ladies find that, notwithstanding the separation that has developed between them, they have just each other to go to. They experience childhood in a preservationist upper-working class home comprising exclusively of ladies moms, aunties and the servant. In spite of the fact that their characters and desire are interestingly, they are seriously dear companions and perfect partners.

Sudha, the lovely young lady longs for a sentimental marriage and parenthood dependent on Hindu tales and legends. Then again, Anju is to some degree physically ugly, a bibliophile and a radical who longs for advanced education. Both of them lost their dads on a ruby-chasing campaign which was arranged by Sudha's dad. Sudha feels regretful for her dad's activities. Thus she bargains her adoration for Ashok. She drops the possibility of her elopement with Ashok in light of the fact that it may break Anju's marriage. Sudha revokes herself to an orchestrated marriage with a feeble willed man, who is commanded by his widow mother. Anju gets hitched to a PC researcher Sunil who is working in America. The string of the obligation of both the sisters is to some degree extended when Anju finds that Sunil feels pulled in towards the lovely Sudha. Prior in the work, Sunil arrives legitimately to Anju's book shop to see her (with the end goal of a proposed marriage) in a casual encompassing which is a regular American impact. At Chatterjee's home as well, his taking cups of tea around to everybody, warmly greeting Sudha and a reasonable refusal to his dad for share are something that show up entirely non Indian about him. These appearance in the story demonstrate that the difference in topographical limits

can seriously influence the outlook up which was established profoundly in the customs of local nation. Despite the fact that miles separated, both the young ladies face a similar dejection in their relationships. Sudha is edgy for a tyke, just to call somebody as her adoration. In America, Anju feels Sunil as a baffling individual. He looks for his security and does not inform her regarding his whereabouts. There is a sharp differentiate between the lives of both the cousins. From one viewpoint Sudha spends her entire day in performing family obligations while Anju drives openly; performing outside chips away at her own, contemplates her preferred subject in school. Yet at the same time the disappointment in Anju's life makes her think,

"It's not what I imagined my American life would be like". (SMH, 186)

Life carries them to a similar stage of life when the two of them become pregnant. Sudha's relative powers her to prematurely end the female tyke hatchling and no response of her better half against it, breaks her. She chooses to keep the kid and moves to America, since the life as a single parent and a divorced person would be simpler for her in California. Anju starts gathering cash through an occupation for air ticket of Sudha. This activity makes her vibrate the intensity of monetary freedom. Because of physical fatigue and mental pressure Anju endures an unsuccessful labor. Sudha and her girl Dayita is the main expectation that would give her vitality to overlook the loss of her infant. While in transit to freedom, Sudha by and by declines Ashok and his affection since now she isn't sure on the off chance that she would be cheerful in attempting herself to a man's impulses once more. She turns into an agitator in the realm of man. She finally prefers

"A future built by women out of their own wits, their own hands". (SMH, 294)

While Anju and Sudha start to look for methods for satisfying their fantasies of independence in America, the new setting makes real breaks seeing someone. Sudha could feel the quiet among Sunil and Anju. There is trade of just a couple of sentences among them and that too about Dayita. Sudha's little girl Dayita's essence to some degree encourages Anju to decrease the recollections of Prem (her unborn youngster). Sunil abstains from defying Sudha to control his frantic energy for her since his marriage. Sudha with the fire of autonomy inside her asks a young lady Sara, whom she meets in a nursery, to get a new line of work for her. Sara was an Indian and put stock in exceptionally egotistical musings which motivate Sudha. Sudha frightens with her choice of cancelation of her marriage simply because she couldn't lose her security. She honestly acknowledges before Sudha that, "In-laws, kids, hirelings, you know how it is in India So I got myself a transport ticket to California". Sara guarantees Sudha her entrance into genuine American life which would be an extraordinary assistance none-the-less endeavor to escape from herself. Hardly any years in America change Anju in her use of impossible to miss words and interests. Her contracting recollections of India make Sudha understand that even their recollections are marooned on discrete islands. The outsider land appears to make the need of digestion and change for the workers. In any case, conduct changes are not really satisfactory as per the new culture. As Sunil, however ostensibly absorbed couldn't endure Lalit's closeness either with Sudha or with Anju. His fury thusly focuses on a battle with a valet who remarks over the Indians in the gathering, "Fucking Indians, showing of".

The profound situated love of both the cousins builds up a break now, maybe on account of the one year of division in independent grounds or as a result of one man between them. Anju feels uncertain with Sudha's essence in her home and Sudha conceals hate for the purposeless hours she spends working in Anju's home. The trio endures an awful circumstance when Sudha deserts Anju's house night-time of physical closeness with Sunil. Her blame urges her to move out of her companion's hitched life. Sudha now understands that she can't return to the old confined methods for Indian life. She some way or another has a sense of safety for the unoriginal traditions of America to begin another life. She thinks remaining at the side of a street, "I should radiate some kind of misery signal, since bystander gazes at me unusually. In the event that this were India, in any event half of them would know me. They'd ask me a thousand inquiries, offer to help, offer guidance, might be even escort me back home".

Sudha as well as follow new ways for them in the wake of choosing for a separation. Anju starts her self-looking through adventure keeping separation with every shut one. She shares live with one of her companions from essayist's club however their having a place with various grounds proved unable make an agreeable camaraderie between them. She generally needs Sudha near her to share what's more, comprehend her completely. Anju feels like shivers in fingertips like sticks and needles when any of her American companions censures about the legacy which she cherishes a great deal. Indeed, even their ordinary talks are diverse to the point that she feels forlorn among them. She gets that, "...large chunks of herself will always be unintelligible to them: the joint family she grew up in, her arranged marriage, the way she fell in love with her husband, the tension in her household, that ménage a trio's Indian style".

Sudha turns into a guardian of an old Indian man who is living with his child and his American wife. He experiences more mental infection than physical. He needs to come back to his possess land (India). The remote land has gravely influenced his wellbeing. Sudha comprehends his agony and guarantee him to take him to India. She cooks Indian dishes for him, calls him Baba and leaves Dayita to play with him. Along these lines this improves the elderly person's wellbeing. She is energized with her own financial balance yet leaving the old relations is the main lament. Sudha's reasonable refusal to Ashok, kinship with Lalit, leaving Sunil and choice of returning India with the old and with an arrangement of serving him thus for a decent school for her little girl are unquestionably the attributes of the changed 'self' in America, a spot where "in a minute you might be pulled up into it, released of gravity. One can take another body here, shrug off old identities".

Having experienced the narrative of two sisters it very well may be said that whatever might be the reason for migration; Diasporic people group faces the issue of dislodging, rootlessness, separation and minimization in the moved nation. The ladies, who are moved, feel the dislodging strongly more in contrast with men, yet in addition they use relocation as a stage towards their opportunity and uniqueness. In spite of the fact that it is problematic for them to separate themselves from the local nation and traditions yet at the same time they adjust the new culture and attempt to make a amicability with the new environment. America offers opportunity

yet at the cost of losing a stable, maybe special character. Banerjee's composing confirms that Diaspora isn't simply a dissipating or scattering however an encounter made up of universe.

It is applicable to say that diasporic IndianEnglish fiction is an important genre depicting the experiences andmentalities of Indian diaspora in a broad sense. It makes space for the discussions about Indian immigrants and offers emotional securityto that particular diaspora. Being the ideal of the Indiandiaspora, diasporic female Indian writers are successful inaddressing the readers of Indian English literature in a sensitive, unpretentious style while carrying a sense of the universal experienceof immigration. Furthermore, diasporic Indian English fiction keepstheir writers related with India and the entire world.

Bibliography

Primary Source

Divakaruni, Chitra Banerjee. *Sister of My Heart*, New York: Anchor Book, 2000 (All the consecutive references have been cited from this edition only.)

Secondary Sources

Banks, Olive.*Faces of Feminism*. New York: St Martin's Press, 1981.

Radhakrishnan, Rajeswari. The Plight of the Immigrant in Chitra Banerjee Divakaruni's *The Mistress of Spices*.*Journal of Teaching and Research in English Literature*. Vol 5 No 2. Oct 2013.

Monika, S. Portrayal of Women as a Powerful Force in Chitra Banerjee Divakaruni's novels. *International Journal of English, Literature and Humanities*. Vol 4 No. 6. Jun 2016.



24.

Search for Identity of women Shashi Deshpande's *That Long Silence*

A.Jerlin, Research Scholar
Prist University, Madurai

Dr. R.A. Rajasekaran
Research Supervisor
Prof. and Head of English
Prist University, Madurai

Abstract: This paper analyzes the significance of search for identity of women in Deshpande's novel, *That Long Silence*. Still there is harder fight to prove their existence. Deshpande's Protagonist search for identity gets huge attention because of their frustrating experiences born of the forbid nature of the Indian Patriarchal society. In her novels, the male characters – husband, lovers, fathers and other relations – display different aspects of patriarchy and oppression. Unknowingly the male friends are Feminist in their approach with the protagonists a lot. Deshpande's male characters are enable the protagonists to define their identities a lot.

Key words: Patriarchal, Search, Feminist, Identity.

Shashi Deshpande is an eminent writer, whose writing's portrays female character's relating to contemporary. Shashi Deshpande depicts working and a modernized woman's who are reacting to the changes in the environment and situations. Her character's are very much revealed to the traditional and social outcomes, which a women face in this male-dominating society. They protest for liberty and identity against their men, but find themselves in well enriched society.

Her women's are always caged in between family circles and working areas, between their aim and social wantedness. Her women often seem to be representing themselves separated from the other women roles but are alive carrying their self respect and dignity.

Deshpande's novel, *That long silence*, can be considered as a classic modern, Which depicts the interior problem's that are in Indian society which effect's human relations. From ,the opening "To achieve anything to become anything, You've to be hard and ruthless" and to its conclusion "Without hope life would impossible," there has been nineteen long years of silence between the narrator, the protagonist Jaya and her husband Mohan, Who especially snobbers on happening in the society.

The novel traces the pathway of a woman, carrying dilemma and fear, confusions which affect's her aspiration. The view of man-women relationship to the novelist, does not portray the suppression of women in this male-dominating society, but the confusions and hardships which both men and women faces to prove themselves to the roles assigned for them.

The search for oneself and liberty, freedom seeking has become eminent themes of this modern novel. Indian women writers are aware to the point that decision –making lies in the hands of men, thus giving us a marginal for women role. Marriage is deemed to be the essential

social quality where female have to live with the opposite sex, but their enjoyment is confined, when compared to men. It is often a weapon to make women lose her comfort zone. Deshpande narrates Indian women's frustrated level and feeling of alienation.

In "That Long Silence", Deshpande portrays different images of Indian women one belonging to lower class women, engaging oneself in domestic house-hold works for lower living and secondly educated middle class, who is financially independence worthless husband wife relation are one of the hardships of Indian life. The confusions and conflicts between cultural role and search for oneself, their suffrages of loneliness are depicted.

The female expression is the way female's express their ideas, which determining their workplace in the society. It is the reflection of "female oneness or identity". Therefore in this patriarchial system a female voice recognized through a self-depicting character and self-esteem. Deshpande has risen as one of the women writer in Indian. Her works are comparable to the works of Anita Desai, Nayantara sahal, who have given their thought against patriarchial suppression in their writing.

A male partner makes the female believe that she is his part of identity and make her accept that, as he changes the identity of a female from girl to a woman. She changes herself silently by accepting the change, not because of fear of society, but there in her arouses the fear of losing her family, her personal oneness (identity), and her relations. She feels so suppressed, that she longs for a change, might create her new identity. That long silence portrays the nature of traditional cultural and society construction of female identity, especially for women's who plays the role as a wife and mother. The novel depicts Jaya's nature a educated middle class women married to Mohan, who doesn't give importance to feelings anyway she lives a stable life with her two kids and also managing both household works and her inner untold feelings. Jaya is still frustrated with fear by the ghosts of Suhashini and Seeta, she find that the fear of ghost to confront is less when compared to fear of facing her search of identity.

In That Long Silence, The marriage life of Jaya is a Failure as it does not deserve to prove herself the space of her own identity Jaya changes herself, her like and dislikes to the taste of her husband, which ends in loneliness and silence. She reveals herself fully lost, when she introspects herself from being played the role of Mother and wife had changed her own identity. She tries to find the cause of unhappiness in her married life and finds out that "That Long Silence" had ruined her living. Jaya to quit from her loneliness starts to write a magazine "seeta", even this was not encouraged by Mohan to which Jaya consoled herself not be over react even in story writing. She has played and constructed her role to the will of his uncaring husband Mohan.

Jaya is not a feminist but a woman caught in a tussle between submission and assertion. However the argument and condemnation of Mohan finally made Jaya to react rudely, she also realises that her husband is not only the person sole responsible, for her change it is also her own self. Finally she decides to live for her own self to come out of her shell and lead a prosperous life for herself. Her thoughts are revealed it in the lines" I will have to erase That Long Silence between us". Jaya finds herself last by the changing environment in their life, and that the time,

She began to question herself. All have lost their nature of character, her husband and herself. Traditionally, a woman has her identity only as a father's daughter, her husband's wife, and her son's mother. She started to reveal herself, which is a cruel process. After her analysis Jaya becomes fearless. Now she has no individuality she does not even know to decide the point to start.

A quest for identity, for an authentic life has been constructed by the protagonists, who shows us various problems and obstacles in this world. Her novel provides us a path way of a view in our Indian society. The search for oneself, the quest for identity has been shown in the post colonial literature. The search for oneself, in search of identity is the central theme of contemporary women's fiction. This process is both ecological that it breaks female determination in becoming themselves. It is important that not only the quest for identity that encourages writers but the exploration which leads the female protagonist to awaken from the burden is also a cause.

The female protagonist, Jaya in *That Long Silence* is always been constrained and keeps herself confined to the rules and regulation of the society. Her existence is questionable whether she lives for her family or for herself. She was taken for granted by everyone in the family. This forced her to go in search of identity. As a woman the protagonist is a caring wife and a loving mother and care taking to her in-laws. In the marriage relation she shares intimacy with her husband and unable to express what she feels. Her silence is a symbolic representation of all women in this society, she emerges to write but which was not encouraged by her husband Mohan, and even disappointed by her children. Her life seemed to be worthless living because of her loss of identity.

Deshpande uses the first person narration to unfold the mute of Jaya. Jaya was born in a normal class family, even where her feelings were submissive by her father. Jaya loved to watch movie where as her father enjoy only classical music. To him movie songs were cheap rated. Her aspiration was kept aside from her childhood, even which was more suppressed after marriage by her husband. She sacrificed her taste of life, for the male members of the family being a female. Now Jaya needs a change in life. Her unfold feeling is rushing up. Now she starts to feel herself like the bullock carts which moves at same direction and same speed to avoid discomfort. She also compares herself to Gandhi, by adjusting herself to please Mohan. Her original identity is been changed, and the quest for identity arises. The novelist extraordinarily portrayed the psyche of women.

Jaya started to feel the hope of new life, from the monotonous run of her previous life. Therefore the novels deals with female thrust and search for her identity which the female protagonist longs for. She also aspired for her own self dignity and self-dependence as she had suffered from silence and untold feeling with her husband the novel teaches women to fight against the silence and be expressive, on the other hand, it teaches men to understand the feeling of a women. Thus Deshpande gives an image for women to come out in search of her own

identity in this society. At least, the upcoming generation of women must do so in order to lighten the path of their daughters. This is the Deshpande's vision for future women.

References:

1. Deshpande, Shashi. *That Long Silence*. Haryana, Gurgaon: Penguin Books India Ltd, 1988, .7.
2. Sherry, Ruth. *Studying Women's Writing; In Introduction*. London: Edward Arnold,1988, 6.
3. Wright, N .H. *Communication: Key To Your Marriage: The Secret to True Happiness*.2012, 6.
4. Das, V.N. *Feminism And Literature* .New Delhi: Prestige Books, 1995, 11.
5. Deshpande, Shashi. *That Long Silence*. Gurgaon, Haryana: Prestige Books, 1988,147
6. *Ibid*; 85
7. Gaur, R. *That Long Silence: Journey Towards Self Actualisation In Women In The Novels Of Self Actualisation In Women In The Novels Of Shashi Deshpande* Ed. By Suman Bala. Print.
8. Wright, N .H. *Communication: Key To Your Marriage: The Secret To True Happiness*.2012, 14.
9. Sharma Siddharth. *Shashi Deshpande's Novels: A Feminist Study*. New Delhi: Atlantic Publishers And Distributors, 2005,1.



25.

Disturbance and Thwarted Expectation of Children in a Modest Bunch of Dust, the British Interwar Content: A Topical Think About**Research Supervisor****Dr.R.A.RAJASEKARAN**

Prof/Head

Department of English

Prist University

Madurai

Research Scholar**K.KASIPRIYA**

Prist University

Madurai

Abstract: There are number of interwar scholarly writings that illustrate the advancement within the complexity of child-figures. The issues of childhood and lament are independently built up in A Modest bunch of Clean from the expansive range of modernist literature within the 1930's. This paper puts forward the subtleties of the child-figures, which experience an advancement which gets to be the major subject in this novel. Waugh's child is reasonably direct, and is juvenile in body and intellect. Children act as destroyers, grown-ups have the bodies of children, and adult-children receive childlike idiosyncrasies. Nearby this advancement, the creator looks at lament in connection to the child, whether that lament carries the characteristics of a diagnosable (physical or mental) ailment, the dream of the hyperreal, an strongly want to re-experience a romanticized individual past, or a combination thereof. For Waugh, the child acts as a catalyst, affectation occasions that disturb adults' comfortable nostalgic universes. Through the tests and investigations of story styles, this innovator reacts to the moving, post-Victoria interwar society.

Key Words: Interwar society, regression, nostalgia, childli

The 1930's were a productive decade in British writing: innovation was thriving, with the distribution of books by Aldous Huxley, Jean Rhys, and James Joyce, and verse by T.S. Eliot, Ezra Pound, and W.H. Auden. On a verifiable level, the individual of Britain were still dealing with the disruptive aftereffects of the Great War and were, although they did not realize it at the time, nearing the end of their interwar period: a time that divided the Great War from what would become World War Two. Among the modernist authors producing major work during the interwar period, there is an obvious lack of unity between each modernist's vision of childhood and regret, since they approached their manipulation of the child and regret in individual ways. Such an absence of underlying narrative and aesthetic unity points out several things. First, there is no definitive perspective of what the terms "child" and "childhood" entail; children as a group exhibit a complex range of characteristics, and in doing so, resist simple classification. Similarly, there is no singular form of regret, except in the basis that regret looks back to something that no longer exists and can no longer be attained. The manifestations of individual and collective , resregret change broadly, as do the connections of children included with developments of lament.

After the age of Eliot, Lewis, Woolf, Waugh, and the rest of the ladies and men who might, in their person ways, be called innovators, there has been a unused increment in writing almost and for children. Most bookstores have a complete wing or range equipped explicitly toward children's writing which has extended into indeed more noteworthy age "bubbles" with the rise of the Youthful Grown-up peruser that possesses the locale between childhood and adulthood. It would be silly to undertake to detail the sum of works composed post-World War II that bargain with children and childhood.

Evelyn Waugh's *A Modest bunch of Clean* (1934) centered on a man's affection for his domestic and the past. The novel's stylish and topical contrasts were characteristic of each author's singularity beneath the wide scope of innovation, which contrasted fiercely within the Thirties.

Evelyn Waugh's *A Unassuming bunch of Clean* (1934) centered on a man's love for his household and the past. The novel's in vogue and topical contrasts were characteristic of each author's peculiarity underneath the wide scope of advancement, which differentiated furiously inside the Thirties.

fashion, substance, and affiliations inside the world of innovation partition Waugh. However each of their books from the early 1930's center on characters' recollections and visualizations of an tricky or deceptive past, which has habitually disillusioning connections with the characters' encounter of the show and creative ability of the long run. The writer created this disillusionment in a comparative way: by looking at children and their relationship with conceptions of time and history. In spite of the nonappearance of a joined together vision Waugh make child-characters that are significant to the plot.

Furthermore, Moreover, the interwar pioneers tie their children to a bigger, and fair as complicated, concept: the past. In making such a association, the creators enter into an existing discourse. Regression and children are once in a while associated in dialogs of pioneer writing or content. However anecdotal children regularly speak to critical speculations in and trusts for long haul as well as keys to memory and the past. *A Modest bunch of Tidy* has, through its title, self-evident ties to canonical innovation. However Evelyn Waugh was not for the most part associated with any particular modernist development amid his lifetime, and his work reflected this need of alliance: instead of endeavor to revolutionize or scandalize the scholarly world with printed or topical development, his books depended on reasonably routine formal outlines.

Perhaps maybe Waugh is undoubtedly the foremost family-minded pioneer, for in spite of his claim state of childlessness amid his composing of the 1934 distribution, he does not appear to discover the idea or state of childhood especially troublesome; his child-characters are decently

Practical: they talk and act convincingly, oppose caricature, and are effectively recognizable from grown-ups in their dialect and activities. John Andrew Final, Tony's child, is some place around the age of six, still youthful sufficient to require a caretaker. His energy,

never unequivocally indicated by age and his reasonably bright identity permit Waugh to center his humor in John Andrew's discourse and activities, which frequently parrot the lower-classed, "filthy" dialect of an domain steady hand.

The few occasions in Waugh's content that indicate at any uncertainty within the border between childhood and adulthood center on steeds. Within the most outstanding occurrence, John Andrew has procured a modern horse on his 6th birthday, a substitution for the Shetland horse that had given a entryway into the world of riding. Waugh's annihilation of Tony's lament isn't complete without disposing of his emotionally-based figments: those that permit him to preserve a comfortable façade of family solidarity and strength.

At last, Tony's lament is monomaniacal, a solitary fixation that devours his contemplations and activities, which spin around Hetton and its tenants. So through Tony, Waugh combines components of Baudrillard's (imperceptible) social lament and yearning for the great ancient days with the overwhelmingly seriously mental impacts of therapeutic lament. Waugh's vision of lament does not stay steady; in spite of the fact that Tony Final starts the novel in stasis, the novel's children act as catalytic strengths, disturbing his built universes and affectation alter through their habitations and activities. In spite of the fact that Waugh chooses , instead of address, the divisions between children and grown-ups, children particularly John Andrew and Winnie interface with and impact grown-up Tony by implies of lament, always pushing him out of his hyperreal world until it collapses and clears out him without bolster. John Andrew and Winnie may not be harbingers or vessels of regret; nor are they obviously major characters. But by affecting and modifying the course of Tony Last's life and sentiments, they speak to a future that outsmarts indeed the foremost carefully- maintained regret.

BIBLIOGRAPHY

1. Baudrillard, Jean. *Simulacra and Simulation*. Trans. Sheila Faria Glaser. Ann Arbor: University of Michigan Press, 1994.
2. Boone, Troy. *Youth of Darkest England: Working-Class Children at the Heart of Victorian Empire*. New York: Routledge, 2005.
3. Boym, Svetlana. *The Future of Regret*. New York: Basic Books, 2001.
4. Coveney, Peter. *The Image of Childhood*. Baltimore: Penguin, 1967.
5. Chu, Patricia. *Race, Nationalism, and the State in British and American Modernism*. New York: Cambridge University Press, 2006.
6. Cunningham, Hugh. *Children and Childhood in Western Society Since 1500*. New York: Pearson Education Limited, 2005.
7. Di Battista, Maria. *Virginia Woolf's Major Novels: The Fables of Anon*. New Haven: Yale University Press, 1980.
8. Higonnet, Margaret R. "Modernism and Childhood: Violence and Renovation." *The Comparatist* 33 (2009): 86-108.
9. McCartney, George. *Confused Roaring: Evelyn Waugh and the Modernist Tradition*. Bloomington: Indiana University Press, 1987.
10. Outka, Elizabeth. *Consuming Traditions: Modernity, Modernism, and the Commodified Authentic*. Oxford: Oxford University Press, 2009.

11. Sharma, Basudeo. *The Victorian Novel: Problems and Portraits of the Child*. Atlantic Highlands, NJ: Humanities Press Intl. Inc., 1982.
12. Slater, Ann Pasternak. "Waugh's *A Handful of Dust*: Right Things in Wrong Places." *Essays in Criticism* 32.1 (1982): 48-68.
13. Stannard, Martin. *Evelyn Waugh, The Early Years: 1903-1937*. New York: Routledge, 1984.
14. Steedman, Carolyn. *Strange Dislocations: Childhood and the Idea of Human Interiority, 1780-1930*. Cambridge, MA: Harvard University Press, 1994.
15. Ward, Jean. "The Waste Sad Time: Evelyn Waugh's *A Handful of Dust*." *English Studies* 89.6 (2008): 679-69.



26.

Exploitation of Women in Atwood's *The Edible Woman***Research Scholar****S. Damayanthi,**

Prist University, Madurai

Research Supervisor**Dr.R.A.Rajasekaran**

Professor and Head,

Department of English,

Prist University, Madurai

Abstract: This paper scrutinizes the exploiting of women in Atwood's the edible women. It evaluates the origin and growth of Canadian literature and a note on famous writers in Canada. Food as a metaphor of identity dealt to reveal the society how women are exploited through the character Marian McAlpin who is in search for her identity by taking and rejecting food. Finally she overwhelmed the barriers and sufferings to which women have been subjugated for a long time wrapped up her excursion of self realization and also her bygone times.

Keywords: Women exploitation, Self actualization, Canadian voice, identity.

Women exploitation is not new thing. It has been in the human life since God has created (It is being said) and also resistance to it has began in ancient period. In modern world it takes new form using literature as a weapon for not offending but defending. In the same way Canadian literature functions among other literatures which deal with feminism. The feminist works which are popular always deal with the problems of women. Margaret Atwood's *The Edible Woman* revolves around Marian McAlpin, a young woman just out of university.

She is not confident for what she longing in her future. Disconsolate because she texture exploited at the buyer survey institute where she is working, she is taking everything in mind to marriage. But as she distinguishes what marriage has accomplished to her old school friend Clara, who submerge herself in travail. She is persuaded that marriage is just another seducement.

Her egocentric, free minded and scheming to manipulate roomie Ainsley does not seem to be an appropriate role model either. A feminist handler, she exploits the roles women play to her own ends, for representative by lacking to deceit her boy friend Len Slack into manufacturing her pregnant and then hold the child for herself. All of her women friends and associate materialize, actually almost spoof, conventional women roles in which Marian discovers no sufficient place for herself.

The women in her office with their fake mold of femininity dyed blonde pure with identical opinions who will expedition and then resolve down to marriage are no help either. At the same time, still, while repudiate the standards of the humane defined supreme, she feels expelled she is different more than anything else wants to be accepted.

We see how substantial it is for Marian to be normal in every way, and how austere she tries to look out herself against any sign to the contradictory as she prides herself an active with a coolly proficient responsiveness at all times to what situations and people seem to expect her.

Canadian literature analyzes the classical works of Canadian writers. As in other literatures, in Canadian literature also there are more breaking down which includes the antagonism between English and French. These divisions are situated on the society and they also connections the society for ages together. Due to American imperialism Canadian writers focused on the themes of identity. Unanimously all these writers expressed Canadian mythology, thematic concerns, and geography which is otherwise called Canadian voice.

Canadian literature in English started in the first half of 17th century. By the early 20th century Canadian literature was the world extent one. Many of the classical pieces won the international celebrity. The writers addressed political, cultural and social alternatives in Canadian society, some of which were established, others obtaining from more current changes in language, population, communication and technology. Consuming food becomes the process of searching for identity of the protagonist of Atwood's *The Edible Woman*. Telling herself that "life isn't run by ethics but by adaptation", she accepts to marry the young advocate Peter. Even though she distinguishes the requirement to get away from a world over which she has lost mastery, she disregards the demands of her subconscious mind and instead of acting positively.

Marian's desire to marry Peter is certainly a fault and subliminal Marian knows this. However she is inefficient to act against this knowledge. However her subconscious acquaintance is reflected in various ways. She progressively begins to model strange forms of behavior. When she hears Peter telling his hunting story to Len, she considers Peter as a hunter and herself as a rabbit.

Little by little, Marian begins awakening away from the usualness, implicit rational young woman and proceeding the world for her imagination which draws her power away from her sociable life. She starts to sacrifice her sense of entity. As she herself points out: I had cracked; from what or into what, I didn't 't be learned. That her unconscious is not obeying as she moves closer towards subjection and isolation is additionally indicated by her peculiar acquaintance with the moderately individual graduate student Duncan.

From the initiation, Duncan is brutalized, even misshapen, living from the underworld hollow. He is the adviser who associates with Marian on her earthward excursion, her slide into the dark side of the selfhood. Duncan no way achieves everywhere and never completes of anything at all. But already offered by Sherrill Grace in *Violent Duality*, he is not only "foil for Peter" but also an Adwood' binary, a kind of reflector selfhood, an actualized part of Marian herself with whom she can commonage but who also represents her egotism and ruthless self – absorbed.

He is a image of Marian's internal life or suppressed and he represents her envision, her effort to get away. A overhang of Marian's other self, a binary who may insist its reserved mindsets at

any time. Marian distinguishes that she has always been in activator to the requests and needs of other people cowardly to act on her own. It is analysis that airing her to discard both Peter and Duncan in the belief that without anybody whom she can come back on, she will be strained to become creative by gamble on herself.

Since Marian has liberated herself from the trouble of playing a role others for her, she stews a cake in the structure of a woman who looks the way she did when dressed for the party at Peter's, unmistakably making it a representative of herself. Her inspiration for fitting the cake is that it is drafts to be test for Peter. She proposal of the cake woman as a supplemental, he will have analyzed his own evil side, his necessity to exploit, and she will marry Peter.

still, already harshly disrupted by her unexpected de-materialism the other day, he believes she is mentally strange and concession for good. When Peter leavings to eat the cake. Marian eats in which means that she imply any more woman is to be delighted as a root object in the society in the buyer crowded world. She distinguishes her restrains. Now she experience her position which means she get back her lost identity with full asseveration.

Marian eating the cake woman, an alternative of her self image in a suitable of uncontrolled annoyed and agony of vengeance after Peter's disagree to share it, signifies that she would rather against and carry on than defeat to prejudiced male chauvinist. By deictichow decay is related to power. Atwood delicately urges women to authorize themselves by urging them to eat their way into the world. The cake which she stews is at once a solution, self discovery, and a potential symbol of freedom, a therapy, and a leading growing step ahead. Atwood thus opinions in an interview with Gibson: she is apparently making it symbolic of herself. Even though Marian's opinion of selfhood as a hunted sacrificed or delicious fragment about to be swallow are distortions of reality for which she is largely answerable, these conception carry allegorical truth about general nature of our society and personal relationships.

In a buyer society, people feed on each other emotionally and economically. Eating becomes a metaphor for emotional and economic salvage. Either you eat or are eaten, there are no other options. The bend from a first person to third person description for the event of her food limit emphasizes Marian's analytic disintegration and the opening in her personality under the the situation has through on her selfdom.

She has not merely lost her appetite, but her voice as well. Even though Marian says herself complete frequently to get an embrace on herself or not to act idiotic, she has to analyses that not being silly is a breakable fortification opposite her afraid. Coming apart layer by layer like a piece of goal and visualize that she is dissolving, coming apart layer by layer like a piece of cardboard in a ditch pool.

The edible woman where the food takes on a new reverberation in the post colonial and feminist discourses of her fiction the process of transformation and formation that the protagonist endure in the novel are at every turn with consumerism and consumption as her relationship with food. In fact, Marian has problems not only with food but with her love life as well as her social life.

too. They are all together with food. Her immense pleasure is symbol of the death of the old Marian. One might say that Marian's swallow of her graft.

Marian becomes description of a woman insurgent against the system of gender, society and its oppression. The novel crisis's the sexism and consumerism of the Canadian rights. further, it also existence of the depression of women's freedom in this novel. But choosing food as a metaphor, she destroys the ancestor institution of marriage; she also attacks the repressive modes of marriage which are obstacles to woman's individuality and autonomy.

A number of pictures are used in this novel to highlight her themes by having them come again with increasing significance in the story. Many of the images related to food, others are related to physical or mental status and occupations. By comparing women reading magazines that tells them how to look and act to kind of food, is the theme of the edible woman. Symbols used in this novel the "cake" that Marian stews and eats at the end of the novel is the most important symbol.

By presenting a woman's experience and existence in male chauvinist world, the protagonist Marian's struggle to create a female space of her revealed. Marian through economically independent, and treated as an edible woman by the exploiting male buyers like Peter and Duncan. Even though she ignores to be the edible woman trapped in family life, finally she struggle to attain a human identity.

Works Cited

- Abrams, M.H. *A Glossary of Literary Terms* India New Delhi: Cengage Learning, 2013, Reprint.
- Atwood, Margaret. *The Edible Woman*, London: Virago Publication, 2009. Print.
- Atwood, Margaret. *Surfacing*, London: Virago Publication, 2009. Print.
- Christ Carol P. *Margaret Atwood: The Surfacing of Women's Spiritual Quest and vision*. United States of America: The University of Chicago Press, 1976. Print.
- Devi, N. Rama, *Edibility and Ambiguity in Margaret Atwood's "The Edible Woman"*. Ed. R. K. Dhanan, New Delhi: 1955. Print.
- Fyre. Northrop, *Literary History of Canada: Canadian Literature in English*. Carl F. Klinck, General Editor, University of Toronto Press. 1965. Print.
- Gale Thomas, *Twentieth Century Literary Criticism*. Ed. Thomas J. Schoenberg and Lawrence J. Trudeau Vol. 225, Detroit: Gale Cengage publication, 2010. Print.
- Gale Thomas, *Contemporary Literary Criticism*. Ed. Jeffrey W. Hunter. Vol. 300. Detroit: Gale Cengage Publication, 2011. Print.
- Hutcheon, Linda, *A Study of Contemporary Canadian Fiction*. Canada: Oxford University Press, 1988. Print.
- Sarah Seats, *Food Consumption and the Body in Contemporary Women's Fiction*. United Kingdom: Cambridge University Press, 2000. Print.



27.

A parallel theme of Khushwant Singh's *Train to Pakistan*

K. Sharmili, Research scholar
Prist University, Madurai

Research specialist,
Dr. R. A. Rajasekaran
Prof. and Head of English
Prist University, Madurai

Abstract: This paper is a similar investigation of *Train to Pakistan* by Khushwant Singh and *Ice Candy Man* by Bapsi Sidhwa. Both the books have recognized an overall acknowledgment and endorsement for verifying steadfast portrayal of common scorn, doubt and monstrous changes topping in the aftereffect of parcel. The two writers were a piece of segment and they had seen the unrest of that period. Khushwant Singh was thirty at the hour of segment and Bapsi Sidhwa was just eight years of age in 1947. Khushwant Singh is a notable Indian author though Bapsi Sidhwa is from Pakistan. Despite the fact that they share a similar subject of parcel and post-segment issue in their books, they maintained their own one of a kind mirrors to think about the physical torments and mental upheavals. Both the books conceal a striking image of the split-up between the Muslims, Sikhs and Hindus in the late spring of 1947. The subject of outcast, of having a place and no having a place is a typical connection between authors from post-provincial societies. This paper gives a point by point takes note of that thoroughly analyzes both the books.

Keywords: Comparative investigation, Partition, oust and belongingness

In the two books, *Ice Candy Man* and *Train to Pakistan*, every one of the occasions depend on actualities yet rendered into fiction with skilful masterfulness. Bapsi Sidhwa and Khushwant Singh have effectively made a talk to bring the fierce past to the front line of society. The books incorporate the issues of freedom and segment, utilizing it as a way to investigate different issues which at that point develop as the bigger image of the obliteration, bleeding birth of countries and preceded with issues. The writers have shrewdly replicated the racial, religious, financial what's more, political predispositions which prompted the memorable gore, ravaging, contaminating and breaking down of the general public.

Train to Pakistan (1956) is a novel wherein Khushwant Singh tells the deplorable story of the parcel of India and Pakistan sensibly. Truth is told the segment contacted the entire nation and Singh endeavors to take a gander at the unfortunate and awful occasions from the perspective of the individuals of Mano Majra, a little town in Punjab, India. *Ice Candy Man* (1991) is additionally a novel portraying the contentions in the sub-mainland during the times of

parcel and their most harming consequences for the sub-landmass. Here the story has been told from a Parsee's perspective.

Khushwant Singh is an Indian author, writing in English though Bapsi Sidhwa is a Pakistani essayist. Anyway both the books share a similar topic. Khushwant Singh (1915) was 32 years of age and Bapsi Sidhwa (1939) was 8 years of age at the hour of parcel. Both saw the segment themselves and attempted to portray the fear of the contention and the enduring of individuals during those days in their books. *Train to Pakistan* and *Ice Candy Man*, both the books are set in the year 1947. Be that as it may, every one of the activities described in the novel *Train to Pakistan* happen in a little town in Punjab, India, though activities described in *Ice Candy Man* happens in Lahore, Pakistan. Previous is an Indian Sub-mainland perspective on segment and later communicates Pakistani perspective on segment.

Khushwant Singh raises the shade by giving a record of the late spring of 1947 and what happens nowadays. Khushwant Singh utilizes the third individual portrayal strategy to keep up a sort of objectivity and to make a live moving picture before the eyes of the perusers to observe it. By third individual portrayal the essayist gives greater validness to the portrayal of the story. Here it very well may be noticed that the author starts novel supporting no religion, cast, ideological group rather concentrating just on the setback of the Sub-mainland and its occupants.

The portrayal here now and then is by all accounts that of a history book. During nowadays Hindus and Muslims laid fault on one another. "Muslims said the Hindus had arranged and begun the slaughtering. As indicated by the Hindus, the Muslims were to be faulted". The truth of the matter is, the two sides were executed; both were shot, cut, skewered and clubbed. Both were tormented and assaulted.

Both the books demonstrate that there were conjunction and amicability among the individuals having a place with various religions in rustic regions before segment. The uproars and segment demolition began from urban communities and came to the little towns slowly. Both the authors give the portrayals of pre-segment long periods of conjunction and congruity in the books and bit by bit lead their peruser to observe the contentions and the catastrophe that pursued. At first perusers are educated about the contentions through the discussion of the characters in the books. So far the depictions in both the books become light a few times and desolate some time.

In *Train to Pakistan* the essayist makes the depiction light by presenting the adoration making scene between Juggat Singh and Nooran after the awful portrayal of expert burglary and Lala Ram Lal's homicide. Similarly, Sidhwa makes the story very light and charming by permitting Lenny to applaud her sibling Adi for right around two pages. At the point when the depiction turns out to be very genuine in the novel *Ice Candy Man*, the creator presents a light occasion with comic components and all of a sudden some occasion makes the portrayal genuine.

Here just the pre-parcel depictions have light tone in both the books. The cases given above are from the pre-parcel depiction when genuine segment has not been appeared in the novel. Be that as it may, both the authors allude to the forthcoming clashes of mobs and automatic relocations of masses through the discussion between characters in the books and after those lead perusers to observe the threatening and unnerving parcel clashes.

Both the essayists demonstrate the individuals having a place with rustic zones having no information of either opportunity or even segment. They are not keen on the legislative issues of the sub-landmass. Notwithstanding, terrible characters like Ice Candy Man in Sidhwa's epic and Mali in Khushwant Singh's epic get the advantage of the segment tumult and make issues for other people. Residents in both the books have a feeling of belongingness and they would prefer not to move. They anticipate that police and government should accomplish something in the condition.

Townpeople in both the books have an expectation that all will be well after some time and they will return to their own territory. Here the portrayal of automatic movement of individuals makes perusers feel as though they were themselves relocating from their mom land which acquires tears the eyes of perusers. Depictions of the parcel devastation in both the books are considerably increasingly heartbreaking. Portrayals incorporate Arrival of Ghost train, memorial service function of dead bodies with lamp fuel and wood, internment of the dead bodies, clearing of the towns and a lot more in Train to Pakistan and copying Lahore, departure of Pir Pindo, Rana's story and a lot more in Ice Candy Man.

Train to Pakistan demonstrates the odd job of police office and officials during the times of segment. Officials are after cash. They need every one of the Muslims of the zone leave securely. What they are keen on is just their property. Indian officials are not even for Indian government. Character of Hokum Chand, a judge demonstrates the genuine character of the police division in India. Hokum Chand and Inspector are appeared as degenerate officials communicating their perspectives against the contemporary government, lawmakers, and Muslims. Iqbal is a bashful socio political specialist who arrives at quit executing on the fringe region. He has been appeared as a political fomenter requesting that locals rebel against the contemporary government. He has been demonstrated pursuing political brilliance lastly vulnerable in the circumstance and now and again a ludicrous character in the novel.

Segment has made an injury both physically and mentally. Those injuries which shaped in savagery not eradicated after death. That lives alive in brains of individuals until the end of time. Indeed, even following 70 years of parcel or autonomy, the two countries are attempting to fix up the conditions. India Pakistan have war multiple times in view of parcel, they have savagery and debilitate their connection today additionally in type of Kashmir. In view of that pressure and stain among Hindu and Muslim, Hindus who are living in Pakistan and Muslim who are living in India have been confronting trepidation of death simply because of that line which was drawn before 70 years. These components were delightfully attracted both the books through assortment of characters and occasions.

Works Cited**Primary Sources**

- Sidhwa, Bapsi. *Ice-Candy-Man*. New Delhi: Penguin, 1989. Print
Singh, Khushwant. *Train to Pakistan*. New Delhi: Ravi Dayal Publisher, 2001.

Secondary Sources

- Adhikari, Madhumalathi. "Khushwant Singh: The Short Story Writer." *The Fictional World of Khushwant Singh*. Ed. Indira Bhatt. New Delhi: Creative Books, 2002.
- Adkins, John F. "History as Art Form: Khushwant Singh's *Train to Pakistan*". *The Journal of Indian Writing in English*, Vol. 2, No. 2, Jul 1974.
- Agarwal, K.A. ed. *Indian Writing; in English: A Critical Study*. New Delhi: Atlantic Publishers and Distributors, 2003.
- Alam, Q. Z. "Train to Pakistan: A Model of New Journalism", *the Indian Novel in English: Essays in Criticism*, Ed. Sinha Ravi Nandan and R.K. Sinha, Ranchi: Ankit Publishers, 1987.
- Basu, Lopamudra. "The Repetition of Silence: Partition, Rape, and Female Labor in Bapsi Sidhwa's *Cracking India*." *South Asian Review* 28.2 (2007): 5-26. Print.
- Chakravorty, D. K. "The Theme of the Partition of India in Indian Novels in English", *The Indian Novel in English: Essays in Criticism*. Ed. Sinha Ravi Nandan and R. K. Sinha, Ranchi: Ankit Publishers, 1987.
- Surendran, K. V. "The Pangs of Partition: A Study of *Train to Pakistan*." *Indian Writing: Critical Perspective*. K. V. Surendran, New Delhi: Sarup & Sons, 2000.
- Tripathy, Vanashree. "The Geography of Scars and History of Pain: A Study of *Ice-Candy-Man*." *Gaur* 131-146.



28.

The Theme of Homesickness in Tim Winton's *Cloudstreet*

S.Sankari, Research scholar
Prist university, Madurai

Research specialist,
Dr. R. A. Rajasekaran
Prof. and Head of English
Prist University, Madurai.

Abstract: The literature of Australia is called Australian Literature. Being a country of prisoners and other sort of settlers, it was simply a verbal literature and later developed into a written form. Having people from both rich and poor class the Australian literature is a contrast between variety of themes related with family and financial system. The use of these confined over time provides into the ways in which various aspects of Australian society have changed over the same period, but also shows how many aspects of Australian national individuality have remained the same, although external changes. This paper analyses the theme of homesickness in the characteristics of the *Cloudstreet*.

Keywords: homesickness, themes

Timothy John Winton was born on 4 August 1960 to John Leslie Arthur Winton and Beverly Ruth Mifflin. Being an Australian writer of a complex family background, Winton is able to apply variety of themes in his novel. Most of the time, these autobiographical elements form the basis of the novel. The themes are very confident. As all the other works, *The Cloudstreet* is also grounded in a realistic social world.

The major themes dealt in this novel are: homesickness of the past, family relationships, and Authorial Narration. Tim Winton's *Cloudstreet* (1991) is around the centrality of miracles and neighbors. It is exactly a failed miracle that brings the two protagonist families together in the same house, the Lambs and the pickles becoming neighbors in both senses of the word. He dedicates it to his grandparents, on whom some of the main characters are modeled. The characters in this novel search for a communal identity.

In an Australian context, the politics of the neighbor cannot avoid the past of the country, history of colonization and its everlasting impact upon the present. The house the two families occupy is haunted by the ghost of its first owner, a nasty rich widow who, convinced by the priest, turns the house into an institution for native women: "she aimed to make ladies of them so they could set a standard for their sorry race" (36).

The principle of neighbor's love is explicitly mentioned by the characters in the last part of the novel. The relationship between the two families has definitely been transformed, especially through the marriage of Rose and Quick. Their lovemaking in the library and the fact that their son is born there, free the house from its past and open it up to new forms of relating to the other. Following the advice of the black angel, Sam decides not to sell, and Rose and Quick, who had bought their own new house in the outskirts, decide in the end to move back to the old place. Lester and Oriel have regained their faith. The tin fence in the garden is brought down and celebrations are held.

Winton's *Cloudstreet* is a story of extraordinary verbal adroitness. , which only Fish Lamb, its least eloquent character, is able to tell. His homecoming takes place, and the story is told, in the dawn moment at which Australia's first serial killer, the Nedlands monster, is hanged. Other characters in this novel also experience the same kind of nostalgia as Fish's. The earliest memory of his father, Lester lamb, is of being carried safely across a river by his own father in the middle of a rainstorm. It is a memory of discovery refuge in the middle of terror, a memory of homecoming that preoccupies Lester so much that he repeats it on three separate occasions in the novel.

Homesickness, as a concept, has been sadly trivialized by a nostalgia industry that puts an absurd price on yellowing movie posters, restored radios and replicas of old lunch-boxes. These things have little real value. They are worth what people are prepared to pay for a sense of the past real enough to touch but small enough to gift wrap. There are aspects of *Cloudstreet* that share a remote kinship with this kind of homesickness. The book is riddled with the names of products that are either no longer available or no longer used in everyday life.

Winton is quite explicit, then, about the novel's homesickness for lost places, for an Australian accept and culture that are pre-American, pre-modern, pre-1960s. These qualities find expression in the novel's rich registration of Australian idioms of the 1940s and 1950s, and its superbly lyrical descriptions of places and landscapes in and around Perth. This goes a long way toward explaining the reputation of the novel, at least for a certain generation of readers, the baby boomers, who were the major cultural force in the 1990s, when the novel was published. But homesickness is by its very nature conservative: it prefers the past to the future; it is at best undecided about modernity; it prefers the local and the traditional to the global (Dixon, 247).

Winton's *Cloudstreet* is a fascinating mix of family sagas and secrets with a spiritual edge. It follows the lives of two Australian families, the pickles and the lambs who are like chalk and cheese, yet come to live together over a period of twenty years, 1943- 1963 at one *Cloudstreet*. If *Cloudstreet* offered an epiphany then it was for Bennie, like its 1950s precursor, an epiphany of nationalist identity a poetic celebration of the battler as typical Australian all over again. As with many of the literary and visual texts Hodge and Mishra analyses. *Cloudstreet* seductively attempts the re-inscription of an satisfactory foundation myth. Here it is not the myth of the inaccessible pioneers battling the rigors of the empty outback land, but that of the lovable Anglo Celtic (by definition) Aussie battler- Hodge and Mishra's 'typical Australian'. The seductive quantity of the *Cloudstreet* material is indicated to me by the liberal recommendation of Armfield and the company which produced it. They are part of the anti-racist multiculturalist liberal left, have a history of recently produced work with Aboriginal performers, and would certainly not usually be seen as conservative in its position in the field of Sydney theatre. So this is a case as I see it of a regressive message appearing in a benign package.

In this case the sense of classification and belonging which Neil Armfield often refers to the specificity of the Belvoir street space-indeed to the specific stage audience relationship brought into being by the 'Belvoir comer'-was transferred to a formerly anonymous or even anti-cultural space-not named and baptized as a home for theatre. This naturalization of normally dilapidated space, this making familiar and honey of a space outside the experience of most of the theatergoers involved was he believe central to the magnetism and cultural meaning of the event. The content of course was also central, and generally already well-known to the audience preceding to their literal theatrical experience of it, if not through the much loved novel itself

then through the ecstatic press write-ups and Neil Armfield's company B book framing commentary. People knew, in general, what to expect and got it. Members of the production cast and crew all quoted their favorite line from the novel and had it accredited to them in the program.

Winton's *Cloudstreet* was homesickness for an Australia colonized by rural battlers who live isolated, but as they are encouraged to seem, meaningful lives on a hard they are deeply connected to. But for urban-dwellers, our relationship to the nature landscape may be based more on the landscape of our imaginations than the real (Clunies Ross 224-6). Our relationship with landscape, both urban and rural, is far more complex than most popular commentators will allow and goes far deeper than merely being about connectedness or disconnectedness to untamed landscapes. How they feel about the landscapes of our homeland on a conscious level can both reveal and conceal a host of painful, hostile, aggressive and regressive emotions and transference relationships that have more to do with our personal, misplaced fears and fantasies than any unifying sense of "belonging" to the land.

Richards suggests that psychoanalytic theories of splitting, projective identification, transference, and of insensible fears and fantasies may be useful for the purpose of understanding this preoccupation and to help illuminate the Europe Australian experience, in a broader sense, of land and identity. *Cloudstreet* was also explored in life and celebration of people, place and rhythms which has fueled imagination world-wide. Thus using the theme of homesickness the writer brought up the novel well and it had gained a volume of readers.

Primary Source:

Winton, Tim. 1991. *Cloudstreet*. Sydney: Pan Macmillan Australia. Print.

Secondary Source:

Andrew Taylor, "What Can Be Read. And What Can Only Be Seen in Tim Winton 'Fiction,'" *Australian Literary Studies* 17.4 (October 1996): 323-31. Print.

Arizti Martin, Barbara. 2006. "Father Care in Tim Winton's Fiction". *HJEAS (Hungarian Journal of English and American Studies)*, Revision of Australia: Histories, Images, Identities, 12, 1-2 (fall): 277-286. print.

Web Sources

http://en.wikipedia.org/wiki/Chronology#Chronology_ana...

<http://en.wikipedia.org/wiki/Cloudstreet>



29.

**Postmodernism in Perumal Murugan's
*One Part Women And A Lonely Harvest***

V. Hari Prasad, Research scholar, Department of English, PRIST Deemed University, Thanjavur

P. Kingsly Prem, Research supervisor, PRIST Deemed University, Thanjavur

ABSTRACT: Postmodernism is a course of interpret the things rather than philosophy. These novels What author dealt with the caste doesn't touch all the discriminations hold by the kongnadu community dealt with the remote past, culture, politics, and life's idea of the northern part of Tamilnadu. Perumal Murugan's novel *One Part Women* and *A Lonely Harvest* revolves around the marriage life of Ponna and Kaali. The superstition of illiterate people and forcibly forbid the thinking attitude which they considered to be pure and cultural.. The subjugation of women character through the character of Ponna, Ponna's mother, Kaali's mother can be seen throughout the novel. The women characters in the novel live within a domestic circle which they themselves created. This novel arose the question that why a family which lost the men wants its relatives to represent the lost men. The construction of the society based on the joint family, very close relationship among relatives and the relationship between a family and the society were so intimate than usual and the people restricts themselves with the boundary of tradition.

KEYWORDS: tradition, culture, society, marriage, subjugation.

Postmodernism is a course of interpret the things rather than philosophy. The kernel of post-modernism is that it is a criticism of modernism. The absolute post-modernism says that there's no absolute truth and that the whole society was created on the basis of social constructs. Few social constructs comprises of power relations, gender binary, social classes.

The happenings in the society, lifestyle and culture of Homo sapiens were reflected through the writings of the author. These novels dealt with the remote past, culture, politics, and life's idea of the northern part of Tamilnadu. Perumal Murugan's novel *One Part Women* and *A Lonely Harvest* revolves around the marriage life of Ponna and Kaali with the third person and first person perspective narration. The former revolves around the couples where living in a place in which the people forced to get a baby which could be considered as a symbol of hormonal marriage life style. The latter was the sequel of former and it moves with the life of Ponna after her husband passed away. Ponna lives in a society where the people see widow as discriminated person in the society. It also dealt how the mind of Ponna, the protagonist was affected psychologically through her oscillated mind of her love toward her dead husband and the child which she bears. The ultimate dominance of male on vulnerable women characters can be seen throughout the novel. Usage of symbols by Perumal Murugan plays an important role in creation of the novel. The cowshed which Kaali spends most of his life thought it was safe place to him like the line and rules and ideology of the society to get a child to get the status or reputation can be seen throughout all the characters and it also project the feeble minded man he is.

The chaotic mind of the main characters: Kaali and Ponna which made them to do everything that others said to get a child. The superstition of illiterate people and forcibly forbid the thinking attitude which they considered to be pure and cultural. The caste discrimination can be seen in some situations. Though caste discrimination was not concerned much because of the main concentration towards making the child, it was included intentionally by the author. The novel faced so many problems because the author mentioned that the feast of sex between men and women happening during chariot festival. The culture and the society act as specs which deviate the way of looking towards married life and real life. Though they have everything to live peacefully, they were not allowed to do that. The technique which used at the end of the novel in which Kaali drinking and sharing his thoughts and Ponna immersed into new world of illusion in chariot festival was beautifully presented by the author. The novel *One Part Women's* open end served as cuisine to the novel

The whole novel *A Lonely Harvest* moves around the central feminine character Ponna . It was about her turns and twists in her life after her husband left her alone in barn. The characters around her shape her thoughts and made an impact on her. Most important thing was the internal dilemma of Ponna. The caste society of kongu naadu in Tamil Nadu doesn't make a huge impact on the story line. The storyline looks monotones till the last chapter. But the last made the difference. All the chapters in the novel dealt with realism but the scene which kaali's ghost appears and the scene which describes Ponna's mental pressure between Kaali and Aalavayan, looks superstitious. Mentioning of problematic mind to tree, and Kaali as god explains the belief of superstition among village people. The explanation of religion, culture, society, widow, caste, male dominated society, were mentioned with clear cut exact points. Throughout the novel, Ponna never attains stable mind.

Nallayyan who was the uncle of Kaali comes at few important places in the novel might be admired by the readers. His character was most unique character throughout the novel. He cares for none, lives for him, don't believe in the concept of marriage, love to travel to several villages and likes live in relationship. Unlike others he doesn't follow the path of the society; he creates his own path and way of living though others call him 'moron'. Every character in the novel lacks clarity and individuality except the character of Nallayyan.

While Kaaran and Muthu speaking, Kaaran himself mentioned that discrimination was prevailing in their society. The subjugation of women character through the character of Ponna, Ponna's mother, Kaali's mother can be seen throughout the novel. The women characters in the novel live within a domestic circle which they themselves created. The second novel deals more deeply about the radical feminist than the first novel "One Part Women".

The ending in both the novels were constructed well. In "One Part Women" author left the reader in complete dilemma about the decision of Kaali which was considered to be open ended. Whereas in *A Lonely Harvest*, Ponna accepts her child whose father was unknown to anyone and decide to live for it with the remembrance of her late husband Kaali in way of her new child.

Both these novel projects the importance of regional dialects. The novels have several cliché than a novel needed. The author clearly projects how the society was created through the

thought process of the people. The society which the author describes was full of several odd practices and believes. Like if there was any rumour about a married women's pregnancy, the pregnant women was made to stand in front of the people of whole village and relatives and made to say that her child was created to her by her husband and not with any other person. This novel arose the question that why a family which lost the men wants its relatives to represent the lost men. The construction of the society based on the joint family, very close relationship among relatives and the relationship between a family and the society were so intimate than usual and the people restricts themselves with the boundary of tradition.

Initially "One Part Women" novel didn't attract much people like other Tamil literature writings among the common people when it was published in Tamil language by Kaalachuvadu publication in Tamilnadu in December, 2010. But when it was translated into English, people felt that their belief on Kongu Vellalar community and their community women was portrayed badly and insulted and thus it created many problems including burn his books, rebel against his thoughts and even forced Perumal Murugan, the author to leave their place which was his own native place. This incident made his novel gained more popularity among the people.

BIBLIOGRAPHY

Primary Source

Murugan, Perumal. One Part Women. Trans. Vasudevan, Aniruddhan. India: Penguin Random House India, 2013. Print.

Murugan, Perumal. A Lonely Harvest. Trans. Vasudevan, Aniruddhan. India: Penguin Random House India, 2018. Print.

Secondary Source

Venkatachalapathy. A.R. Who Killed Perumal Murugan. Penguin Random House India Private Limited, 2017. Print.

Abraham. M.H. A Glossary of Literary Term. Cengage Learning India Private Limited, 2015. Print.



30.

Homosexuality and Crisis of Identity in E. M. Forster's *Maurice*

R. Gayathri, Research Scholar, Department Of English, Prist University

K. Jayapriya, Professor & Research Supervisor, Department Of English, Prist University

ABSTRACT: This presented article is going to express the life of a homosexual person and his struggle to obtain his identity in this heterosexual world as he is being a man of having an endless love on his same gender. Thus he was portrayed as a queer man and the world treat him as an unfit person to live in this world. It is believed that the novelist E. M. Forster was a homosexual person and this novel reflected his own struggle of homosexuality. This peculiar term homosexuality comes under the layer of Queer theory. This theory speaks about the rights for those homosexual persons. Queer theory is a stream which is related to both feminism and structuralism. Since it speaks about homosexuals it is said that this theory comes out of LGBT studies and those letters stands for lesbian, gay, bisexual and transgender. In this novel the title stands for the character of the protagonist Maurice. From his childhood itself the protagonist Maurice has been identified as a man of not having interest on women. The word homosexuality stressed the intimate relationship between two men.

Key words: homosexuality, Maurice, LGBT studies and identity crisis

HOMOSEXUALITY AND ITS STRANGENESS

In the traditional world, the word homosexuality carries its identity as a queer term because people were not accepting the striking point of same sexual relationship. In fact it is not an obvious one that a man should marry a girl, if he fails in that case means he could be termed as a man of not having the permission to live in this heterosexual world. The theory which stands for the rights of homosexuals is Queer theory and it could be called as a strange theory which gained its prominence in the year 1990s.

It focused on the sexual behavior of a particular person and according to this theory among those two homosexuals one might think himself as a female not based on his outward appearance but on his psychological level. According to the famous theorist Michael Foucault there is no extreme male and female in this changing world. For instance men are having desire on singing on the other hand female are trained as boxers. No single human being can be called as cisgender as they were no pure masculine and feminine characteristics among the people.

THE LIFE OF MAURICE AND HIS HOMOSEXUALITY

Some people believed that this novel Maurice is an autobiography of the English novelist Edward Morgan Forster. He was the only person who has been nominated for the Noble prize more than fifteen years. Though he was a well known literary person he was unable to express his own thought about the concept of homosexuality. Because some evidences were proved that he was afraid of getting criticisms from the people this is the reason for this novel not getting published during his lifetime. With the opening scene itself Forster has presented his protagonist

as a homosexual being. While Maurice was in the school his teacher taught him about the concept of heterosexuality which means the relationship between men and women. From that moment onwards he has developed his desire on male instead of female.

As the time progresses he makes himself friend with a man called Clive Durham. Under his influence Maurice begins to lose his hope on Christian beliefs. Clive has given him some ancient Greek books which speak about same sexual relationship. It persuaded Maurice to have a relationship with his friend Clive. At first Maurice rejected to indulge in a relationship with a man. But his hormones and his rejection of female partner made him as a homosexual man. Though they both were enjoying their privacy Clive wants to get married with a woman in order to address himself as heterosexual man. But the fact is that he was afraid of this society. Clive getting fear that after knowing his originality the world would make accusations and criticisms on him.

Depressed with the sudden decision of his partner Maurice begins to approach a hypnotist to be free from his homosexual identity. By that hypnotist the protagonist Maurice was named as congenital homosexuality and the hypnotist was assured that Maurice would become free from this strange life. Here comes the major aspect of this paper is that the feeling of homosexuality is not an offence and the people did not have any rights to interfere into the life of others. The feeling of love and affection always remains the same whether it is male or female. In fact the countries like Australia, France, Argentina and Italy were considered their homosexual people as citizens. Those countries were giving peaceful environment for the special people like homosexual community.

THE STRUGGLE OF MAURICE TO BE IDENTIFIED IN THE SOCIETY:

After the separation of Maurice from his sexual partner, he has faced some difficulties to get some identification among the fellow heterosexuals. During his mental struggle his lips were called the name of Clive which expressed the pure feeling of Maurice on his psychological spouse Clive Durham. Without knowing anything the gamekeeper Alec was entered into the room of Maurice as he mistakenly thought that he was calling out his name. They started to consummate their sexual night. On the next Maurice was upset with his behavior and approaches his hypnotist as he has the doubt that his treatment was not working on.

His fearness and depression was increased with the unknown blackmail letter which reveals the private night of both Maurice and Alec. The protagonist wants to protect his name and identity. Here comes the aspect of the novel is that the homosexuals are also like other people and they too deserve some identity in the society. With the life of Maurice the novelist has indirectly exposed his own homosexual life with a police man. In order to escape from this strange country the hypnotist advised Maurice to settle himself in the countries like Italy which allows homosexuals to live freely. To him Maurice asks that is there any possibility to live in England as a homosexual man. The hypnotist said that it was a doubt and there is possibility for that.

In that situation the identity must changed from an English man to any other country due to his attraction towards men. In contrast to that situation Alec expressed his love on Maurice. They both live happily without any kind of obstacles. But one day Alec said that he was in the position to settle in Argentina. Out of love the protagonist urges him to stay with him but he refused that. But with the surprise note Alec was discontinued his plan of migration and was waiting for Maurice. In the list race and community crisis homosexuality was the new entrance. It was believed that with the identity of homosexuality a person must abandon all his fundamental identities in this heterosexual society.

CONCLUSION:

At the conclusion of this novel both Maurice and Alec were happily in the unknown country as they were afraid of these ridiculous comments of the society. Forster has originally planned an epilogue for this novel is that one day both were comes to meet the sister of Alec. She was shocked to hear their peculiar love affections. There was no optimistic end for the homosexuals as his sister were far away to realize their pure love.

Works cited:

- Forster, E. M. (1971). *Maurice*. New York: W. W. Norton Company
- Ojeda, A. (2004). *Homosexuality*. USA: Greenhaves press.
- [www. Supersummary.com](http://www.Supersummary.com) > maurice



31.

Existentialism in Badal Sircar's *Evam Indrajit***Mrs. A. Benazir**

Research Scholar, Department of English, PRIST Deemed to be University, Thanjavur

&

Prof. M. Amalraj

Research Supervisor, Department of English, PRIST Deemed to be University, Thanjavur

ABSTRACT: Existentialism, a cultural or philosophical movement, theorizes that every human is free as well as responsible for his or her own actions in a world without meaning. It says that all personal values, individual likes and dislikes are altogether lost after the development of science and technology and rapid industrialization. In other words, he has lost his personal identity which drives him to search his own identity in the world. At the same time, he, as an existentialist, wants to stand on his own leg without depending on anybody's help. He takes all his responsibility. These notions are perceived in Badal Sircar's *Evam Indrajit* in which Amal, Vimal, Kamal and Indrajit and Writer undergo these kinds of experiences in their lives. Thus this paper intends to probe into the play how these characters lose their identities and gain another and how far they take all their responsibilities for their own actions.

Keywords: *existentialism, responsibility, identity, philosophical movement*

The following abbreviations are used after quotations: *Evam Indrajit* – EI.

Existentialism is a cultural movement flourished in Europe in the 1940s and 1950s. Existentialists are Karl Jaspers, Martin Heidegger and Martin Bober in Germany and Jean Wahl and Gabriel Marcel in France. Existentialism is as much literary phenomenon as a philosophical one. It does not deny the validity of the basic categories of physics, biology, psychology and the other sciences. It is a Greek Philosophy, in particular, the philosophy of Socrates. The father of existentialism is S. Kierkegaard. The greatest existential thinker of 20th Century is undoubtedly is Frenchmen Paul Satre, the only person to ever decline the Nobel Prize in Literature. According to existentialism, one's growth depends upon his efforts that one takes. Nobody will become responsible for one's cause and effect.

The salient features of existentialism are as follows: Firstly, existence always precedes essence. Existence as an infinite situation prevails over the concepts of meanings. Secondly, man at first has to exist and define himself afterwards. The meaning of his existence is only a result produced by his consciousness that comes after he attained existence. Thirdly, the "meaning" is a result of existence which acquires human consciousness. Fourthly, there is neither determinism nor destiny. Man is free and his freedom includes the freedom to create his destiny. Finally, choices and decisions made can be awesome.

It is necessary to define the term "Existentialism". As far as Oxford Dictionary is concerned, existentialism is a theory which states that every human is free and responsible for his

or her own actions in a world without meaning. Webster's College Dictionary defines it as a philosophical movement which stresses the individual's position as a self-determining agent responsible for his or her own choices. Existentialism is a philosophical theory emphasizing an individual existence defining his or her development through acts of the will. The combination suggests an emotional tone or mood rather than a set of deductively related theses, and existentialism has attained its zenith in Europe following the disenchantment of the Second World War.

The first significant thinker is Kierkegaard whose work is generally regarded as the origin of existentialism. The writings of the existentialists falsify the view that the world is a comprehensible and perceivable system finds the cause for mourning and grieves. Everybody is thrown back with liberty in the immaterial world which makes the man act authentically. In other words, he acts with all possible ways as the world allows. Different writers who have united in stressing the importance of these themes nevertheless have developed very different ethical and metaphysical systems as consequences.

With regard to Heidegger, existentialism is a scholastic ontology. It is a dramatic assessment of moments of choices and stresses for Sartre. According to Barth, Tillich and Bultman, it is a device for reinventing the relationships between people and God. At this juncture, it is essential to say that existentialism is opposite to idealism and conceptualism. They are also critical of the philosophy of naturalism. In other words, existentialism is a criticism of philosophy. According to existentialism, all abstraction is false and reality is in the immediate data only. Because of the tremendous progress in science and technology, rapid industrialization and urbanization have taken place. This has given rise to crowded towns in which an individual is lost and everything is done on a large scale. Every personal value gets altogether lost.

Today it is not the individual who chooses his decisions and rather everything is made by computers or statistical laws or data. Science has made the value of man negligible. He commands very little importance that is not worth considering. This is why the existentialists are opposed to scientific philosophy and culture. The basic belief of existentialism is that any true philosophy must be grounded in axiology of theory of values and not in epistemology or theory of knowledge. The result of the development of science and technology as follows: born out of despair, Man loses touch of and with nature; in big towns the problems and inner conflicts of man have increased; and the two world wars have completely shaken man's faith in the world of future and philosophy. The existentialists try to find a way-out of these things. As far as the value of human personality is concerned, existentialism states that 'Man' is the centre of the universe and nothing else is equal to it, even Brahman, God Universe. Further, existentialists give much importance to subjectivity and think that objectivity is an abstraction and a hallucination. Regarding Existentialism in education field, it is said that Existential education is child-centered; it gives full freedom to the child; the teacher should help the child know himself or herself and the existentialists give much importance to the individual needs and abilities of the child.

Bob Corbett March (1985) says that existentialism is a difficult term to define and an old movement. It is an odd because most thinkers whom the intellectual world categorizes as existentialists are people who deny it. And, two of the people namely Soren Kierkegaard and Friedrich Nietzsche are important with regard to the movement. They are usually called 'precursors', but studied and treated as members of the group. "I exist therefore I am" sums up perfectly the philosophical underpinnings of existentialist thought. Existentialism has its roots in the writings of several 19th and 20th Centuries' philosophers, among them, is Friedrich Nietzsche who deals with the world and its inherent difficulties.

In its most general sense, existentialism deals with the rewriting the problem of finding meaning within existence. The individual must find or create meaning for him or herself. Existentialist thought has garnered an unfair reputation for pessimism and even full-blown nihilism. The idea of created meaning strikes some as ultimately meaningless or even absurd. Some of the popular tropes associated with existential philosophy, such as dictates a negative view of humanity or reality. In fact, much of the reality revolves around. The limitless capacity for ethically and intellectually engaged persons enacts change in the world. Positive change is then an imperative for the two existentialists; otherwise existence is a complete void. To put it another way, it is not simply enough to 'be'. One has to become 'something' or life truly lacks meaning or purpose. From this point of view, existentialism has the potential to be very positive means of approaching reality.

The art world has been enormously influenced by the current of existential thought, even from its very beginning in the 19th century. First the novel, and later the cinema each has the unique contribution to make existential philosophy. Many existential philosophers have intimated that the literature is especially well-positioned to communicate the central tenets of their philosophy. From this perspective, art tends to act as a lens which either focusses or diffuses certain modes of thinking which pass through it. In that sense, an existential novelist absorbs the idea in vogue at the time and reproduces them within literature. It is difficult to say what the existential philosophy is. There are multiple strains and variations from one to the next, yet just enough communalities to see the shared underlying principles. It is perhaps more productive to discuss the work of several individual authors that to attempt a sweeping overview of the whole movement.

Therefore, existentialism exhorts that the man himself as an individual is responsible for his actions. On the other hand, the philosophy or the theory dictates one not to just teach one's children to read but to teach them to question what they have read and to question anything.

Indrajit, Kamal, Vimal, Amal are all protagonists of Badal Sircar's *Evam Indrajit*; Manasi is Indrajit's lover; Hareesh is a servant in the office; the character Auntie could be 'mother', 'elder sister' or anything. Here some characters have been influenced by the philosophy of existentialism. At this juncture, it is indispensable to reiterate some of the features of the existential theory with a view to analysing whether the characters in the play have undergone any experiences regarding these features. To begin with, existentialism says that after the development of science and technology and rapid industrialization all personal values,

individual likes and dislikes are altogether lost. It is evident in Act I in which Indrajit, instead of being called by his name, he is called by his roll number “thirty-four”. (EI, 7) This proves that they do not give more value to his name but to the number. Here the man like Indrajit feels that he has lost his personal identity. Then in the same Act, Amal, Vimal and Kamal talk about their future.

Amal: What will you do after passing the exam?

Vimal: Let me pass first. I will worry about the exam.

Kamal: Well, whether I pass or fail, I'll have to look out for a job.
Father is retiring this year.

Kamal: My study was all good fun till now. As the result gets nearer I
can't even swallow my food. (EI, 20)

Here Kamal takes all the responsibility. He blames himself, for all his unhealthy attitudes in the past but not blame others for his present condition. It is also possible to say that as a man, one has to take the place of his parent in order to fulfill the needs of the family. This is the societal compulsion. Thus, here the idea of personal responsibility is understood.

On another occasion, while Amal, Manasi and Indrajit converse, both Amal and Vimal pinpoint their inevitable responsibilities in their lives. They do not care about the rules – “One has to study – that's a rule. One has to take exams-that's a rule. One must take up a job - that's one too”. (EI, 21) – which are made by man to control his fellowmen and even himself. According to Amal, whether the so-called rules exist or not, it is their responsibility to take up a job to sustain or survive. To Indrajit, standing on his leg without any dependence is preferred. Besides, he does not like others to pay fees for his education or his growth. In other words, he wants to educate himself for his future. He does not want to rely upon others. He individually chooses his own future. He takes all his responsibility.

When Indrajit talks with Manasi about a girl, Leela whose husband dies of TB, she questions about Leela's future. (EI, 22) But Indrajit cannot arrive at any solution. Thus the text suggests that society cannot solve highly individualised problems. Initiative has to come from him or her. As a contrast, here is an instance of individual initiative. The Writer says to Indrajit, “The point is – I have got married without my father's permission.” This is a fine example of initiative taken by the individual like Writer.

In course of one's life, one may lose their values or identities as they live in a populated world. Here, Writer compares the world to an office. “From home to school. From School to college. From College to the world. The world is an office. Like this one. A lot of business is transacted here very important business. A lot of people work here. Amal, Vimal, Kamal, Indrajit.” (EI, 19) People have lost their values because of the modern world. They do not enjoy their life, they lead mechanical life. Here the world is compared to an office. People do not have any enjoyment in the world; they just work and earn money. It is pathetic to note that the people are treated like animals.

According to existentialism, then tremendous progress is science and technology which has given rise to crowded towns and loss of individuality. And people are responsible for their

own life. If they do not like this kind of life, they can change it but they do not, because they are used to this kind of dull routine. In the words of Writer in the play,

After the files, tea. Then files. Then snacks. Then files. Then tea. Then files. Then tram-bus-train. There are bigger offices where even more important business is transacted. Then files - then tea - then files – then lunch – then files – then coffee – then files and then office transport, taxi, car. (EI, 32)

Existential philosophy also says that personal growth and development can take place through individual's own efforts and none can help him in this regard. The above examples from the play cited above depict the modern world and the lives of people.

At the same time, it has already been apparent that because of the growth and development of science and technology, man has lost his identity. Here Badal Sircar has made almost all the characters in the play to realise their existence which is for Indrajit in particular “a pointless particle of dust”. (EI 41) Indrajit thus emerges as an individual as he starts to think that nothing is more valuable than his life itself in the world. (EI, 41) This is the value of human personality. According to an existentialist, “Man” is the centre of the universe and nothing is equal to it – Even Brahma, God universe. Here we come to know that he completely follows the existentialist philosophy. He has to know the value of his own life.

Most of the men blame others for the consequences, that too, when things go opposite to them. But Sircar's men like Amal do not blame others for the consequences but they admit as their faults. Missing an opportunity is one's fault but not others'. Amal has missed an offer from a company but he does not blame anybody but he takes all his responsibility for his own failure. He also says that Bengalis will die at the hands of other Bengalis. From this it is well-known that people have lost their quality and they become evil because of the development in society. Amal likes to rise upon the social ladder, he takes lots of efforts to become rich. (EI, 42)

A man has to rely upon himself at any cost. Either believing the government, its schemes or politicians will never do any favour. In this aspect, Existentialism plays a vital role in shaping the man. This is proven in the conversation among Kamal, Amal and Vimal.

Kamal: Now we have to build a self-sufficient, self – supporting society.

Amal: We have to dismantle the capitalist system.

Vimal: Fascism is leading the world to destruction.

Kamal: Communist kills man's sense of himself and his freedom.

Amal: The democratic process is agonizingly slow.

Vimal: Dictatorship has always been proved an evil.

Kamal: Most people have to suffer under any system.

Amal: Our country has become the home of anarchy and corruption.

Vimal: Just concern yourself with your work. (EI, 47)

From this we come to know of people who have lost their faith in government and politicians. They start to believe in their own self. People start to believe in existentialism as Vimal says,

“Just concern yourself with your own work”. (EI, 47) In fascism, communism and dictatorship, people have lost their individuality.

It is pathetic to note that science has made the value of man negligible and the problems and inner conflicts of man have increased. The two world wars have completely shaken man's faith in the world, future and philosophy. Sircar records this phenomenon through Indrajit in his play. Because of this competitive world as well as mechanical world, the man is made to think that death is the only happiest solution in this world. Indrajit has of same opinion that he prefers to die at any point of time as death is unavoidable. But Manasi asks him to stop by greeting him to livelong. He retaliates that there is nothing alive in his life to have faith which is the need for a man to live. (EI, 49)

On the other hand, existentialists give more important to man as he is the centre of the universe and nothing can be equalled to it. They encourage the mankind by saying that the man can do anything excellently. It is evident in the following lines:

How deep!
Man moves;
Man is the strangest of creatures!
He builds his house in the rocks
In the depth of the seas. (EI, 57)

Both Amal and Vimal try to make themselves better than others by doing these things. They develop themselves without anybody's help. They believe in their hard work. Of course, the science and technology improvement has made the people like Amal and Vimal. But existentialism says that personal growth and development can take place only through individual's own efforts and none can help him in this regard. Thus Amal tries for the second time to pass the exam conducted by the Institute of Better Manhood as he does not want to miss this chance. Vimal attempts at getting cement permit as he believes that one cannot achieve just because of greasing one's palms. In other words, a man should not stop with words but he should plunge into action.

As far as Kamal is concerned, he earns but he has to spend a lot on his children. He says, “...This is my work. By God's grace, I have six children. I spent a thousand on my daughter's illness. The second boy failed in the exam – so that was a net loss of a year's fees. How long can one go on like this? Anyway, I can't stay long here. Good bye.” (EI, 57) Thus, he takes all his family responsibility. He wants to change his lifestyle as. He does not like his present life.

Regarding (the) Writer, he wants to write a play and thrives for a character which lives in reality. But according to him, the protagonist of his play should be realistic at all times and should not escape at any cost. He does mean Indrajit who always escapes from reality. (EI, 50) At the end of the play, the Writer advises Indrajit to walk on the road which is the only way does a man have in this world. “Walk! Be on the road! For us there is only the road. We shall walk.” (EI, 50)

Henceforth, from the beginning till the end of this play, all five characters including the author put their full efforts to develop themselves. Even though they get failure, they do not

blame others, they just concentrate on their work. Through existential approach, it is clear that a man has to rely upon himself amidst the growth and development of science and technology. Whichever the government or politicians come, the man as an individual is responsible for his own actions. If he wants to come up in his life he has to fight against the impossibilities to make everything possible in this competitive cum mechanical world. Hard work never fails.

BIBLIOGRAPHY:

PRIMARY SOURCE

Sircar, Badal. *Evam Indrajit*. Three Modern Indian Plays. Delhi: Oxford University Press, 2011.

SECONDARY SOURCES

Ahmeduddin, Mohammed. "Indrajit as an Angry Young Man in Badal Sircar's *Evam Indrajit*". *An International Journal in English*. Vol.4, No.2, May-Apr, 2018. ISSN 2454-3454.

Bharuch, Rustam. *Rehearsals of Revolution: The Political Theatre of Bengal*. Honolulu: University of Hawaii Press, 1993.

Breisach, Ernst. *Introduction of Modern Existentialism*, New York: Grove Press, 1962.

Dubey, Satyadev. "Introduction". *Evam Indrajit: Three Modern Indian Plays*. New Delhi: Oxford University Press, 1999.

Indulekha, Ray Burman. "Badal Sircar and the Third Theatre", *Remarkings*. Vol. 4, No. 2, September, 2005.

Kafka, Franz. *The Metamorphosis*. Trans. Stanley Corngold. New York: Bantam Books, 1986.

Lal, Ananda. *Oxford Companion to Indian Theatre*. New Delhi: Oxford University Press, 2009.

Rajan, Aditee. "Search for Illusionary happiness in Badal Sircar's *Evam Indrajit*". *IJELLS*. Vol.7, No.1, April, 2018. ISSN 2278-0742.

Roy, Niranjan. "Badal Sircar : The Conscience Keeper", New Delhi, May 17, 2011.

Sircar, Badal. "Faces of Third Theatre: Conversation with Badal Sircar", *Badal Sircar: Two Plays -- Indian History Made Easy and Life of Bagala*. New Delhi: Oxford University Press, 2010.

Sircar, Badal. "The Changing language of theatre" *Maulana Abdul Kalam Azad Memorial Lecture*, 1982.

Wadikar, Shailaj B. "*Evam Indrajit: A Struggle for Existence*". *An International Journal of Contemporary Studies*. Vol.4, No.2, Apr-Jun, 2019. ISSN 2456-0960.



32.

Slavery in Toni Morrison's *a Mercy*

Ms. P. Meena, Research Scholar, PRIST Deemed to be University, Thanjavur

Prof. M. Amalraj, Research Supervisor, PRIST Deemed to be University, Thanjavur

ABSTRACT: Slavery is a condition in which individuals are owned by others who control their living and work. A man is not born as a slave but the society makes him in the name of race, gender, class and caste. Many a decade, the wealthy white landowners in America have exploited Africans by treating as mere objects to work on their giant farms throughout their lives. Toni Morrison, an Afro-American novelist, provides her writings with the insights into the complexity of the black community. She depicts the slavery in typical America by elucidating the concept of freedom as well as slavery in every man and woman. No independence can stop these discriminations among the people. Toni Morrison and her parents have undergone these sufferings due to white people. Morrison's *A Mercy* enlightens the readers especially her native with the knowledge of slavery versus freedom. Morrison, in this novel through four slaves including the protagonist Florens, projects the enslaved lives of blacks in America. Thus the paper aims at studying how far these slaves have suffered in the hands of whites as well as blacks.

Keywords: *slavery, objects, black*

Note: The following abbreviation is used after quotation *A Mercy*. – AM

Slavery is a condition in which individuals are owned by others who control their living and work. A slave is considered to be a property of another who purchases or owns them and controls them even from their birth. A man is not born as a slave but the society makes him in the name of race, gender, class and caste. Many a decade, the wealthy white landowners in America have exploited Africans as slaves to work on their giant farms throughout their lives. Toni Morrison, an Afro-American novelist provides her writings with the insights into the complexity of the black community. She depicts the slavery in typical America by elucidating the concept of freedom as well as slavery in every man and woman. No independence can stop these discriminations among the people. Toni Morrison and her parents have undergone these sufferings due to white people. Toni Morrison is an Afro-American Writer who projects the lives of the slaves, racial, gender and class discriminations in her novels. Most of the stories of her novels are viewed through the eyes of black women. In other words, black women or the whites who understands the black will be the narrator. The following are her remarkable works namely *Beloved* (1973), *The Bluest Eye* (1970), *Sula* (1973), *Tar Baby* (1981), *Jazz* (1992), *Paradise* (1997) and *Love* (2003). Her first novel is *The Bluest Eye* which tells about Pecola Breedlove, who hates her black-self. Morrison's novels namely *Beloved*, *Jazz* and *Paradise* are regarded as trilogy. In *Sula*, Morrison explores the importance of female friendship in the formation of individual identity..

A Mercy portrays the lives of four slaves in the household of Jacob Vaark who is a farmer and trader. The novel voices for the unvoiced slaves namely a traumatized Native American Lina, whose tribe has been wiped out by smallpox; Florens is the slave girl who is not accepted

as payment for a bad loan; the permanently shipwrecked Sorrow, a daughter of a sea captain who was killed in a storm in the coast of the Carolinas; and Willard and Scully are the two male contract servants. These characters in spite of belonging to different races undergo slavery. The novel also features White Native American characters who work as slaves. Lina, a Native American is the first woman slave who is bought by Jacob to help him in the farm. She is the only survivor of the plague which has killed her entire tribe. Lina's identity seems to be fixed, even though she is adored by the Presbyterians who say that Lina works as hard as they do. Lina's attitude towards them is neither rebellion nor submission. She associates with them in a practical way for fear of losing shelter. When she was fourteen years old, Jacob bought her from the Presbyterians. He has found her through the advertisements posted at the printers in town until he got to "Hardy female, Christianized and capable in all matters domestic available for exchange of goods or specie." (AM, 50) She loves Florens and becomes her guardian and care. She eventually becomes friendly with Rebekka, wife of Vaark. When the first infant was born, Lina handled it so tenderly, to such an extent that Rebekka was ashamed of her early fears.

Lina cares Florens but she mistrusts Sorrow, believing her to be bad luck in the flesh. Thus Lina is uncensored in her efforts to keep Sorrow at a distance from Florens. For instance, Whenever Sorrow comes near Lina, she scowls at her by saying "Scat" (122) and assigns some task to do at once. This makes everyone think whether she distrusts Sorrow. At this moment, it is inevitable to say that Sorrow is the typical example of racial slavery as she is always mistreated racially. When Sorrow delivers her first baby, Lina wrapped it in a piece of a sacking and set it a-sail in the widest part of the stream and far below the beavers' dam. Lina telling Sorrow the baby is dead, quickly sets the child off into the river and gives no time for her to react. Twin at this juncture consoles her by saying that she is always with her.

Sorrow believes that she hears the baby's cry and suffers from the thought that her baby is drowning. It is because she thinks of her baby breathing water under Lina palm to pull back. (121) From that point on, mistrusts Lina completely relies even more on her imaginary friend Twin. Sorrow has never set foot on land before. For her, the land was a stranger to her. "Such a dismal sight you are. Yet strong, I think, for a maid." (116) Upon her arrival to Sir's house, Lina always insists on washing her hair. Sorrow is the only character which is really being treated like an animal. Lina scrubs the girl down twice before letting her in the house. Before the child was born, Sorrow's sole companion in the world is her Twin. Moreover Twin is fiercely possessive of Sorrow.

Sorrow is pleased to see the new face, but as she reaches out to touch one of Florens' braids, Twin stops her and shouts not to touch. "Neither Sorrow nor Twin had settled on exactly what to think of the blacksmith". (122) In spite of the day of her second delivery, Twin is absent and it is Willard and Scully who help her delivering the baby. She concentrates completely on her daughter. Sorrow with her baby daughter now attends duties as usual, organizing them among her infant's needs, resistant to the complaints of others. Sorrow renames herself as 'Complete' because the birth of her daughter frees her from her past, giving her a new purpose in life.

William Bond and Scully, the two contract servants work on Jacob's mansion and assist with the up-keeping of his property after his death. Both look forward for their freedom fee for their contracts finally. Willard is first sold to a Virginia planter and his "original seven years

extend to twenty to twenty some” (57) because of the mischief he has done which extends his slavery. He is then released to a Wheat Farmer and following two harvests, the wheat succumbs to blast. The owner made a land-for-toil trade with Jacob and Willard has been handed to Jacob. Willard’s elevated sense of self is born on the day when he was called as Mr. Bondby the African blacksmith, a respectful address that he has not even received from small children or preachers. His friend Scully finishes his deceased mother’s contract by his three years of labour and he does not know how long it will take for his freedom. Scully at the age of twelve is loved and betrayed by an Anglican curate. Agreeing that Scully was too young to be permanently incorrigible, the elders passed him along to the landowner Jacob.

Florens the protagonist and speaker who is a slave taught by a priest in opposition of the law. Florens’ mother has offered her to Vaark. She lives and works for the next eight years on Vaark’s farm. There is an African blacksmith who is a man who has some knowledge of herbal medicines Florens now aged sixteen is set out in search of an African blacksmith because her mistress Rebekka is affected by smallpox. She is emotionally in love with the blacksmith and her journey is a dangerous one. Florens’ love for the blacksmith explains the love of a slave on a free man. Florens is charged with delivering a message to the blacksmith so that he might turn to her owner and provide some medical relief. “Not whales,” Mistress had said. “Certainly not. She was treading water in the North River in Mohawk country, half-drowned, when two young sawyers trawled her in. They threw a blanket over her and brought their father to the riverbank where she lay. It’s said that she had been living alone on a foundered ship. They thought she was a boy.” (49)

While on her message to the blacksmith, Florens feels exhausted and goes to a large house in search of a shelter during the night. Florens explains the incident where she is considered as a witch because of her black colour by the whites. She describes the situation as, “I see a tiny steeple on a hill beyond the village and am certain the people are at evening prayer. I decide to knock on the door of the large house, the one that will have a servant inside. Moving toward it I look over my shoulder and see a light farther on.” (104) “She is much taller than Mistress or Lina and has green eyes. The rest of her is a brown frock and a white cap. Red hair edges it.” (104)

She is very cautious because she lives in a small conservative religious community. She knows that Florens may bother the community but she allows Florens to stay. Florens enters the house and only after eating she notices a girl is also there. The girl gets up and Florens watches her: She stands then and limps to the table where the lamp burns. Holding it waist high she lifts her skirts. I see dark blood bleeding down her legs. In the light pouring over her pale skin her wounds look like live jewels. The Widow tells Florens, “This is my daughter Jane, the Widow says. Those lashed may save her life” (106). Jane suffers the consequences of not being considered human in that restricted religious community because of the shape of her eye. Florens witnesses Jane holding her face in her hands while the Widow freshens the leg wounds. New strips of blood gleam among the dry ones. Widow Ealing has to make Jane bleed as if to prove to the community that her daughter is not a demon because it is believed by them that humans only could bleed.

In the morning when the members of the community arrive to the house, they are startled by Florens’ appearance and one of the women covers her eyes saying God help us. The little

girl's lamentation rocks back and forth. They were disturbed by Florens's darkness. Florens says, "I shout, wait. I shout, please sir. I think they have shock that I can talk." (109) To their surprise, she says that she would be quieter after showing them the letter. She wants to prove that she is not at all a fawning dependent other than to her Mistress. Florens' explanation of the events highlights the racist view of the villagers. Jane's mother gets the letter "and offers it but no one touched it. The man orders me to place it on the table." (111) Rebekka has written:

The signatory of this letter, Mistress Rebekka Vaark of Milton vouches for the female person into whose hands it has been placed. She is owned by me and can be known by a burne mark in the palm of her left hand. Allow her the courtesie of safe passage and witherall she may need to complete her errand. Our life, my life, on this earthe dependson her speedy return.

Signed Rebekka Vaark, Mistress,
Milton 18 May 1690 (110)

They order Florens and Jane to stay in the house and rushed out. Jane decides to ignore the orders given by them and leads Florens away from the village by showing her an escape route. Florens explains and Jane shows her how to get away and gives her food for the journey.

Florens then finally reaches the blacksmith's cabin, her joy and relief at seeing him found no limits. But her feasting joy is interrupted when the blacksmith points to a little boy a foundling, whom he has adopted. The boy is Malaik whose father is dead and mother is unknown. Florens fears as "I am not liking how his eyes go when you send him to play in the yard. But then you bathe my journey from my face and arms and give me stew." (134) After departure of the blacksmith to heal Rebekka, Florens and the boy are left waiting together feeling uncomfortable with each other. Florens becomes restless at the small creaking of Malaik, "As always she is trying to tell me something. I tell her to go and when she fades I hear a small creaking." (135) Florens believes that she sees hatred in the young boy's eyes.

Florens finds his fingers clinging to the doll. She takes it away and places it on a shelf which is too high for him to reach. The boy begins to cry. She grabs and pulls his arm, cracking his shoulder, which silences him as he loses consciousness from shock or pain, with blood drip from his mouth. Blacksmith returns to his cabin and sees the broken-shoulder, bloody-mouthed Malaik laying mute on the floor. Naturally, the blacksmith's reaction is to protect the boy. Because Florens is the only one being present, he correctly assumes her offence. When the blacksmith informs her she must leave, Florens feels he is killing her with his choice. Blacksmith, at the end of the novel accuses Florens that she is slave. When Florens says that she adores him the blacksmith replies that she has to do so as a slave. He blames Florens for her subordination to slavery. In the end, Florens is crushed by Blacksmith's rejection.

In addition to this Florens' mother also experiences the racial slavery as she is also a slave in the household of Senhor. She says, "One chance, I thought. There is no protection but there is difference. You stood there in those shoes and the tall man laughed and said he would not allow it. I said you. Take you, my daughter." (164) She subtly explains that Jacob shows respect on her which is not sexually objectifying her. The mother hopes that selling Florens to Jacob would be a mercy because she could see the tall man's seeing her as a human child, not as the pieces of eight. But Florens experiences this as her mother's rejection in favour of her boy child. Florens' mother recounts in detail the rapes in slavery. In fact, as Florens' mother is sexually abused by Senhor,

she is desperate for Jacob to take Florens away from the plantation. Because she has not been treated the slaves like her owner. Florens' mother has been abused by her owner. So, she begs Jacob to take Florens away, hoping that she will be safer in that way. Finally Florens' mother prays that her daughter will one day forgive her and understand.

As a black writer, Toni Morrison is fully aware of the agony of the blacks. She herself has undergone the sufferings in her life. Barely, in *A Mercy* Morrison makes the readers understand the trials and tribulations of the slaves of America through the characters of Florens, Lina, Sorrow, Willard and Scully. The novelist has portrayed the character of Florens' mother who cares for her tender child's future. When she learns that Jacob is not like her owner in treating women, she immediately offers her daughter to him as a slave. It is the nature of a child to think in other way that his or her mother gives up due to the patriarchal society. But the mother strongly believing her child that she would understand the truth one day is something remarkable and moves the readers with tears. The signatory of the letter of Rebekka sent through Florens is highly hardhearted one. The slaves in contracts expecting the freedom fee after the death of Jacob is noteworthy. Particularly, it is empathetic to visualize that Scully whose period of slavery is over does not know when he will be freed. Even the contract is endless. There are some questions in the minds of the readers: Why should Sorrow suffer in the hands of Florens? Or why should African blacksmith ill-treats Florens? Therefore it will not be mistaken if said that not only the whites but also the blacks suppress or exploit the blacks.

BIBLIOGRAPHY:

PRIMARY SOURCE

Morrison, Toni. *A Mercy*. New York: Vintage International, 2008. Print.

SECONDARY SOURCES

Ashcroft, B., et al. *Key Concepts in Post-Colonial Studies*. London and New York: Routledge, 2004.

Bhabha, H.K. *The Location of Culture*. London and New York: Routledge, 1994.

Bloom, H. (Ed). *Bloom's Modern Critical Views: Toni Morrison*. Philadelphia: Chelsea House, 2005.

Byearman, K. *Remembering the Post in Contemporary America Fiction*. North Carolina: The University of North Carolina Press, 2005.

Davies, C.B. *Black Women Writing and Identity: Migrations of the Subject*. London and New York: Routledge, 1994.



Partition in Chaman Nahal's *Azadi*

Mrs. R. Sumathi, Research Scholar, PRIST Deemed to be University, Thanjavur

Prof. M. Amalraj, Research Supervisor, PRIST Deemed to be University, Thanjavur

ABSTRACT: Historical and socio-political change in the context of the Indian freedom struggle under the leadership of Gandhi in pre and post-Independence era has been a subject of major concern for the Indian English novelists. Nahal has carefully and prudently handled the history infusing with his imagination. He seems to be successful in projecting Gandhi and Indian Freedom Struggle within the framework of fiction. In *Azadi*, Nahal deals with the ordinary people and the impact they have due to partition. He portrays the pain of LalaKanshi Ram and his family in Sialkot, now in Pakistan, go through due to Partition and their alienation from their own homeland. Thus the present paper attempts to analyse how the common people suffer due to partition and migration in ChamanNahal's *Azadi*.

Keywords: *pre-independence, freedom struggle, alienation, homeland*

Note: The following abbreviations are used after quotations: *Azadi* – A; *The Crown and Loincloth* - CL

Historical and socio-political change in the context of the Indian freedom movement under the leadership of Gandhi, both in pre-and post-independence era has been a subject of major concern for the Indian English novelists. Freedom struggle has been over after independence. However the nationalist movement which has dominated the life of a whole generation's historical and socio-political theme occupies the central place in the works of the major Indian novelists of this period. The post-independence Indian English novelists have presented this theme in their works and Gandhi being the moving spirit and the guiding force of the freedom movement naturally occupies the central position in many of these works.

ChamanNahal's sequel of four novels namely *The Crown and the Loincloth, The Salt of Life, The Triumph of the Tricolour* and *Azadi* is based on the life and work of Mahatma Gandhi. It is a landmark in the annals of Indian English fiction. The novelist presents Gandhi as a colossus figure who has shaped the course of history of his age. These novels present the stupendous drama of the Indian Freedom Struggle under Gandhian leadership in all its aspects. The portrayal of the formative period of the Indian history has been provided authentic support of social situations through a variety of characters through these novels.

The action of the novel centers round LalaKanshi Ram, a wholesale grain merchant in Sialkot and his family and how they are affected by Partition. Nahal unequivocally states his views about Partition "In *Azadi* I was largely concerned with showing how the Partition of India in 1947 destroyed an existing harmony which had prevailed for centuries" (A xii).

Irrespective of religions, people lived happily and harmoniously for years in the city of Sialkot.

The novel depicts the tragedy and atrocities at the time of partition of India which has been the worst ever incident in the history of India. India is very cruelly divided into two parts – India and Pakistan, which has left a deep scar in the minds of millions and millions of people. LalaKanshi Ram tells Prabha Rani, "If Pakistan is created, we'll have to leave. That is, if the Muslims spare our lives." (A 28) It has been the darkest period in the annals of Indian history and though so many decades have elapsed since then, this incident cannot be easily wiped out of memory, as it has left a tale of massive destruction and massacre.

Azadi describes both pain and pleasure during the attainment of freedom of India in 1947. When India has been freed from the clutches of the British rule, it has been really victorious to the nation and has been the time of jubilant. But it is hypocritical to note that the fame of Indian history has become null and shameful due to the partition. The novel is about the freedom struggle of India ending into a tale of woe – a holocaust, genocide, mass destruction, arson, rape, carnage and turbulence, gerrymandered

by the British and the Muslim League. Though the action in the novel centres on the political frenzy at the time of partition of India into India and Pakistan, in fact it tells about the impact of the worst tragedy in the history of modern India. The novel depicts the role played by Indian politics in the lives of both the Hindus and the Muslims in general and its impact on the lives of the lovers, like Arun and Nur and later on again the former with Chandni. If *Azadi* makes people free from alien rule, the partition and the havoc it causes results in the loss of ability to communicate in private life. But Nahal, the positivist, tells us that suffering, pain, death are only a prelude to a new life, full of hope.

The harmonious atmosphere and co-operation among Hindus, Muslims and Sikhs which prevails in the Muslim dominated city of Sialkot is affected by the Partition. Lala recollects how Muslims helped the Hindus in making preparations for their festivals like Dussehra "...when effigies were made by Muslim workmen; the crackers and the fireworks too were supplied by the Muslims." (75) It is undeniable that many a man has lost their basically acquired things and even their lives both in India and Pakistan due to Partition and its terrific consequences. Even a seagull which thrives for food while it's learning to fly never eats its or its kith and kin's egg-shells. But the born human who should have been with human qualities murder, molest and fire his or her fellow beings. How piteous it is to come across! The two countries commenced their independence with bust economies and lands without an entrenched, competent system of government.

Chaman Nahal's *Azadi* is a modern classic which conceals an inclusive revelation of life signifying the chaos that partition has played on the people of the country both at the social and individual levels. It portrays the realistic historical documentation of the atrocious confrontations caused by the partition through literary perspective. As Chaman Nahal himself has been a refugee, he writes with incredible realism. Therefore he has written his own experience through the character of Lala Kashi Ram and his son Arun. The novel is about the mum environment before the declaration of Partition, the awful incidents caused by the partition and the wretched circumstances of the deracinated refugees after the Partition. "How do you cut a country in two, where at every level the communities were so deeply mixed? There was a Muslim in every corner of India where there was a Hindu. And then so soon, at such short notice? The broadcast had said nothing at all about the fate of the minorities in the two new countries". (68)

In *Azadi*, Naha deals with the ordinary people and the impact they have due to partition. Lala feels frustrated. "The two new governments were parties to the fratricidal war, and how could unarmed men and women withstand organized slaughter?" (183-184) This reflects the suffering of the millions of people who are uprooted and forced to migrate to India. People start to think that they have become useless in their natives. The novel highlights the untold stories of the people whose future is mysterious. The people who are uprooted have agonizing experiences in the camps for refugees. While they travel to India on foot become the victims to the violence like murder, molestation and fire. These atrocities and cruelties spread in every corner of the city at night. At this juncture, it is pathetic to note that the native people are pushed into such a situation to feel that they are alienated and isolated in their free country. He does not take sides and blames both Hindu and Muslim communities for their sadistic animalism. However, what can be perceived underlying these harrowing experiences is the projection of the novelist's optimism. Punjabis grieve more for loss of identity than the loss of life and property. Nahal understands this crisis of identity and portrays it profoundly than other Partition writers who either treat it superficially or ignore it totally.

Thus, *Azadi*, like other novels dealing with the holocaust of India's partition, occupies a special place in Indian English fiction. At a time, when extreme inhumanity often finds its justification in religion and when we seem to be returning to the world of the partition, with its massacre of innocent people, it would be worth the while to read these novels depicting the "sweeping shattering saga of the colossal tragedy and disruption that accompanied the partition and independence in the Indian sub-continent." (CL 299) This makes them to brood over the past.

ChamanNahal's *Azadi* is the authentic record of horrible incidents caused by the partition. It is not less than any tragic novel. It should be also added that, ChamanNahal in his novel did not try to criticize one religion against other (Muslim against Hindu) in this way Nahal not only objectifies the personal experience but also presents a deliberate contamination of the historical with didactic and situational discursive elements. Almost at the end of the novel this fact is clarified. LalaKanshi Ram and his fellowmen in Delhi see the parade of the Muslim women who have been exploited by abduction. Soon they see that a train of the Muslim refugees is attacked and subsequently many Muslims are killed. Nahal through his protagonist gives his idea that he does not hate the Muslims because what they have done in Pakistan with the Hindus is done by the Indians with the Muslims in India. These horrible episodes have not only invited cannibalistic waves for the humanity but they have deeply attacked the sociology and the psyche of social members which prevail in the countries even today.

Thus to conclude, it can be said that ChamanNahal has subtly exposed the suffering of the Indian people who have suffered and humiliated due to the partition and during the partition of India. Their peaceful lives pathetically get into muddle which leads to social disorder and only the screams of the people echo every part of the city. The two nations which were the one before the partition disturb the people physically and mentally. But it is ironical to note that unsolved problems of India and Pakistan, even though depicted by many of the Indian English writers in their novels, will be the never-ending ones even today whosoever rules India or Pakistan. Will 'freedom' or 'Azadi' lose its real meaning in future? Who is the cause? Is Politics? Are Politicians? Or is every individual?

BIBLIOGRAPHY

- Iyengar, K R Srinivasa and PremaNand Kumar. *Introduction to the Study of English Literature*, New Delhi: Sterling Publishers, 1986.
- Naik, M. K. *Dimensions of Indian English Literature*. New Delhi: Sterling Publishers, 1985.
- Nahal, Chaman. "Azadi: A Search for Identity", *Three Contemporary Novelists*. Ed. Dhawan, R.K. New Delhi: Classical Publishing Company, 1985. p.18

34.

**REVISITING HENRY JAMES' *THE PORTRAIT OF A LADY*:
A STUDY IN IDEOLOGY OF CULTURE****Arpita Sawhney**

Research Scholar

Dept. Of English, Kurukshtra University

Abstract: In his treatment of the American and European cultures in *The Portrait of a Lady*, James did not show his prejudice towards any of the two cultures. His treatment of both the cultures is very balanced and judicious. James shows liberal humanist outlook while approaching his ideology of culture. As a liberal humanist, James wanted to underscore his idea of culture by combining the best values of both the cultures and leaving out the infirmities. In his ideal of culture, he emphasized that one must have uncommitted intelligence, soaring imagination, fine sensibility and taste for arts.

Keywords: Ideology of Culture, democracy, uncommitted intelligence, soaring imagination, aesthetic sense, individualism, ceremony, etc.

Henry James started writing *The Portrait of a Lady* in Florence in the spring of 1879 and published it in the serial form in *The Atlantic Monthly* in 1880. The novel is one of best in the series of early novels which focused on the theme of the international situation. James has received both high praise as well as severe criticism for making international theme his central focus in these novels. For example, some critics argued that James consciously selected naïve and high minded heroines who were outwitted by their worldlier and sophisticated European counterparts. Another superficial observation was that James was taking a personal revenge from the Europeans as he had received a number of snubs in Victorian society. One of the examples put forth is that in *The Portrait of Lady* Isabel Archer declines the honour of becoming Lady Warburton. On the other hand, critics like Tony Tanner considered the international theme having great depth as James was doing a “the mutual interrogation of America and Europe” (65) and F. R. Leavis interpreted it as “the interplay of contrasted cultural traditions” (73).

It is a well established fact that Henry James developed interest in studying cultures of different countries right from his impressionable age as his parents took him along to different places during their visits to Europe and America. James's accounts of his juvenile travels in England, France, Switzerland, and Germany appear in his memoirs and letters. Thus, his childhood experiences became one reason for James to later write about international theme. Like his friends and fellow novelists Edith Wharton, William Dean Howells, and Henry Adams, James also wrote letters and sketches that enriched and expanded the genre of travel literature.

Another reason to select this theme was James' association with a philosophical and literary movement which emphasized that Americans must revive contact with Europe. As we know that the Europeans who came to settle in America had left Europe as a corrupt civilization. This thought remained rooted in American psyche till the middle of nineteenth century and the nation made a lot of economic and material progress. But in the second half of the nineteenth century James and his contemporaries felt that America, with its overemphasis on material progress, was not moving in the

ideal direction. They realized that America had to pay a very heavy price for its industrial development; America could not develop its own culture and tradition. The time had come, they realized, to ‘revive contact with Europe’ to make the American lean culture. It is for this reason that Henry James makes Isabel Archer, the heroine of *The Portrait of a Lady*, to travel to Europe, a journey which is called reverse Columbus. Berland rightly stated : “Culture in the accumulated monuments of arts was Europe, and Europe was the alter of culture newly dedicated by Ruskin, Arnold and Pater upon which the Americans come to worship” (35). Another reason was Henry James’ intense desire to introduce realism in American novel which was highly gothic or romance like. It is for this reason that he has located his novels in Europe which was famous for producing great novelists in the realist tradition.

Henry James presents America as a symbol of innocence, while Europe for him is ancient and ripe with traditions. Europe also represented for him the romantic “otherness,” something that was necessary for the growth of a great artist. Thus through the conflict of the American and European cultures, James exemplified the contradiction that is the driving force of his fiction writing. Richard Chase is right in his observation about American literature in general and Henry James in particular: “[...] many of the best American novels achieve their very being, their energy, their form, from the perception and acceptance not of unities but of radical disunities” (). James could present a more complex and compounded situation, by multiplying the domestic contradictions with those arising from the conflict of European and American cultures. Another dimension which James added to this conflict was that it was located in the inner regions of his heroine. Thus, the psychological and cultural complexities, seen through the psychological lens by James became highly convincing to the readers.

Henry James, like other great writer such as Shakespeare, weaves complexity and multiplicity of interpretation into his novel. *The Portrait of a Lady* can also be read at cultural and sub-cultural levels. At the cultural level, it is a comedy wherein he presents a contrast in the manners of characters living in America and those living in Europe. Thus, it is a comedy of manners such as Restoration comedy. But there is a major difference. While the purpose of Restoration comedy was to produce simple laughter, James’ novel has a serious purpose behind it. By contrasting the cultures of two continents, James wants to highlight his ideology of culture which is a combination of the best values in both the cultures. In James’ observation Americans tend to be native, energetic, practical, sincere, direct and spontaneous, and individualistic. In contrast, Europeans are sophisticated, formal, obtuse, and scheming and they value society above individual. At the sub-cultural level James contrasts various cultures within Europe. While France stands for fashion and decorative view of life, Italy represents aesthetic beauty and corruption. Thus, the novel has multilayered structure which provides greater freedom of interpretation to the reader.

In his treatment of American culture James largely focused on three important aspects of American life—Puritanism, Democracy and Commercialism. Puritanism contributed positively as well as negatively to the development of American psyche. On the positive side, it produced people with strict discipline, moral uprightness and honesty. On the negative side it created people who were cold, hypocrites and lacked aesthetic sense. Isabel Archer’s preoccupation with ‘making the right choice’ throughout the novel reflects her Puritan bent of mind which is always committed to moral uprightness. In choosing Gilbert Osmond she considers his poverty over the riches of Goodwood and Warburton. Her commitment to Pansy is also driven by her moral commitment. It is for this reason that she has been rightly called ‘a true daughter of the Puritans’. She also rejects Casper Goodwood because in her imagination she finds herself in the embrace of the strong arms of Goodwood, a situation she detests and fears. This throws light on her distrust of the desires of human body and pleasures of life, a trait deeply rooted in Puritan psyche.

Henry James' fight with stark American commercialism comes to fore in Isabel Archer's rejection of Casper Goodwood, the famous American industrialist who represents American commercialism's threat to emancipated women like Isabel Archer. Goodwood makes a number of attempts to impress Isabel and change her opinion, but all his attempts have nightmarish quality of assaults on her freedom, spirituality and bodily integrity. The hypermasculinity of Goodwood repels Isabel to accept him as his partner. She believes that despite all the love and care shown by Goodwood, he will only treat her as a chattel. She knows that that Goodwood will offer her the same bogus freedom that Mr. Touchett offered to Mrs. Touchett. She bluntly tells him: "I ... am not bound to be timid and conventional; and indeed, I can't afford such luxuries. Besides, I try to judge things for myself; to judge wrong, I think, is more honourable than not to judge at all. I don't wish to be a mere sheep in the flock; I wish to choose my fate and know something of human affairs beyond what other people think it compatible with propriety to tell me" (160).

At the end of the novel when Goodwood offers freedom from Osmond to Isabel, she once again rejects him as she knows that he will merely possess her as an object. Through this rejection of Goodwood by Isabel, Henry James was pointing at the emerging social reality in America wherein males were preoccupied in gathering wealth and American women were trying to find for themselves their free space to create a meaningful life.

In his treatment of the third important feature of American culture, democracy, James pointed at the positives as well negatives of democracy which was the very foundation of American constitution in 1776. On the positive side democracy help produce individuals with intellect, sensitivity and soaring imagination. Isabel and Henreitta Stackpole show all these qualities. On the negative side, emphasized James, democracy extended freedom to all and sundry to the extent of stubbornness. Henreitta has that stubbornness in her behavior as a journalist, poking her nose in the private life of her acquaintances as well as strangers. She has been rightly called a journalist in petticoats who compromises with the privacy of others in the name of democracy.

The Portrait of a Lady is not just a story about comparison of American and European cultures, it is more a story about showing how contacts and conflicts with other cultures can have on the American character. Though Isabel is presented as an intelligent American girl who loves freedom of choice and individualism, she has a number of weaknesses including opinionated self, theoretical commitment to ideal of freedom and lack of lived experience and lack of judgment in finding the gap between good and evil. It is through her encounters with harsh realities of life in Europe, she was able to learn, she was refined, and strengthened to look at her problems squarely in the face and not to shy away from them. According to Christof Wegelin in his essay titled *The American as a Young Lady* :

The general pattern of Isabel's story is the pattern underlying many of James's stories of the American girl in Europe. Their common theme is nothing more than a variation on the theme of the lived life, The full life - almost axiomatically the good life - is of course not mere activity, but consists of experience had and understood, experience appropriated to oneself and made into knowledge. Experience missed - rejected by oneself or withheld by others - and experience misunderstood, perverted, is what is bad. What is therefore necessary for the full and good life are the opportunity and the freedom which provide experience; the desire, the energy, the curiosity which takes it; and the intelligence which understands it.

Isabel really learnt, but not before making the greatest mistake of her life. She mistook Madame Merle as the living expression of the epitome of the high culture. Thus she allowed her to be trapped into the net of Madame Merle and marrying Osmond. It was only Ralph who could manage to place Madame Merle rightly, to him, she was too rounded a character, too perfect a personality to be true:

‘Her merits are immense’ said Ralph. ‘She’s indescribably blameless; a pathless desert of virtue; the only woman I know who never gives one a chance ... She pushes the search for perfection too far ... her merits are in themselves too overstrained. She’s too good, too kind, too clever, too learned, too accomplished, too everything. She’s too complete, in a word. (249)

Ralph was also able to really place Osmond. He said he thinks of Osmond as narrow and selfish someone who takes himself too seriously and again after listening to the many fine theories of Isabel on Osmond, he said “He’s the incarnate of tastes... He judges, measures, approves and condemns by that” (344). Ralph Tochetti occupies the central figure of the story, a sort of reflection of the real thing. He is the embodiment of the high civilization or culture as civilization, as James considers it. He was able to see through all the personalities that has something to do with Isabel. Wegelin is of the opinion: “Ralph is not to be identified James. He dramatizes merely James’s expectant sympathy with the American quality which Isabel represents –the imagination he keeps calling it which is spiritual energy” (67).

On the mythical level, *The Portrait of a Lady* presents America as human innocence and Europe as experience. The dialectics of life between innocence and experience is shown through the life of Isabel Archer. Her education will be complete only if she extends her innocence to the door of experience. It is this journey through experience that will complete her identity as a human being. But this journey of education involves lot of pain and suffering. Marius Bewley called this the complex fate of Americans. The fate of every American was predetermined—she is incomplete without experience and to gain experience she has to suffer in life. In the beginning of the novel Isabel requests Ralph to show him the ghost in his house and Ralph immediately responds that she is not eligible to see as she has not suffered in life.

In his treatment of the American and European cultures in *The Portrait of a Lady*, James did not show his prejudice towards any of the two cultures. His treatment of both the cultures is very balanced and judicious. James shows liberal humanist outlook while approaching his ideology of culture. As a liberal humanist James wanted to underscore his idea of culture by combining the best values of both the cultures and leaving out the infirmities. In his ideal of culture emphasized that one must have uncommitted intelligence, soaring imagination, fine sensibility and taste for arts. James’s novel is enigmatic in the sense that it is difficult to pinpoint the intent of situations and characters as they are enveloped in a mist. There is an endless plurality of interpretation that he offers in his house of fiction that has ‘million windows’. Taking a thread from his masterpiece, John Benville has attempted a sequel, *Mrs. Osmond*, to *The Portrait of a Lady* in 2017.

Works Cited

1. Banville, John. *Mrs. Osmond*. Viking, 2017.
2. Berland, Alwyn . *Culture and Conduct in the Novels of Henry James*. Cambridge Pr. 1981.
3. Chase, Richard. *The American Novel and its Tradition*. The Johns Hopkins UP, 1957.
4. Leavis, F. R. *The Great Tradition*. Chatto and Windus, 1948.
5. Tanner, Tony. *Henry James: The Writer and His Work*. U O Massachusetts P, 1985.
6. Wegelin, Christof. *The Image of Europe in Henry James*. Dallas.1958.



35.

**SOCIO-POLITICAL AND CULTURAL DISCOURSE
IN FEMININE WRITING****Dr. Hemant Verma**

Deputy Director

Department of Higher Education, Haryana (India)

The modern world is, as multiculturalists have correctly noted, a "boiling pot of civilizations" (Tong 87). The tiny word "ism/s" has a significant impact on the multifaceted world in both a direct and indirect manner. To argue that the globe is totally polarised as a result of the rise, resurgence, and dominance of modern "isms" would be more accurate. Some of these prevailing isms include nationalism, feminism, socialism, Marxism, structuralism, post-structuralism, classicism, neo-classicism, and socialism. Cultural discourse contributes to and completes the present socio-political discourse. Defeating sexism is not the goal of feminism. It is a humanistic discourse that aims to recognise women as full members of society, or to "humanise" them. It examines language that is not innocent, politics, caste, and preaching. The humanity of women is also restored by feminism. Feminism, or feminist, is not at war with men; rather, it is at battle with patriarchal ideologies that believe in weakening women and empowering men. "Feminism is the political philosophy and practise that struggles [sic] to free all women," claims Barbara Smith. (49). Women's rights advocates like Doris Lessing, Jeanette Winterson, Angela Carter, Irish Murdoch, Muriel Spark, Margaret Drabble, and others have been renewing their demands while simultaneously presenting a feminist lens through which to view the world. Reading and analysing the writing of theorists like Simone de Beauvoire, Adrienne Rich, and Virginia Woolf is enjoyable in part because it shows how creative feminist authors have been in identifying and presenting new forms of oppression of women in all spheres of life. They are constantly one step ahead, making it impossible to pin them down or anatomize them in a way that is satisfactory. "Each feminist theory or perspective strives to characterise women's oppression, to explain its roots and consequences, and to recommend tactics for women's liberation," claims Rosemarie Tong (1). Socio-Political and Cultural Discourse Women, Literature, and Struggle is a scholarly academic endeavour that gives a serious theoretical and philosophical reflection on a variety of societal issues as well as the women's issues that are purposefully and glaringly overlooked.

The most contentious idea: patriarchy—derives from the Greek term patriarches. According to second wave feminists like Betty Friedan, Alice S. Rossi, Casey Hayden, and others, men have always held the key to power in the household, in the workplace, and in society at large. The systemic and institutional bias against women creates, upholds, and perpetuates patriarchy, according to feminist critics and theorists who have all voiced this opinion. Men dominate over women under patriarchal structures, which is a socio-cultural-political-historical result. Another counterargument is that, if patriarchy was a product of culture, it might very easily be undone by a counterculture, and all three feminist movements have worked to develop the counterculture with the goal of achieving women's liberation.

The arguments put out by feminist critics precisely identified the patriarchal causes of women's problems and cleared the ground for their emancipation. The inferior status granted to women was not a gift from God or a result of their physical delicacy, but rather a cruel human action brought about by the patriarchal value system. The patriarchal fight against women, in the words of Maria Mies, is "the division of labour under capitalism to the division of sexes" (Smith 31). Feminists criticise men's denial

of women's rights and their subjugation in a variety of subtle ways. In the words of Kate Millet, "Patriarchy, reformed or unreformed, is patriarchy still: its greatest atrocities purged or forsworn, it can actually be more solid and safe than before" (quo. in Tong 87).

Women's awareness of the prejudice and double standards imposed on them by the male-dominated society grew during the 1960s. Additionally, it became clear that patriarchal prejudices were at blame for this. These stereotypes also rigidly define patriarchal gender roles, which degrade women and institutionalise such a system to maintain women's perpetual inferiority to males and confine them to the home and hearth. Women are the victims of this male dominance, and as Marxist scholar Friedrich Engels stated, "Women become men's "property," and as bell hooks wrote, "Patriarchy has no gender," the fight to remove patriarchy becomes a battleground for everyone. The current book is an effort to abolish patriarchy's wickedness and restore society on the principles of equality and liberty.

The book is largely concerned with two aspects of human life: first, the place of women in society, and second, how literature may help women break free from all of the societal and patriarchal bonds. It serves as a witness to a bigger, centuries-long effort to free women from all forms of sex slavery. The different societal challenges facing women are addressed by Mary Wollstonecraft in her renowned book *A Vindication of the Rights of Woman* (1792). The works of Virginia Woolf and John Stuart Mill, *The Subjection of Women* (1869) and *A Room of One's Own* (1929), respectively, serve as symbols for all female authors who experience various forms of societal, economic, and psychological discrimination. The "stream of consciousness book" has, however, made enormous contributions. Women's psychological pain is a focus for Dorothy Richardson and Virginia Woolf. The various stereotypes that harden the fundamental condition of women have been examined. However, the rise of feminism became generally acknowledged and accepted when Simone de Beauvoir's 1949 book *The Second Sex* was published. She raises all the concerns that devalue women's status in society. She emphasises how pervasive a woman's condition is, from the moment of her birth all the way through to the afterlife.

Even in America, Margaret Fuller's 1845 book *Woman in the Nineteenth Century* demonstrates the various social viewpoints on women writers. Later, the supremacy of men over women is advocated in works like Mary Ellman's *Thinking about Women* (1968) and Kate Millett's Ph.D. thesis *Sexual Politics*, published in 1970. The claim that women have no unique essence in the universe is one that is frequently made in patriarchal rhetoric. Women make up the majority of the working class at the start of the 1960s. In *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Imagination*, published in 1979, Sandra Gilbert and Susan Gubar prominently display the writing style of both feminist and literary authors.

According to Patricia Meyer Spacks in *The Female Imagination* (1975) *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977), Toril Moi in *Sexual/Textual Politics: Feminist Theory* (1985), and Ellen Moers in *Literary Women* (1976) all analyse the contributions made by women as writers and as members of society. When introducing the notion of "matrophobia," Adrienne Rich emphasises the relationship between a mother and daughter in her book *Of Woman Born: Motherhood as Experience and Institution*. She makes it explicit when talking about "matrophobia" that it refers to becoming a mother rather than the situation of being a mother. She wants to break down the psychological taboos around the role of parenthood. According to her, becoming a mother and being able to birth babies are always things to be proud of. But when a woman is denied control over the offspring she carries inside her body for more than nine months, this is wrong. Undoubtedly, it has been widely accepted as a conception of motherhood that is ideal. She actually acknowledged motherhood's benefits based on women's unique experiences and requirements. It is now understood that a woman

need not give up her identity in order to be a mother, nor does she need to give up her work. She regrets that the husband never works with the wife. She does not, however, voice any complaints about it.

Both *The Newly Born Woman* (1986) by Helen Cixous and *Speculum of the Other Woman* (1985) by Lucy Irigaray highlight the different struggles and injustices that women must endure as a result of patriarchal forces and serve as a point of reflection for future generations. The reality of women being prohibited from pursuing further education becomes apparent. According to feminists, a woman who was later denied her human rights as a kid wants to provide her daughter all her rights. She wants to give her daughters entire freedom for this reason. A mother cannot outdo the providence for her daughter, however, due to society and patriarchal neglect of the position of equal human rights for women. The various forms of theatrical presentation are covered by Jukia Kristeva in *Desire in Language: A Semiotic Approach to Literature and Art* (1980). She sees the necessity to restructure the sociocultural representation of gender. Even in the 1980s and 1990s, the queer theory began to take shape among academics. Its main goal is to upend the manner in which all sexual, social, psychological, and gender identities are established in order to challenge the status of women in society relative to men.

The goal of all the books mentioned above by feminists from around the world is to raise awareness of their shared efforts to dismantle the idea of women as "other" and "objects," torpedo all male-defined feminine positions, and to call for a general harmony regarding the real existence of all people while ignoring gender identities.

As a result of the improved availability to cultural discourse, ideological shifts in recent decades' prominent issues like class, gender, race, and ethnicity may now be better communicated. However, a book this size and scope cannot fully address all the issues related to women writers. In actuality, the goal of the current volume is to serve as a significant introduction to the key discussions and analyses of women's literature. And it is now clear that one of the purposes of these studies is to attempt to offer a collection of concepts in women's writing. This function is open-ended, and attempts of this nature always aim to encourage additional research in the area.

Works Cited

- De Beauvoir, S., *The Second Sex*, Harmondsworth: Penguin, 1972, Print.
- Benhabib, S., *Situating the Self*, New York: Routledge, 1992. Print.
- Chodorow, N., 1978, *Reproducing Mothering*, Berkeley: University of California Press, 1978. Print.
- Friedan, B., *Feminine Mystique*, Harmondsworth: Penguin Books Ltd, 1963. Print.
- Frye, M., "The Necessity of Differences: Constructing a Positive Category of Women", *Signs*, 21: 991–1010, 1996.
- Green, J. M. and B. Radford Curry, "Recognizing Each Other Amidst Diversity: Beyond Essentialism in Collaborative Multi-Cultural Feminist Theory", *Sage*, 1991, 8: 39–49.
- Haslanger, S., "Ontology and Social Construction", *Philosophical Topics*, 23: 95–125, 1995. Print.
- Rich, Adrienne. *Of Woman Born: Motherhood as Experience and Institution*. New York:
- Norton, 1976. Print.
- Smith, Barbara. "Racism and Women's Studies." *All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave: Black Women's Studies*. Ed. Gloria T. Hull, Patricia Bell Scott, and Smith. Old Westbury, NY: The Feminist Press, 1982. 48-51. Print.
- Spelman, E., *Inessential Woman*, Boston: Beacon Press, 1988, Print.
- Tong, Rosemarie. *Feminist Thought: A Comprehensive Introduction*. Boulder: Westview, 1989. Print
- Young, I. M., 1997, "Gender as Seriality: Thinking about Women as a Social Collective", in *Intersecting Voices*, I. M. Young, Princeton: Princeton University Press, 1997, pp. 12–37. Print.
- Zack, N., 2005, *Inclusive Feminism*, Lanham, MD: Rowman & Littlefield, 2005. Print.



36.

महाराष्ट्र राज्यातील दुष्काळ आणि जलव्यवस्थापन**डॉ. जीवन भानुदासराव सोळंके**

कै. बी. आर. डी. कला व वाणिज्य महिला महाविद्यालय, नाशिक रोड

आपल्या राज्यात दुष्काळ हा नित्याचा शब्द ठरला आहे. याला कारणही तसेच आहे. २० व्या शतकात १९६२ चा दुष्काळ हा मोठा आणि व्यापक म्हणून परिचित आहे. परंतु २१ व्या शतकाच्या पहिल्या दीडशतकाच राज्याच्या कोणत्या ना कोणत्या भागात दुष्काळ हा कायमच मुक्काम ठोकून असल्याचे पाहावयास मिळत आहे. त्यातच राज्यात कोरडवाहू जमिनीचे प्राबल्य त्यामुळे तर त्याची दाहकता अधिकच प्रखरतेने जाणवत असते. भारतात पाऊस हा हंगामी स्वरूपाचा आहे आणि जागतिक हवामान बदलांमुळे तो आणखीच लहरी झाल्याने पाऊस न पडण्याचे दिवस लक्षात घेतले तर ते जाणवू लागत आहे. त्यामुळे राज्यावर दुष्काळाचे सावट राहत आले आहे. हे वाढत्या शेतकरी आत्महत्या व इतर बाबींवरून स्पष्ट होत आहे.

दुष्काळ हा प्रामुख्याने दोन प्रकारचा असतो एक म्हणजे पावसाचा अभाव व दुसरे म्हणजे अतिपाऊस. या दोन्ही बाबींच्या दुष्काळाशी महाराष्ट्र सातत्याने संघर्ष करत आहे. त्यामुळे या दुष्काळाचा अर्थ विचारात घेणे हे क्रमप्राप्त ठरते.

दुष्काळ म्हणजे पाण्याची व त्याअनुषंगाने अन्नस्रोतांची अनुपलब्धता किंवा तीव्र टंचाई असलेला अनेक महिन्यांचा व वर्षांचा दीर्घ कालखंड होय. दुष्काळ निर्माण होण्यास वातावरणात घडून येणारे आकस्मिक बदल, वृक्षतोड किंवा ज्वालामुखीचे उद्रेक किंवा वणवे इ. कारणांनी उद्भवलेले पर्यावरणीय व जलचक्रातील दोष इत्यादी कारणे असू शकतात. त्यामुळे त्या काळात अन्नधान्यासह पाण्याचा अभाव यामुळे मानवासह सर्व प्राणीमात्र बाधित होत असतात व ते जीवन पुन्हा पूर्ववत होण्यासाठी अनेक वर्षे लागतात.

तसेच दुष्काळ हा शब्द टंचाईशी निगडित आहे परंतु अलीकडील काळात दुष्काळाचे संदर्भ बदलत आहेत. आणि दुष्काळ म्हणजे पाण्याची टंचाई असे स्वरूप येऊ लागले आहे. प्रस्तुत लेखामध्ये महाराष्ट्र राज्यात पडलेल्या दुष्काळाची ऐतिहासिक पार्श्वभूमी, वास्तविकता आणि त्याअनुषंगाने करावयाची उपाययोजना यावर प्रकाश टाकण्याचा प्रयत्न केलेला आहे.

दुष्काळ पार्श्वभूमी -

महाराष्ट्रात (दख्खन) ज्ञात असलेला मोठा दुष्काळ हा इ.स. १३९६-१४०६ या बारा वर्षांमध्ये पडलेला दुर्गादेवीचा दुष्काळचा नावाने ओळखला जातो. या दुष्काळामुळे दख्खनमध्ये मोठ्या प्रमाणावर लोक उपासमारीमुळे मृत्यू पावले होते व अनेक स्थलांतरित झाल्याचे ज्ञात आहे. तसेच या काळात बहामनी राज्यातील शिराळसेठ नामक व्यापा-याने खूप मोठे काम केल्याचे दिसून येते. म्हणून त्यांना पुढे त्या भागात लोकोत्तर महापुरुष मानले गेल्याचे पाहावयास मिळते. प्राचीन काळापासून अनेकदा राज्याला दुष्काळाला तोंड द्यावे लागत आहे. इ.स. ९४१, १०२२, ११४८ ते ११५९, १३३६ ते १४०६, १४६० असे मध्ययुगीन व ब्रिटिश पूर्व काळात व नंतर १८५० ते १९०० या काळात दुष्काळामुळे २ कोटी लोक उपासमारीत मृत्यूमुखी पडले. या दुष्काळाचे वर्णन महात्मा फुले यांनी शेतक-यांचा आसूड मध्ये केले आहे.

मराठवाड्यात निजामाच्या राज्यात एक दुष्काळ व्यवस्थापन खातेच होते. त्या अहवालावरून असे दिसून येते की, १६३०, १६५९, १४७९ आणि १७८७या वर्षी मराठवाड्यात प्रचंड दुष्काळ पडले होते. त्याकाळी पिण्याची पाण्याची टंचाई भीषण स्वरूपाची होती ती त्यामुळे अनेक लोक मृत्यूमुखी पडले. ज्याबद्दल पूर्ण अभिलेख उपलब्ध आहे. असा मोठा दुष्काळ १८९९-१९०० साली आला. तत्कालीन मराठवाड्याच्या पाचही जिल्ह्यात हा दुष्काळ होता. तसेच हैदराबाद संस्थानमध्येही तो होता. त्याकाळी एक दुष्काळ आयुक्तही नेमण्यात आला होता. १५ लाख रुपये तफावी किंवा कर्ज म्हणून शेतक-यांना वाटप करण्यासाठी मंजूर झाले. त्यापैकी १२ लाख रुपये प्रत्यक्षात खर्च झाले. ही मदत दुष्काळी छावण्या, तलाव, बारव खोदणे यांकरिता खर्च झाले होते. आज मराठवाड्यातील बहुतांश गावात अशा प्रकारच्या पाणवठ्यांची निर्मिती उदा. आड, बारव, गावतलाव, विहिरी या त्याची साक्ष देतात.

१९७२ च्या दुष्काळाने संपूर्ण राज्याला आणि देशालाही ग्रासल्याचे स्पष्ट होते. हा दुष्काळ अनुभवलेल्या लोकांना आजही तो भीषण स्वरूपाचाच वाटतो. याचे कारण १९७२ या वर्षी तुलनेने पाणी पुरेसे होते. परंतु अन्नधान्याची प्रचंड टंचाई होती. त्यामुळे राज्यातला प्रत्येक घटक हा बाधित झाला होता. त्याचबरोबर १९९८-९९ या वर्षी दखील अशाप्रकारचा दुष्काळ राज्याच्या काही भागात पडल्याचे निदर्शनास येते.

शेती-सिंचन व दुष्काळ वास्तव मीमासा -

महाराष्ट्र राज्यात २२५ कोटी हेक्टर एवढी शेतजमीन आहे. धरण प्रकल्पामुळे ३८ कोटी हेक्टर म्हणजे एकूण राज्याच्या १६.९ टक्के एवढीच सिंचन क्षमता निर्माण झाल्याचा दावा जलसंपदा विभागातर्फे केला जातो. शासनाच्या या आकडेवाडीनुसार १६.९ टक्के जमीन सिंचनाखाली आहे असे मानले तरी महाराष्ट्रातील उर्वरित ८३.१ टक्के जमीन ही कोरडवाहू राहते. पण धरणाची सिंचन कामगिरीच ३० टक्के पर्यंत घसरलेली आहे. हे सदर विभागाने मान्य केले असल्यो राज्याची सिंचन क्षमता कागदोपत्री १६-९ टक्के असली तरी प्रत्यक्षातील सिंचन एकूण शेतजमिनीच्या ११.४ टक्केच आहे. याचा दुसरा अर्थ असा की, महाराष्ट्र राज्यात ८८.६ टक्के जमीन ही अनियमित पावसावर आणि अल्पशा भूजलावर अवलंबून आहे. तसेच मानवी चुकांमुळे वृक्षतोड तसेच महाराष्ट्रातील भूस्तर रचना यामुळे जमिनीत पाणी मुरण्याचे प्रमाण कमी आहे. जमिनीत पाणी मुरविण्याची व साठवण्याची प्रक्रिया संथरीतीने होत असताना भूगर्भातील पाणी उपसा यावर कोणतेच बंधन नसल्यामुळे जमिनीतील पाणी दिवसेंदिवस कमी होत आहे. १९६० च्या सुकथनकर समितीच्या पाहणीनुसार विहिरीतील पाण्याची पातळी कमी होत आहे. तसेच भूजल सर्वेक्षण व विकास यंत्रणेच्या अंदाजानुसार महाराष्ट्रात दरवर्षी मुरणा-या पाण्यापैकी २५ टक्के पाणी विहिरीतून उपसा करून पिकांना दिले जाते. शासनाच्या विहीर खोदण्यास परवानगी देणाचा सपाटा मात्र चालूच राहिला आहे.

१९६० ला राज्यात ४.६ लाख विहिरी होत्या. आजघडीला शासनाच्या विविध योजनांच्या प्रोत्साहनामुळे (दशलक्ष विहीर योजना) यांचे प्रमाण हे सातत्याने वाढतच असून ते २०१२ मध्ये १८,३४,८३७ एवढे होते. त्यात अजून एक लाखाची भर पडल्याचा सर्वसाधारण अंदाज आहे. तसेच नोंदणीकृत कुपनलीकांची संख्या ही ३,५३,९३९ एवढी आहे. त्यातही मराठवाड्यातील लातूर, उस्मानाबाद, परभणी, बीड आणि जळगाव, धुळे येथे जवळपास १००० फूट खोल कुपनलिका खोदल्या जातात. याचा अर्थ असा की पुनर्भरणापेक्षा उपसा अधिक आहे. शेतीला पाणी मिळणे हे अगत्याचे आहे, परंतु याला इतर कोणताच पर्याय असू शकत नाही का? शासनाने याला आवर घालून निश्चित असे धोरण ठरविणे ही काळाची गरज आहे.

बर्वे समित्यांनी १९६० साली पिण्यासाठी, उद्योग आणि शेती असे पाण्याच्या वाटपाचे सूत्र ठरविले होते. हेच सूत्र २००३ च्या महाराष्ट्र शासनाच्या नवीन जल धोरणाने केले. या धोरण मसुद्यात पाणी वापराचा प्राधान्यक्रमही पूर्णपणे बदलला असून पाणी वाटपाचा पहिला क्रम पिण्याच्या पाण्याला आहे, तो रास्त आहे. यात घरगुती वापरापैकी गुराढोरांसाठी लागणारे पाणी अंतर्भूत आहे. दुसरा प्राधान्यक्रम यापूर्वी शेतीला होता तो आता

अचानक उद्योगक्षेत्राला दिला गेला. महत्त्वाचे हे की देशाच्या जलधोरणात हा क्रम शेतीला आहे. पण आपल्या कृषिप्रदान राज्यात मात्र हे उलटे झाले. (राष्ट्रीय जलधोरणात उद्योगाला पाचवा क्रम आहे.) शेतीला तिसरा क्रम दिला. महाराष्ट्रात पर्यावरणीय आणि मनोरंजन वापर (स्वीमिंग, जलक्रीडा, पर्यटन) यासाठी दिला. तात्पर्य शेतीला पूर्वीसारखे पाणी मिळेनासे झाले. पर्यायाने पाण्याचा प्रवाह शहरी भागाकडे वळाला आणि ग्रामीण भागात दुष्काळाची छाया अधिक गडद झाली. उद्योगांना पाणी राखीव ठेवले जाऊ लागले. यावर्षी औरंगाबाद येथे भीषण दुष्काळ असताना दारू उद्योगाला मुबलक पाणी मिळू लागले.

हे सर्व होत असताना पाण्याची पळवापळवी (चोरी), पाणी गळती, टँकर माफिया यांसारके नवीन प्रश्न निर्माण झाले आहेत. शेतक-यांच्या शेतीला पाणी नाही, त्यामुळे कर्जबाजारीपणामुळे आत्महत्या वाढल्या. पाण्याचा प्रचंड भ्रष्टाचार निर्माण झाल्याचे भयावह चित्र महाराष्ट्राने यापूर्वी कधीच पाहिले नाही. शेतक-यांची उभी पिके, फळबागा उद्ध्वस्त झाल्या असून शेती क्षेत्रातील कोट्यवधी रूपायांची गुंतवणूक जमिनीतच गडप झाली असे म्हणता येईल. याकरिता आपल्याला शेती क्षेत्राला पुन्हा अशा वाईट दुष्काळाशी संघर्ष करावा लागू नये किमान पक्षी तो कमी व्हावा याकरिता शाश्वत जलव्यवस्थापन करावे लागेल. आपल्या देशात सिंचनासाठी वापरल्या जाणा-या पाण्यातील ६५ टक्के पाणी आणि घरगुती वापरासाठी वापरल्या जाणा-या पाण्यापैकी ८५ टक्के पाणी हे विहिरीमधून उपसा केलेले असते. त्यामुळे देखील पाणी उपसा वाढला आहे. पर्यायाने पाणी पातळी खालावत आहे. केंद्रीय नियोजन आयोगाचे माजी सदस्य श्री. किरीट एस. पारीख यांनी मागील दोन वर्षापूर्वी दिलेल्या मुलाखतीत शेतकरी भूगर्भातील पाण्याचा बेसुमार उपसा करित असल्यामुळे पाणी पातळी खालावत असल्याचे मत व्यक्त केले होते. कारण पाणी उपसा करण्यावर आपल्या देशा बंधन नाही. ज्या देशात वार्षिक दरडोई पाण्याची उपलब्धता १७०० घनमीटर असते तेव्हा तो देश सुस्थितीत आहे असे मानले जाते. या जागतिक मापदंडानुसार दरडोई पाण्याची उपलब्धता ६०० ते १००० घनमीटर असणारा आपला देश पाण्याच्या बाबतीत गंभीर चिंता वाटावी अशा स्थितीत आहे.

आपल्या राज्यात पाणी वापराचे प्रमाण पुढील तक्त्यामध्ये दर्शविलेले आहे.

तक्ता क्रमांक ०१

पाण्याचा वापर (द.लघमी)							
वर्ष	उपयुक्त साठा	सिंचन	बिगर सिंचन				
			पिण्यासाठी	औद्योगिक	इतर	एकूण	एकूण पाणीवापर
२००१-०२	१७८१७	१२३४६	२५५८	७०७	७१५	३९८०	१६३२६
२००२-०३	१८९३६	१२९६५	२८५१	६३३	७५२	४२३६	१७२०१
२००३-०४	१६९४१	१०५६९	३०५८	४४५	१२८७	४७९०	१५३५९
२००४-०५	१८२९८	१०६०३	३०३७	४७८	१३४५	४८६०	१५७६३
२००५-०६	२४८६०	१३६८९	२९०८	४२२	१५९६	४९२६	१८६१६
२००६-०७	२७३०९	१६६३०	२५२८	५२१	१२४५	४२९४	२५४०४
२००७-०८	२५४८९	१६४१३	२८०२	५८१	२१५७	५५४०	२६४३४
२००८-०९	२४८०३	१५५१७	३४४५	५७५	१७५५	५७७५	२५३६६
२००९-१०	१९३६६	१२११३	३३५१	६१०	१००२	४३६३	२०८४८
२०१०-११	२७३०९	१५४४७	३२६०	६५६	१९६०	५८७६	२६७०६

स्रोत — सिंचनाची श्वेतपत्रिका

वरील तक्त्यावरून हे स्पष्ट होते की, आपल्या राज्यात एकूण पाणीवापरात सिंचनासाठी जास्त पाणी वापरले जाते. पाण्याचा प्रत्यक्ष वापर आणि पाणी वाटपाचा प्राधान्यक्रम यात व्यस्त संबंध दिसून येतो.

देशामध्ये दरडोई पाण्याची वार्षिक उपलब्धता १७०० घनमीटर असते. तेव्हा तो देश पाण्याच्या उपलब्धतेच्या संदर्भात सुस्थितीत आहे असे मानले जाते. या जागतिक मापदंडानुसार दरडोई पाण्याची उपलब्धता ६०० ते १००० घनमीटर असणारा देश पाण्याच्या उपलब्धतेच्या संदर्भात चिंता वाटावा अशा स्थितीत आहे. आपल्याला स्वातंत्र्य मिळाले तेव्हा ही स्थिती नव्हती. परंतु वाढते औद्योगिकीकरण नागरीकरण आणि सिंचन या पाणी वापरामुळे त्यात वाढ झाल्याचे लक्षात येते. पाणी वापरात सदोषता असल्यामुळे आपल्या देशाचे रुपांतर पाण्याच्या संदर्भात तूट असणा-या देशामध्ये झाली. ही वास्तविकता नाकारता येणार नाही.

जागतिक तापमानवाढीचा व ऋतू बदलाचा परिणाम, हा अलीकडील काळात चर्चेचा मुद्दा ठरला असताना २००४ सालापासून दिल्ली आय.आय.टी. मुख्य वैज्ञानिक डॉ. अश्विनीकुमार गोसावी हे भारतातील बारा मोठ्या नद्यांवर होणा-या हवामान बदलाच्या परिणामांचा अभ्यास करीत आले आहेत. त्यांच्या मतानुसार देशातल्या गंगा, महानदी, माही, लुरी, ब्राह्मणी, गोदावरी, कृष्णा, कावेरी, नर्मदा, तापी, साबरमती आणि पेन्नार या नद्यांतील पाणी मोठ्या प्रमाणात घटू लागले आहे. तसेच महाराष्ट्रातील गोदावरी, कृष्णा या नद्यांमध्येही उपलब्ध पाण्यात घट होऊ लागली असे डॉ. गोसावी यांनी नमूद केले आहे. ऋतूबदलाचा परिणाम म्हणून सन २०५० पर्यंत भारतात जवळपास सर्वच नद्यांमध्ये पाणी घटलेले असेल असे हा अहवाल दर्शवितो. त्यामुळे भविष्यात जैव विविधतेला धोका निर्माण होऊ शकतो. कारण तापमान वाढीमुळे नद्यांच्या पाण्यात वायू विरघळयण्याचे प्रमाण बदलते आणि पाण्यातील जैविक प्रक्रियेमध्ये फरक पडू शकतो हे लक्षात घेणे आवश्यक आहे.

सुकथनकर समितीच्या मते ज्या प्रदेशात वार्षिक सरासरी ७५० मि.मी. पेक्षा कमी पाऊस पडतो. तो भूभाग म्हणजे अवर्षणप्रवण भाग होय. या अंतर्गत राज्यातील १४ जिल्हे येतात. ज्या भागात पाण्याची उपलब्धता कमी आहे, म्हणून काटेकोरपणे व नियोजनबद्ध वापर करून परंपरागत बागायतदार व कोरडवाहू शेतकरी या दोहोंतील दरी कमी करण्यापलीकडील वाटचाल म्हणजे समन्यायी पाणीवाटप धोरण होय. आज गोदावरी खोरे येथे जो मराठवाडा विरुद्ध नाशिक, अहमदनगर संघर्ष हे त्याचे द्योतक मानले पाहिजे. उजणी सोलापूरचे २१ टी.एम.सी. पाणी मराठवाड्याला देण्यास होणारा विरोध असेल हे पाण्याचे असमान वितरण होत असल्याचे निदर्शक आहे. त्यामुळे राज्यातील काही भागात पाण्यामुळे सुबत्ता आली आहे तर, उर्वरित खालील भागात कायम दुष्काळ पाहावयास मिळतो म्हणून पाण्याचे समन्यायी होणे हे अगत्याचे आहे. अन्यथा राज्य आणि आंतरराज्य पाणी पेटणार हे निश्चित.त्यासाठी पाण्याचे व्यवस्थापन होणे गरजेचे आहे. ते पुढीलप्रमाणे करता येईल.

हॉवर्ड बिझनेस स्कूलच्या अभ्यासानुसार भारतातील सिंचनाची सुविधा असणा-या क्षेत्रापैकी केवळ ५ टक्के क्षेत्रावर ठिबक सिंचन किंवा तुषार सिंचन असा तंत्राचा वापर करण्यात येतो. ही तंत्रे पाण्याची बचत करणारी आहेतच. शिवाय जमिनीची होणारी धूप थांबवणारी आहेत. तसेच या तंत्रामुळे रासायनिक खतांचा वापर नियंत्रित पद्धतीने होतो. त्यामुळे भारतासारख्या देशात या तंत्राचा प्रसार सरकारने यांच्या प्रमाणावर करणे आवश्यक आहे. ज्यामुळे रासायनिक खतावरील अनुदान खर्च कमी होईल. जो विद्राव्य पद्धतीने दिल्यास ३० टक्के एवढी बचत होऊ शकते आणि पाण्याचा वापर कमी झाल्यामुळे पाणी उपसण्यासाठी लागणा-या विजेच्या खर्चातही बचत होईल.

उपाय योजना -

१. जास्त पाणी लागणारी पिके उदा. केळी, हळद यांसारखी अधिक पाण्याची पिके दुष्काळग्रस्त भागातील शेतक-यांनी घेऊ नयेत असे म्हणणे हे शेतक-यांच्या स्वातंत्र्यावर गदा आणल्यागत होऊ शकेल. म्हणून सरसकट बंदी न आणता या पिकांसाठी ठिबक सिंचन, तुषार सिंचन पद्धतीचा वापर करण्यासाठी शेतकरी वर्गाचे अल्प भूधारक, मध्यम, उच्च असे गट करून अनुक्रमे ९० टक्के, ७५ टक्के, व ५० टक्के असे

अनुदान देण्यात यावे जेणेकरून बेसुमार आणि मोकाट पाणी वापर बंद होईल आणि उर्वरित शेतकरी ज्यांच्या पिकांना पाणी मिळत नाही त्यांना देखील याचा लाभ होऊ शकेल. ठिबकसारख्या आधुनिक सिंचन पद्धतीच्या वापरामुळे पिकांच्या उत्पादकेत सहजपणे वाढ होते. जे पारंपरिक पद्धतीतून होत नाही. कारण पिकाला लागेल इतके पाणी पारंपरिक पद्धतीद्वारे देता येत नाही. परिणामी पिकांची वाढ योग्यरीतीने होत नाही. उत्पादनातील वाढ हे शेतक-यांच्या यशाचे गमक असते. त्याकरिता उत्पादनवाढीसाठी 'ठिबक व तुषार' हा मंत्र झाला तरच पाणी व्यवस्थापन योग्यरीतीने होईल.

२. पाण्याचा फेरवापर हा दुर्लक्षित राहिलेला विषय आहे. घरगुती आणि उद्योगाच्या वापरामुळे ८० टक्के ते ९० टक्के सांडपाणी निर्माण होते. या सांडपाण्यावर प्रक्रिया करून त्याचा पुनर्वापर करून पर्यावरणाची जपवणूक करत जलसंपत्तीची निर्मिती करता येते. निमशहरी आणि महानगर येथील स्थानिक संस्थांनी निर्माण केलेल्या बागांसाठी त्याच ठिकाणी अशा व्यवस्था निर्माण करणे काळाची गरज आहे. उदा. पुणे शहरातील मुळा-मुठा नद्यांतून प्रचंड सांडपाणी वाहत असते. त्याचा पुनर्वापर केला तर शहरातील अनेक बाग-बगिच्यांना त्यामुळे जीवदान मिळेल. या कामाकरिता अलीकडच्या काळात चर्चेचा ठरलेल्या कंपनी CSR चा वापर होणे महत्त्वाचे ठरेल.
३. पावसाचे जमिनीवर पडणा-या पाण्यापैकी ३० ते ३५ टक्के बाष्पीभवन होते. तलावातील पाण्यातून मोठ्या प्रमाणावर बाष्पीभवन होते. ते होऊ नये म्हणून आजपर्यंत कोणताही उपाय सापडला नसून, यावरील उपाय म्हणजे बाष्पीभवन थांबविण्यासाठी पाणलोट विकास कामे होणे गरजेचे. पाणलोटामुळे जमिनीत पाणी मुरण्याचे प्रमाण वाढते.
४. शिवकालीन पाणी साठवण प्रक्रिया आजही उपयुक्त असून डोंगराळ भागातील उंच किल्ल्यावर उन्हाळ्यात सुद्धा त्यात ब-यापैकी पाणी राहते. या शिवकालीन जलव्यवस्थापन तंत्राचे नव्याने संशोधन करून दुष्काळी, डोंगराळ भागात वापर करता येऊ शकेल काय? हे पाहणे आवश्यक आहे.
५. महाराष्ट्र राज्यातील मोठ्या धरणांना आश्रासित पाणीसाठी न मिळणे, कालवे, चा-यांचा देखभाळ खर्च, पाणी गळती, पाणी व्यवस्थापन, अकार्यक्षमता, पाणाचे असमान वितरण दिले जाणारे पाणी आणि प्रत्यक्ष सिंचनाखालील जमिनीचे मापन याचा कोणताच संबंध दिसून येत नाही. त्यामुळे सर्वच बाबींचे पुन्हा नव्याने सर्वेक्षण करणे गरजेचे आहे. खर्चाच विचार करता हे टप्प्या टप्प्याने येणे आवश्यक आहे. जेणेकरून पाण्याचा अपव्यय होणार नाही.
६. महाराष्ट्र राज्यातील ८८ टक्के शेतजमीन लाभक्षेत्राबाहेरील पाण्यापासून वंचित आहे. म्हणून पाणीपट्टी आकारताना सरसकट एक दर न ठेवता पाण्यापासून वंचित असणा-या किंवा कमी पुरवठ्याच्या भागांना कमी दर आणि मुबलक पाणी वापरणा-यांना अधिक दराने पाणीपट्टी आकारली तर पाण्याचा निष्क्रिय पद्धतीने होणारा वापर कमी होईल व पाण्याचे व्यवस्थापन होण्यास मदत होईल.
७. महाराष्ट्रातील धरमांची क्षमता आणि संख्या पाहता नवीन प्रकल्पांना मान्यता देताना सर्वकष जल आराखडा निर्माण होणे ही महत्त्वाची बाब मानावी लागेल. कारण अस्तित्वात असलेल्या धरणात नव्याने बांधलेल्या धरणांमुळे खूपच कमी जलप्रवाह येताना दिसतो. त्यामुळे धरणाखालील (लोअर) भागात दुष्काळ मोठ्या प्रमाणावर जाणवत आहे. उदा. गोदावरी नदीवरील जायकवाडी धरणाच्या ऊर्ध्व भागात निर्माण झालेला निळवंडे प्रकल्प, त्यामुळे जायकवाडीच्या पाण्यात तूट निर्माण झाली.
८. राज्य जल लवाद यांच्या निर्णयाप्रमाणे पावसाळ्यात सर्वसाधारण जून ते ऑक्टोबर या कालावधीत धरणातील पाणी शेतीसाठी सोडता कामा नये. ब-याचदा पाऊस कमी झाला की नदीच्या वरील भागातील धरणातून कालव्याद्वारे नियमबाह्य सिंचनासाठी पाणी सोडले जाते. परिणामी धरण रिकामे होते आणि पुन्हा

पूर्ण भरल्याशिवाय खालील भागात पाणी न सोडणे ही प्रवृत्ती बळावत असल्याने आधी खालील भागातील धरणांसाठी पाणी सोडले तर आपोआपच पाण्याचा अपव्यय कमी होण्यास मदत होईल.

१. महाराष्ट्र राज्यातील विविध योजनांचे एकत्रीकरण घडवून उदा. रोहयो, जलसंधारण विभाग, वनविभाग, सा.बांधकाम विभाग, कृषि विभाग यांच्या एकात्मिक प्रयत्नांद्वारे शास्त्रशुद्ध पद्धतीने लघु-पाणलोट क्षेत्र विकास कार्यक्रम 'माथा ते पायथा' पर्यंत राबवून पाणी हे जमिनीत जास्तीत जास्त प्रमाणात मुरेल असा लघु पाणलोट क्षेत्राचा विकास घडवून आणला तरच जल व्यवस्थापन होऊ शकेल.

सारांश -

दुष्काळ हा निसर्गनिर्मित असला तरी तो मानवी चुका, गैरव्यवस्थापन व समन्वयाचा अभाव यामुळे अधिक प्रखर होत असतो. दुष्काळ आपण रोखू शकत नसलो तरी देखील युद्धपातळीवर जल व्यवस्थापन केले तर त्याची दाहकता कमी करू शकतो. म्हणून जल व्यवस्थापन ही लोक चळवळ झाली पाहिजे. यासाठी समाजातील सर्व घटकांनी यात समाविष्टहोणे हीच काळाची गरज आहे.

संदर्भ -

१. महाराष्ट्र सरकार (१९९९) महाराष्ट्र वॉटर अँड इरिगेशन रिपोर्ट मुंबई.
२. सिंचन विकास (२००८) महाराष्ट्रातील अतिविकसित लघु पाणलोट क्षेत्रनिहाय एकात्मिक भूजल व्यवस्थापन
३. विजय दिवाण (२००९) कहाणी पाण्याची सक्तीच्या अधिग्रहणाची जाने-मार्च २००९ समाज प्रबोधन पत्रिका.
४. भारत सरकार (२००७) रिपोर्ट ऑफ द एक्सपर्ट ग्रुप ऑन ग्राऊंड वॉटर मॅनेजमेंट अँड ओनरशीप योजना आयोग, नवी दिल्ली.
५. मे २०१३ दुष्काळ मानवनिर्मित असतो तो असा – प्रदीप पुरंदरे, वाटसरू.
६. रमेश पाध्ये (२०१४) सूक्ष्म सिंचन आणि जलसंधारणाची गरज, दै. लोकसत्ता.
७. मनोज पांडकर (२०१५) महाराष्ट्रातील दुष्काळ, पाक्षिक परिवर्तनाचा वाटसरू.
८. दि.मा. मोरे (२०१३) दुष्काळाची दाहकता आणि दीर्घकालीन उपाय, साप्ताहिक साधना.
९. न्यायमूर्ती नरेंद्र चपळगांवकर (२०१५) दीडशे वर्ष फक्त मलमपट्टी, लेख दै. लोकसत्ता.

