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EDITOR-IN-CHIEF  
KALYAN GANGARDE

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# NEW MAN INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY STUDIES

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Editor in Chief

**KALYAN GANGARDE**

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## EDITORIAL

**Dear Readers,**

I am delighted to present the 2nd issue of *New Man International Journal of Multidisciplinary Studies* (NMIJMS) with valuable contributions from all over the world. NMIJMS is an open access, peer-reviewed, multi-disciplinary journal which is mainly concentrated on Languages, Literature & Social Sciences.

The present issue has been divided into four sections - English Language and Literature, Hindi Language and Literature, Social Sciences and Creative Writings (Poetry and Short Stories).

In section 1, we include 19 research articles on English language and literature. In section 2, we include three papers on Hindi literature from Dr. Anil Singh, Dr. Balkavi and Prof. Santosh Gaikwad. The section 3 of this issue deals with the papers on Social Sciences from Prof. S. Paralkar, Prof. Jamdade and Prof. Sonwane. In section 4, we have poetry from John Landry (USA), A. S. Ratnam (Hyderabad), Mahendra Shinde (Sailu), Aju Mukhopadhyaya (Pondecherry), Shaikh Shabbir (Partur), A.K.Chaudhari (Aasam), Mohini Gurav (Nashik) and Shifa Shikalgar (Mumbai). We have fiction from Anum Khalfay (Mumbai).

I am confident that readers, critics and researchers will find the issue a welcome contribution.

I gratefully acknowledge the guidance and help received from various persons during the completion of this issue. I owe much indebtedness to Dr. Ajay Tengse (Dean, Faculty of Arts, SRTMU Nanded), Dr. Smita Lakhotiya (Nagori), Dr. R. T. Bedre and Dr. M.S. Shinde for their guidance and constant encouragement.

I am grateful to all the contributors for their responses. I thank all the members of our advisory board and editorial board. I am also thankful to Mr. Krishna Rajbinde who designed the website.

Our next Issue will be published on March, 30. I hope you can make it successful with your valuable contributions.

I hope you enjoy this month's reading and as ever, if you have any questions or comments, please contact us at: [nmpublication@gmail.com](mailto:nmpublication@gmail.com), and visit us on the web: [www.newmanpublication.com](http://www.newmanpublication.com)

**-Kalyan Gangarde**  
Editor in Chief  
NMIJMS

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# The editors have retained the documentation methods employed by the respective authors.

## ALBERT CAMUS REVISITED ON HIS BIRTH CENTENARY ***THE FALL* SIGNIFIES THE REAL STATUS OF THE MODERN MAN**

Aju Mukhopadhyay

---

Albert Camus was born in Algeria in 1913, the year poet Rabindranath Tagore was awarded Nobel Prize. Camus was in Algeria for many years. Among his jobs he was a footballer too before settling in France as a journalist and editor of “Combat”. He was an active member of the Resistance Movement against the German occupation during the Second World War. After writing two dramas he wrote his debut novel, *L’Etranger* or *The Outsider* in 1942, which brought him immediate fame. Camus, an Algerian French citizen but domicile of North Africa, supposed to be an *home du midi* but he was hardly so. He did not carry the traditional French culture but the ethos of Roman Empire in the decaying dynasties of Turk and Moor; decaying Latin civilisation in sultry African corner, according to Cyril Connolly, the introducer of the novel in its first English edition in 1946.

*The Fall* by Albert Camus is a story, not too long, told by the protagonist of the novel in the first person like monologues. He has introduced a third person, as if a friend, to whom he talks, creating a situation of dialogue between the two though his friend has little to talk, few questions to ask; as if a dummy. The friend never comes in the picture. The monologist, repeating what the other says, make the subject clear to the reader, creating a situation of storytelling in monologues. His monologues are arrayed below so the story emerges out of it where the protagonist sneers behind himself. It tells about the tale of the modern man.

Through the self-analysis of a highly placed dignitary in the society the writer brings the men of his ilk before the public view so that the society gains, if there is such a motive behind the work. But by his condescension the dignified man never places himself at par with the down trodden. Instead, he comes to a bare deserted bog like sea, a wasteland, after his inflated position is brought to the normal and he gives vent to all his frustration throughout his life, its utter failure. From a lofty position he

brings himself to a bare reality of the earth devoid of any richness; thereby reaping his philosophy of nothingness.

Jean Baptist Clamence, a successful lawyer of Paris lived in a lofty position in society. A successful professional, he always took up the side of the down trodden like the widows and the orphans. If once he perceived a case of victimization he threw in all his weight in their favour to win the cases. He was great by all means. But suddenly he looks at himself through his recently opened wisdom eyes and finds all the motives behind his actions deceptive, the actions of an out and out bourgeois but a cultured bourgeois. He realizes that by his knowledge he has been changed, whatever it is, only in the surface. Opening up his mask he finds himself the same person in reality acting differently in different situations.

“I even had the luck to see the Legion of Honour offered to me two or three times and to be able to refuse it with a discreet dignity, in which I found my true reward. Finally, I never charged the poor and never boasted of it. . . . I was aiming higher; you will see that the expression is exact in my case.” (Fall/17) He goes on telling his story:

“I have never felt comfortable except in lofty surroundings. Even in the details of daily life, I needed to feel above.” (Fall/19) I could breathe most freely, especially if I were alone, well above the human ants. . . .” (Fall/20) He felt that he had no religion and even in that he felt exceptional about himself. Keenly analysing his own motives behind his actions and scrutinising his innate nature he finds, “I was at ease in everything, to be sure, but at the same time satisfied with nothing.” (Fall/24) Finding the egotist in him he says, “I, I, I is the refrain of my whole life and it could be heard in everything I did. Thus I progressed on the surface of life, in the realm of words as it were, never in reality. I wanted to dominate in all things. This is why I put on airs.” (Fall/41)

Observing his carnal nature and love-acting with the women, loving their bodies only and discarding them when felt bored without the sensuous feelings with which only he respected the fair sex, he exclaims, “My relationship with women was natural, free, easy as the saying goes. . . . I loved them, according to the hallowed expression, which amounts to saying that I never loved any of them . . . . I made use of them more often than I served them . . . . Of course, true love is exceptional, two or three times a century, more or less . . . after the inevitable hardship of youth, I had settled down early on: sensuality alone dominated my love-life. I looked merely for objects of pleasure . . . .” (Fall/43-44) “Never kinder and gayer with one than when I had just left another’s bed, as if I extended to all other women the debt I had just contracted towards one of them.” (Fall/50)

Finding his prototype everywhere in the metropolis he satirises them thereby satirising himself again, “Paris is a great *tromp-l’oeil*, a magnificent dummy setting inhabited by four million silhouettes. Nearly five million at the last census? . . . It always seemed to me that our fellow-citizens had two passions: ideas and fornication . . . all Europe is in the same boat. I sometimes think of what future historians will say of us. A single sentence will suffice for modern man: he fornicated and read the papers.” (Fall/7)

The man in him gradually grew coward as more and more he realised his true character and motives of life; a selfish to the core is the core of his discovery, as he felt. Here we pause to hear a good story from him. Good because tragic, because our imagination takes us back to the earlier life of the victim which brought her to such a situation. Many stories peeps through her past making her what she was that day when the story teller witnessed her standing on a bridge to commit suicide. It was a drizzling night, past midnight when the man was returning home coming out of a brothel. He felt light on a drizzling night when other walkers scattered. But while passing through the bridge, “On closer view I made out a slim young woman dressed in black. Between her dark hair and coat collar could be seen the back of her neck, cool and damp which stirred me. But I went on, after a moment’s hesitation. At the end of the bridge I followed the quay towards Saint-Michael, where I lived. I had already gone some fifty yards when I heard the sound- which despite the distance, seemed dreadfully loud in the midnight silence- of a body striking the water. I stopped short but without turning round. Almost at once I heard a cry, repeated several times, which was going down stream; then it abruptly ceased.” (Fall/52)

At the end of the book the friend remembered the ghastly tale told by the hero and asked if he heard anything more of that woman to which the reply was that he did not try to know any more for at that instant nervousness had a grip over him and somehow tearing himself out of the situation he ran home and afraid in his heart to hear something really tragic, he did not open the news papers for some days after the incident. However, the story suddenly brought a relief to the monotony of the continuous monologues. It is the story told by an escapist fleeing from a situation which required his help. A step towards his fall.

“At a certain degree of lucid intoxication, lying late at night between two prostitutes and drained of all desire, hope ceases to be a torture, you see, the mind dominated the whole past, and the pain of living is for ever over. In a sense, I had always lived in debauchery, never having ceased wanting to be immortal. . . . (Fall/54)

Toward the end the narrator takes his companion to an island- at the island of Marken the two sits: “Please, let’s sit down. Well, what do you think of it? Isn’t it the

most beautiful negative landscape? Just see on the left that pile of ashes they call a dune here, the grey dyke on the left, the livid beach at our feet and, in front of us, the sea looking like a weak lye-solution with the vast sky reflecting the colourless waters. A flabby hell, indeed! Everything horizontal, no relief; space is colourless and life is dead. Is it not universal obliteration, everlasting nothingness made visible?" (Fall/54)

"Men are never convinced of your reasons, of your sincerity, of the seriousness of your sufferings, except by your death." (Fall/55)

"Such is every man's dream- your own funeral. In order to cease being a doubtful case, one has to cease being, that's all." (Fall/56)

Here we may remember Jean Paul Sartre's philosophic theory, *Being and Nothingness*. From out of the sentences uttered as above by the protagonist we may clearly comprehend the affinity of the two friends: Albert Camus and Jean Paul Sartre. The narrator goes on to tell the tale of his life and what he discovered out of it.

"I liked my own life under a double code, and my most serious acts were often the ones in which I was the least involved. Wasn't this, after all, for which, on top of my blunders, I could not forgive myself, which made me revolt most violently against the judgment I felt forming, in me and around me, and that forced me to seek an escape? . . . I was tormented by the thought that I might not have time to accomplish my task. What task? I had no idea. Frankly, was what I was doing worth continuing? But that was not quite it. A ridiculous fear pursued me, in fact: one could not die without having confessed all one's lies. Not to God or to one of his representatives, I was above that, as you will imagine. No, it was a matter of confessing to men, to a friend, to a beloved woman, for example. Otherwise, even if there was only one lie hidden in a life, death made it definitive. No one ever again, would know the truth on this point since the only one to know it was precisely the dead man sleeping on his secret." (Fall/66)

A confession is a must at some time or the other; an unforgettable Christian belief. If at his death everything ceases what's the use of the truth to be known or not known? Is he here a classical moralist, as Sartre tells about him? So coming out of God's region he enters into it again through the other gates; religion or morality through the weakness of his mind, trepidation of his heart.

While he narrates we find in his highly literary expressions aphorisms scattered here and there and the critics pick them up, like, "After having loved a parrot, I had to go to bed with a serpent. So I looked elsewhere for the love promised by books which I had never encountered in my life." (Fall/74)

To come out of the situation the man came out from Paris and settled in Amsterdam and remained in a hotel called Mexico City. There he established his office to practice again but eventually became idle, out of practice over 30 years.

“But I lacked practice. For more than thirty years I had been in love with myself exclusively. What hope was there of losing such a habit? . . . . I contracted simultaneous loves as, at an earlier period, I had multiple liaisons. . . . I conceived such a loathing for love . . . without desire, women bored me beyond all expectations, and obviously I bored them too. . . . (Fall/74-75)

“Alcohol and women provided me, I admit, with the only solace of which I was worthy. . . . bourgeois marriage has put our country into slippers and will soon lead it to the gates of death . . . . aren't we on the water? On this flat, monotonous, interminable water whose limits are indistinguishable from those of the land? Is it incredible that we shall ever reach Amsterdam? . . . . Believe me, religions are on the wrong track the moment they start to moralise and fulminate commandments. God is not needed to create guilt or to punish. Our fellow-men suffice, aided by ourselves. . . . Prophets and quacks multiply; they hasten to get there with a good law or a flawless organization before the world is deserted. Fortunately, I arrived! I am the end and the beginning: I announce the law. In short, I am a judge-penitent.”(Fall/76-86)

Here I am wondering, in what way is his lifestyle, womanizing mainly, better than bourgeois marriage? In fact he has been a slipper throughout his life, as he confesses. And his sudden revelation that he is the end and the beginning, announcing the law, takes us to the height of the great Indian Scripture, The Gita, where Sri Krishna declares to Arjun that he is the beginning, middle and the end of all beings. The narrator on the other hand begins from the end in a mode of self-criticism. Reading him between the lines we find his pure sarcasm as he writes,

“Well, take it how you like, I was named Pope in a prison-camp.” (Fall/88)

“I discovered then that it was not so easy as I thought to be a Pope, and I remembered this just yesterday after having given you such a scornful speech about judges, our brothers.” (Fall/93)

“Ah, *mon cher*, for anyone who is alone, without God and without a master, the weight of days is dreadful. Hence one must choose a master, God being out of fashion. Besides, that word has lost its meaning; . . . . eighty per cent of our writers, if only they could avoid putting their names to it, would write and hail the name of God. But they do sign their names . . . because they love themselves and they hail nothing at all because they loathe themselves from judging. In short, their Satanism is virtuous. An odd epoch indeed! . . . . Take me, for example, and I am not sentimental-

do you know what I used to dream of? A total love of the whole heart and body, day and night, in an uninterrupted embrace, sensual enjoyment and mental excitement- all lasting five years and ending in death. Alas! (Fall/98-99)

“Oh, how weak I am! Lock up my judges, please. As for the profession of judge-penitent, I am practising it at present. Ordinarily, my offices are at *Mexico City*. But real vocations are carried beyond the place of work. Even in bed, even with a fever, I am functioning. Besides, one doesn’t practise this profession, one breathes it constantly. . . . I am for any theory that refuses to grant man innocence and for any practice that treats him as guilty. You see in me, *tres cher*, an enlightened advocate of slavery.” (Fall/96-97)

“First I closed my law-office, left Paris, travelled. I aimed to set up under another name in some place where I shouldn’t lack for a practice . . . . So I have been practicing my useful profession at *Mexican City* (The name of a hotel in Amsterdam) for some time.” (Fall/101-102)

He in fact confesses throughout while satirising himself but in spite of everything he feels that he remains the same man, “I haven’t changed my way of life; I continue to love myself and continue to make use of others. Only, the confession of my crimes allows me to begin again lighter in heart and to taste a double enjoyment, first of my nature and secondly of a charming repentance.

“Since finding my solution, I yield to everything, to women, to pride, to boredom, to resentment, and even to the fever that I feel delightfully rising at this moment. I dominate at last, but for ever. Once more I have found a height to which I am the only one to climb and from which I can judge everybody.” (Fall/104)

Finally the narrator who always remembers the story of a woman on the bridge, utters, “O young woman, throw yourself into the water again so that I may a second time have the chance of saving both of us!” A second time, eh, what a risky suggestion! Just suppose, *cher maitre*, that we should be taken literally? We’d have to go through with it. Brr . . . It’s too late now. It’ll always be too late. Fortunately!” (Fall/107-08)

At the end we may recapitulate our views once again as the narrator has repeated himself many times in different ways. However much he has scrutinsed his own life’s motives, character and behavior in however deeper details which helped him to come to a position of the grand discovery that brings him down with most others like him to the flat ground of the ordinary people, rather below them as all of them are not self-conceited egotist living with airs about himself as he is, the ordinary people whom he once rejoiced calling **ants**; he has remained the same in heart and mind, in action and non-action. There is no reformation in the debauch. “I haven’t changed my way of

life; I continue to love myself and continue to make use of others. Only, the confession of my crimes allows me to begin again lighter in heart and to taste a double enjoyment, first of my nature and secondly of a charming repentance. (Fall/104) And he is glad at heart that his case is incorrigible. "It'll always be too late. Fortunately!" (Fall/107-08) Here he strikes at the falsehood of repentance as a hollow ritual like official confession.

By deeper reflection and contemplation he has realised that "For anyone who is alone, without God and without a master, the weight of days is dreadful." (Fall/ 98) In his position of a confirmed materialist denying God and at the same time bringing himself down to a commoner by stricture he cannot reconcile his stand and position in society or anywhere else in his moral world. To solve the problem while continuing to criticise God and his followers he extravagantly jumps to a loftier position usurping the position of God, extrapolating into a world beyond God, "Prophets and quacks multiply; they hasten to get there with a good law or a flawless organization before the world is deserted. Fortunately, I arrived! I am the end and the beginning: I announce the law. In short, I am a judge-penitent."(Fall/76-86)

Yet he cannot create his haven in any heaven. In death must he fix his position for nothingness is his ideal, "Men are never convinced of your reasons, of your sincerity, of the seriousness of your sufferings, except by your death." (Fall/55)

In repeating some of his sentences I judge him from different angles repeating his repeated conviction that after all nothing changes but meets the end in death. The fall signifies the superficial fall of a dignitary due to a discovery of his tricks yet he remains the same. The discovery helps him to know himself but he continues as before.

"Such is every man's dream- your own funeral. In order to cease being a doubtful case, one has to cease being, that's all." (Fall/56) So he ends his being in nothingness, coming closer to his intellectual comrade in life, Jean Paul Sartre, the writer and philosopher.

In spite of his philosophy of nothingness prevailing in his work, by bringing a man who regards himself great to a position below the most ordinary with hackneyed existence, he wields his whip on every modern man. Almost everyone gets a shock and become introspective as to where he or she really belongs in society. He brings them to a contemplative position to question whether the fake is real or the real is fake. It is very much the picture of a modern man in society almost in every country.

### **Work Cited**

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## LEARNING THE LATEST WAY

**DR. GHANSHYAM H. ASUDANI,**  
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### INTRODUCTION:-

One of the most controversial systems in our country has been that of modern education. Since the time the British introduced the so-called modern education system with the recommendations of the Hunter commission, there has been no consensus as to how should we make the citizens of tomorrow.

Since independence, several committees and commissions have recommended numerous reforms in our education system but the fact remains that we have not been able to evolve a comprehensive education system that will fully suit to the specific needs of this country where even 67 years after independence more than two thirds of the population lives in villages.

The basic reason, in my opinion, for such a state of affairs is that we have been importing ideas and concepts from the west and the so-called developed countries. or they have been imposing such ideas for their ulterior motives. Whatever the case may be, they have not at all benefited our young generation.

Secondly, educational research at local level is not encouraged to the extent it was necessary. As a result, the problems that required the utmost attention remained untouched.

Again, some neglected groups are yet to see the light of education even today. We have modern technology but lack its proper utilization in our education system.

Next, in many cases we are miles behind the current and latest developments and continue teaching the age-old ideas and concepts to our children.

It is therefore high time we must seriously examine our entire approach towards our education system and give a logical thought to what is really needed and what is not.

### **EDUCATIONAL RESEARCH:-**

In our country there is tremendous scope for fundamental research in education. Major and minor research projects as well as doctoral research may be carried out in hitherto unexplored areas taking into account local and regional needs of the people and requirements of educationally neglected groups. For instance, folklore's of the tribal's, regional art, architecture, literature and music.

An Inter disciplinary approach may be developed in research to explore potential possibilities amongst various disciplines and even amongst various branches of the same discipline. More effective remedies may be found on fatal diseases by combining together Allopathic, Ayurvedic and homeopathic approaches of medicine. Or human values and emotions can more effectively be defined and refined by comparing and contrasting literatures of various languages, regions and countries. Young minds may be motivated to do research on causes, co-relation and solutions of corruption and terrorism.

Creative approach should be encouraged in research rather than critical one. A creative work like an epoch-making novel poetry or drama may be considered for award of doctoral degree more than a critical analysis of an already published work.

Educational research should not remain merely academic exercise but the findings of such research projects may be put to practical application and be made part of under graduate and post graduate curricula.

### **SPECIAL EDUCATION ZONES:-**

The government to boost industrial development of that region declares special industrial zones. Likewise, special education zones may be identified depending on educational backwardness and all facilities may be provided to public and private parties to start centers of higher learning in such regions. Various incentives like extra increments for the teachers producing higher results in public examinations working in such regions, easy funding for academic projects, provision of land for opening educational institutions etc may be given by the government to super boost the academic backwardness of such regions. It will go a long way to bridging the wide gap that exists between urban and rural areas in the field of education.

Effective machinery should be set up to closely monitor proper utilization of funds allocated for such zones. Very often, such projects cannot work only because the funds are not properly utilized and do not serve the purpose they are meant for.

Special councilors or motivators must be appointed in each educational institution located in special education zone to encourage pupils and parents to pursue higher education. It will serve to minimize the percent of dropouts from higher education centers particularly females and the disabled.

#### **FOCUS ON NEGLECTED SECTIONS:-**

The fruits of modern higher education are yet to reach to large chunk of socially and economically neglected groups even today. The prominent amongst them are people of seduled costs and tribes, physically and mentally handicapped and the female population which forms almost fifty percent of the entire population. A special comprehensive plan may be choked out to bring such neglected sections of the society to the main current of education.

The following measures may be considered for improving education's backwardness of this group:-

- Centers for research and studies in the problems of women, S.C's , S.T's and disabled be set-up in all universities.
- Special efforts should be taken to minimize the dropout percentage of these sections. For example making education absolutely free up to research level and also sponsoring their higher education and research abroad
- Security safety and dignity of the females should be ensured at all costs in the centers of higher education's
- Seats may be reserved in such academic disciplines as army and Navy schools, training for pilots and so on for they have equal talents as males
- Special Braille printing presses be set-up in all States to ensure continuous and adequate supply of Braille books for higher learning at subsidized cost to visually impaired students.
- Use of assistive technology like screen readers, texts- to-speech programmes, OCR software and screen magnifying programmes should be encouraged and made available at all centers for higher learning.

#### **E-LEARNING:-**

Now-a-days, we talk of E-Governance and E-Commerce. Even they have introduced E-Tickets in Railways. Information has virtually revolutionised every field of life.

The concept of E-Learning is gaining ground. E-Learning implies two things:

1. Use of Internet in teaching-Learning process and
2. Use of means of information technology.

Several institutes of higher and professional learning have introduced many online courses. However, this concept is not very popular in India for obvious reasons. We need to encourage learning via Internet. Of late, the introduction of Broad Band services has rendered it very cheap and easily available. Such online courses need to be extended to institutes located in rural areas. For until and unless the fruits of modern technology reach the remote areas of this country, they shall not serve their real purpose.

So far, the most popular method of teaching and learning has been to read the printed text. However, more use shall be made of modern tools like CD's DVD's, Multi-Media packages, and various audio-visual aids to make the learning more comprehensive, practical and exploratory. Media centers should be established in each educational institute with all modern gadgets and assistive technology to make it accessible for all sections of the society.

Mere availability of modern means is not enough. You need appropriate expertise to handle them effectively and profitably. Hence, proper training in maintenance, handling and use of information technology tools is equally necessary.

Computers can also play a vital role in assessment and evaluation process. More objective, accurate and foolproof evaluation is possible with the use of computers. It will also to a great extent reduce rampant corruption in our examination system.

#### **EXPLORATORY AND INTERACTIVE LEARNING:-**

Traditional classroom teaching has been rendered obsolete in the changing educational scenario. Students at graduation and post graduation levels should be encouraged to use various available resources to prepare themselves for the challenges of the fast developing world. They may be given small projects to work on instead of relying only upon their memory. Beside the printed books they must explore other sources like Internet, journals on specific subjects, radio and television programmes, personal visits, conducting surveys, having group discussions and exchanging views with the teachers and students of other similar institutes using means of communication and so on.

Moreover, learning always has to be a two way process. The role of a teacher, if any, should be that of only a facilitator and motivator. It induces self-reliance amongst the learners.

**NEWER AREAS OF LEARNING:-**

In order to keep pace with the ever growing modern world new subjects must be introduced in universities instead of continuing with the same age-old ones. Today, there is an urgent need to include such subjects as population education, environmental studies, sex education, gender studies, inter-cultural studies, individualist verses collectivist cultures, globalization of culture and economy, and world terrorism etc.

**CONCLUSION:-**

In short, an overall review of our approach towards education is imperative and we need to redefine, reorient and reorganize our system to be more comprehensive, practical and current.

## BUILDING GLOBAL PEACE THROUGH EDUCATION

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### ABSTRACT

*Peace is the most vital thing in human life. Peace is a way of living together, in which people give their fellow creatures the space and if necessary, the mutual support to live their lives to the full. Peace education plays an important role in promoting the culture of peace, non-violence and tolerance by which human beings learn to live together with peace and harmony at individual level, which will have an effect at global level.*

*Education is the key to uniting nations, bringing human beings closely together. In many parts of the world, civil society suffers because of situations of violent conflicts and war. It is important to recognize the crucial role of education in contributing to building a culture of peace and condemning instances in which education is undermined in order to attack democracy and tolerance. It is education that enables man to harness nature and utilize her resources for the well-being and improvement of his life. The key for the betterment and completeness of modern living is education. The present paper discusses the role of education in promoting Global peace.*

**Key Words:** Education, Globalization, Global Peace, Peace, Harmony.

*‘Since wars begin in the minds of men, it is in the minds of men that the defenses of peace must be constructed.’*

– UNESCO Constitution

**T**oday we have a scientifically advanced world, a politically advanced world, but a morally and socially retarded world. Today’s world is led by Globalization. Globalization is not a thing we can see, feel or taste. It is the integration of domestic economy with world economy. It is operated through concentration and centralization of the market. The market economy has made all of us selfish and materialistic. A community which is filled by materialism and selfishness will never have peace and harmony. At this critical juncture when human existence is faced with many crises, the only way to survive is to pick up the threads of understanding among individuals, communities and nations in order to establish peace and harmony, which is possible only through education.

Peace is a global concept and every individual has to be filled with peace for both physical and mental health. It is also a value to be cherished by every individual starting from birth till death. Peace has to be nurtured in the family first, both by mother and father; the solace enjoyed by the child leads to tranquility which is not destructible that easily. The peace enjoyed at home should be nurtured again at school.

Peace education may be defined as the process of acquiring the values, the knowledge and developing the attitudes, skills, and behaviour to live in harmony with oneself, with others, and with the natural environment. UNICEF refers Peace education as “the process of promoting the knowledge, skills, attitudes and values needed to bring about behaviour changes that will enable children, youth and adults to prevent conflict and violence, both overt and structural; to resolve conflict peacefully; and to create the conditions conducive to peace whether at an intrapersonal, interpersonal, intergroup national or international level”.

Peace education is concerned with helping learners to develop an awareness of the processes and skills that are necessary for achieving, tolerance and good will in the world today.

*Educating for peace means:*

1. Examining and discussing our value and attitudes towards diversity, cultural differences, tolerance and human dignity;
2. Developing language and social interaction skills to promote peaceful relations among people, among nations and between human beings and the natural environment;
3. Learning to solve problems and to think critically regarding issues of conflict and violence.

## **Importance of Peace Education**

Peace education is the soul of education that can create the shield for human survival on the planet earth. Global education gives priority to active; learner based teaching methods, peer learning, problem solving, and community participation and conflict resolution skills. It is value based and future oriented (Selby, 1997). Peace education is a remedial measure to protect children from falling into the ways of violence in society. It aims at the total development of the child and tries to inculcate higher human and social values in the mind of the child.

## **Need for Peace Education**

Today global peace has become a major concern. There is a general restlessness in the entire world which is leading to widespread violence. Empathy for others, democratic living, secular values have been relegated to the background. In their place fundamentalism and terrorism have taken control of the world. Educational process seems to have lost track of the original purpose of bringing out the best in each individual. Under these circumstances, there is a great need to reconsider our own objectives of education and ensure that the principles of right living and non violence are incorporated into the process of education.

There is an urgent need for peace education so that globalization problems such as the violation of human rights, poverty, environmental destruction and structural violence can be alleviated and eventually eliminated. Peace education is necessary in order to resolve global issues, to preserve the environment, to safeguard human rights, and to ensure peace within and between countries.. Peace education can also assist in the development of social harmony, equity, and social justice as alternatives to tensions and wars.

## **Aims of Peace Education**

*The aims of education for peace are thus to develop the knowledge, attitudes, and skills which are needed in order:*

- To explore concepts of peace both as a state of being and as an active process;
- To enquire into the obstacles of peace and the causes of peacelessness, both in individuals, institutions, and societies;
- To resolve conflicts in ways that will lead toward a less violent and a more just world;
- To explore a range of different alternative futures, in particular ways of building a more just and sustainable world society;
- To build, maintain and restore relationships at all levels of human interaction;
- To create a better learning environment where conflict and relationships may be explored;

- To develop positive approaches towards dealing with conflicts from the personal to the international;
- To build a sustainable environment and protect it from exploitation and war;
- To create safe environment both physically and emotionally, that nurture each individual;
- To educate every new generation of students to become peacemakers and to devote their talents, capacities and energies towards the creation of a civilization of peace based on the twin pillars of a culture of peace and a culture of healing.

### **Role of Education in Peace Building**

Education inculcates wisdom, sanity, rationality, patience, discipline, integrity, harmony and reconciliation within individuals, families, communities, societies and the world. Education can be the best tool to control, manage and resolve conflict; how could it be done effectively and efficiently comes next. The prime importance need to be given to curriculum, which needs to be blended with ethical values based on culture of peace and harmony.

Teachers need to be trained to impart such education. Universities need to reach out societies surrounding them to get the real picture of state of human beings, especially the poor and marginalized. Peace education or education for peace should be made part of the formal education at every level. Higher education, besides providing solid platform for professional life, helps in building positive mindset, bringing rationality and balanced thought, breeds reason and logic instead of asserting one's point of view, enables one to appreciate and observe moral and cultural values.

### **Role of Teachers in Promoting Peace Education**

Teachers play an important role in creating a world where peace, equality, diversity, and unity prevail. The teacher must understand that multicultural, multiethnic, and multi religious problems in society are not to be dealt with in isolation in bits and pieces of a good peace education program but, being interconnected with all other problems of peace and violence, are addressed in the whole program. For example, developing qualities such as compassion and service to others can help reduce racial, religious, or other prejudices, but students of all backgrounds must take part in the program.

The teacher must be cognizant and wholly supportive of the basic nature and aims of peace education. The teacher should constantly keep in mind that the attainment of any aim is conditioned upon knowledge, volition, and action. Unless these three are forthcoming, nothing will be accomplished. The power needed to accomplish a peaceful world is the unification of humankind. To this end, the teacher must use his will-power. The teacher should develop

qualities such as tolerance, respect and appreciation of others, being fair and open-minded, and being able and willing to consider other points of view looking beyond his or her own self-interest. In other words, the teacher must be sincerely attempting to be free of prejudice. Peace education is teaching the information, attitudes, values, and behavioral competencies needed to resolve conflicts without violence and to build and maintain mutually beneficial, harmonious relationships (Johnson & Johnson, 2003c, 2005c, 2006).

The ultimate goal of peace education is for individuals, to be able to maintain peace among themselves (intrapersonal peace), individuals (interpersonal peace), groups (intergroup peace), and countries, societies, and cultures (international peace). To do so, peace education needs to focus on:

- Establishing a cooperative, not a competitive, relationship among all relevant parties;
- Ensuring that all relevant parties are skilled in engaging in political discourse and creative decision making that includes an open-minded discussion of diverse views;
- Ensuring that relevant parties seek agreements that are mutually beneficial and that maximize joint outcomes; and
- Inculcating into all relevant parties the values underlying consensual peace.

### **Integrating Peace Education in the Present Curriculum**

Peace education brings together multiple traditions of pedagogy, theories of education, and international initiatives for the advancement of human development through learning. It is fundamentally dynamic, interdisciplinary, and multicultural and grows out of the work of educators such as John Dewey, Maria Montessori, Paulo Freire, Johan Galtung, Elise and Kenneth Boulding, and many others. Building on principles and practices that have evolved over time, responding to different historical circumstances, peace education aims to cultivate the knowledge, skills, and attitudes needed to achieve and sustain a global culture of peace.

Peace Education could be inseminated into the students using the exiting subjects in the school curriculum. Subjects such as languages, Science, History, Social Studies, Geography, Government and Religious Studies are relevant in this case.

The main purpose of language education should be to foster world peace. The language classroom should offer students the opportunity to address the issues such as resolving conflicts, clarifying values, and understanding diversity through classroom activities that are related to the content and that require the practice of language skills, social interaction skills, and critical thinking skills. Teachers must have clear objectives and anticipate learner reactions and optimally, network with other teachers to integrate the topic and critical thinking about it. So

peace education in the context of language instruction can be effective and dynamic, providing motivation for inter cultural communication, a dimension of social consciousness within the curriculum, and potential for interconnecting disciplines and addressing complex issues.

The integration of peace issues into the language syllabus can stimulate both learning and teaching, creating space in the classroom which is interactive, instructive and fun. Dialogue, debate and conversation for example are important ways to practice language and are also a means of connecting the personal or individual to the cultural or multi cultural through reading, writing, speaking, listening, dramas etc.

Science teachers can teach peace by promoting environmental awareness and ecological thinking. Learning about science in everyday life and how to treat living things and the environment with care and sensitivity require awareness of the ethics of science and social responsibility. Themes of peace and justice can be infused in every content of science subject so that peace is pervasive in the curriculum.

In History, students are made to understand the past and present happenings in their communities and use the knowledge to better their future. History would make students appreciate the factors that make for national unity and global understanding (WAEC, 1998; NECO, 2002).

Geographical skills of using and interpreting sources can help develop awareness of messages and meaning from different perspectives; learning about places can show how environment and economic factors affect social welfare in different ways in different parts of the world and so help understanding of how local, national and international conflicts may arise and may be resolved peacefully. Deeper knowledge and understanding of the issues affecting our country and the world around us can help to develop the global awareness, respect for diversity and peace, to be a 'Global Citizen'.

### **Teaching Methods**

In the process of integrating peace education, how to teach is more important than what to teach. Classroom activities must attempt to give students an understanding of their traditions and teach them what they need to know in order to exercise their responsibilities as citizens. The teaching methods should be used deliberately to support learning aims to relate the knowledge, skills and attitudes of peace education. The methods which are helpful in making peace a subject of study, concern and action both in the classroom and beyond are:

- Cooperative learning
- Group discussion
- Peer teaching

- Brain storming
- Role play
- Energizers
- Storytelling
- Dialogues
- Service learning
- Experiential teaching
- Inquiry based learning and teaching.

Peace education is a diverse field that includes the theoretical, research and practical activities of experts from many disciplines. Peace educators no longer solely concern themselves with interstate rivalry but also study ways to resolve intra state violence and the chaos that comes from identity and religious based conflicts peace can be developed through active, meaningful engagement with other people and working towards a common goal.

### **Conclusion**

A culture of peace will be achieved when citizens of the world understand global problems, have the skills to resolve conflicts and struggle for justice non-violently, live by international standards of human rights and equity, appreciate cultural diversity, and respect the Earth and each other. Such learning can only be achieved with systematic education for peace.

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## TRENDS IN POST- TED HUGHES'S BRITISH POETRY WITH REFERENCE TO GEOFFREY HILL'S

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### ABSTRACT

When we talk of recent British poetry a few names queue up in our mind for sure. The chosen few are Ted (Edward James) Hughes (1930-98), Seamus Heaney (b.1939), Tony Harrison (b.1937) and in their midst, Geoffrey William Hill (b.1932). Ted Hughes with his 'unpublishably raw and unguarded' poetry, rapt fascination with animal energy and independence, and awareness of the affinities between animal and human life is significant. Seamus Heaney (b.1939) is known for his confession 'I speak and write in English, but do not altogether share the preoccupations and perspectives of an Englishman'; in Heaney, 'there is no retreat into the *historical* memory but a discovery of poetic potential', perhaps Irish. The emphatic urban poet Tony Harrison (b.1937) examines the native sounds of the language.

But, one name somehow wriggles itself out. And that is Geoffrey William Hill (b.1932). Born at Bromsgrove in the West Midlands, he is considered as 'the greatest living poet' by Harold Bloom.

The paper would highlight:

- The violent historic sense that controls and moderates the poetry of Geoffrey Hill
- The historic sense, quite different from the meaning in which it was employed earlier by T.S. Eliot, relates to the cultivation of a sense of history (here British), less demotic;

whereby it is least general, somewhat social and seldom popular, but more hidden and wild.

- If Hughes's poetry can be called violent, Hill's is 'a sad and angry consolation', a hard won knowledge of what wears us down.
- And what wears us down is voiced forth by perceptive critics like Werner von Koppenfels: the critical voice transparently observes that Hill's poems are learnedly allusive, moralistic and European; his texts reflect the traumatic aspects of the twentieth century and are ultimately representative of British poetry at the fin de siècle. Besides, he has felt in Canaan Hill rages, among other things, against the moral decadence of Thatcherite Britain, the corruption of democracy, the decline of Church and monarchy whereas in The Triumph of Love, Hill scourges Europe's Americanized entertainment culture.
- The paper shall illustrate Hill's conscience with pieces picked from Canaan, and The Triumph of Love not without alluding to the other sequel books that together form Hill's major oeuvre.

### **Full Text**

We come to know that Canaan is Geoffrey Hill's first of the four books that do form a series. Read together, these four books – each a distinct and complete aesthetic achievement – form a single great poem, a kind of high-modernist Divine Comedy that is at once a prophetic judgement on man's fallen state and a sad and angry consolation: 'a hard-won knowledge of what wears us down', as experts put it. The other three are The Triumph of Love, Speech Speech!, and The Orchards of Syon.

Picked is the opening piece from Canaan, for analysis. Even the opening is challenging that it needs to be *disclosed*, invoking the strength of information Biblical and Brythonic.

In the Locus Classicus of Canaan, there is a clue to this approach.

### **Locus Classicus quoted and its significance inferred**

....so ye children of Israel did wickedly in the  
 Sight of the Lord, & forgate the Lord their God,  
 & serued Baalim, and Ashoreth ....yea, they  
 Offered their sonnes, and their daughters vnto  
 Diuels, And shed innocent blood, euen the blood

Of their sonnes, and of their daughters, whome  
they offered vnto the idols of Canaan, and the  
land was defiled with blood. Thus were they  
steined with their owne works, and went a  
whoring with their own inentions ..... o  
Canaan, the land of the Philistims, I will even  
Destroy thee without an inhabitant.

**Judges 3:7; Psalm 106: 37-9; Zephaniah 2:5**

**(from the Geneva Bible of 1560)**

**Judges 3:7**

The Israelites did evil in the LORD's sight. They forgot about the LORD their God, and they served the images of Baal and the Asherah poles.

In the light of this Locus Classicus, the verses in Canaan speak. As is well known, in Biblical times, kings were judges, judges kings. But judges are to be judged, the verses seem to say.

**{ Psalm 106:37-39**

**37** They sacrificed their sons and daughters as offerings to demons. **38** They killed those who weren't guilty of doing anything wrong. They killed their own sons and daughters. They sacrificed them as offerings to statues of the gods of Canaan. The land became "unclean" because of the blood of their children. **39** The people polluted themselves by what they had done. They weren't faithful to the Lord.

**Zephaniah 2:5**

**2** before the decree is carried out [and] the day passes like windblown husks, before the LORD's burning anger comes to you, before the day of the LORD's anger comes to you. **5** How horrible it will be for those who live on the seacoast, for the nation from Crete. The word of the LORD is against you, Canaan, the land of the Philistines: "I will destroy you so that no one will be living there." }

(This Locus Classicus is so allusive that by Zephaniah, Hill reminds us of a poet and playwright Zephaniah Benjamin (1938-), who spent most of his making years in the criminal underworld of

Birmingham, his powerful collections of poetry City Psalms(1992), Propa Propaganda(1996) etc., and how he stopped writing for the Stage on the grounds that most Theatre did not reach ethnic minorities or the most disadvantaged communities (Jewish?.)

Over to the chosen verse and its sequels separated by other verses.....

Verse 1:

## **TO THE HIGHCOURT OF PARLIAMENT**

**November 1994**

Where's probity in this –  
                                  the slither-frisk  
to lordship of a kind  
as rats to a bird-table?

England – now of genius  
                                  the eidolon-  
unsubstantial yet voiding  
substance like quicklime:

privatize to the dead  
her memory:  
                                  let her wounds weep  
into the lens of oblivion.

### Explication and analysis:

The power of the rulers of England down the history while fostering Law, slaughtered Order. An inkling of the Divine Wrath on the promised land is in the enervating history of England. Every verse is a moral corrigendum.

In twelve (a)cute lines typographically disjointed three times, the first verse points at the problem. The poet is prepared to forget but is not prepared to forgive. ‘Where is probity’ is no search for probity but a lament over the absence of *probitas*, integrity, uprightness of character, conscientiousness, honesty and sincerity. (The High court is a low court now). In ‘slither frisk’, Law slithers through and gambols too. ‘as rats to a bird-table’ is a contemptible person on a raised platform.

History is meant for posterity to read. But the history buried is memory, privatized memory. (the sense of the word private is deprivation). You have no eye to see the buried. So ultimately the memory is bound to be forgot. When you privatize it to the dead, probity falls in line with the silent majority. The verse couldn’t forgive what history could forget!

The second piece under the same title, (verse 27) in the same book reminds one of George Eliot’s ‘Scenes of Clerical Life’, with a purpose to fictionalize the moral realities of everyday experience in the late 19th century.

‘The sad Fortunes of the Rev. Amos Barton’ is the sketch of a commonplace clergyman, Curate of Shepperton, who earns the affection of his parishioners by his misfortune- the death from overwork and general wretchedness of his gentle wife Milly

The 27th verse piece pivots on a pair of un-question-like questions:

‘Keep what in repair?

Or place what further

toll on the cyclic

agony of empire?’

History repeats, more so when it is foul and defiling. The empire idea of a nation is built on the shed blood and the bloodshed. Incurable is the Canaan condition of the Brythonic world. ‘The scratched heroic film’ is the rehearsal of the weeping tears of blood into the lens of oblivion. So horrific are the ‘judgements’, and so bewailing are the ‘mournings’.

The poet feels that the land owes much to the gruesome, gory ancestry of a race that was a blend of Saxon-Anglo, a meeting place of the senatorial heads interned in their own logic. (Here we are tempted to exclaim with Pilate ‘What is Truth?’; to hic with Hopkins ‘Why do sinners prosper?’)

The ‘ranters’, the ‘tribunes’, ‘men of place’, ‘the nabobs’, and people of power today after a thousand years or so still owe to the brutal ancestors. These judges are ill fitted, they

retaliate truth, either by violating law or by dissensus or veto. Poor Amos is a metonym for all the clerics whose sincere services were warped by tragedy. The verse is a regret attired in satire!

Verse 27:

## TO THE HIGHCOURT OF PARLIAMENT

November 1994

Amos 3:8-11

Keep what in repair?  
Or place what further  
toll on the cyclic  
agony of empire?

Judgement and mourning  
come round yet again  
like a festival  
of scratched heroic film.

I cannot say how  
much is still owing  
to the merchant house  
of Saxe-Coburg-Gotha

from your right ranters,  
proud tribunes, place-men,  
shape-shifting nabobs,  
come the millenium,

judged by the ill-fitted,  
the narrow oblong-  
sutured, jaws of knee-  
puppets jerked to riposte,

by final probate  
or by exception-  
the voice of Amos

past its own enduring.

Verse: 39

## **TO THE HIGHCOURT OF PARLIAMENT**

**November 1994**

-who could outbalance poised

Marvell; balk the strength  
of Gillray's unrelenting, unreconciling mind;  
grandees risen from scavenge; to whom Milton  
addressed his ideal censure:

once more, singular, ill-attended,  
staid and bitter Commedia – as she is called –  
delivers to your mirth her veiled presence.

None the less amazing: Barry's and Pugin's grand  
Dark-lantern above the incumbent Thames.

You: as by custom unilluminated  
masters of servile counsel.

Who can now speak for despoiled merit,  
The fouled catchments of Demos,  
as 'thy' high lamp presides with sovereign  
equity, over against us, across this

densely reflective, long-drawn, procession of waters?

As for the literary history, even that is muddled. The Romantic precursorial/metaphysical Marvel and the Caricaturing Gillray and all age old artists, risen from the lowdown levels were complacent with history. Milton's 'Organ-voice' censured them. So unique is the history of British Parliament which remained stagnant, vacuous and bitter commedia. ('Milton thou shouldst be living at this hour' is the feel of Hill in what he alludes to)

Albeit, the Gothic revival of Christian architecture and furnishings in the houses of parliament, with an apologetic start in England, Barry and Pugin's architectural loyalty with respective allegiance vainly oversees the still running Thames; never betraying the servility involved in service. The vote of the majority is a 'foul catchment' upon which a malign merit is seated and spoken for. The lamp of justice by not throwing light on us is 'against us' though the waters of Thames (Time) in procession densely reflect the 'still sad music of inhumanity'.

In The Triumph of Love, as Koppenfels puts it, the following lines scourge Europe's present day Americanized entertainment culture.

Entertainment overkill: that amplifier  
acts as the brain of the putsch. The old  
elixir-salesmen had no such entourage  
though their product was superior; as was  
their cunning oratory.

For the essentials of the cadre, Wordsworth's  
'savage torpor' can hardly be bettered  
or his prescience refuted.

What it is they possess – and, at some mean  
level, Europe lies naked to their abuse –  
is not immediately  
in the grasp of their hand. They are vassallord-  
puppet-strutters, not great scourges of God.

A simple text would strike them  
dumb, and is awaited. Meanwhile  
they are undeniably powers of this world,  
closely attended in their performance  
of sacral baseness, like kings at stool.

(TL LIV; 27)

This is but Hill's angry consolation or rather his raving ventilation. The above piece rings as if the hoarse husky voice of a troubled teacher facing a rather unruly and inattentive class which he cannot *facilitate* nor let off!

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## VIOLENCE TO WOMEN IN THE PLAYS OF TENDULKAR AND KARNAD

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### *Abstract*

The present paper undertakes to study Vijay Tendulkar and Girish Karnad's treatment of women characters in their plays to illustrate their critiquing the place of women in their socio-cultural matrix. Most of the women characters in their plays suffer due to male-chauvinism. They are enslaved and suppressed by the men characters in the name of tradition. Tendulkar's Leela Benare in *Silence! The Court is in Session*, Sarita and Kamala in *Kamala*, Lalita Gauri in *Ghashiram Kotwal*, and Laxmi and Champa in *Sakharam Binder* prove the point. Leela Benare's self-respect is ridiculed in the name of a 'mock-trial'; Sarita and Kamala are commodified. The latter is bought from the flesh market by Jaisingh Jadhav only to be used as a means to buy his promotion in his job. Worse still, Lalita Gauri is victimized by her own father towards his professional advancement. Similar are the cases of Karnad's Rani and Kurudava in *Nagamandala*. Rani, a pampered girl, is condemned to be only a cook in her married life. Nittilai and Vishaka in *The Fire and the Rain*, Sharmishtha and Chitralkha in *Yayati*, and Radhabai in *Wedding Album* suffer social insults. The study substantiates the voicelessness of women characters when they are forced to accept the roles assigned them by their male counterparts. The study, thus, facilitates the identification of the writers' social commitment, with special reference to the place of women in Indian society.

**Full Text**

Having childhood experience in literary atmosphere, Vijay Tendulkar (Maharashtra) and Girish Karnad (Karnataka), the Indian playwrights in English together reshaped Indian theatre as a major national institution in the later 20<sup>th</sup> Century. Tendulkar has written twenty-eight full-length plays, twenty-four one-act plays and eleven children's dramas. He started his literary career as a story writer at the age of six and wrote, directed and acted in his first play at the age of eleven. His remarkable plays namely *Silence! The Court is in Session* (1967), *Encounter in Umbugland* (1968), *Vultures* (1970), *Ghashiram Kotwal* (1972), *Sakharam Binder* (1972) *Kamala* (1981), *Kanayadaan* (1982), *A Friend's Story* (1982) study power and violence in spaces institutionally defined. He has earned several national and international awards and fellowships such as the *Maharashtra State Government Award* (1956, 1969, and 1973), the *Sangeeth Natak Award* (1971) and the *Government of India's Padma Bushan* (1994), which acknowledge his literary genius. Girish Karnad, to his credit, has directed dramas, feature films, documentaries and tele-serials in many languages. His skill in translation becomes apparent in Badal Sircar's play, *Evam Indrajit*. Karnad's speciality lies in using myths, legends, folktales and history in his plays as themes to convey his message to the modern world. His plays are *Hayavadana* (1951), *Tughlaq* (1964), *Naga-Mandala* (1988), *Tale-Danda* (1990), *The Fire and the Rain* (1994), *The Dreams of Tipu Sultan* (1997), *Bali: the Sacrifice* (2002), *Yayati* (2007) and *Wedding Album* (2009) and two dramatic monologues – *Flowers* (2004) and *Broken Images* (2004).

The uniqueness in Vijay Tendulkar and Girish Karnad's plays is their 'voicing for the marginalized'. Besides, the entire gamut of their plays centres on women characters and their treatment in the male-dominated society. Though both the playwrights do not admit themselves as feminists, their treatment of characters evidently reveals so. For, their protagonists (women characters) fight against the patriarchal society to liberate themselves. The present paper undertakes to study Vijay Tendulkar and Girish Karnad's treatment of women characters in their plays to illustrate their critiquing the place of women in their socio-cultural matrix. Most of the women characters in their plays suffer due to male-chauvinism. They are enslaved and suppressed by the men characters in the name of tradition.

In Tendulkar's *Silence! The Court is in Session* Leela Benare's self-respect is ridiculed in the name of a 'mock-trial'. Benare, the protagonist of the play, is a spinster of thirty-four who never compromises with anybody for anything at any time. She would do what her conscience dictates. She is a teacher by profession and earns name and fame among the students. She comes to a suburb Vile Parle to perform 'The mock-trial of President Lyndon B. Johnson' along with her amateur co-actors. They wait for an opportunity to isolate and ridicule her publicly. They

cunningly plan to stage a cruel-game to victimize her in the form of the mock-trial. They take up her private life for argument at the court and bring several charges against her – infanticide, incestuous relationship, unwedded mother and attempting to commit suicide. They dissect her self-respect by revealing her illicit relationship with Prof. Damle, resulting in her pregnancy and her incestuous relationship with her maternal uncle at the age of fifteen. Of course, she has believed both of them as her world but they exploit her true love. The former deserts her in the name of tradition and taboos and the latter does the same in the name of his self-respect and dignity. Besides, they are not enquired into because of their social respectability. Instead, she is ordered to abort the child in her womb if she wants to proceed with her life any further. It is hypocritical and ironical that the Judge's final verdict is to kill the child in the womb. Therefore, 'the mock-trial' exposes the cruelty and violence that is concealed in the collective psyche of the city-bred male-chauvinistic society.

A journalist named Jaisingh Jadav in *Kamala* purchases a woman in a flesh market to prove that the illegal flesh trade is still prevalent in some parts of Bihar. Kamala doesn't even know Jadav's intention of buying her. She is surprised when she comes to know the reason – to produce her at the press conference through which he can earn reputation in his professional career and promotion in his job. It is of equal interest that the husband-wife relationship of Jaisingh and Sarita is similar to the master-slave relationship which makes Kamala think that Sarita must have also been bought. Sarita, the educated, on the other hand, is optimistic by nature and she doesn't get vexed of her slavery but she believes she will be freed one day:

*... a day will come, ... I will stop being a slave. I'll no longer be an object to be used and thrown. I'll do what I wish, and no one will rule over me. That day has to come. And I'll pay whatever price I have to pay for it.*  
[Collected Plays in Translation, 52]

Thus Tendulkar attacks the institution of marriage, exposes selfish hypocrisy of the success-oriented modern youths and projects the evils in the field of journalism.

*Ghashiram Kotwal* disturbs and shocks the reader as he or she comes across 'power-politics' playing vicious sadistic role without having any love or fellow-feeling, that too, for one's own daughter. It is really horrible that Ghashiram, a north Indian Brahmin victimizes his own daughter, Lalitha Gauri in order to get the post of Kotwal in Poona to avenge the other Brahmins who once threw him away from the palace. Nana Phadnavis who has been hungering for the young and innocent girl, seduces her. The victim dies during her pregnancy. It is evident that Ghashiram is the representative of those people in society who pursue their goal at all costs. Nana stands for those people in politics who use the needy as their pawns and destroy them when no longer they are needed.

Sakharam Binder, 'a coarse and impressive personality' (as described by the playwright) is a Brahmin ill-treated by his parents. He runs away from his family at the age of eleven and becomes a binder so he is called as Sakharam Binder. He is known for his foul-mouthed character. Though most of the critics are optimistic about his character, there is a definite streak of evil in him. He goes about undeterred in his ridicule of women throughout the play. He also suppresses them. His speech is self-revealing. Often he speaks rudely as follows:

*I'm the master here....* [Collected Plays in Translation, 125/126/(155)]

*My orders have to be obeyed.* [Collected Plays in Translation, 171]

and

*No free and easy ways here, see? I'm hot-headed. When I lose temper I beat the life out of people.*  
[Collected Plays in Translation, 125/155]

A man who does not believe in the institution of marriage and indulges in contractual relationship with women kills Champa for having an affair with another man, Daud. Sakharam, a dehumanistic brutal and psychic who never elevates man-woman relationship, does not hesitate to throw them down when there is no spark left in them. In the name of giving refuge to the deserted, he exploits women by making them slaves and satiates his lust. He is neither a rebel nor a saviour but a confused hedonist. Therefore he is more hypocritical than the 'husbands'.

Similarly, Girish Karnad's protagonists (women characters) suffer a lot due to the male-domination. In *Naga-Mandala*, Rani (Queen – any woman) is brought to live in a lonely house by her husband, Appanna (any man i.e. Everyman) who leaves the newly wed Rani and stays with his concubine in the night time. It is the ego of the husband which makes him neglect his wife. Kurudavva, an old and blind woman, gives her aphoristic root to mix into the curry that she prepares for his lunch. But a Cobra in a small anthill drinks, gets attracted towards Rani and takes the form of her husband. Rani thinks that he is her newly reformed husband. Every night, Naga comes and fulfills the desires and yearnings of Rani. In the morning, Appanna comes back for meals as usual and shows no difference in his ill-treatment of Rani. Whenever Rani mildly questions and enquires about his coming in the night for love, the disguised husband, Naga mutes her with his honeycomb of love. Rani becomes pregnant by Naga. When Appanna learns her pregnancy, he suspects her chastity. He drags her to the Village Panchayat. Naga asks her to go through the snake ordeal, provided that she has to tell truth or else the Cobra will bite her.

The next day, the village elders ask her to undergo the red hot iron ordeal to test her chastity. But, she opts for the snake ordeal. She puts her hand into the cobra pit, and pulls out the snake. The snake happens to be one who has disguised as her husband every night. Rani deliberately says,

Since coming to the village, I have held by this hand, only two... My husband and... And this Cobra.... Yes, my husband and this King Cobra. Except for these two, I have not touched any one of the male sex. Nor have I allowed any other male to touch me. If I lie, let the Cobra bite me. [(Karnad's Collected Plays, 292)]

So, it doesn't bite her, and she proves herself innocent and chaste. This leaves her husband puzzled, but the story has a happy ending. Thus Karnad alters Naga myth to liberate women like Rani but at the same time, he previously allows her to suffer in order to experience the new world.

In *The Fire and the Rain*, Nittilai, a selfless devoted, hunter girl is one of the most remarkable and admirable characters of Karnad. She is denied her basic rights in marrying her lover, Arvasu. She faces all sufferings for him and makes him a real human being as well as realizes goodness in him. She saves the life of Actor-Manager for which she risks her life. At last, her brutal husband along with her brother kills her mercilessly. On the other hand, Parvasu experiments Vishaka for complete two years and in the name of Sacrifice, he ignores and deserts her. Yavakri, the ex-lover of Vishaka, returns to the village after ten-year long tapasya. She shows her gratitude by giving herself to him as he longs for her love but she gets horrified when she learns that he misuses her to take revenge upon Parvasu, her husband. The male characters, excepting Arvasu, are cruel to women either for professional or personal motives. Vishaka's long speech to Parvasu assures the society will reconsider its cultural bias towards women.

As stated earlier, Karnad through his invention of two characters namely Chitralkha and Sharmishtha in *Yayati*, whiplashes the gender-biased society. Yayati in order to indulge in endless carnal pleasure transfers his cursed old age with his youngest son Puru and gives his entire kingdom to Puru as a token of exchange. Both the men don't even think of Chitralkha who is newly married wants to be a dutiful wife. When she comes to know Puru has exchanged his youth, she gets wild and gets courage to question both the irresponsible men. Chitralkha feels herself as waste and questions Yayati in anguish:

You have taken over your son's youth. It follows that you should accept everything that come attached to it. ... Oh, come, sir. These are trite considerations. We have to rise above such trivialities. We have to be superhuman. Nothing like this has ever happened before... (*Yayati*, 66)

On her whiplash, Yayati becomes flabbergasted. She expresses the plight of women in Indian society who find themselves completely out of place in a world ruled by men. As a result, Chitrlekha commits suicide. Her death makes Sharmishtha comment at the exploitative patriarchal set-up that crushes and oppresses women. She accuses Yayati of Chitrlekha's death:

So here is the foundation of your glorious future, Your Majesty. A woman [Chitrlekha] dead, another [Swarnalata] gone mad, and a third [Sharmishtha] in danger of her life.... (Yayati, 68)

Unlike earlier plays, Karnad's *Wedding Album* brings out the controversy between our Indian culture and American culture. Today, the urbans having attracted towards Western culture, allow themselves go astray. Vidhula in order to get the hands of Anangbaga goes to the extreme level. But she hides her past and ridicules the tragic life of Yamuna, daughter of Radhabai, a maidservant in the family of Nadkarnis. Yamuna is a victim of modern culture.

The study substantiates how most of these women characters are rendered voiceless and forced to accept the roles assigned them by their male counterparts. This enables to identify the writers' social commitment, with special reference to the place of women in Indian society. They not only expose the exploitation of women by their male counterparts, but indicate the gradual breaking of the stranglehold through realism and reworking of myths.

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## THE IMPACT OF GLOBALISATION ON INDIAN DIASPORA

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**T**he advent of the **English** is an interesting event in **Indian** history. The second half of the twentieth century, accompanied and accelerated 'globalization' A definition of 'globalisation' might be 'a multidimensional set of processes that create, multiply, stretch, and intensify worldwide social interdependencies and exchanges. Migration is a cause and consequence of globalisation. The theme of Diaspora dominated the interests and inquiries of social scientists during the period of globalisation.

Globalisation provides innovative solutions to poverty and trains people to create profits and at the same time fostering a growing awareness of enhanced processes of cross-fertilisation and multinational culture leading to new dimensions in Diasporic literature

A large number of immigrants were professional experts who shifted for obvious economic interests to US, CANADA AND UK after the US immigration act in 1965. These skilled experts encountered different immigrant cultures and grew a sense of identity exhaustive in to civil, political and social rights of belonging as an immigrant.

The term 'Diaspora' drawn from Greek: "the dispersed Jews after the Babylonian captivity. Etymologically, dia means 'through' and speiro means to scatter. Now the term is used in a more generalized sense to refer the migration of population along with their ways of life to the place of destination abroad.

### Causes

Migration takes place due to many factors such as marriage, job and better financial prospects. Immigration creates insecurity and homelessness and result in intense suffering. The construction of new identities causes dislocation of cultures.

- The Socio-psychological dynamics of cultural disparities find main tenets of Diasporic literature.

- Transmigration across national borders witness trans- national marriages,
- Parenting through distance, caring for elderly in the family through various arrangements
- New lessons may be learnt through the story of the vicissitudes as trans migrant Indian women for the creation of new spaces for themselves.
- **Features of diasporic literature**

Women writers of South East Asian Diaspora divide their lives between far flung homes and fight for equal treatment.

- They present with insight, the dilemmas women are facing and gendered representations in the Diasporic fiction.
- They investigate the various dimensions of the poetics of exile.
- They reconstructed the voices of women immigrants along with the dynamics of the psyche of expatriation.
- The women writers expanded The Horizon OF DIASPORA fiction striving in the direction of gender and cultural apathies.
- . The Diaspora writers have generally dealt with characters from their own displaced community. Their themes and conceptual sophistication are impressive.
- The Indian Diaspora women writers such as Bharati Mukherji, Chitra Banerjee Divakaruni, Jhumpa Lahiri and Kiran Desai have unveiled the complexities of discrimination and assimilation, social and demographic change, which not only affected the society itself but also many conflicts in domestic lives of men and women. One class comprises those who have spent a part of their life in India and have migrated to alien land. The other class comprises those who have had a view of their country only from the outside as an exotic place of their origin. Both the groups of writers have produced an enviable amount of English literature. These writers while depicting migrant characters in their fiction explore the theme of displacement and dilemma of cultural identity. Two of the earliest novels that have successfully depicted diasporic Indian characters are Anita Desai's 'Bye-Bye Blackbird' and Kamala Markandaya's 'The Nowhere Man.' These novels depict how racial prejudice against Indians in the United Kingdom of the 1960s alienates the characters and aggravate their sense of displacement. Anita Desai in the second part of her novel 'Bye Bye BlackBird', examines the plight of Indian immigrants in London, they become the target of racism and humiliation even in public places which leaves them discontented and miserable.

Bharati Mukherjee's novels like 'Wife and Jasmine' depict Indians in the US - the land of immigrants, both legal and illegal -before globalization got its momentum.

Kiran Desai is yet another young woman writer of second generation of diaspora. Desai's 'The Inheritance of Loss', has sensitive gender portrayals. Both her male and female characters are truly diasporic. The two main protagonists, Jemubhai and Biju, as migrants in London and New York respectively, represent the expatriate consciousness.

Chitra Benerjee Divakaruni deals with a variety of issues, including racism, interracial relationships, economic disparity, abortion, divorce and childlessness .

Chitra Banerjee Divakaruni in her novel 'The Mistress of Spices' portrays Tilo, the protagonist, to bring out the immigrant's anguish.

Immigrant women negotiate many critical matters associated with the continuation of family relations which they shape, maintain and re-shape through social networks. Most of the time such social networks include dispersed family members and creating new spaces for transnational households by deploying new household strategies and practices.

*Arranged Marriage*, Divakaruni's first collection of stories, won an American Book Award,. focusses on women from India caught between two worlds. The characters are both liberated and trapped by cultural changes as they struggle to carve out an identity of their own. For the women brought to life in these stories, the possibility of change, of starting anew, is at once terrifying and filled with promise, like the ocean that separates them from their homes in India.

From the story of a young bride ,whose fairy-tale vision of California is shattered when her husband is murdered, forcing her to face the future on her own, to a proud middle-aged divorcee determined to succeed in San Francisco.

In "Clothes," the husband of, Sumita, dies and she is faced with the decision of staying in America or going back to India to live with her in-laws like a "dove with cut-off wings.

### **Positive reflections of diaspora literature**

- Diaspora helped to reunite people of East and West.
- It led to unity in diversity.
- For the first time , Diasporic writers have drawn the attention of the world towards racial injustice, Gendered bias and abuse of Human rights.
- Diaspora literature led to the purgation of fears , doubts,grievances and grudges in the minds of immigrant sufferers.
- Diaspora writers tried to bring about a removal of limitations and linguistic barriers.
- The feminist writings created an awareness among men to readjust their commitments towards their mothers, wives, and daughters.
- A link is established between INDIA and the rest of the world.

Thus globalization resulted in an inevitable boon on literature which is a reflection of contemporary life.

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## **A STUDY OF WOMEN'S AUTOBIOGRAPHIES WITH SPECIAL REFERENCE TO 'MY STORY' OF KAMLA DAS**

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Autobiographies, termed as non-fiction, are most popular works in literature. Although autobiographical writing has never been regarded as a feminine accomplishment, the story of survival led women writers to come out with vivid portrayal of their agonies, in the face of racial, cultural and psycho-sexual adversity shown in the Society, by reconstructing a fragmented ego and offer more critical resistance than men.

Female Autobiographies, memoirs letters and diaries represents one of those cases of maddening neglect that have motivated feminist scholarship since 1920 .Indian women writers carved a niche of their own in autobiographical mode of literature.Especially, In the latter part of twentieth century we find Amrita Pritam, Kamla Das, Sobha De and Sharanjit shan, etc, who boldly expressed the social inhibitions and cultural taboos laid down by the society. The act of life- writing serves as its own testimony and in so doing, carries through the work re inventing the shattered self as a coherent subject

'My Story ' is .Acclaimed as one of the ten best books of 1976, it was originally written in Malayalam and later, Kamla Das translated it, in to English and published in 1977. Being the best selling woman's autobiography in post- independence, India, 'MY STORY' contains 50 chapters, consisting of poems, expressing meaninglessness pervading her life. The book was hailed as a refreshingly, delightful and provocative account of Kamla das and, reflects the lives of countless tormented and tortured women.

Content, being the society and conventional conservativeness, MY STORY clearly depicts intensely personal experiences including her growth in to womanhood and sexuality. The narrative has confessional notes and in a nutshell, a collective repository of women's

experience. My story' follows Kamla's life from age four, through British colonial and missionary schools, favored by the colonial Indian elite. After an early and seemingly disastrous marriage, extra marital affairs, the birth of three sons, Kamla Das resumed her growing literary career, and finally regained terms with her Husband.

Kamala Das was one of the voices that came up with a generation of Indian English poets.. Her open and honest treatment of female sexuality, free from any sense of guilt, infused her writing with power but also marked as an iconoclast in her generation.

**Feminism:** Kamala Das, with a bold and honest voice has reenergized Indian writing in English. Her writings are known for their unflinchingly honest explorations of the self, and female sexuality, urban life, women's role in the traditional Indian society, issues of post colonial identity, and the political and personal struggles of marginalized people. Sexual colonialism refers to the relationship between the sexes which is a relationship of dominance and subservience. It refers to the relation between sex and power.

Kamla Das observed, "At this time, my husband turned to his old friend for comfort. They behaved like lovers in my presence. To celebrate my birth day, they shoved me out of the bed room and locked themselves in. I stood for a while, wondering what two men could do together."

We come across a new kind of woman writing, in a reflective tone, which is aware of isolation as an artist, particularly a women artist. Her writings are characterized by bold, daring tantalizing and self assertive tone, affronting the norms of a deeply patriarchal society. Here, is a woman conscious of her femininity, but determined to vindicate it against male supremacy. For kamla Das, It is important to be a woman and a lover with a body and soul. The Autobiography becomes a vehicle for voicing an inner privacy, she has broken the gendered boundaries of what is considered as in- appropriate for a woman to discuss. It gives us a remarkable insight in to the creative development of one of the leading woman poets of India.

#### **STREAM OF CONSCIOUSNESS**

Kamla Das writes about a love letter she received as a child from another female schoolmate when she suddenly switches to talking about a stern albeit caring uncle. This gives the narrative a certain stream of consciousness style, a post modern attribute that takes the reader wherever the author wants to go.

#### **TRUTH AND FICTION CLAIMS:**

So far as truth in Autobiography is concerned, one can say that it is more than an imaginative rather than factual. There are two factors, namely, a) Autobiography as mere personal history supported by Freud and b) Autobiography as a fictional construct. Kamla Das caters to both these factors and became a victim to criticism

Kamla Das found a voice of her own, but only when she realized that when she was on the verge of death, face to face with death. She observed, "I wanted to empty myself of all secrets so that I could depart when time comes with a scrubbed out conscience". At the age of 42, she published a daring Autobiography. Later, she admitted that much of her Autobiography had fictional elements

Kamla Das' agony has been vividly portrayed in her poems: .Dr.Joya Chakravarti observes that MY STORY is a manifestation of Das' poetry.

"Woman is this happiness?  
This lying buried beneath a man?  
It is time to come alive  
The world extends a lot beyond his six foot frame."

In her poetry, 'Descendants', she writes,  
Gift him, what makes you women the scent of  
Long hair, the musk of sweat between the breasts  
The warm shock of menstrual blood, and all your  
Endless female hungers (The looking glass.)

#### **Art of narration**

It cannot be denied, that Kamla Das' account was narrated objectively. A frustration is expressed throughout the narrative. But her self- portrayal is at the centre. She has given voice to thousands of modern urban women. There are sympathetic emotions in which we feel empathy with the protagonist of the story. The autobiographical self must be understood as socially and historically constructed and position the narrative in a complex world and discourse. The author reveals that a woman is naturally creative and if given a room of her own, she can defend her self- hood and narrate the story of her life boldly. There is nothing un- natural in woman's literary creativity, though it cannot be a rival to her biological creativity.

These autobiographical narratives are organized around the narrator's desire to come to better understanding of events including emotion and play a critical role in regulating emotions

#### **Therapeutic writing**

Women often use writing in order to heal the wounds of psychological trauma. Trauma is not simply an effect of destruction, but also, fundamentally, an enigma of survival. This method can be termed as 'Scripto- therapy', the process of writing out traumatic experience

in the mode of thero-pauthic re enactment. Prof .Meena Sodhi, opines that Autobiographical form of writing helps to bring in to focus the search for ‘self delineation’ through life lines. The journey in to the past can be proved cathartic and is a catalyst for healing .My story is such Auto- journey which helped kamala Das to come in to terms with herself and proved extremely cathartic. She says “I have written several books in my life time, but none of them provided the pleasure the writing of My Story has given me. I have nothing more to say”.

Another remarkable feature of autobiography was the conflict .Here is a woman who is at war with the society and its so called standards. We find internal and external conflict in her story In a nutshell, Women often use writing in order to heal the wounds of psychological trauma. Trauma is not simply an effect of destruction, but also, fundamentally, an enigma of survival. The therapeutic use of self- help narratives offers solutions to many puzzles in psycho-analysis of autobiographical writings. .

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## APPLYING DISCOURSE ANALYSIS TO THE STUDY OF PROSE FICTION WITH SPECIAL REFERENCE TO GEORGE ORWELL'S ANIMAL FARM

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### ABSTRACT

Discourse Analysis is the most recent development in literary studies. It holds the promise of sensitizing the reader at once to the nuances of language of the text and its social relevance. An attempt is made in the present paper to apply its methods to study George Orwell's Animal Farm to demonstrate its great potential in promoting reading with comprehension and enjoyment.

### INTRODUCTION

The most difficult challenge, the teacher of English faces today is to involve learners in the process of reading and comprehending texts, a skill that all learners need to succeed in any walk of life. Novels would be a handy medium to cultivate this skill after hurried reading of the whole text, having formed some broad impressions, if the learners are given a page long text from the novel where the basic message emerges as epiphany and they are asked to analyse the same using the methods of discourse analysis, they would not only grasp the theme and subject matter of the text but take great pleasure in reading the whole text to confirm their findings, the epiphany part of the text. Thus reading will become an enjoyable experience.

The insights from discourse analysis provide a methodology to penetrate the text. It integrates the speakers' knowledge of the world and society to language. It does enable the learner to ask not only the "what" of the text but "who", "when", "where", "how", and "why" of the text. It sensitizes the learner to the literariness of the language of the text as well as its social relevance. An attempt is made in this paper to illustrate how it is done by

methods of discourse analysis. A page long text is extracted from Chapter 10 of George Orwell's *Animal Farm* for demonstration.

#### TEXT

Somehow it seemed as though the farm had grown richer without making the animals themselves any richer -- except, of course, for the pigs and the dogs.... And yet the animals never gave up hope. More, they never lost, even for an instant, their sense of honour and privilege in being members of *Animal Farm*. They were still the only farm in the whole county -- in all England! -- owned and operated by animals.... If they went hungry, it was not from feeding tyrannical human beings; if they worked hard, at least they worked for themselves. No creature among them went upon two legs. No creature called any other creature 'Master.' All animals were equal.

One day in early summer Squealer ordered the sheep to follow him, and led them out to a piece of waste ground at the other end of the farm, which had become overgrown with birch saplings. The sheep spent the whole day there browsing at the leaves under Squealer's supervision. In the evening he returned to the farmhouse himself, but, as it was warm weather, told the sheep to stay where they were. It ended by their remaining there for a whole week, during which time the other animals saw nothing of them. Squealer was with them for the greater part of every day. He was, he said, teaching them to sing a new song, for which privacy was needed.

It was just after the sheep had returned, on a pleasant evening when the animals had finished work and were making their way back to the farm buildings, that the terrified neighing of a horse sounded from the yard. Startled, the animals stopped in their tracks. It was Clover's voice. She neighed again, and all the animals broke into a gallop and rushed into the yard. Then they saw what Clover had seen.

It was a pig walking on his hind legs.

Yes, it was Squealer. A little awkwardly, as though not quite used to supporting his considerable bulk in that position, but with perfect balance, he was strolling across the yard. And a moment later, out from the door of the farmhouse came a long file of pigs, all walking on their hind legs. Some did it better than others, one or two were even a trifle unsteady and looked as though they would have liked the support of a stick, but every one of them made his way right round the yard successfully. And finally there was a tremendous baying of dogs and a shrill crowing from the black cockerel, and out came Napoleon himself, majestically upright, casting haughty glances from side to side, and with his dogs gambolling round him.

He carried a whip in his trotter.

There was a deadly silence. Amazed, terrified, huddling together, the animals watched the long line of pigs march slowly round the yard. It was as though the world had turned

upside-down. Then there came a moment when the first shock had worn off and when, in spite of everything -- in spite of their terror of the dogs, and of the habit, developed through long years, of never complaining, never criticising, no matter what happened -- they might have uttered some word of protest. But just at that moment, as though at a signal, all the sheep burst out into a tremendous bleating of --

‘Four legs good, two legs better! Four legs good, two legs better! Four legs good, two legs better!’

It went on for five minutes without stopping. And by the time the sheep had quieted down, the chance to utter any protest had passed, for the pigs had marched back into the farmhouse.

Benjamin felt a nose nuzzling at his shoulder. He looked round. It was Clover. Her old eyes looked dimmer than ever. Without saying anything, she tugged gently at his mane and led him round to the end of the big barn, where the Seven Commandments were written. For a minute or two they stood gazing at the tatted wall with its white lettering.

‘My sight is failing,’ she said finally. ‘Even when I was young I could not have read what was written there. But it appears to me that that wall looks different. Are the Seven Commandments the same as they used to be, Benjamin?’

For once Benjamin consented to break his rule, and he read out to her what was written on the wall. There was nothing there now except a single Commandment. It ran:

ALL ANIMALS ARE EQUAL

BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS

#### ANALYSIS:

From their familiarity with Aesop’s animal stories, like ‘The Lion and the Country Mouse’, ‘The Tortoise and the Hare’, ‘The Ant and the Grasshopper’, ‘The Fox and the Crow’, etc., students easily identify the present passage to be a fable. All fables are allegories, i.e., they tell us what represent something else; the message may be personal, social or political.

In the passage under study, some animals like pigs, dogs and sheep are enumerated and some are privileged with personal names. Napoleon, the pig, is the Chief of them all as his presence is announced and his bearing is elaborated: ‘And finally there was a tremendous baying of dogs and shrill crowing from the black cockerel, and outcame Napoleon himself, majestically upright, casting haughty glances from side to side, and with his dogs gamboling round him.’ The single line paragraph. ‘He carried a whip in his trotter,’ symbolizes his power. Squealer, the other pig controls the other animals. The pigs

may imply the pigheadedness (stubbornness) of the people in power. Clover is the mare, identified by 'neighing' and the personal pronoun 'she' associated with it. She interacts with Benjamin, the donkey. The horse symbolizes intelligence in literary tradition and here the passive intelligentia. The sheep stand for cowardice and malleability – easily adapting ideologies or being amenable for indoctrination to function later as instruments for propaganda.

The passage focuses on what happened one evening after a brief account of the state of the affairs in the first two paragraphs. In the first paragraph, the word 'farm' makes its appearance three times, which helps to identify the farm as the topic of discussion – the Animal Farm, situated in England. The topic sentence occurs at the end of the paragraph. All animals were equal. It is expanded as, (i) owned and operated by animals, (ii) they worked hard for themselves – not for feeding tyrannical human beings, (iii) no creature went upon two legs and (iv) no creature called any other 'Master'. The first sentence is antithetical, 'the farm had grown richer, without making the animals themselves any richer,' followed by the statement of the exception in parenthesis. '...except of course for the pigs and dogs.' This questions the contention of the topic sentence, 'All animals are equal.' It prepares the ground for the concluding lines of the passage where the central commandment is rewritten with the addition of a concessive clause.

#### ALL ANIMALS ARE EQUAL

#### BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS

It draws a special attention to itself by being printed in capital letters – an instance of graphological foregrounding and deviant collocation – complementing a comparative marker to an adjective that takes none, 'more equal'.

This marks a clear departure from the original intention of constituting the animal farm – 'all animals are equal'. The remaining paragraphs explain how this breach in solidarity has been managed aided by coercion – 'whip' and 'the terror of dogs' – and hegemony of the newly rehearsed ideology, 'Four legs good, two legs better!' The other animals were 'amazed and terrified at the spectacle of the pigs walking on their hind legs. The text highlights it by a single line paragraph on it. It was symptomatic of the reversal of their original commandments, 'no creature among them went upon two legs'. The other animals felt, 'it was as though the world had turned upside-down'. Thus, the pigs in power started imitating the humans. Yet another sign of their privileging themselves over other animals is their dwelling in the farmhouse, whereas all other animals live in the folds.

If we historicize the passage, it can be read as a critique of the Russian Revolution. The novel refers to specific leaders and events during and after the revolution. Orwell committed to democratic socialism was shocked at the failure of Communist ideals in Russia. According to Orwell the people who snatched from the Czar and established the

Republic faced exploitation from their own leaders. There was a big divide between the Polit Bureau and the Proletariat. The new nationalist bourgeoisie ran a country with a callous, exploitative tyranny reminiscent of the original master or worse than what was there in the feudal structure. Critical discourse analysis, in its turn, helps us to look at this interpretation itself as only one point of view; probably a Capitalist propaganda decrying another system.

Application of inter-textuality will throw more sharp focus on the nature of freedom won. The freedom celebrated in the first paragraph is only the change of master as expressed in Caliban's song of freedom in Shakespeare's play *The Tempest* :

No more dams I'll make for fish:

Nor fetch in firing

At requiring.

Nor scrape trenchering, nor wash dish.

'Ban, Ban Ca -- Caliban.

Has a new master—Get a new man. (Act II, scene ii 175-180)

In a broader sense, the novel may be read as an allegory of power equations in any society where Beaugrande's idea of 'inclusive theory and exclusive practice of modern democracies' become operative. All power corrupts and absolute power corrupts absolutely. People in power tend to ignore the freedom and rights of others. So eternal vigilance is the price we should pay to safeguard our liberty.

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## ON REVISITING THE RAINBOW: A CRITICAL REAPPRAISAL OF WORDSWORTH'S POEM, 'MY HEART LEAPS UP'

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### *Abstract*

The present paper attempts to reinterpret Wordsworth's poem "My Heart Leaps up" in the context of its production and reception. Its ideal myth gets blurred when we go beyond close analysis of the text. The poem was written in the Romantic Age. During the time, because of the impact of Industrial Revolution, ordinary man has been *alienated* from his being securely bound to the soil, to his social superior, to his religious fervour, etc. In such a condition, poets create myths of a glorious past, nature and the irrational wisdom of the child. The present focus can be read the author's effort to overcome the Romantic agony by creating a myth.

### *Full Text*

The present paper attempts to reinterpret Wordsworth's poem 'My heart leaps up' in the context of its production and reception. Its ideal myth gets blurred when we go beyond close analysis of the text.

*My heart leaps up: William Wordsworth*

My heart leaps up when I behold

A rainbow in the sky:

So was it when my life began;  
So is it now I am a man:  
So be it when I shall grow old.  
Or let me die!  
The Child is father of the man:  
And I could wish my days to be  
Bound each to each by natural piety.

This short lyric expresses the writer's predilection to nature. His strong wish is to be a worshipper of nature for ever. The concluding couplet affirms:

*And I could wish my days to be  
Bound each to each by natural piety.*

This lyric of nine lines is closely knit by the rhyme scheme *abcc abc dd*. The pronouns/Lexical items, I, Me and My widely distributed through the poem confirms it as a personal poem.

Beginning of the poem with present indefinite/simple present tense, 'leaps up', suggests the speaker's habitual response to the beauty of nature, rather than a response at a specific moment. The speaker is happy whenever he sees a rainbow in the sky. The first two verses carry a series of three co-ordinate clauses with them and flow with a breathless speed. Each of these clauses begins with the substitution/ 'proform' 'so' linking it with the first utterance and distinguishing it with the variable tenses - past, present and future. These parallel structures link themselves with the first utterance through the referential/anaphoric pronoun 'it' implying his habitual delight at the sight of the rainbow. These three clauses expand and reinforce what is stated in the first utterance. The sixth (short) line beginning with 'or' substitution/conjunction, clinches the main statement by asserting that the speaker cannot even think of an alternative for his habitual behaviour – affinity to nature – except death.

This personal expression of wish is interspersed by an impersonal, paradoxical (now proverbial) statement: 'The Child is father of the man'. The generic use of article 'the' in the line 'Child' and 'man' denotes their universal import. But 'father' that is introduced as subject complement of 'the Child' figures without an article. It perhaps emphasizes the connotation of 'father' rather than its denotation. The qualities of the father are 'genetic: affectionate, caring and guiding. So the persona, we may say, considers the Child as a guide. The capital in 'Child' foregrounds its great significance. If nature, as suggested by the synecdoche 'rainbow', is one subject, 'child' is the other. It is the child that is sensitive to the beauty of nature and responds to it spontaneously. The period 'when my life began' is the crucial part of education to our spiritual well-being. The paradox is thus resolved: the child is our guide worthy of veneration. The poem, essentially personal in tone, has this impersonal pithy saying in the sixth verse. It lifts the theme from the personal to the universal.

Through the inter-textual reading the author's commitment to nature and childhood gets reinforced. The lyric originally formed the epigraph of a longer poem, 'Ode on the intimations of immortality through recollections from childhood'. In that poem the author says, 'Heaven lies about us in our infancy' and regrets our losing it as we grow old. The surest way to recover the spiritual dimension of our life is by recollecting our childhood memories. To the poet the child is 'a fairy voyager' and 'a seer blest'. In another poem, 'Tintern Abbey' he speaks of nature's privilege to guide him from one joy to another.

Having reached this level of understanding through analysis, the present reader would like to relate the poem to the social and literary context of its creation. That considerably modifies the first impression. The positive message starts blurring.

The Industrial and French Revolutions of the late 18<sup>th</sup> century gave a death blow to the Feudal structure of European societies and brought the middle class (the bourgeois) to the front stage in political and social life. As Terry Eagleton puts it, 'The bourgeois world was profoundly and deliberately asocial.' It has pitilessly torn asunder the feudal ties that bound man to his 'natural superiors' and has left no other nexus between man and man than naked self-interest and callous cash payment. It has drowned the most heavenly ecstasies of religious fervour, of chivalrous enthusiasm, of philistine sentimentalism, in the icy water of egotistical calculation. It has resolved personal worth into exchange value, and in place of the numberless indefeasible freedoms, has set up that single, unconscionable freedom – Free Trade (laissez-faire – the policy of allowing individual activities, especially in commerce, to be conducted without government control).

Such a world might make men wealthy and comfortable, though as a matter of fact it seemed evident that it also made other--a much greater number—hungry and miserable; and it left their souls naked and alone. It left them homeless and lost in the universe as ‘alienated’ beings. It left them cut off by a revolutionary chasm in world history from even the most obvious answer to alienation, the decision never to leave the old home. This resulted in the romantic agony. The romantics longed for the simple modest working life that went on in those idyllic pre-industrial little towns. They developed the myth of harmony of man in the world in the past, the noble savage and the irrational wisdom of the child. These were assumed concepts than those that existed ever.

With significant advances taking place in science and philosophy in the later nineteenth century, this myth faded and the spirit of enquiry, skepticism and religious uncertainty brought in unrest of the Victorian era.

If we place the poem in the social and literary context, the universal idealism of nature worship and childhood gets considerably modified. Even Coleridge reacted to Wordsworth’s mounting greatness on the child. The point is that mere verbal analysis fails to catch the complexity of the poem, if it is not corroborated with reference to other evidences of the author reacting to the socio-cultural-matrix.

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## **GREED: THE ROOT CAUSE OF EVIL IN *THE EMPEROR JONES* BY EUGENE O'NEILL**

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**E**ugene O'Neill has been recognized as one of the forerunners of the 20<sup>th</sup> century American drama who with his expressionistic technique has made drama a vehicle to explore deep into the psyche of the characters. He was born on 6<sup>th</sup> October, 1888 in New York hotel to James O'Neill and Ellen Quinlan. His father was a popular actor who played many remarkable roles. He took his son Eugene O'Neill with him quite often which provided dramatic urge to him but failed to comfort his son with a permanent shelter which created a feeling of insecurity in his mind. The playwright accompanied his father and also performed some roles in the plays. His failure in education and marriage forced his father to send him on gold expedition which also proved failure. Later, he worked as a seaman on the British and American ships but that deteriorated his health making him the patient of tuberculosis. He was admitted in the hospital for about four months which provided time to speculate on his career and he decided to be a playwright. He read the classics including the Greeks, the Elizabethans and also the moderns Ibsen and Strindberg who influenced him greatly. He also took some lessons in play-writing which helped him immensely while writing. He was awarded the prestigious Pulitzer prize and the Nobel Prize for his dramatic works. He married on three times, saw the suicide of his son, suffered a lot during the last years and finally died on 27<sup>th</sup> November, 1953. He has contributed significantly to the American drama making it innovative and experimenting. His most famous plays are: *The Emperor Jones* (1920), *The Hairy Ape* (1921), *Desire Under the Elms* (1924), *Mourning Becomes Electra* (1931) and *The Iceman Cometh* (1939).

*The Emperor Jones*<sup>1</sup> is one of the best theatrical plays which exerted tremendous effect on the audience. Presented in eight scenes and mostly in monologues, it captures the evil spirit of the courageous American Negro protagonist, Brutus Jones who escapes from the prison and makes money by becoming an Emperor on one of the islands of West Indies, ending his life helplessly. The aim of this paper is to show how the negro protagonist fails to follow the path of success due to the greed, following blindly his dream to overcome the racial exploitation by the Whites.

Presented with an expressionistic technique, the playwright presents the sad plight of Emperor Jones who becomes the victim of his own whims and greed. The play has been divided not into the acts but into eight scenes which follow the principles of classical tragic drama in terms of observing three unities and maintaining only the serious and gloomy atmosphere completing entire plot in less than twenty four hours. The first and last scenes are realities while middle section constitutes six scenes of the protagonist's past which he senses through the different visions.

The play begins in the afternoon with the conversation between the Negro woman and Henry Smithers, a trader who lives on the island for ten years. Through their conversation, it is learnt that there is going to be a mutiny/rebellion from the natives led by old Lem. It is followed by the conversation between Henry Smithers and the Emperor Jones who makes his first appearance with impressive and sound traits of the ruler. He has imposed heavy taxes on the natives reducing them to poverty. His self-centered and money minded approach is presented and that he is ready to leave the place avoiding death-threat by the natives' rebellion escaping to Martinique for a permanent shelter with a lot of money which he has kept in the banks. He has also convinced his people that he would be killed only by a silver bullet. He quickly makes his plan to escape through the dense forest within a short period of time reaching the coast by the morning where the French gunboat is awaited for him. In the following scene we see how Emperor Jones has made his preparation to leave speculating a mutiny from the natives. He takes his revolver with a chamber of five lead bullets and a silver bullet. The next scene begins at nightfall at the plain where the forest begins. Instead of getting a hidden food from the place, he sees some visions related to his past life and he remains hungry till his death in the last scene. He sees a white stone all around and also sees some formless creatures where he fires a shot vanishing a vision. He sees the Negro, Jeff, in the next scene at 9.00 p.m. whom he had murdered in the past. Now, Jones's helplessness is more intense and his clothes are tattered. He fires a bullet at Jeff who disappears. He tries to encourage himself for further journey and hopes to reach early to the safe place. In the scene IV at 11.00 p.m. which is located in the deep forest, he feels burdened by the spur and coat which he throws reducing himself almost half-naked. He sees another vision in which there is a white guard ordering the negro convicts to dig the road

and also sees that he is ordered to do the same work. He, in anger, fires another shot of a bullet making himself free from the sight. Scene V, which takes place at 1.00 a.m., is more related to his intuition in which he confesses his crime and his wrong doings in the past. He sees another vision of an auction of Negro slaves and that he himself is placed on the auction block/stump to sell. Every planter is eager to have him as he is physically strong and can do more hard work. He fires his last two lead bullets towards the auctioneer and the planters; the vision is gone and he is left only with the silver bullet in his revolver. He, at 3.00 a.m. in the Scene VI, feels tired and desires for a rest. He is completely tattered and listens more loudly to drum beats and anticipates natives coming closer to him. In the next scene at 5.00 a.m., i.e. VII, he sees another vision in which a Witch-Doctor is asking him to sacrifice a life for salvation, "Forces of evil demand sacrifice." (135) He is pointed towards the sacred tree, to the river beyond, and then to the altar. He sees a crocodile with its glittering green eyes staring towards him. He urges God to save him from the death and fires the silver bullet to kill the crocodile which sinks back behind the river and the Witch-Doctor springs behind the sacred tree and disappears. Jones finds himself on the ground listening to the intense drum beats. Scene VIII takes place between the Dividing Line of Forest and Plain at Dawn in which Emperor Jones is killed by the soldiers of Lem with the silver bullets they had made to kill him.

Eugene O'Neill gains a very important place in the 20<sup>th</sup> century American drama who presents a very graphic portrayal of the grief. His wide reading of dramas, especially Greek dramas, helped him to create a modern man's suffering with classical beauties. He declares, "What has influenced my plays the most is my knowledge of the drama of all time – particularly Greek tragedy."<sup>2</sup> He concentrates on how human actions are guided by the internal struggle of the human psyche rather than the external elements. Human motives are reflected in what they do or say. And that what they do or say comes from what they think and speculate. They have an agenda for which they strive that may not be noticed by others. To see their hidden agenda come true, they cling to one of the strong passions hidden deep into the mind. That strong passion ignites the mind and one tries to follow even an odd way to fulfill the agenda.

*The Emperor Jones* strongly presents such a character who is ignited due to the insults he received from the Whites. He is portrayed as a victim of the White superiority which strengthens his avenging spirit. He becomes the victim of one of the vices portrayed in The Bible – i.e. the greed. It becomes the root cause of his tragedy. At the outset of the play, Jones' greed is exposed. He tells Henry Smithers about his hidden money:

I sho' has! And it's in a foreign bank where no person don't ever git it out but me no matter what come. You didn't s'pose I was holdin' down dis Emperor job for de glory in it, did you? Sho'! De fuss and glory part of it, dat's only to turn de

heads o' de low-flung, bush niggers dat's here. Dey wants de big circus show for deir money. I gives it to 'em an' I gits de money. (98)

Further, he also tells him that he sees some money left with the native niggers and that they are not dry yet. He desires to have all the money from them and plans to escape before they rebel. Thus, Jones is portrayed as selfish whose real aim is to make money by imposing taxes on the natives. He also tells how people worship the false, "For de little stealin' dey gits you in jail soon or late. For de big stealin' dey makes you Emperor and puts you in de Hall o' Fame when you croaks." (100) He also knows that he is an outsider and the natives will not tolerate him for a long time. Hence, by tactics he has earned the wealth in just two years by manipulating the natives. He has very shrewdly convinced the natives that he would be killed only by the silver bullet, and not by a lead bullet thinking that they will not get a silver bullet. The natives think that he is, "a miracle out o' de Bible" and they all the time believe in him and his saying. Jones also boasts about his skill, "I got brains and I use 'em quick. Dat ain't luck." (100) Thus Jones is such an adventurous protagonist who with his skill and craft earns money. He makes plan of an escape but does not understand the pangs of destiny and the aftereffects of such evil doings. Old Lem collects the natives and strives hard to strengthen their spirit to fight against such evil-doer. He is confident that his men will kill Jones. All the followers of Lem go uphill and prepare themselves, strengthen their courage by beating drums continuously. They also make silver bullets working throughout the night before killing Jones. This shows how powerfully Jones has a hold on the natives who believe that only silver bullet would kill him.

Jones' urge to collect money is so strong that he does not have a thought on to whom he is exploiting. His passion for money makes him blind in his duty towards his own racial brothers. He is fascinated and victimized by the Whites – their way of life which is a mere show of mimicry. He always thinks of the manners of the White people. Not gaining their love and affection, he hates them strongly. One more characteristic of his personality is 'fear' which is inner and intense. It plays a very dominant role in shaping his personality and the activities of his life are shaped by that fear. The 'fear' is originated due to his feeling of an 'outsider' on the island and also by his hatred by the Whites. He knows that at any moment there may be an outcry of the natives against him. This feeling of outcry creates a feeling of fear in him. He does want to make money quickly and plans to leave the place early. 'Fear creates a greed' in him and accordingly he works hard. He also opens his heart to Henry Smithers and tells that he has come on the island to make money quickly. He does not want to colonize the land permanently like other imperialists. Dr. N.K. Sharma seeks connection between fear and hereditary and environmental factors which become a hindrance in one's pursuit of happiness. He articulates,

O'Neill's tragedies are often influenced by hereditary and environmental factors which disrupt man's pursuit of happiness and integrity. It is to be kept in mind that no one can overcome primitive fears and hardened social prejudices. The Emperor Jones makes manifest how Jones's present is conditioned by the powerful hereditary factors. Jones retrogresses into his aboriginal fears in a moment of anxiety and terror. The atavistic fears haunt him like phantoms and he relives the entire history of the Black race to which he really belongs. Jones's death is finally caused by these overwhelming primitive fears.<sup>3</sup>

Further, Jones even puts off the religious coat for selfish interests. He forgets that he is a negro and that he must be in harmony with the other black people. But he calls them rustic, uncivilised niggers who supported and obeyed him. It is acknowledged fact that the blacks themselves are responsible for their sad plight. They hate themselves and their self-hatred becomes one of the reasons of their tragedy. Though Jones is shown as a strong negro, his hatred of the negro fellowmen is implicit at many places in the play.

The play follows expressionistic technique to explore the sad plight of the emperor Jones. The action of the play takes place within the mind of Jones who sees different visions in the course of the action. The use of monologues highlights the inner conflict of Jones who remorse for the self interest. He appeals to God for mercy but in vain. The justice is sought when he is killed by the soldiers. This reflects over the moral of the play – avoid any sort of hatred and agreed. This psychological exploration is supported by the use of symbols in the play. The silver bullet stands for the source of life, strength and luck for Jones while the forest, crocodile and Jones' palace with bare furniture and white walls symbolize over-stuffed evil thoughts in the mind of Jones, evil and short-lived rule of Jones respectively.

Generally all the expressionistic plays have loose-knit episodic structures. Though *The Emperor Jones* seems loose structured with eight scenes, they are tied together nicely and effectively by the continuous beating of the drum. The presence of the gradual rising sound of drum-beating contributes significantly to the overall effect of the play. Dr. N.K. Sharma rightly reflects over the tom-tom effect:

The "Tom-Tom effect" contributes to the expressionistic appeal of the play. It is a fine theatrical device that unites the fragmentary scenes of the play into a well-knit whole. The beating of the tom-tom casts a magical spell on the minds of the readers and the theatre-goers. It rivets our attention on Jones from the beginning to the end of the play.<sup>4</sup>

Thus, *The Emperor Jones* is an excellent example of the expressionistic play which explores deep into the psyche of the protagonist Brutus Jones who becomes an Emperor by dint of hard work and skill but fails to gain the sympathy of the audiences. His journey of life is the journey of a man from the primitive stage to modern and again to primitive stage. His life becomes a full circle when he wanders through the forest and reaching to the starting point i.e. at the edge of the plain where forest starts. He is killed by the natives who find solace in his death. The crucial feature of his personality is a 'greed' which becomes a tragic flaw in his character. The selfless natives kill Jones which symbolises everybody's urge to drive away the greedy nature of the human beings.

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1. Eugene O'Neill, *The Emperor Jones*, New Delhi: Rama Brothers, 1985.
2. N.K. Sharma, O'Neill's Dramatic Vision, New Delhi: Rama Brothers, 1985, p.2.
3. Ibid., p.5.
4. Ibid., p 71.

## CASTE AND DALIT LIFEWORLDS: MODERNITY AND DALITS

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Debjani Ganguly's book "Caste and Dalit life worlds: Post Colonialist perspectives" can be read as a revisionist attempt at reformulating the definition of caste within a dynamic spectrum, thereby consciously moving away from a now stale conceptualization of caste as an impediment on the way build an evolved nation state premised upon the ethos of modernity. Rather Ganguly's scholastic pursuit seems to be more comfortable with the possibility of questioning the category of 'modernity' itself. She spells the ideological spectrum of her work which is pluralistic, interrogative, post colonialist in its inclination which is derived from a need to understand the project of modernity "based on non-western traditions or life- worlds, without being nativist or reductive in any way". The oeuvre of her work is diverse, though there is an evident and declared bias towards phenomenology over socio-anthropological and historicist understanding of the social ills that has 'maligned' the Indian socio body politik in the form of casteism. Ganguly's ideological bias is against the idea of 'normative modernity' which she claims has informed for long our understanding of caste as an overwhelming social presence. She is decidedly against a particular "orientation that valorizes certain ways of belonging in modernity over others" and is willing to assert that such an orientation is enmeshed in and concomitant to the colonial interventions that has historically altered the manner in which history is understood in the Indian sub-continent.

In the initial parts of her work she focuses on the inadequacy of the 'secular, progressive, rational' mode of comprehension, terming it as a 'totalizing tendency' that engenders a willingness to view and interpret everything in its own image. She suggests that such a mode of comprehension unduly emphasises on reading caste as merely an oppressive system, a relic of a past that is entrenched in a regressive and medieval social psyche. Ganguly argues that such a regimented and monolithic reading of caste practices fail to account for the dynamism and metamorphosing impulse of caste. The pervasive and contemporary outlook to brand

caste as the 'other' of Indian modernity or modernized India, according to Ganguly, discounts the possibility of understanding caste in terms of the 'life- practices/worlds' that inform them in the realm of lived reality. Her attempt is hence to unravel an alternative narrative of heterogeneity that is premised upon multiple points of contact between the caste Hindu and Dalit life- worlds, also endowing it with a curious back and forth continuum between the past and the present instead of a linear, teleological model of 'progressive' history that celebrates the possibility of the 'present' continuously detaching itself from the 'past'. Her theorization is therefore part of a desire to recognize the possibility of 'alternative modernities', that, in her own words, are based on two pegs:

1. A mapping and critique of social scientific representations of caste.
2. A delineation of dalit life-worlds through modalities of the spiritual and the aesthetic.

Her intellectual project is based on the belief that there are multiform realities of living with caste that the people in India experience, realities that are not at every instance shot through by a compulsion to be 'modern'. She attempts to affirm such a belief through a detailed and painstakingly minute exposition of Dalit mythographies, affective histories and literary texts away from the glare of a 'social-scientific and anthropological register'. The deconstructive hermeneutics of post colonialism that she implements allows her to unravel the liminal position of caste in present India. What is perhaps equally significant is her ability to place the process of Indian nation building and tenets of Nehruvian socialism and militant Hindu jingoism within the larger narrative of plurality and multifarious narrative of Dalit activism.

As Ganguly delves into the caste problematic, we encounter her spring boarding from the position whereby caste is seen as a continuation of a life form on the sub-continent that centuries of colonial rule and global capitalist modernity has been unable to contain. She takes into account the possibility of viewing the tenacity of caste rules as a mode of protest by the traditionalists in the Hindu society who were faced with the onslaught of modernity unleashed systematically and furiously by the colonizing power. It was an attempt at interrogating the colonial reality that peddled the illusion of historical freedom, civic autonomy and the 'ethical' choice of refashioning in the name of modernity without revealing the sub liminal reality that the 'choice' itself was an imposition, albeit under the guise of benevolence. Debjani Ganguly argues that the questions regarding modernity was not so central to the Indian way of living as it is made out to be and similarly the treatment of caste by the so called progressive 'modernists, was not the only legitimate perspective. Hence Ganguly will her readers to question the category of caste as a taxonomic classification through the interrogation of the larger rubric of 'modernity' itself that formulated such taxonomies. Ganguly seems to argue that the solidification of caste status in the face of the loss of political and cultural sovereignty suffered by the Indians is a deliberate colonial project aimed at reintegrating Indian reality within an European system of cognition and thought. It also seems that Ganguly in focussing on the ambiguity caused in this direction by

the lack of an Indian terminology which is equivalent to the European conceptualization of caste.

Ganguly's intellectual premises repeatedly refuse to accommodate the western belief that the presence of caste as a relic of pre modernity is antithetical to the possibility of according India, the hallowed and egalitarian promise of potent social organization. Her refusal is thus to view caste as the 'indisputable signifier of India's backwardness'. Instead she argues that such a dichotomous understanding of the world in terms of binaries viz. modern/traditional, rational/ superstitious, secular/religious, national/ communal is difficult to sustain once one comprehends the plasticity and constructed nature of so called Universal categories themselves. To support her argument she writes, "caste, as all of us from South Asia well know, has become an ineradicable part not only of the nation-building process – witness its impact on electoral politics – but also of the life- practices of most of the inhabitants of the Indian sub-continent." ....And as she would later concur, is far from the reality of the Western continents where 'categories' are manufactured. Thus she veers ideologically towards a Bakhtinian carnivalesque whereby life in its multifarious, fragmented everydayness is seen to be the fit stage to place and analyse caste, instead of viewing it through the cold, calculative prism of western theory.

However she cautions against downplaying the victimization of Dalits in the name of caste and further adds that the discourse of policy, amelioration and progress might be the contemporary tools to read caste, nevertheless they shouldn't be seen as exhaustive categories. She advocates for a more vibrant discursivity that would account for more complex and efficacious modes of subjectivity. Ganguly looks at the potentiality of caste rather than looking at it merely as a spent force of oppression. She takes into account the scholasticism of other theorists viz. Lloyd and Sussane Rudolph who through their detailed study of both the influence of caste in Indian politics and the remarkable reach and tenacity of caste based associations tried to prove the continuum between tradition and modernity. Hence Ganguly's ideological impetus is akin to Gayatri Chakravarti Spivak's idea of 'textuality of the socius', an awareness that the anguish of the caste victims are intimately related to the multitude of discursive productions of caste in the social domain.

Aligning herself further with Dipesh Chakraborty's notion of 'asymmetry of ignorance' that he opined was the dominant strain in European knowledge of the oriental, Ganguly guides her reader to the domain of orientalist discourse creation which is according to her, "...founded on an evacuation of the diversity of south Asian life worlds which have an everyday non- conceptual and non-ideological engagement with caste". Against this, Ganguly's Saidian impulse leads her to argue that "...caste circulates as a cultural marker to designate British colonial representations of Indian society" and accordingly she willingly formulates her ideas within the meta-narrative of Saidian textual grid of Orientalism that criticised the primordialization of the Indian culture by the colonizers. Debjani Ganguly opines

that it was the device of negative cultural essentialism used by the British administration to validate and glorify their own illegitimate presence in India that spurred them into highlighting caste as a backward feature of Indian social life. This Ganguly would like her readers to believe was done to create the 'dark rock of Indian tradition' on which the precipice of 'glorious' British Empire could be erected. The tendency of the orientalist discourse to make caste as a cultural peg on which most hegemonic accounts of India are constructed is what Debjani tries to highlight. She points out that the British administrative empiricism was responsible for conceptualizing caste in 'new' ways which continues to find support in popular politics in India post- independence. She quotes Nicholas Dirkes who stated...

*"... What we take now as caste, is, in fact, a precipitate of a history that selected caste as the single and systematic category to name, and thereby contain, the Indian social order. In pre-colonial India, The units of social identity had been multiple, and their respective relations and trajectories were part of a complex, conjenctural, constantly changing political world. The referents of social identity were not only heterogeneous; they were also determined by context."*

The theorist would like her readers to understand the de-contextualization and subsequent re-contextualization that the colonial power initiated to ensure that their own administrative and economic interests are safe guarded. The systematic degradation that the Indian knowledge system and historicity was put to and the incessant condemnation that it suffered was partly owing to the European inability to comprehend an alien belief system and their unending desire to codify the reality of the newly conquered territory. Ganguly points out "However their inability to conceptualize about a static Indian society steeped in the rigidity of the caste system and their actual experience of the inner dynamics of rural India can of course, be accounted for by their operation within a discursive regime that had perforce to situate India very low in the evolutionary scheme."

Debjani Ganguly also points at the centrality of Land and Land relations in the construction of orientalist discourse about caste. She points to the fact that at supra-local levels, caste was intricately related to all aspects of agrarian activities at the time when the Colonizers just started to set their administrative set up. Their subsequent efforts at simplifying land ownership and set up an effective land revenue collection system ended up destroying the complexities of indigenous caste based power relationships and erroneously gave a semblance of authority to the Brahmin dominated *jajmani* system. This process achieved a fillip with the initiation of census and the pre colonization fluidity of caste identity soon vanished. Thereby Ganguly expands upon the role the colonizer played in making caste to operate as a signifier to connote a 'traditional' configuration of group identity.

"Caste and the Dalit Lifeworlds" however does not stop at mere blame game whereby the colonizer is held responsible for all the ills the colonized suffers. Instead Ganguly draws her

argument forward by moving into the post-independence scenario whereby a disproportionately large emphasis on the efficacy of Nehruvian Socialism as a panacea failed to take into account the complexities of the Dalit life world in the performative sphere. Here the text brings into focus the various evident as well as surreptitious mechanism that the political parties during India's independence struggle took recourse to in a bid to realize their dream of political freedom. They embraced unequivocally the political apparatus of European modernity but in their tearing hurry became insensitive to questions of human emancipation. In fact Ganguly goes as far as claiming that, "The notion of rights and citizenship – the cornerstones of a bourgeois liberal state – is predicated precisely on the absence of equality between human beings in civil society. The Nehruvians and the Marxists who believed that the State's constitutional attempts would serve as panacea to remove the heinous practice of casteism could only look in utter helplessness how state's attempts to constitutionally redress caste imbalances ironically helped casteism to find deeper roots. The inability of the Indian Marxists to understand the nuances of a quint essentially Indian problem and their attempts at redressing it through the universalist prism of class struggles only compounded the scene without proving to be a substantial deterrent against caste atrocities.

Against such meta-narratives of universal ideologies, Ganguly posits the need of Dalit mythographies, legends and practices as interlocuters of western category of modernity. It is at this juncture that Ganguly points at the stellar role performed by Babasaheb Ambedkar, whose relentless efforts at unravelling multiple historicities led to the yet monolithised ideological tenets of orientalism, modernity and hindu nationalistic projects to gradually recognise the complex weave of narratives and temporalities premised on pluralistic voices. Giving Dr. Ambedkar the deserved credit of radicalizing the yet insipid dalit movement, Ganguly goes on to claim that though trained in the dictums of western modernity, Babasaheb's project of revisiting tradition through the prism of rationality and liberal values, successfully created a sense of continuum between the present and past. Notwithstanding his frequent use of the lexicon of political modernity, Dr. Ambedkar succeeded in taking the idea of Dalit rights beyond the parameters of social scientific discourse and attempted to locate the manner in which Hinduism interacted with the project of colonial modernity to give birth to casteist ideas in their contemporary avatars. But Debjani Ganguly also contends that notwithstanding his contribution in creating an alternative lexicon of modernity, Ambedkar himself was finally seen through it. Ruing over such a tendency, she quotes Rodrigues who interpreted Ambedkar's attempts to "recast Dalit identity in Buddhist terms as an exercise in 'critical traditionalism'...(Ganguly,162)":

*"Ambedkar's interpretation of Buddhism placed the untouchable-cum-Buddhist, ideologically, into a radical and liberal political framework. He also provided a major social base for the liberal political ethos and institutions put together after independence in India. By co-opting elements of Marxism into his ideological perspective, while criticizing its*

*failure to provide a comprehensive ideological perspective, he reinforced the shallow foundations of Indian liberalism, while at the same time placing before it a radical agenda.”*

(Ganguly,163)

However Ganguly herself is of the view that moving beyond the category of socio-anthropology, Babasaheb tried to re-read religion and tradition with the help of a redeemed Dalit vocabulary. Commenting on his practice Ganguly aptly quotes Ranajit Guha's observation-

*“...in other words, to read it as a continuing form of practice, to read it as a component that both constitutes India's modernity and is a threat that is woven into the fabric of the Indian life-world-is also to unsettle the secular historicist basis of the conceptualization of the political in European thought.”*

Thus Debjani Ganguly's text moves away from the point of Dalit activism and neither does it attempt to pass a value judgment on casteism as a practice. However what it desires is to formulate a phenomenological objectivity and reformulate the discursivity of modernity, albeit through the prism of caste, but not for it.

But for the Dalit activists such objective scholarly distance would be an anathema in their struggles to give voice to their historically marginalised brethren. Ganguly's text does little to give a vent to the emotive necessity of this vast sea of persecuted, systematically dehumanized populace and instead threatens their whole human discourse with the frigid academic rationality. Ganguly's work posits a danger in that sense whereby human condition is measured in statistical terms and archival sources. Thus even when Debjani Ganguly attempts to formulate a scholastic scheme for the tracing the historical condition of the Dalits, it utterly fails to articulate the Dalit experiential consciousness.

In Fact what is ironical is the fact that Ganguly herself falls prey to the same lure of colonial modernistic practices that she tried to criticise in her tract. Her work is characterized by a lack of emotive identification with the Dalit cause but is more akin to the surgical rationality and objectivity that the colonizers initiated in the otherwise *Carnivaleque* , performative worldview of the natives.

In her concluding chapter Ganguly, while discussing the novel 'God of Small Things' argues:

*“But this 'live performance' of history, of the Big, of man's grand abstractions, is not what brings the novel to its close. In a playing out of the excessive or aporetic power of the small, a power that resists closure, The God of Small Things ends with a plunge into the dense and the intense, yet the small and fragile, immediacy of living. In what is one of the most poetic scenes in the novel, the reader is an intimate witness not only to Ammu and Velutha's exquisite lovemaking but also to the sheer contingency of their love and lives. Roy captures*

*beautifully the moment when the untouchable, away from the contempt and condescension of upper- caste society, really lives: 'Then carpenter's hand lifted her hips and an untouchable tongue touched the innermost part of her'.*" (pg:235)

While Ganguly appreciates the delicate portrayal of human emotions in Arundati Roy's work, her own work veers towards the scientific calculativeness of cold criticism. This is the Achilles heel of Ganguly's work. She fails to take into account that Dalit subjectivity is a felt experience rather than a 'given' category and to expostulate about it one would need to synchronize their head and heart rather than just the heart alone.

Though she repeatedly appeals to the performative dimension of caste, she herself ignores that in the case of Dalit scholarship "performative is not conceptual excess but practice as distinct from the national-political pedagogic that would desire to render invisible the effect of caste on the state and body politic."(Ganguly,136)

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## GHARE BAIRE: CASTE CONCERNS IN COLONIAL INDIA

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Published in 1916, Rabindranath Tagore's novel '*Ghare Baire*' has been frequently read as an emotional saga involving the fate of three upper class/caste individuals during the tumultuous era, during which the deafening clamor for Swadeshi entered and established itself as the primary public discourse in erstwhile united of the early 20<sup>th</sup> century. The immediate political background leaves its impact on the plot structure by politicizing the Nikhilesh -Bimala-Sandip emotional love triangle/tangle and in effect emerges as the fourth cog in the narrative wheel. Taking a cue from Shekhar Bandhyopadhyay, it can be argued that, entering whole heartedly in the unprecedented contemporary political agitation that witnessed the contestation and negotiation' between various forms of nationalism, Tagore engrained a critique of jingoistic nationalism in the narrative structure of *Ghare Baire*. It emerged as a part of his endeavor to 'situate that extreme form of nationalism which rested on an imagination of *Desh* (country) as the supreme goddess, at whose altar sacrifices were to be made. This was an exclusivist and aggressive form of nationalism (much in vogue) that essentially prioritized the worship of the Imagined community over a more constructive political program that aimed at the upliftment of hitherto disadvantaged sections of the society. Thus, blood curdling cries of Bande Mataram threatened to drown the cries of millions whose distinct socio-historical circumstances didn't allow them to be a part of nationalistic romantic hagiography.

On the other hand, there existed a more benevolent and egalitarian strand of nationalism which moved away from the tendency for an abstract worship of the abstract concept of motherland tried instead to mould itself as contractive nationalism inclusive and '*universalist in its epistemological focus and [which] rested on the Improvement of all people.*' (Bandhyopadhyay, Shekhar). These two dominant modes of imagination competed for a permanent place in the community psyche, and often the reformist strand enjoyed

the favor of the enlightened intellectual-politicians viz. Tagore and M.K Gandhi. Thus Tagore's novel the firebrand ideologue, Sandip) assumes villainous shades and Tagore leaves no stone unturned to make his aversion towards Sandip's nationalist machinations and uncontrolled zeal that blinds him to the potential for hatred that his aggressive stance engendered towards the same people for whom he allegedly fought. Thus the possibility of coercion (often physical) was consciously obfuscated for the sake of a 'larger' national goal, a dangerous tendency that Tagore tries to decry through the arguments of Nikhilesh (arguably the mouthpiece for Tagore) ,a benevolent Zamindar or rather more of a philosopher that Zamindar a votary of the liberal Humanist creed of the Bengali *Bhadralok* (and here one might also detect autobiographical strains).

Nikhilesh's attempts at understanding the precarious condition of his tenants/countrymen and his ability to sympathize with their plight emanated from his exposure to a bourgeois liberal humanist education and his innately sensitive mind that tried to grapple with the images of suffering of his subjects. Nikhilesh's vague realization that the miserable economic condition and continuous social oppression of his *prajas* was perpetuated by the agrarian model presided over by Zamindars like himself allows him the 'luxury' of guilt and a corresponding desire to compensate the marginalized. At this juncture; one might object to the rationale behind terming Nikhilesh's humanistic impulse as 'luxury' and would prefer to reject the satiric tinge. However, in this paper I would like to argue that-the honest self-appraisal of the Zamindar's reformist strains and plans were limited merely to a general disgust with the 'profligacy of rich families and a sense of Wonder at the possibility of ending all modes of future indebtedness' (Bandhyopadhyay, Shekhar). I would further argue that such schemes though provides testimonies to the magnanimous and charitable nature of few Zamindars, however were often limited to wishful fantasies with minor capacity to alter ground realities.

Tagore's own letters to his relatives highlights similar resolves and corresponding frustration on seeing such personal charitable projects biting the dust with monotonous frequency. However this should not be seen merely as an account of failure of an individual but as a glimpse into the functioning of a regressive society where systemic inequalities flourished. It can also be perceived as an indictment of the limited reformist zeal that permeated the Hindu upper class/caste *bhadralok* population whose inability to embrace a complete radical social overhaul led them to envision only a more benevolent feudal structure. The top down paternalistic model that they often espoused in their relations with the peasants didn't allow them to work for a complete abolition of the repressive socio-economic structure sustained by the unpaid and underpaid labor of the lower class who were also invariably the lower castes. They wanted to continue as the

vanguards of the movement that promised to usher in colonial modernity in the socio-cultural and political landscape of Bengal. Thus, at best they could think and promise to be the ‘guardians’ of the lower castes, educate them and develop their plight but at no point in time felt the need to fuel the idea of seeing these castes as being autonomous groups capable of looking after their own needs and demands. Hence their ‘genuine’ concern for the poor subjects was entrenched in an attitude of patriarchal patronization that they nursed towards the section they ruled,

Thus Nikhilesh immediately assumes the role of a caring father on hearing Panchu, the distressed lower caste peasant relate his harrowing tales of suffering. He readily offers him monetary assistance and even eloquently observes that the country he imagines would be for marginalized individuals like Panchu and would ensure a more egalitarian structure. However the unconscious subtext to Nikhilesh’s desire can hardly be missed by a judicious reader. He immediately takes upon himself the responsibility to ‘imagine’ a nation for Panchu and in the process identifies intelligence with people like himself with socio-economic privileges. This is also the tendency that mimics the ideologies of eminent Hindu nationalists of 20th century Bengal viz. Ambika Charan Majumdar and Ashwini Kumar Dutt who tried to justify the ‘coercive imploring’ techniques to lure the lower castes into the fold of Hindu nationalistic ideology. In their efforts to expand the mass base of a fast declining Swadeshi movement, they tried to seduce the *Namashudras* of Bengal, a historically conscious and politically articulate group, but to little effect. Their Hindu reformist zeal, evident in Nikhilesh’s ideologies, however faced a road block in the form of ‘continuous contestation from other contending forms of nationalism of the poorer Muslims and lower caste peasantry of Eastern Bengal’ (Bandhyopadhyay, Shekhar) who continued to vehemently resist the *swadeshi* leaders and voltmeters thereby displaying a sense of autonomous / subjectivity which was otherwise frequently ignored.

Nikhilesh’s benevolence transfers the agency to alter historical forces away from the lower castes. It fails to comprehend the rebellious potential of characters like Panchu who might then fight their own battles for dignity and human rights on their own terms. Tagore’s narrative merely refers to the intercommunity tensions within the predominantly Hindu scheme of political mobilization and the proverbial subaltern’s perspective is obfuscated. Within the ambit of the narrative any mention of a substantial resistance on the part of the lower castes in Bengal against coercive Swadeshi techniques is missing. Instead such rebellions are seen as spontaneous protests against economic exploitation and are often sought to be understood from a moral perspective. Panchu’s plight therefore interests Nikhil as a rallying point to initiate an economic critique of the nationalist movement, but Nikhil’s cognitive horizon couldn’t comprehend the intricate relationship

between Panchu's class-status with the caste configurations prevalent in the contemporary society. His inability to realize that the deplorable circumstances of Panchu's life were interminably linked to his caste inflicted social emasculation, betrays the limitedness of Nikhil's cognitive horizon.

Tagore is more elaborate in highlighting the rebellious tendencies in the Muslim peasantry in their resistance of the Hindu monolithic appropriation of the national cause. Thus Mirjaan and the group of other aggrieved Muslims are given the agency to act radically, but curiously Panchu is allowed no such curative zeal. Instead one encounters a mute victim who is willing to adapt himself to the atrocious social operation by subscribing to the fatalistic-deterministic worldview of Hindu karma principle. He would even unscrupulously perpetuate the same social ills which are in the first place responsible for his own victimization. Thus the possibility of a counter mobilization, coming from within the folds of the sufferers themselves in the Hindu society is not envisaged. One needs to interrogate the poignant narrative silence and also appreciate the fact that the text and the author are located within a specific reality and an adequate understanding of that reality is needed to understand the selective depiction and concomitant silences.

The erstwhile marginalized classes/castes were mobilized often by a different historical consciousness and dissimilar ideological construction of the nation. Along with it, these castes displayed the need to search for a reality / outside the Hindu mode of existence in order to fulfill their felt desire for self-empowerment and narrative of the self. The Satyasodhak Samaj, the Namashudra movement and other such historically documented 'uprisings' testify about the growing urge in the lower caste for self-representation that grew stronger in 20th century India. But the discomfort caused by such 'secessionist' tendencies on their part was sought to be neutralized by the Hindu majoritarian ideology, and this was often achieved by appropriating the dissident Voices as integral parts of the pluralistic Hindu structure. Promises of reforms were made to lure the lower castes back into the fold when mere brute force (as displayed by Sandip and Harish Kundu in the novel) failed to do the needful. Thus one witnesses multiple waves of reformist movements with similar purpose (both stated and unstated) flooding the 20<sup>th</sup> century Indian landscape along with frequent 'reminders' about fraternity and patriotism which the leaders believed would be panacea for centuries of social ills piled upon their disadvantaged counterparts.

Therefore moral-humanist modes of understanding the plight of millions of Panchu was devised in the high echelons of Hindu socialdom in a bid to compensate for centuries of

social exploitation, a phenomenon amply supported and exhibited by literary exhibits like *Nikhilesh*. However the more significant aspect of this allegedly benign proposition was the fact that the quantum of the compensation was to be decided by the dominant Hindu community and thus there was no 'guarantee for individuals like Panchu that they would receive their rightful dues. Moreover the dignity of autonomous agency also proved elusive under such condition. Hence Panchus would have to repeatedly come to the *Nikhilesh Babus* of the world to beg for mercy, hoping that their tales of pity would evoke the milk of human kindness in the benevolent master. The vulnerability of the lower caste existence was thus assured. Tagore's protagonist therefore thus have little other than monetary help and righteous anger to offer to his subject.

At this historical cusp, the Lower castes were preparing themselves to ride the wave of Phule's proposition about the efficacy of English education as a tool for social upliftment and were also eagerly trying to carve a distinct space for N themselves in the 'nation space' outside the dominance of a religion that ever E alienated them. But this struggle was often refused the prominence it deserved the popular literary imagination, and their plight was presented in a manner that would evince mere pity and sympathy that would eventually lead to a Gandhian 'change of heart' of the society. Thus at every level the active subject position was snatched from the oppressed. These well-meaning proposition however did little to appease the simmering discontent of the oppressed castes and the newly educated individuals from this community led them to demand substantial and concrete economic rights and social privileges from the colonial masters and in the process deliberately bypassing the erstwhile Hindu community leaders.

This was a poignant historical moment poised on the possibility of shunning the prospect of religious belonging for the sake of material advancement, enough threaten the Hindu propertied class/castes whose prosperity depended on the continuance of the Hindu feudal economy premised upon unpaid and under-paid labor of the lower caste. This was also a moment of protest against the artificial system of social hierarchization that was further plagued by the fixity that was super imposed on it.

Thus the repressed castes in India, especially in Bengal, endeavored to instill a sense of self dignity and even demanded a reinvention of respect for their castes through the use of colonial census data. In the process they categorically refused the upper caste sympathies and their reading of colonial modernity allowed them a secular understanding of historical realities. They tried to renegotiate the power relationships and often petitioned the colonial officers stating their self-imposed religious disenfranchisement and the willingness to promote a new discursive field where reconfiguration of social

relations would be possible. However even' when such churning was underway in the Indian society, the dominant Hindu political mainstream steadfastly chose to ignore the obvious, and it was only in 1917, under the aegis of Gandhi that they finally took cognizance of the reality of 'untouchability', an offshoot of the caste system. But even at this point the transformed demands of the exploited section eluded them and instead the prism of Hindu social reform was brought to the forefront. Thus, Gandhi undertook several programs to eradicate untouchability from the Indian imagination and immediately termed the untouchables as '*harijans*' (God's own), thereby creating a decidedly religious framework to rectify the social ill. Not only this, the use of the name 'Hari' made it amply clear that the fold within which the Congress/dominant majority would try to operate would be quintessentially Hindu.

What is significant for the purpose of this paper is a realization that in all his political and social activism, Gandhi repeatedly betrayed what the later Dalit intellectuals would call as 'the upper caste bias'. In his repeated insistence on the need to 'purify' the Hindu social milieu and the removal of untouchability for the same, Gandhi often exhibited naive endorsement of the *Varnashramadharm* the meta text of the caste system and subsequent practice of untouchability the poignant reminder here would be about Tagore's identical position on the matter which he brought in the public domain through his several lectures delivered to the European audience. The gamut of his lectures often betrays an anxiety for re-establishing Hinduism in all its glory, and a corresponding advocacy for reformation is also unmistakably evident. His umanist progressive ideals made untouchability as an untenable proposition but nevertheless his vision too is necessarily 'inward looking'. His protagonist, Nikhilesh also evinces a similar interest regarding the desirability of 'soul searching' and the need to search for the 'truth' of human relationships.

Several critics have pointed out that his tendency to dwell on the ideational realm as well as his pillaged social status disallow/him to realize that the exploited caste could rise on their own and their rising could only be appreciated by devising analytical tools that would be distinctly secular. During Tagore contemporary period, the *Namashudras* were fast educating themselves with missionary help and generous government endowments and many of them achieved prestigious and lucrative government posts. Though zamindars like Harish Kundu continued their exploitative practices, there are ample evidences of exploited Hindu groups building resistances. It is here that Tagore's narrative is found wanting, and only a miniscule narrative space is devoted to the lower caste peasant Panchu. He too is portrayed as the archetypal victim caught within the fight of two powerful groups. One encounters Panchu as a helpless peasant who merely toiled

hard unendingly to make ends meet and could only manage one meal a day consisting of 'seedy bananas'. His produce is thus forcefully snatched by the local Zamindar and he bows down to the 'demands of the hawkish Brahmins and pays them without protest.

The question to be asked' at this juncture is, if such a presentation of Panchu is Tagore's deliberate attempt to snuff out Panchu's subjectivity. However, Tagore's presentation of the character and ideals of Chandranath Babu, the 'saintly' village school master seems to redeeming and / careful reading of the narrative would point out that, though the author started with Nikhilesh as his ideological mouth-piece, he nevertheless creates a subjective distance from him at some point and veers towards the conviction of the village master, the traditional figure of wisdom in the Bengali society and the Bengali literary imagination. Chandranath Babu's mild chastisement reserved for Nikhil on seeing him making a 'charity allowance' for Panchu provides a glimpse of a more nuanced understanding of the social problem. He remarks, "your gift may destroy the man, it cannot destroy the hardship of his lot", may be seen as a better discursive mechanism and cognitive horizon which recognizes caste system as a malady that requires collective social uprising for its annihilation. It also makes Nikhil painfully aware about the insufficiency of individual acts of charity to reverse centuries of Historical crime.

However, it should also be realised that even Chandranath Babu's advocacy for dignity and the need for autonomy for Panchu is also informed by an understanding which talks about the dignity of labor and economic independence. Tagore doesn't go beyond this stated Gandhian goal and envisage a radically altered scenario where Panchu could join Mirjaan in robbing Harishu Kundu's *katchari*.

Did Tagore eschew violence because it would it have been morally wrong to make his characters Violent when he himself eschewed it? If that was so what could have been the rationale behind allowing the same to the peasants? The answers to these questions might lie in Tagore's innate upper caste Hindu sense of belonging which did not allow him to envision a world where the lower caste could have a distinct non Hindu radical voice of dissent or it may be his Hindu 'patriotic imagination that felt uncomfortable about a sizeable mass of beings willing to exercise the franchise to dream about their own version of 'nation'. Whatever may be the reason, historical evidences belie Tagore's moral, reconciliatory gestures as satisfactory and his narrative silences may be instrumental in conjuring a sense of suspicion regarding the potency of his Worldview in creating an egalitarian, ' pluralistic space.

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# GLIMPSES OF KASHMIRIYAT REFLECTED IN RUSHDIE'S *SHALIMAR* *THE CLOWN*

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*Gar firdaus, ruhe zamin ast, hamin asto, hamin asto, hamin ast.*

*[ If there is a heaven on earth, it's here, it's here, it's here.]*

-(Emperor Jahangir, after visiting Kashmir) <sup>(1)</sup>

Much has been discussed about the beauty Kashmir, Kashmiriyat and current insurgency there. The ancient writers like Kalhana, Kuntaka and Ruchaka have revealed the archaic life of the region. Even the medieval writers like Habba Khatun, Arnimal, Nunda Reshi and Gani Kashmiri have unearthed in their rhetoric the unique culture of Kashmir. <sup>(2)</sup> The legendary modern philosophers and writers like Gulam Mahjur, Abdullah, Pandit Nehru, Nayantara Sehgal and Agha Shahid Ali in their discourse have unveiled the theme of Kashmiriyat. The world-known writer Salman Rushdie is also not an exception to this. In his much discussed political novel "*Shalimar the Clown*" (2005) he portrays the Neutral and the three dimensional panorama of contemporary Kashmiriyat. This novel also focuses the Kashmiri Diaspora, historic and political influences and on-going terrorism as well as its effect on the typical Kashmiriyat. As a realistic writer he exposes how the paradise found itself in the sheer chaos to which he blames the proxy wars between superpowers for insurgency in Kashmir. <sup>(3)</sup>

As we know, Kashmiriyat is a typical ethno-national consciousness and cultural ethics of Kashmiri masses. <sup>(4)</sup> The ideology of Kashmiriyat emerged in the middle ages and characterized by faiths like Islam, Buddhism, Sikhism and Hinduism as well as cultural brotherhood. More specifically Kashmiriyat is formed under the comparatively secular rule of Islamic Monarchs like Zain-ul-Abidin and Akabar. <sup>(5)</sup> These

administrators awarded equal protection, hegemony, support and patronage to Kashmiri subject irrespective to their faiths, sects and rituals. Kashmiriyat is a typical mixture of both the expression and impression of solidarity, nostalgia, dignity and egoism regardless to mere differences.

In *Shalimar the Clown*, Rushdie explains how both the Muslim majority and Hindu- Sikh minority was happy and prosperous under the reign of Khalsa raj. One of the characters, Sardar Harbans Singh, reveals his heart as following-

All agriculture blossomed, all crafts blossomed, all gurdwaras, temples and mosques were cared for, and even if people criticized Maharaja Ranjit Singh for falling prey to the charms of women, wine and Brahmanical practices.<sup>(6)</sup>

Rushdie here reveals that how the Kashmiriyat enriched the harmony and the faith in co-existence among the personages. His concept of Kashmiriyat is not a claustrophobic or narcissistic one but wider than any conservative social or political ideology. He indirectly asserts that his Kashmiriyat is both philosophical and psychological cosmos of the Kashmir who are bound to the common thread though they might believe in different creeds and living styles. In *Shalimar the Clown* he asserts about Kashmiriyat-

The words Hindu and Muslim had no place in their story; he told himself in the valley these words were merely descriptions, not divisions. The frontiers between the words, their hard edges, had grown smudged and blurred. This was how things had to be this was Kashmir.<sup>(7)</sup>

Rushdie blames both India and Pakistan for the insurgency and pandemonium in Kashmir. He accuses India's weak and infirm political agenda towards Kashmir. He calls this turmoil a political failure as a result of ambiguous and inadequate Indian will power.<sup>(8)</sup> He also marks out the political mistakes of Maharaja Hari Singh who not able to unite in the early stage with either of the nations. At the other side Rushdie blames Pakistan for ethnic cleansing, cross-border terrorism, extra- Judicial execution, insurgency and finally shunning of Kashmiriyat in the valley. He harshly criticizes Jihadi seperationalist Mujahedeen fighters and warlords for this miserable condition. In the novel, one minor character Khwaja Hakim symbolically declares. " I do not want to watch the sadness destroying the beauty" .<sup>(9)</sup>

Rushdie tries his best to unearth the link between Pakistani Politics and Kashmiri terrorism. The pathos and socio-cultural degradation among Kashmiris, according to Rushdie, is the result of mess created by the pro-Pakistan fundamentalist groups. In this novel an old character cries, "In my childhood, it was a heaven inside a heaven, but now Kashmir is no longer heavenly and I am not a gardener like my father. I fear the house

and garden will not last, without.”<sup>(10)</sup> Rushdie asserts that majority of Kashmir’s believe Kashmir as the integral part India. He aptly satirizes both the political liberation movements and moronic idea ‘Kashmir for the Kashmiris’. He directly declares these terrorist groups as the instrument of Lunacy. Towards it, Rushdie mocks as-

If Kashmir, why not Assam for the Assamese, Nagaland for the Nagas and why stop there ? Why should not town or villages declare independence, or city streets, of even individual houses? Why not demand freedom for one’s bedroom or call one’s toilet a republic? Why not stand still and draw a circle round your feet and name that selfistan?<sup>(11)</sup>

But it’s also true that Rushdie as a writer is quite optimistic about the situation and the zugzwang. He searches and then discusses the cause of the serious ethical decline in the Kashmir Valley. He also blames the demonic abstract ingredients like political hypocrisy, moral exploitation, ethical corruption and materialistic lust for the situation. Still he hopes that as “Truth conquers”- the principle of justice will win over the impediments and Kashmiris will be free from the combing operations, search tasks and military-raj. He aspires that one day Kashmir can return to its heavenly glory and once again will grasp the shunned Kashmiriyat and finally will be metamorphosed into an eternal paradise, as it was in the bygone times.

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## DYSTOPIC PERSPECTIVE IN *THE GOD OF SMALL THINGS*

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### ABSTRACT

*Oxford dictionary defines the word 'dystopia' as an imaginary place or state in which everything is extremely bad or unpleasant. The word is associated with anti-utopian views. It is a mixture of frustration, disintegration, fragmentation, nausea, nihilism and bleak or hopelessness about the future of things. The God of Small Things (1997) is a comment on many ideologies, social patterns, political systems which are conceived by Arundhati Roy. The present paper is an attempt to re-read Arundhati Roy's The God of Small Things from a dystopic perspective.*

**P**ostcolonialism emerged from colonialism and it is postmodern phenomena. It is an intellectual discourse which has revitalized the perception of cultural studies, history, political theories and literary criticism. Postcolonialism is associated with the Third World Literature produced by any language by colonised societies whether colonised by Britain or any other European nation. In real sense, Edward Said's *Orientalism* (1978) paved the way for post colonial thinking. Although, it begins with Frantz Fanon's *The Wretched of the Earth* (1961), Indian thinkers like Homi K Bhaba, and Gayatri Chakravorti Spivak also contributed to the development of postcolonial framework.

There are several concepts on which postcolonial theory is built. It includes otherness, mimicry, hybridity, ambivalence, cultural polyvalence, etc. Infact, it is an attitude which suggests to look into the past because without the past, the present has no meaning. Post colonial literature focuses on theme of 'loss'. The writers are intensely nostalgic in their attempt to project something that is not found in reality. The important feature of postcolonial writer is that they explore themselves and their society in their literatures. Their literatures are full of celebrations and explorations of diversity, hybridity and difference. It does not mean that they always portray good things which took place after colonization. They even project disintegration of their society after colonization. The most striking feature of Postcolonialism is subversion. Postcolonial writers bring marginal in the centre and claim for the native indigenous culture. They have great sympathy for the poor, the unprivileged and the marginalised. It is in this sense that the meaning of 'dystopia' or 'dystopic perspective' is very much linked with the post colonial attitude.

### ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*

Arundhati Roy, a Booker Prize recipient, has established herself as a novelist par excellence with her new and entirely original techniques in her debut novel *The God of Small Things*. Roy herself has this to say about her work: "It tells a different story from the story the book is telling you. The book is not about what happened but about how what happened affected people."<sup>1</sup> Ms. Roy gets idea of the story from her own milieu. So, she explores Indian culture, society and values with its beauty and ugliness.

Roy sets her novel in Ayemenem, a village in Kerala. The locale in her novel is where Hindus, Muslims, and Christians live together. Roy herself is a Syrian Christian. The people of her community are economically well off and they live in and around Kottayam. They also run schools in the area. While living in Indian with people of different religions, they undergo socio-cultural changes and are influenced by customs and conventions of other racial, religious and ethnic groups. They also practice untouchability like upper caste Indians.

### Dystopia in the Plot Construction of *The God of Small Things*

*The God of Small Things* is a saga of postcolonial dystopia from several points of view. Almost all the characters in the novel have something to say about their disintegration, frustration, sufferings, disillusion, nothingness, loss and so on. Even the minor characters are also not an exception to this rule. Roy unfolds the story of five

generations beginning from Rev. E. John Ipe's father. Rev. Ipe is great grandfather of Sophie Mol. Rev. Ipe's father makes his a son a *punnayam kanju*, little blessed one. However, Rev. Ipe realizes soon that his daughter is going to be a 'constant lover'. His wife also is destined to lead an un-peaceful life. His son Pappachi and daughter-in-law Mammachi also had disgrace of scattered dreams. Even their son Chacko leads a very disturbed life. Ammu, Chacko's sister is the worst affected and her son Eastha and daughter Rahel are born to bear agonies. Sophie Mol, Chacko's daughter, who had a premature death, had also an unpleasant story. Velutha, Vellay Paapen, Kuttappan, Muraleedharan all had their own unpleasant journey which makes the novel a dystopic one.

### **Dystopia in the Nature of *The God of Small Things***

Dystopia is not only found on the level of descriptions of characters and socio-political patterns only but also in the descriptions of the non living things like Ayemenem house, History house, Plymouth and in the description of the atmosphere throughout the novel. The novel begins with the depiction of geographical and climatic conditions of this place in the month of May. "May in Ayemenem is a hot, brooding month. The days are long and humid. The river shrinks...dustgreen trees. Red bananas ripen. The nights are clear but suffused with sloth and sullen expectations".<sup>2</sup>

The Ayemenem house is portrayed as it has been historical house which saw the rise and fall of five generations who occupied it. The house has lost its old glory. It has been portrayed by Roy as "It was grand old house, the Ayemenem house, but aloof-looking. As though, it had little to do with the people that lived in it. Like old man with rheumy eyes watching children play, seeing only transience in their shrill elation and their whole hearted commitment to life."<sup>3</sup> History house symbolizes 'Heart of Darkness' that truly suggests the recent history of exploitation, violence, and strife. The English occupant of the house committed suicide. The river in the novel stands for the unexpressed, emotional sensibilities of the human world. The Plymouth car, once used by Papaachi and after his death used by his family become a silent witness of the fall of the house. It is no more in use and it is left in the house "grass grew around its flat areas. The Paradise Pickles Preserves signboard rotted and fell inwards like a collapsed crown."<sup>4</sup>

### **Dystopia in the Major Characters of *The God of Small Things***

On the level of characters, the novel *The God of Small Things* can be seen on dystopic perspective. Although the novel records five generations of Ayemenem house,

but in real sense, the novel stresses upon three generations of the house. The oldest member of the family is Rev. E. John Ipe's father. Roy has not mentioned even his name in the novel. Rev. Ipe is introduced us as priest of the Mar Thoma church. He is well known in the community because he is little blessed one. His wife Aleyooty Ammachi is described more hesitant. It is clear that she was not happy in her life whatever little description the novel has about her.

In the third generation of the family come Baby Kochamma, Pappachi and his wife Mammachi. The real name of Baby Kochamma is Novomi Ipe but everybody called her Baby. Her life was nothing than disappointment and despair. Probably, it was because she couldn't fulfil her dream of uniting with Father Muligan. Every Thursday Father Muligan, an Irish Monk, used to come visit Baby Kochamma's father who was a priest. In order to make more attachment with Father, Baby Kochamma used to keep her bogus question ready for every week "All things are lawful for me, but all things are not expedient. Father how *can* all things lawful unto Him? I mean I can understand if *some* things are lawful for Him but--"<sup>5</sup>

The readers sympathise to Baby Kochama only in her weaker moments when she lived in dreamy world by making continuous entries of the same words. 'I love you, I love you'. She had a case full of diaries with identical entries. She was never kind to Ammu and her son and daughter. She was responsible for the fall of Ayemenem house and death of Velutha and Ammu. The most interesting fact is that she lived like woman suffering from neurosis. She was living life backwards. As she was young she became nun denouncing material world and as an old one she embraced the very same world. She was living as a young woman even at the age of eighty-three. She was fond of make-up and found pleasure in wearing expensive saris and jewellery. Television was her new love in her old age.

Shri Benan John Ipe, known in the family as Pappachi, is Ammu and Chacko's father. He was an 'Imperial Entomologist' under British rule. On his public profile, he was generous, sophisticated and moral man because he was never reluctant to donate money for public causes but in house he was a cruel husband and cruel father. He was seventeen years older than his wife. He was extremely resentful of her and beat her regularly with a brass vase until Chacko warned him never to do it again. It was shock to him when the realisation came to him that "He was an old man when his wife was still in her prime".<sup>6</sup> In his old age, he rode around in his Plymouth that he kept entirely for himself. Even he stopped lessons of violin of his wife when he is told that his wife is exceptionally talented in it by her teacher. His children also had no good words to say

about him. Ammu said he was a shit-wiper and Chacko liked to refer to him as Anglophile. His greatest setback was not having named a moth that he discovered because government scientists failed to recognize it as a new species until later. A junior officer who was acting director of the department of entomology took away the credit. The moth was named after him. He was an officer whom Pappachi disliked. In postcolonial times also, discoveries are named after someone else than instead of real discoverer.

Mammachi is the most unfortunate wife of Pappachi. She was destined to be beaten up by her husband. To add to the misery she was almost blind. She was not kind to workers in the factory. She never considered dissatisfaction among workers for the hiking salaries. Mammachi had arranged separate entrance for Chako's room so that the object of his 'needs' would have to go from outside without entering the house. Since the day Chako had forbidden his father to beat his mother, she started to live with Chako, "Mammachi packed her wifely luggage and committed it to Chako's care". From then onwards he became the repository of all her womanly feelings. "Her Man. Her only Love"<sup>7</sup>. However she had a different treatment to her daughter. She was full of rage at Velutha who had voluntary affair with Ammu.

In the fourth generation of Ayemenem house comes to Chako, Margaret Kochamma and Ammu. Chako, a self-proclaimed Marxist, was only son of Mammachi. He was charming but very untidy Rhodes Scholar at Oxford where he met Margaret in a cafe. He loves her and marries her but things took unexpected turn. She divorces him and marries to Joe around the time their daughter is born. After his break up, he came in India and works in factory and in the factory he makes affairs with many workers. He loves Eastha and Rahel within limits and he treats them as 'have-nots' and think they should be grateful for the small mercies. Chako leads frustrated life his own words substantiate the claim: "we are prisoners of war, our dreams have been doctored. We belong nowhere. We sail unanchored on troubled seas. We may never be allowed ashore. Our sorrows will never big enough. Our lives never important enough. To matter"<sup>8</sup>. Sophie Mol's death is completely devastating for him. After her death he emigrates to Canada. In real sense, he is a male chauvinistic pig.

Chako's English wife, Margaret Kochama is not an exception to the rule that almost all characters have. She had to go through the chain of misfortunes. She married Chacko against her father's wish. Her father always disliked Indians, because he thought of them as sly and dishonest people. He couldn't believe that his daughter was marrying

an Indian. Later she got a divorce and marries with Joe. Joe died in an accident and the premature death of her dearest daughter was certainly unbearable one for her.

### **Dystopia of women's subjugation in *The God of Small Things***

Dystopia of women's subjugation is clearly reflected in the novel. Ammu is the most unfortunate and worse affected female protagonist of the novel. She is victimized by her father, husband, brother, aunt, and almost everyone in the society. Ammu was Pappachi's unloved daughter. She was not allowed to perceive her college education because her father was against her education and he thinks that college education is unnecessary expense for girls. Even her father neglected her marriage because he had no enough dowries. Naturally no proposal came her way. Her parents look casual, rather quite unconcerned about Ammu's marriage. "Her eighteenth birth day came and went. Unnoticed, or at least unremarked upon by her parents".<sup>9</sup> She dreamed of escaping from Ayemenem and plans to go Calcutta to a distant aunt. She met her future husband at someone else's wedding reception there. Ammu accepted proposal of a man whom she had known so little and she thinks that 'anything, anyone at all, would be better than returning to Ayemenem'.<sup>10</sup>

Ammu was like any common girl who cherishes dreams of marriage. Her marriage soon failed because her husband tried to prostitute her to his English employer. Ammu returns to Ayemenem as unwelcomed guest with "two young children. And no more dreams".<sup>11</sup> On her return she had no 'Locusts stand I'. Her father could never reconcile the theory that an English man would covet another man's wife. Moreover, her aunt, Baby Kochama was highly jealous to her. "She subscribed whole heartedly to commonly held view that a married daughter had no position in her parents' home. As for a *divorced* daughter- according to Baby Kochamma, she had no position anywhere at all. And as for a *divorced* daughter from *love* marriage, well, words could not describe Baby Kochamma's outrage. As for a *divorced* daughter from an *intercommunity love* marriage- Baby Kochama choose to remain quiveringly silent on the subject."<sup>12</sup>

Ammu was most neglected woman from her childhood. She never got love from the any of the members of the family even her mother. So, she naturally drawn to Velutha, an untouchable Paravan and transgresses 'Love Laws' that "who should be loved and how. And how much"<sup>13</sup> She is sticked to her love, The God of Loss and she sticked to '*Small Things*' though she know their love has no future and "That Worse Things had happened. That Worse Things kept happening."<sup>14</sup> In the novel, there is a

chapter 'The God of Small Things' which symbolises Ammu's dream associated with her vision. Her dream could not fulfil her ambitions. Roy rightly observes:

If he held her, he couldn't kiss her.

If he kissed her, he couldn't see her.

If he saw her, he couldn't feel her.

There are other handicaps also.

If he touched her, he couldn't talk to her,

If he loved her, he couldn't leave

If he spoke, he couldn't listen,

If he fought, he couldn't win.<sup>15</sup>

Later, as fate would have it, she died at the age of thirty one which is described as "not old, not young. But a viable die-able age".<sup>16</sup> Ammu became merely the receipt of no *Q498673* because even church refused to bury her. She died in the Bharat Lodge in Alleppey, where she had gone for a job interview as someone's secretary.

In the fifth generation of Ayemenem house comes Sophie Mol, Estha and Rahel. Sophie Mol was biological daughter of Chacko. She used to consider her father to Joe, the husband of Chacko's ex-wife, Margaret, after her divorce. She had come to Ayemenem to escape by the death of Joe but fate had catered her similar destiny.

Estha and Rahel are twins in Roy's novel. They are described by the novelist: "Esthappen and Rahel thought of themselves together as Me; and separately, individually, as We or Us. As though they were a rare breed of Siamese twins, physically separate, but with joint identities".<sup>17</sup> Rahel is daughter of Ammu and she almost led life like Ammu. She had also transgressed 'Love Laws'. She marries with an American Man called Larry McCaslin and divorces because of their lack of understanding. She becomes thirty-one and returns to Ayemenem when she knows about Eastha's return to Ayemenam. Roy observes how Estha and Rahel break the laws: "Esthapappychachen Kuttappen Peter Mon. She whispers... Estha... takes his fingers to it... His hand is held and kissed... Then she sat up and put her arms around him. Drew him down beside her... Only that they held each other close, long after it was over...Only that once again they broke the Love Laws. That lay down who should be loved. And how. And how much".<sup>18</sup>

Therefore, Roy Observes: “perhaps Ammu, Estha and She were the worse Transgressors.”<sup>19</sup>

Infact, Estha and Rahel were much damaged by their past, Estha became silent. He could not recognise the people, even his sister, Rahel. There are many incidents caused for their emotional deprivation, including Estha’s experience with the Orange drink or the Lemon drink man in Abhilash Talkies. This experience was something he could never erase from his memory which considerably contributed to the emotional breakdown of Estha in his later life. Estha and Rahel had quite different sort of childhood. The twins had to separate from each other as punishment to their mother. Roy affirms: “While other children of their age learned other things, Estha and Rahel learned how history negotiates its terms and collects its dues from those who break its laws. They heard its sickening thud. They smelled its smell and never forgot it.”<sup>20</sup>

### **Dystopia in the minor characters of *The God of Small Things***

Some of the minor characters outside the Ayemenem house and associated with the house are considerably presented with dystopic vision. The most important character is Velutha, who is the tragic hero of the novel. He was called Velutha which means ‘white’ in Malyalam because he was so black. He represented the downtrodden people. He was self-made man who was excellent in his profession. Velutha’s father Vellya Paapen is also collapsed because his years’ loyalty to the Ayemenm house was damaged by his son’s single action. Velutha’s brother Kuttappan is presented as handicapped and paralysed who takes much sympathy from the readers. Comrade Pillai is also a typical politician.

Thomas Matthew and his officers are described in the novel as people who victimize the poor, the underprivileged and the marginalised section of the society. After Sophie’s funeral, Ammu went to the police station with her twins for the statement. The police inspector behaves in an indecent manner and taps Ammu’s breasts repeatedly with baton.

He spoke the coarse Kottayam dialect of Malayalam. He stared at Ammu’s breasts as he spoke... the Kottayam police didn’t take statement from *Veshyas* or their illegitimate children. If I were you, he said, I would go home quietly. Then he tapped her breasts with his baton. Gently. Tap, Tap. As though he was choosing mangoes from a basket... behind him a red and blue board said:

**Politeness**

Obedience

Loyalty

Intelligence

Courtesy

Efficiency.<sup>21</sup>

## CONCLUSION

In a nutshell, the novel represents postcolonial dystopia of different types. The novel is a chronicle of the society where people confront their own problems. It may be in different forms which are traced with almost every character in the novel. In fact, the novel doesn't come from superficial mind because such things take place in the society. The novel is the real outcome of Roy's observations and in depth study of human mind.

## Notes and References:

- 1) Arundhati Roy, *Interview: For me language is a skin on my thought*, The Week, 26 October, 1997.
- 2) Arundhati Roy, *The God of Small Things*, New Delhi: Penguin Books, 2002. p.1
- 3) Ibid.,p.165
- 4) Ibid.,p.295
- 5) Ibid.,p.23
- 6) Ibid.,p.47
- 7) Ibid.,p.168
- 8) Ibid.,p.53
- 9) Ibid.,p.38
- 10) Ibid.,p.39
- 11) Ibid.,p.42
- 12) Ibid.,p.45-46
- 13) Ibid.,p.33
- 14) Ibid.,p.55
- 15) Ibid.,p.215-217
- 16) Ibid.,p.03
- 17) Ibid.,p.02
- 18) Ibid.,p.327-328
- 19) Ibid.,p.31
- 20) Ibid.,p.55
- 21) Ibid.,p.08

## AN ALTERNATIVE VIEWPOINT ON PARTITION BY BAPSI SIDHWA AND KHUSHWANT SINGH: A COMPARATIVE STUDY

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### ABSTRACT

*This paper intends to study the partition of the sub-continent of India in 1997 has been dealt with by many Pakistani & Indian English language novelists. Partition affected millions of people, changed the map of the sub-continent. The countries of the region still live under its shadows. It discusses how the text portrays partition's role in not only destroying the sub-continent's communal life, but also in the reconstruction of multiple identities. The present study intended to investigate the portrayal of the partition by two English language writers from India & Pakistan, Bapsi Sidhwa & Khushwant Singh in their novels, with the objective to focus upon & highlight their respective perspectives on the partition, mainly, in *Ice-Candy-Man* & *Train to Pakistan* respectively. The study is based upon the exhaustive analysis of the texts, from the two novels in the, light of post colonial theory. The study has shown that Sidhwa has her own individual & independent perspective on partition, while Singh subscribes to official India perspective on it.*

The partition of the India sub-continent is a defining moment in south Asian history. This massive event significant by changed the map of the Indian subcontinent & its repercussions are still being felt even after 67 years. These horring experience discussed by many novelists. Bapsi Sidhwa is a parsee, Pakistani & Punjabi writer she has written *The Bride* (1987), *The crow Eaters* (1990), *Ice-candy-man* (1989), *An American Brat* (1994) and *water* ( 2001 ) Khushwant Singh is a Sikh Indian writer,

He has written novels like *Train to Pakistan* (1988), *I shall not hear*, *The Nightingale* (1988). The present study intends to undertake a comparison mainly between *Ice-candy-man* and *Train to Pakistan* for the portrayal of the different aspects of partition by the two writers in these novels. The present study aims to fill gaps and unjustified assertion in the previous writer's interpretations. The study especially intends to show that in case of Sidhwa the ideology of her country does not affect her response to the partition.

The partition of India in 1947 affected millions of people (Hasan,1997, P.I) and continues to affect the people & the countries till today, and is feared to be worse than Holocaust (Sidhwa, mansoon, 2000). Sidhwa in *Ice-candy-man* shows that before the partition, the different communities & religions lived in peace & harmony socially, culturally & religiously. She shows that all these people belonging to different communities interact with each other on a normal, human level & live like friends. She describes through Lenny, the child narrator, the harmony between Ayah & her admirers & also amongst themselves, in *Ice-candy-man*. As portrayed in *Icd-candy-man*, the Muslims & the Sikhs live in peace & harmony & are not conscious of their religious identities, in the narrow sense of the world. They share each other's joy & concerns; she further shows that the Muslims & Sikhs participate in each other's religious, social & cultural events before partition (105).

Khushwant Singh in his novel, *Train to Pakistan*, like Sidhwa, also shows that all the divers communities in India live in peace & harmony, before politics of partition Shatters it At Mano Majra, which stands for India, the day begins with the Muslim prayer leader facing west toward mecca & calling Allah-o-Akbar to the believers this is followed by the Sikh priest's prayers (6). Similarly, the day at mano majra ends with the Imam ailing the faithful to prayers with, 'God is great'. Then the Sikh priest leads the evening prayers at Sikh temple, Khushwant Singh portrays the peaceful co-existence & the fine harmony, at religious, cultural & social levels among the two major communities of India before partition (6). The fact that the Sikh priest waits for his turn & allows the Muslim priest to finish his call to prayers, indicates, the kind of harmonious atmosphere that prevails in India among various religious communities Singh stresses upon the compatibility of diverse religious communities by showing that the mosque & the Sikh temple stand on the same village common in the center of the village. He also shows train going to & from Lahore to other parts of India including Delhi, hereby stressing & establishing the geographical unity of India.

Sidhwa is conscious of the divisive forces & factors between the Hindus & the Muslims, in the form of social & cultural differences & biases Sidhwa uses human beings

as symbols for ideologies & countries, the fact that the banya, “divided” by the Muslims is wearing a Gandhi cap, stands for Hindu India under Gandhi’s influence with his focus on religion. Sidhwa suggest that Gandhi’s emphasis on religion has alienated the Muslims to the extent that they have no feelings & sympathies left for it. Therefore, India cannot keep Muslims, within it. Thus the Muslims partitioning of banya at the personal level mirrors the partition of India at the public & political level. Sidhwa regards the partition like tearing apart a living human being with all the cruelty, barbarity & the inhumanity attached to it. Zaman repeatedly mentions the so called Sidhwa’s Pakistani perspective on partition (2001, P.257). Lenny partitions her life like doll with a china face & blinking blue eyes, with the help of her brother Adi. The doll of Lenny cries before she is torn in two halves by the partition. These cries could be the cries of mother India. The elder brother Adi (Hindus) & the younger sister Lenny (the Muslim) enter into a fierce tug of war & after a big struggle they split the doll (India) The impact of separation throws both the children off balance, suggesting that the event of partition was a destabilizing exercise for both India & Pakistan.

Sidhwa in *Ice-candy-man* uses Hindu Ayah Shanta as a symbol for India. Sidhwa makes the Muslim protagonist, *Ice-candy-man*, disgrace, shame, humiliate & ruin Shanta (India). While she is in a condition of shock & trauma at the hands of her one time lover (183). The treatment meted out to Hindu Shanta, by her one time Muslim lover is more than a personal & isolated act of violence.

The Hindu Ayah is a symbol of India she is abducted & taken away by the Muslims against her will. Whereas Khushwant Singh in *Train to Pakistan* presents his opposition to the partition & establishes the indivisibility of the cultural & political heritage between the Sikhs & the Muslims after centuries of intermingling. Singh suggests that the two communities were the product of the same inseparably intertwined social, cultural & political past. Singh presents the Indian perspective at the border & political level through a metaphor of purely personal relationships. Nooram, a Muslim girl & the beloved of Sikh protagonist, Juggat Singh, Jugga, carries his child (1988, P.115): Singh uses this child inside the body of a Muslim girl fathered by a Sikh as a metaphor for the intermingling of the Hindu-Muslim strands & the Hindu Sikh contribution to it. The child inside the body of a Muslim girl fathered by a Sikh is a metaphor for the joint social, cultural & Political past of the Hindus & the Muslims, their peaceful co-existence, suggesting the indivisibility of the combined & hybrid identity of the Hindus/Sikhs & the Muslims, but threatened to death by partition.

It will be interesting to see the portrayal of the conduct of Sikh Juggat Singh towards his Muslim beloved by Singh in *Train to Pakistan*. The Sikh protagonist of the novel sacrifices his life for the sake of Muslim refugees & his beloved. The dacoits at mano majra plan to attack a Muslim refugee train in revenge for many train massacres in Pakistan (72). Singh creates a new identity of the Sikhs through such presentation.

Both the writers present or portray violence in the different manner; Sidhwa's portrayal of the violence that accompanies the partition is impartial & objective. She blames both the communities for it. On the other hand Singh in Train to Pakistan projects & highlights the details of the violence committed by the Muslims against Sikhs. Singh on the surface blames both the Muslims & the Sikhs equality for killing & murders (3). However, he suggests that the riots are started in the Muslim majority areas & the Sikhs kill only in retaliation, The Sikh writers admit to Sikh atrocities against the Muslims, but argue that it is only in retaliation for what the Muslims did to them (Saros cowasjee, 82), but this contention is not supported by independent observers. Collins & Lapierre refer to Sikhs as the most vicious killers of all at the time of the Indian partition. (1975, P. 361).

Singh in *Train to Pakistan* dwells upon the suffering & the misery of the Hindus & the Sikhs, but makes only one sentence & reference to panicky swarms of Muslims feeling to safety in the west. On the other hand, he provides the detailed accounts only of the atrocities & crimes committed against the Sikhs by the Muslims (3). Singh comes up with another such account of violence against the Sikhs by the Muslims. He shows that the train carrying the Sikhs is held up at a station for four days. The Sikh children cry for water, but there is no water for them. Singh shows that the father of the children gives them their own urine to drink & then in desperation killed them along with his wife & then shoots himself dead (155).

Sidhwa repeatedly projects the price of partition, to show it's undesirability. This is very important & symbolic she wants her readers to have a fresh assessment of partition. She shows that the millions of victims of partition pay a terrible price for freedom, & that price would leave its bitter imprint for years to come. She present the reader with picture after picture of human suffering & misery, However she holds both Muslims & Hindus responsible for the partition related violence, without taking sides. Sidhwa instead of opposing the partition openly, like Nahal does in *Azadi* (1975, P.369).wants the reader to come up with the final judgment on partition. Sidhwa in *Ice-candy-man* depicts the greatest migration in the human history as a result & price of the partition, Singh in *Train to Pakistan* also depicts the migration that accompanied the

partition. He highlights the misery & the suffering of the Hindus moving towards India & the Muslims coming towards Pakistan (1988, PP.3-4).

Sidhwa in *Ice-candy-man* focuses upon another aspect of partition, the fires spawned by it. She uses the fire as symbol. Both Hindus & Muslims in equal proportion contribute to the fires of partition, the fires ignited by the partition spare nothing the buildings, the human beings, the history, the heritage, the relationships, the humanity & human values; all are eaten up & consumed by the fires of the partition. She portrays the partition as a human tragedy on an unprecedented level & proportion (1989, P.137.139). Sidhwa is conscious of the collective loss suffered by the Hindus & the Muslims in the form of their lives, homes, dreams & above all hopes for future, as a price of the partition. She conveys the futility of partition. Towards the end of *Ice-candy-man*, she makes the protagonist, Ice candy ma, who is an activist for the partition, crosses over into India in search of his Hindu beloved, Shanta & turns his back on his country, raising many questions about the rationale & ideology of partition. (277).

The study, based upon the exhaustive analysis of the texts from the two writers in the light of post colonial critical theories. Both Sidhwa and Khushwant Singh associate the partition with evil and destruction. They both stress upon the peaceful harmony that existed between Muslims, Hindus and Sikhs before partition. However, both writers also show that there were difficulties & challenges involved in the Hindu-Muslim synthesis Singh, conforming to the official Indian perspective on partition, has presented partition in *Train to Pakistan* as artificial unnatural, illogical and undesirable. Sidhwa, in violation of the official, Pakistani perspective on partition, has shown & raises question about the rationale & the ideology of partition, especially by highlighting the price of partition in more than one ways. Sidhwa comes up with her own independent perspective on different aspects of partition, which is very different from Singh.

Sidhwa emerges as a superior writer compared to Khushwant Singh due to her intellectual honesty, integrity, impartiality & objectivity in portraying different aspects of partition in *Ice-candy-man*. The study has also shown that Singh portrays the Sikhs & Hindus in *Train to Pakistan* as nobles & dignified human beings & the Muslims as low born monsters. Above all, both of them reflected their psychology related with partition.

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## RELIGION BEYOND CASTE: A STUDY OF ROHINTON MISTRY'S A FINE BALANCE

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### ABSTRACT

*This paper tries to bring out an element of a religion beyond traditionally imposed limitations on various castes and creeds in India in the novel A Fine Balance by Rohinton Mistry. It is very important to see that the characters in the novel belong to different casts and religion. They come together to work for their survival. But unfortunately, almost all the characters in the novel become the victim of the effects of emergency imposed by the Prime Minister. However, numbers of misfortune befall them, they are not demoralized. Throughout the novel, they are happy in the company of each other. It lasts long to the end of the novel. Despite the utter hopelessness and anxiety surrounding them, they find comfort in each others' company. Nowhere in the novel do they discriminate each other on the basis of caste and creed. For them the only religion is the religion of humanity and nothing else. Though the exploitation in all its ugliest forms and castism is the main platform on which the story of the novels develops, yet this paper is an effort to bring out one of the hidden elements of this novel and that is nothing but the religion of humanity shown by the main character despite the utter hopelessness through which they lead their life.*

This is primarily a story of four characters namely Omprakash, Ishvar, Dina Dalal and Maneck Kohlah, but there are many minor characters and all they belong to one or the other low caste. Actually this novel is microcosm of the huge panorama of Indian castes and religions. Apart from the main characters, there are Beggarmaster, Rajaram the hair collector (Bal Baba), Monkey man, Ibrahim the rent-collector, Shankar the beggar, Ashraf Chacha, Mumtaz Chachi, Dukhi Mochi, his wife Rupa, Narayan, Radha and etc.

Rohinton Mistry has deliberately made us familiar with all types of low caste people by giving us the details of the funeral of Shankar the beggar. He writes:

*The assembly of crippled, blinded, armless, legless, diseased, and faceless individuals on the pavement soon attracted an audience. Onlookers inquired whether some hospital, for lack of space, was conducting an outdoor clinic. ( Mistry 503)*

The story of the novel develops against the backdrop of Emergency imposed during 1975. It opens with the chapter entitled Prologue 1975 and ends with Epilogue 1984. Between these two years, there is an immense panorama of brutality and violence that occurs to mainly the two characters namely Omprakash and Ishvar and their family. With them directly and indirectly Dina Dalal also suffers a lot. And one of the four namely Maneck Kohlah, being unable to cope up with the brutality, commits suicide at the end.

Essentially Ishvar and Omprakash are the protagonists of the novel. They are uncle and nephew. They belong to Chamaar caste (cobbler). Ishvar is one of the sons of Dukhi Mochi and Narayan is the other. Omprakash is Narayan's son. Ishvar and Narayan's father Dukhi Mochi earned his livelihood by doing dirty leather work. He had to remove the carcass of the dead animal and tend it and prepare leather out of it. Though nobody other than these low caste people did this work, it was not enough for their daily bread and butter. They had to always rely on the farm works and thus they came into the contact with upper class people. But they were supposed to be untouchables. Upper class people treated them brutally. They suffered horrendous caste violence. Rohinton Mistry has deliberately delineated each and every details of the treatment given to these people by upper class people. For simple mistakes hands are chopped off, molten lead is poured into the ears and most disgusting and horrific incident is that they are forced to eat excrement. Moreover murders are commonplace. The low caste people suffer a life full of humiliation, cruelty and exploitation. The novel is full of such incidents but what happens with the wife of Dukhi Mochi Rupa is the ugliest panorama of cruelty, exploitation and brutality. When Rupa's first child Ishvar grows younger and her milk goes dry, and as there is not enough food to feed him, she starts to steal fruits from the orchard at night. One such day when she goes to bring some fruits at midnight, the watchman takes the advantage of her mistake and blackmails her to satisfy his sexual hunger. At first when the watchman confronts her, he readily allows her to pluck the fruits as much as she wants and then he demands something against his mercy he has shown to her. But she says she has nothing to give him. But soon his intentions are clear to Rupa. She pleads to leave her but as the monster has got an opportunity to blackmail her. He rapes her. Rohinton Mistry deliberately gives us the details of the incident in this manner:

Roopa joined her hands in thanks and farewell. "Don't go yet, take as many as you want," he said. "Thank you, I have enough." "You are sure? I can easily give you more if you like." He put down his stick and got up from his cot. "Thank you, this is enough." "Is it? But wait, you cannot go just like that," he said with a laugh. "You haven't given me anything in return." He walked towards her. Stepping back, she forced a laugh too. 'I don't have anything. That's why I came here in the night, for the sake of my child.' "You have got something." He put out his hand and squeezed her left breast. She struck his hand away. "I only have to shout once," he warned, and slipped his hand inside her blouse. She shuddered at the touch, doing nothing this time. (Mistry 98)

There is no need to explain the incident further. When she returns her hut, her husband, Dukhi is, in fact, awake, but pretends to be asleep. Rupa lies down and sobs. As she lies down and sobs. Dukhi could infer what could have happened as he sniffs the odour of the coconut oil from her body. He wanted to talk to her, comfort her. But he did not know what words to use. And he also felt afraid of learning too much. He wept silently, venting his shame, anger, humiliation in tears; he wished he would die that night.

Thus after facing humiliation and exploitation for many years, he wants a better life for his sons and thus he sends his sons Ishvar and Narayan to a neighbouring town to learn tailoring from his friend Ashraf. They start taking the lessons of tailoring. They live in the same place where Ashraf lives. Actually, it is needless to tell that Ashraf is not Hindu by religion but he shares his own place with Hindu boys. Once when racial hatred of Muslims reaches boiling point and any homes or shops belonging to Muslims is burnt to the ground. Ishvar and his brother Narayan saves Ashraf's shop by claiming it belonged to them, leaving Ashraf forever in their debt.

They change the nameplate of the shop with the name of Hindu God Krishna. Previously it used to be Muzaffar Tailoring Company. They even hang the photos of Hindu Gods and Goddesses in the shop. When some Hindus come to enquire about the owner of the shop, the two boys readily tells them that it belongs to their father but at the moment he is out of station for some personal work. But the group of people who is at the peak of their anger does not believe this. Rohinton Mistry presents before us the situation in these words.

One of the saffronshirted men stepped forward. "Listen, smart boy. If you are lying, I will myself skewer you on the three points of my

trishul.” “Why should I lie?” said Ishvar. “I’m the same as you. You think I want to die to save a Muslim?” There was more consultation outside the shop. “Step on the pavement and remove your pyjamas,” said the leader. “Both of you.” “What?” “Come on, hurry up! Or you won’t need pyjamas anymore!” In the ranks there was impatience. They banged their spears on the ground and shouted to torch the place. Ishvar and Narayan obediently dropped their pyjamas. “It’s too dark to see,” called the leader. “Give me a lantern.” The light was handed over from behind the group. He bent low, held it close to their naked crotches, and was satisfied. The others crowded round to look as well. There was general agreement that the foreskins were intact. (Mistry 129)

Thus, for these boys what is important is to save the life of their Chacha cum master than anything other. This is a true religion that they knowingly or unknowingly follow. When other people murder, kill and burn the families of one another’s religion, these boys save the life a Muslim. This is not an exaggerated and fantasized situation. But it is reality. There are number of Hindu and Muslim families in India that live beside each other. They share number of day to day affairs. They celebrate each other’s festival. But as we all know, there are some greedy and utterly selfish politicians who always spread communal hatred for the sake of vote bank. But however they try to raise religious hatred in the heart of the people, the common people who live in villages and towns will never fall prey to the conspiracies of these villains in the guise of politicians. The relationship between Ashraf, Omprakash and Ishvar is the best example of this.

When they complete their apprenticeship, it is decided that one of them will live with Ashraf and the other can set up his own business where he wants. Thus, Narayan returns to the village and sets up a successful tailor business for lower caste people, refusing to serve those of higher caste. He marries and has a son, Omprakash, and two daughters. His business is very successful and it gives him enough money to build a proper house. All goes well until Narayan finds that the elections are being fixed by Thakur Dharamsi, a powerful land owner. Narayan confronts Thakur. The Thakur who is already very angry with Dukhi Mochi for defiling the age old trading by stepping outside the caste system decides to take revenge on him and torments Narayan and his two friends in such a way that if we read it, it raises our hair out of fear. With the help of his goondas he makes them naked, hangs them with their ankle to the Bunyan tree in his field and bits them throughout the day. They scream, shout, cry aloud but by the end of the day their screams becomes faint. The author writes:

In the evening, after the ballot boxes were taken away, burning coals were held to the three men's genitals, then stuffed into their

mouths. Their screams were heard through the village until their lips and tongues melted away. The still, silent bodies were taken down from the tree. When they began to stir, the ropes were transferred from their ankles to their necks, and the three were hanged. The bodies were displayed in the village square. (Mistry 146)

Not satisfied with just killing Narayan, Thakur decides to punish his whole family. He asks his goondas to tie Narayan's wife, daughters and parents and burn them alive in their hut. Since Omprakesh and Ishvar are living in the town with Ashraf, they survive.

It is big shock to Ishvar and Om when they come to know about the incident. They go to file a case against the Thakur, but nobody hears to them. Rather they are accused of filing fake case and are threatened to get punishment for this. Helpless, the two and Ashraf returns to the shop. It is not long that they start their business again and but their problems goes on increasing instead of decreasing. Soon the readymade shops open in the town and the customers slowly turn their back towards their shop. It becomes difficult for them to maintain their day to day livelihood. So, it is decided by Ashraf Chacha that the two will go to the city and find a job there, earn money. The city is no other city than Mumbai, where they are hired by a widow namely Dina Dalal who has been supporting herself by sewing clothes, but now as her eyesight has diminished, she is unable to sew. One more Character Maneck Kohlah who is a college student and has fed up of living in hostel also comes to live in Dina's flat as paying guest.

Thus the four characters namely Ishvar Darji, Omprakash Darji, Dina Dalal and Maneck Kohlah come together in the flat of Dina Dalal. As there is no other place for starting the business, they start the business in the Dina's flat. As the business starts and runs smooth, we come to know from the further chapters that Dina's father died when she was very young and she becomes victims of the torments of her elder brother Nuswan. Basically, she is a girl who wants her freedom. When she grows younger her brother calls his friends to be selected by her for marriage. But she does not make choice of anyone as she relates their nature with nature of her brother. Rather, she falls in love with Rustom, a pharmacist and gets married with him. They start to live separately in a flat on rent. As their life was going smooth, Rustom dies in an accident on the third anniversary of their marriage. Again for some days she lives with her brother but as her brother starts to force her to remarry, there arises quarrel between them and she once again leaves the house of his brother and goes to live in the flat alone. For some years she supports herself by doing the business of tailoring. But as her eyesight is diminished, she has to take the help of other tailors to run the business. And thus she hires Ishvar and Om.

As Omprakash and Ishvar work for her, the relation between them grows stronger and stronger day by day. Maneck also becomes good friend of Om. Their business runs smoothly for almost a year, but effects of the Emergency bother them often. The hutment where the tailors used to live is knocked down in a government beautification program, and the residents are forced to live on the streets. Later Ishvar and Omprakash are caught up by a police under a beggar raid and are sold to an irrigation project. They are forced to work like animals there. Near about after two months they bribe to a beggarmaster and come out of the project. Since they have no place to live anywhere, Dina decides to let them stay with her. But soon the landlord gives them notice to evacuate the flat for the reason that they were doing business there. But the reality was that the landowner has decided to build big apartment by demolishing the old building to earn more rent. But to be fortunate Beggarmaster helps them and the problem of leaving the flat is solved.

As Ishvar now becomes confident of earning more money, he decides to arrange Omprakash's marriage and both of them go in search of a bride for Omprakash. When Omprakash and Ishvar wander in the market in hope that they will meet their relatives from the village, they come across Thakur Dharamsi who had burnt their entire family before two years. Omprakash recognizes him and spits in his direction. Thakur in turn recognizes Omprakash, and decides to teach him lesson for his disrespect of an upper caste member.

When Ashraf Chacha, Ishvar, and Omprakash are wondering in market to purchase readymade shirts as wished by Ashraf Chacha, the people from Family Planning Centre come with the trucks and start to take the people by force. Ishvar and Omprakash try to escape from the situation. While Ashraf also tries to stop them from taking Ishvar and Om, he is knocked down by the agent. He is seriously injured and therefore is left there. But Ishvar and Omprakash are taken to the centre. At the Family Planning Centre, the government gives free vasectomies and tubectomies in an effort to control population. Actually it is optional for the people. But every centre has given some quota. So they encourage the people to get operated. But when they are unable to complete the quota, they force the people to go under vasectomy and tubectomy. Since this centre could not fill the quota, they chose random people and took them to the centre. Even if it is a young boy, they did not hesitate to operate him. Ishvar and Om resist, because Ishvar wants Omprakash to have a family once he is married. Ishvar and Omprakash cry in the truck and beg to escape the forced sterilization, but the surgery takes place.

As they lie in an outside tent recovering with other victims, Thakur Dharamsi comes to see whether the Centre has filled the quota or not. He sees Om and whispers something to a doctor. The doctor, horrified, nonetheless takes Om back to surgery and cuts off his testicles.

Ishvar's legs become infected due to the vasectomy and must be amputated. However, Ishvar and Om have nowhere to go now that Ashraf Chacha has died. His son-in-law sells his house and they are forced to leave town. Having no choice left to them, they go to Dina Dalal.

Meanwhile as the beggarmaster has been murdered, the landowner suddenly forces Dina to evacuate the flat. Since she does not have any other option than taking the help of her brother, she goes to live in her brother's house. Maneck has also gone to his town after completing his exams. But as the relation between him and his father does not improve, he decides to go for a job to Dubai.

The two tailors now come to the city and become beggars. Every day they meet Dina when Nuswaan and Ruby are not in the home. She feeds them happily. They make her laugh heartily and the life of these three characters goes like this.

After some years Maneck returns from Dubai for the funeral of his father and comes to know from a newspaper about the suicide done by the sisters of his hostel friend Avinash. He is horrified and immediately comes to the city to see whether everything in the city is going well. When she meets Dina and comes to know about Om and Ishvar's tragedy, his world of hope is shattered. While returning from Dina, he avoids recognizing Om and Ishvar. The problem for him is what to say, how to treat their tragedy. He is so much so shocked that he directly goes in front of an express railway and commits suicide.

Though the story seems to be very simple without any complexity, the incidents depicted in it are no less than true. It is very necessary to look into the life of Dina Dalal who is widow and how she tries to maintain her freedom and dignity despite the death of her husband. Actually, she suffers at the hands of her own brother, who treats her with bitterness every time. She is a daughter of a doctor namely Mr. Shroff who died when she was twelve. After the death of her father, the responsibilities of household cares automatically fell on the shoulders of Nuswan, the elder brother of Dina who had started his own business before two years of the death of their father. As soon as Nuswan assumes the role of the head of the family, he cuts off the expenditures that they used to spend on daily needs before the death of his father. As a result of it, he stops the service of servant Lily on the pretext of her not being affordable. But the mother is unable to pick up the treads of her life after the death of her husband and she is unable to handle all the things as before. To lessen her worry, Nuswan proposes everybody including himself to perform their own tasks, and asks the mother not to do heavy works. But, the load of almost all the household work falls on Dina. But she is not yet so much grown up to understand the seriousness. Sometimes she is unable to perform the given tasks. There starts to grow conflict between the brother and sister. Nuswan abuses Dina, and starts to strike her. Dina had no other option than doing all the housework and taking care of her mother. She had to polish the shoes of her brother, had to perform other tasks of him in addition to cleaning and swabbing the house.

With the passing of days, Dina's household chores begin to increase and mother's health dilapidates. Mother takes hardly any interest in household and it helps to grow the dominating nature of Nuswan. Day by day Nuswan's abusiveness grows towards Dina. But Dina, being stubborn by birth often retaliates him with harsh words. She quarrels with Nuswan and

sometimes refuses to obey his orders. But to her misfortune she is a woman and there is no other option to her than living by the mercy of her brother. Her brother forces her own decisions and opinions on her without her agreement.

After the three years of the death his father Nuswan gets married with Ruby. He wants his wife to take care of her mother, but he has no courage of asking it directly. But when he expresses this feeling to her, she suggests him to put her in a nursing home. Nuswan, bound by the traditions and aware of his responsibilities hires a nurse but mother dies within a year, leaving behind Dina at the mercy of this couple. Soon, Nuswan takes the decision of stopping the education of Dina on the grounds of her poor marks in the last examination. He thinks educating Dina is nothing but wastage of money. Dina tries to defend herself for poor marks in the examination that she has to do a lot work in the house and she gets very little time to study. Nevertheless, her brother is adamant on the decision and finely, he does not allow her to go to school. Dina meets her grandfather and tells them her problem with the expectation that they will force Nuswan to send her to the school. The grandparent also shows her compassion and agrees to talk to Nuswan on this matter. But to her disappointment grandfather being very old cannot remember the subject to be discussed with Nuswan and problem of Dina remains unsolved. Ultimately there remains no choice to Dina than yielding to the decision of her brother.

Now Dina goes to school no more and she is free throughout the day. After completing the household chores, she goes to vegetable market and sometimes for shopping also, if necessary. Her sister in law gives the needful money to her but she also takes the account of every single paisa. Nevertheless, Dina saves some money out of it to utilize them for the bus fares to visit different places such as libraries, parks and museums and cinema theaters without the knowledge to her brother. This is how she finds her own way to enjoy the life as she likes. One day while reading the magazines and dailies, she came to know about the free concerts in the city and goes to attend them and finds them more entertaining than libraries. Here she enjoys a lot as she meets with different types of people old, young, middle aged with their peculiar personalities.

On the other hand, Nuswan, starts to search the future prospect for Dina as she has now crossed eighteen. He calls some of his best friends to introduce them to Dina. But the problem with Dina is that she envisages her brother's temperament and nature in all those who are close to him. So, she never shows any interest in his friends. For many days Nuswan waits for a positive reply from her. But she gives no response.

Meanwhile, she grows friendships with Mr. Rustom Dalal, at one of the concerts. He is a Pharmaceutical chemist by profession. Soon their friendship transforms into love and she decides to get married with him. Her brother becomes happy to know that she has at last taken the decision to get married with one of his friends.

The life of the couple starts in the flat of Mr. Rustom. Though the flat has become dingy as the Rustom's mother used to cook on coal fire, Dina takes pleasure in organizing the flat as she has the desire to. Though, Rustom wants to sell the old, damaged utensils, Dina gets them prepared from tinker. This is how she takes a lot of pleasure in her small family of a husband and wife. But unfortunately, this happiness and joy does not last long.

On the third anniversary of this couple, Rustom goes out to bring ice-cream for the kids of Nuswan and meets with an accident and dies. Dina though shocked heavily by this accident, very bravely faces the incident and shows no sign of emotional turmoil by any of her behaviour. But it was really a problem for her now as she has no other substitute than taking the help of her brother. Here starts the really very problematic life for Dina who cherished her dreams to live with her husband far away from her brother and now she is caught in such a situation that she has no other choice than living with her brother. She goes to live with her brother and spends some days there. Meanwhile, she also tries to return to her flat but both her brother forces her to live there for more days. So, she stays there and tries to enjoy the life with kids of her brother. But, soon she finds a letter of the landlord asking to vacate the flat, as it is empty. This poses a question in front of Nuswan that sooner or later his sister will remarry and she will again need a flat to live in.

Days go by. Nuswan again starts to invite his friends to his house so that, he thinks, his sister will like one of them and will be ready to marry. But however he tries to convince Dina to get married, she is not ready to remarry. He uses all his ideas to convince Dina but Dina is adamant and at last, the issue creates a rift between the brother and sister as both of them indulge in biting accusation.

The very next day, Dina leaves the brother's house to shift in the flat and here start her real struggle with the life. She had no any means of earning money. The very first day, she goes to meet Rustom's Uncle and Aunty namely Darab uncle and Shirin Aunty to ask about the work, if any, for earning. Aunty proposes her business of sewing clothes as she has supported her husband considerably by sewing clothes. Dina readily agrees the job. Along with the lessons of sewing, Shirin Aunty tells her how it is important to know the background of the customers in order to keep safe distance and good relationship with them.

As such, she continues her own business for near about five years and there comes a time when her eyes start to trouble her. She consults a doctor and the doctor warns her if she does not stop the work, she will become blind. But as there is a way where there is a will, her friend Zenobia arranges her visit with one Mrs. Gupta who is an owner of Au Revoir Exports, a garment company, and she gives her an idea to hire the tailors to supply readymade garments to her company. This is how once again Dina is relieved of her problem of earning. It is finally decided that Dina will hire two tailors and get the garments made from them in return of some fixed amount per garment and will supply it to Au Revoir Export. As she has no separate place to

start this new business, it is decided that she will run it from her own flat. Thus Dina's search for tailors starts. As she goes place to place, the author presents before us the true condition of this so called big city and how the poor people live in it and do their business. After a long search, she finds Ishvar and Omprakash for her work. Now the writer goes back to the village of these two characters to acquaint us with their background in the third chapter namely In a Village by a River.

Thus, the four characters from diverse background, cast and religion come together for one or the other reason and become the part and parcel of one another's life. We have always read in the books about communal hatred, about castism and exploitation. But there is another fact also and that is in India as there is unity in diversity, the common people do not really believe in castism. For them the humanity is most important than anything else. Though the author has no any intention to focus this element in the novel, but as a matter of fact, this reality automatically comes out of the story of the novel. And this is a fact.

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## GENDER DILEMMA IN THE NOVELS OF SHASHI DESHPANDE

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**S**hashi Deshpande as a writer and novelist shares a platform with women writers like Jane Austen, George Eliot, Kamala Markandaya and Virginia Woolf in more than one sense, because she believes that only a woman writer can understand and express the complete life, career and maturity of woman within a family fold, especially in the modern Indian society, makes which makes her novels Gender Specific. When the novel *That Long Silence* was published, it was described by the “The Times Literary Supplement” as a story of compassion, tolerance and understanding of human relationships in which through the conjugal bonds between Jaya and Mohan, tempered with indifference, sufferings, frustrations and depressions, Deshpande strongly concludes that the basic reason of female sufferings is the SILENCE which is either culturally imposed or circumstantially produced or psycho- spiritually imbibed which woman does not allow to come to the surface, due to which Kusum the mother of Mohan and sisters die premature death. In fact the central thrust of the novel is the development and transformation of passive, docile and servile Jaya of the beginning into the assertive, independent and inquisitive individual who has learnt, by passing through emotional upheavals and dramatic experiences that one must have the courage to confront and reconcile with the problems and realities of life. So the novel *That Long Silence* is psycho-emotional study of Deshpande’s experience, replete with reflection, introspection and retrospection.

In the beginning of the story we are given the social background of Mohan as the son of a poor man. Mohan is full of praise for his mother who silently bore all humiliations heaped upon her by his father but Jaya has a different interpretation for this. She sees the silence in Mohan’s mother ‘a struggle so bitter that silence was the only weapon (36). But after Mohan’s marriage with Jaya, a middle class intellectual woman, he leads a successful and peaceful life. But on the part of Jaya, in the early years of her marriage she utilized the training that she had received at home to be obedient and submissive. Like ‘a pair of bullocks yoked together’(8) she and Mohan shared the burden of life together; people outside their world were left with no clues to

understand whether there was love or hatred between them. The mechanicality of this image indicates the loveless life that many partners of marriage are forced to lead. Gradually she realized more and more that the wrong must be resisted. Though she seemed to be passive she continued the 'guerilla war' with her husband for many years (9). In course of time the covert fighter in her becomes an overt one with more confidence and strength.

Mohan was living a blissful life but then he is accused of bribery along with colleague Mr. Aggarwal who is real culprit and is suspended, pending the completion of inquiry. . After his suspension from his post of superintendent engineer, he is forced to leave his Churchgate bungalow and accommodate in the humble Dadar flat of his wife. He transforms into a pitiable shadow of his former self as he is no longer able to maintain his aristocratic façade. The process of the dissolution of his dignity sets in. He looks a 'sad, bewildered man', his former self-assurance deserting him completely. He frightened confesses to her, "I don't think I stand a chance. I'm finished" (9). Now Jaya felt the punch and pinch of insecurity and meaninglessness in this vast world of sharks and smoke and Mohan also becomes frustrated and lonely to the extent that he misconstrued That Long Silence of Jaya as her indifference and unsupportiveness, because he expected Jaya to stand by him through thick and thin. But Jaya on her part considered this act of Mohan as immoral and unbecoming as it has exposed the family to all the dangers and sorrows of the world but she is helpless and unable to do anything. Situation is that neither she wants to live with Mohan, nor she can leave him.

When after a minor quarrel, Mohan left the house and disappeared and both the children Rahul and Rati had gone on a picnic to the South with a neighbor's family, Jaya was haunted by unbearable slings of uncertainty and confusion, so much so that she slipped from the pegs of sanity into the whirlpool of insanity and became almost mad and non-communicative for a long time and hence the title *That Long Silence*. But Jaya doesn't lose hope. She anxiously waits for the return of Mohan. At one point we are made to feel that Mohan has left home for good but at the end of the novel we understand that he has only gone to Delhi on some personal work, to try to get reinstated. He succeeds in his efforts and sends a telegram to this effect. It seems evident that both Jaya and Mohan are eager to start everything afresh, in spite of the pains and pangs of the past. Jaya wants 'just to live and to know' that 'at the end of the day my family and I are under a roof, safe, enclosed, in a secure world'(181).

So, *That Long Silence* is a powerful feministic expression of the growth, development, career and conflicts of a woman in male dominated society, in which a woman is taught that husband is happiness, career and treasure. Jaya decides to make adjustments wherever possible, through an objective analysis of the situation. As she herself admits,

I've always thought –there's only one life, no chance of a reprieve, no second chances. But in this life itself there are so many crossroads, so many choices”

(191-92).

Instead of blaming Mohan for every failure of hers she resolves to try to be more introspective and find out means to live life fully. She realizes that everyone should fight his/her own battle, through a balance between ego and self. She is aware that changes don't occur overnight but there is always scope for development. She admits at the end of the novel:

But we can always hope .Without that life would be impossible .And if there is nothing I know now it is this: life has always to be made possible (193).

The protagonist of the another novel *The Dark Holds No Terrors* written by Deshpande, Saru, is a doctor. She is on a visit to her parental home in the small town. This home has not changed since her childhood. Away from the professional milieu, she becomes an ordinary housewife temporarily. Away from the hectic pace of her city life, she reviews her life and her relations with her brother and her husband. The novel exhibits the cruelty of undue gender discrimination of mothers inflicted on their girl-child. Saru, is acutely aware of her mother's preference for her brother, Dhruva, even as a child. Saru cannot tolerate the preference which her mother gives to her brother, Dhruva, simply because he is a boy. Saru recalls that there was “always a puja on Dhruva's birthday. A festive lunch in the afternoon and an aarti in the evening. “My birthdays were almost the same – but there was no puja” (The Dark 168-69). Saru finds her mother's inclination towards her brother Dhruva and a nonchalant attitude towards her as humiliating because they were nullifying her existence as a human being in the family. Dhruva dies by drowning in water. Though Saru tried her best to save him yet all her effort went in vain. She recalls, “Dhruva was swiftly, silently going away from me” (The Dark 145). Saru was deprived of all the rights of a child after the death of Dhruva, her brother. Mourning envelops the family and Saru's existence was not noticed.

Saru further reminds that after Dhruva's death, there were no celebrations in the family because she was only a girl. It would have been different if she had been a boy. Saru devoid of love and security wanted to be loved. When she gets attention from Manu, she wonders,

“How Could I be anyone's beloved? I was the redundant, the unwanted, an appendage one could do without” (66).

The need of the moment was a relation with someone who could give her love and security. But unfortunately here also Saru felt the jolts of patriarchal society where for the first time she

felt that her husband Manu is uncomfortable with Saru's steady rise in status as he feels ignored when people greet and pay attention to Saru—

“Saru could not realize the change that had come in Manu. Her success as a well-known and reputed doctor becomes the cause of her strained marital relations with Manu” (Sharma 31). In a retrospective mood she says much later— “He had been the young man and I his bride — now I was a lady doctor and he was my husband” (42).

Manu doesn't love her as he used to earlier. Saru begins to hate this man-woman relationship which is based on need and attraction and not love. She realizes that there was no “Love” now. Disillusioned with her married life Saru presents a perfect recipe for a successful marriage. On being asked by a friend to talk on medicine as a profession for women, to a group of college students she relieves her hearts on unsuccessful marriage—

A wife must always be a few feet behind her husband. If he is an M.A., you should be a B.A., if he is 5`4`` tall you should 5` 3`` tall. If he is earning five hundred rupees, you should never earn more than four hundred ninety, if you want a happy marriage. Don't ever try to reverse the doctor-nurse, executive-secretary, Principal-teacher role. It can be traumatic, disastrous. And I assure you, it is not worth it. He'll suffer. You'll suffer and so will the children. Women's magazines will tell you that a marriage must be an equal partnership. That's nonsense, rubbish. No partnership can ever be equal. It will always be unequal but take care that it's unequal in favor of your husband. If the scales tilt in your favor, god helps you, both of you. (The Dark 137)

Saru's psyche can be observed when even in her professional life she feels the clutches of her dark marital life. A mature Saru inside her now shuns extremes and takes a practical view of the circumstances. She is neither the typical western liberated woman nor an orthodox Indian one. “Shashi Deshpande does not let herself get overwhelmed by the western feminism or its militant concept of emancipation” (Sharma 37). In quest for the wholeness of identity, she does not advocate separation from the spouse but a tactful assertion of one's identity within marriage. She attempts to find the solution of her problem, away from her usual surroundings. Staying in her parental home, she realizes for the first time that her lust for power and success had made her extremely self-centered, and alienated her from her husband and children. In Indian society, most executive women have striven towards a balance between professional and family-life. Indian women do not necessarily ask for their right to be fulfilled but they want their emotions, expressed as love for family, to be fulfilled.

Saru reveals deep insight into the plight of Indian women, who feel smothered and fettered in a tradition-bound, male-dominated society. She delineates her women characters in the light of

their hopes, fears, aspirations and frustrations, who are aware of their strengths and limitations, but find themselves thwarted by the opposition and pressure from a society conditioned overwhelmingly by the patriarchal mind set. Saru highlights the inferior position and the subsequent degradation in a male-dominated society. Her marriage with Manu was a love marriage even then she was not compatible with him. This shows the extremes of patriarchal society that forget all other relationship with man except man as a master and woman as a slave.

In this way, Shashi Deshpande through her novels has thrown light on the female troubles in patriarchal society where woman wants to speak but remains silent, wants to be bold but remains submissive, wants to break the chains of male domination but remains a slave, but she never loses hope and adjusts herself in life in every condition. There is always an optimistic approach towards life in each female character portrayed in her novels which makes her a superb writer who not only understands woman rather paints her mental thinking in words in a manner which is exclusively her own.

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## JHUMPA LAHIRI'S THE LOWLAND

A.S.RATNAM

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The novel stretches for nearly four decades in time and moves from India to America and is peopled with a handful of characters connected by blood but separated by volition. It is the story of the dead Udayan and his elder brother Subhash who though look alike are of opposing characteristics. Udayan, dynamic and pushing while Subhash withdrawn and diffident have attachment for each other which tragically result in unforeseen disharmony in Subhash's family life. In their childhood they used to play in the open place in Tollygunge the memories of which haunt Subhash long after his brother's death.

In youth the brothers part their ways. Udayan drawn towards reform and revolution becomes active in the Naxal Movement. .

Subhash on the other hand leaves for America for education much to the chagrin of his brother. The narration is shifted to America to describe the experience and exploits of Subhash. He learns about Udayan's marriage and his parents' welfare through occasional letters he received from his brother. He meets a married American living with her daughter and separated from her husband and is emotionally attached to her and her daughter. His first visit back home follows his brother's elimination by the police in a brutal open encounter. His heart goes out for the widow of his brother who is looked down upon by his parents as a necessary outsider. His sympathy for her plight and his affection for his brother coupled with his dislike of his

parents' behaviour compels him to take the decision of marrying pregnant Gauri and of taking her with him to America. It was not a decision taken impulsively and despite the heartless ungrateful behaviour of Gauri in later years he never regretted his action. The story of Subhash and Gauri in America moves rapidly as Gauri delivers Bela. The novelist appears to have been on the side of Subhash the male rather than on Gauri the mother. Gauri's character delineation is harsh and is projected as a child bearing and not a child rearing mother. It was Subhash who ungrudgingly and affectionately brings up the child either for his love for his dead brother or for facilitating Gauri to indulge in her studies. Gauri uncharacteristically keeps herself aloof from Bela as if Subhash's bounden duty was to take care of Bela. Subhash's initial interest in Gauri has no ulterior motives and is born of humane consideration for Gauri and Bela. It is Gauri who behaved in a strange manner after her child's birth and the reader gets no clue to the detached behavior of Gauri. As the narration moves forward and backward in a clumsy manner we discern the tentative relationship of Gauri with Udayan. Their togetherness as wife and husband was the outcome of youthful attraction and not caused by sharing ideologies and tastes. The indifferent attitude of Gauri to her daughter widens the hiatus between mother and child. The uneasy relationship of Subhash and Gauri after Bela's birth culminated in their parting of ways.

Gauri the Indian born woman overwhelmed by the freedom offered by Subhash and the new environment is now transformed into the modern outgoing female of independent thinking. Her first husband Udayan who lives in her memory as the narrator mentions in the course of narration has no impact on her nor the mild-natured Subhash evokes soft feelings in her. The personality of the main female character is complex and confused as we read her journey of life. Even the walking away from her house was shrouded in mystery though the fissures in the family appear before Subhash and Bela visit India after the death of

Subhash's father. The disappearance of Gauri was unexpected and unwarranted and the daughter Bela begins to detest the lady who abandoned them. Gauri's life now takes a course which was not intended and planned by either Subhash or Gauri. She makes academic progress and lives a life of freedom and it shows that she has no emotional attachment with either Udayan or Subhash and no bonding with her child. The minor incidents in her life in the far-off country do not contribute fresh insights into her character except that she takes advantage of the moment at hand and has no qualms. She in a way can be described as an abnormal woman of unfulfilled desires. The two avoidable contacts she had with a former student and a researcher on the campus show her in poor light. The novelist has succeeded in portraying the female protagonist as a dashing lady and her counterpart as a man of compromise and affection.

To comprehend the working of the characters not much conversation is recorded and is to be construed that the actors in the complex story behaved as they did because the narration tells us. The two scenes which are etched on the readers' mind are poignantly described and stand testimony to the author's skill. The suspense generated in the last few pages when Gauri makes an effort to meet Subhash is a masterpiece of Jhumpa Lahiri the fiction writer. Similarly the end of Udayan in a cruel manner in Tollygunge too is depicted in a touching fashion. In the final failed confrontation between Subhash and Gauri shows the disturbed mind of Gauri and it was an anti-climax as she unexpectedly sees her daughter Bela. The incident rouses pity for Gauri as her heart swells with motherly love and Bela ruthlessly spurns her. The daughter more than the mother realised the injustice done to Subhash. Bela accuses her mother of taking advantage of Subhash and of abandoning her. It was a touching scene with Gauri trying to befriend Meghna and Bela purposely sending the girl out as if she doesn't want even the shadow of Gauri to fall on her daughter. She heartlessly asks her mother to leave the house as if the house would be polluted by her presence. Unfortunate

Gauri leaves her consent papers for divorce. Her stay in Rhode Island for the last is wrought with suspense which was built adroitly and sustained meticulously. It's publicised and the author too stated that the novel was inspired by an incident of encounter during Naxal Movement. Notwithstanding the public statement of the novelist, the Movement is allude to and has little to with Gauri's actions. Gauri was never directly involved in the Movement and Udayan too didn't take her into confidence in as far as the activities of the Naxal Movement is concerned. The impact of the Movement in the story is confined to the husband of Gauri, brother of Subhash and father of unborn Meghna being involved in it. An ironical incident in the story is that of the policeman who once let off the brothers in the childhood became the victim of the uprising revolution. Gauri too unwittingly became an accomplice in the murder of the policeman. She acted as an emissary at the behest of her husband to exchange secret letters between Udayan and a tailor woman faintly resembles the old lady in Charles Dickens novel of French Revolution. It was Meghna the daughter who imbibed some qualities of Udayan. Meghna in spite of the upbringing determined to live the life of a nomad and did odd jobs to help the folk. If upliftment of the oppressed is at the centre of Udayan's Movement, to a certain extent Meghna fits the bill as his successor.

Jhumpa Lahiri being a successful writer has produced yet another novel of diasporic material. One can only hope soon she will produce a more cahllenging novel with Indian sensibilities in Indian environment with characters drawn from native soil unaffected by alien culture.

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( **The Lowland** by *Jhumpa Lahiri*, Random House India , 2013 )

## SEARCH FOR 'THE MAN' IN 'THE WRITER': A STUDY OF JOHN OLIVER KILLENS' SELECT NOVELS

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SIRSALA, DIST. BEED

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**John Oliver Killens** (born on January 14 1916 and died on October 27, 1987) led a versatile and multidimensional life, being active in all the walks of life. He dominated the Afro-American literary and political world as a novelist, short story writer, playwright, screen playwright and a revolutionary also. His contribution to 'Harlem Writers' Guild' and his interest in the 'Writers' Workshop' encouraged a wide range of the Afro-American authors to protest through writing. Killens has fashioned his career in the protest mold of Richard Wright. Jr. Addison Gayle has rightly labeled Killens as 'the Spiritual Father of the Black-American novel' (145).

Writing under the influence of Martin Luther King Jr., Malcolm X, W.E. Du Bois, Langston Hughes, Richard Wright and Margaret Walker, John Oliver Killens has left a wide influence on the Afro-American writing as he wrote abundantly from short stories to philosophical essays and political articles. In addition to being a fiction writer, he contributed widely to periodicals like *Saturday Evening Post*, *The New York Times*, *The Black Scholar* and the *Black World*. He took to writing to comment on the quality of Black life in America, with an eye towards changing for better. He writes, "Every time I sit down to the typewriter with every line I put on the paper, I am out to change the world, to capture reality, to melt it down and forge it into something entirely different" (Killens, 152).

### **Life of John Oliver Killens**

John Oliver Killens was born on January 14, 1916 and died on October 27, 1987, in Macon, Georgia to Charles Myles Killens Sr., a restaurant manager, and Willie Lee Coleman, an insurance company clerk. He was the second of the three sons. His parents were well read and

kept abreast of trends and events important to African Americans. Killens' parents nurtured his pride in his Black cultural heritage, and aroused his interest in African-American history, folklore, and literature and a belief in the power of the arts to effect social change His paternal great-grandmother told him stories of African–American endurance during the dark days of slavery. His maternal great-grand mother was raped at the age of twelve by her Master's son, with the result that she gave birth to his maternal grandfather.

Killens was the founder and chairperson of the celebrated Harlem Writers Guild, the oldest organization of African-American writers in the United States and perhaps in the world. Killens became a spiritual father of the Black Arts Movement of the 1960s. Killens strongly believed that there is no such thing as art for art's sake. All art is propaganda, although there is much propaganda that is not art. A mentor to generations of black writers and inspired young black writers like poet Maya Angelou and Ossie Davis, Sarah E, Wright, Lonnie Elder and Paule Marshall.

Killens' impact on the black activists is as significant as on the circles of writers and workshoppers. Throughout his literary career, the home of John Oliver and Grace Killens remained refuge and meeting ground for the young and old, established and promising, among and between writers, musicians, actors, producers, dancers, painters, businessmen, politicians, students and activists, historians, journalists, statesmen, and exiled guerilla fighters of most persuasions, entering his home and sharing their moments with each other and with John O. (Louis Reyes Rivera, John Oliver Killens: Lest We Forget,14)

When Killens was not writing, he worked for social causes and racial equality. A man whose low-key manner belied his hard-edged activist beliefs, Killens worked under influence of Malcolm X—and knew Martin Luther King Jr. Killens was clear about his role as a writer with cause. He said, "My fight is not to be a white man in a black skin, but to inject some black blood, some black intelligence into the pallid mainstream of American life." He worked as a writer-in-residence at Howard University; Fisk University in Nashville, Tennessee; and Medgar Evers College in New York. Killens was instrumental in establishing black writers' conferences at each of the schools.

In 1947, he organized workers for the Congress of Industrial Organization. He was known to visit with the Rev. Dr. Martin Luther King, Jr. and became close friends with Malcolm X, with whom he co-founded the organization for Afro-American Unity in 1964.( Erica Taylor, The Tom Joyner Morning Show Little-Known Black History Fact: John Oliver Killens) .

Killens held a strong belief in the revolutionary power of writing and the need for people of color to bring their stories to light. That revolutionary power did not cease with the passing of the sixties, or the achievements of Dr. Martin Luther King and the Civil Rights Movement. Killens is quoted as saying:

It is an interesting phenomenon that we black folks, as a people, have produced some of the most magnificent athletes the world has ever known, but have produced very few long distance runners. We've raised a whole lot of hell in the hundred yard dashes. You watch the Olympics and you see nothing but black brothers up there at the finish tape in the sprints. We have the fastest get-away known to man or womankind. At the same time, we have produced very few long distance runners. Long distance running requires planning, pacing, discipline, stamina and a belief in the ability to win everything over the long haul. Lasting power is the name of the game... We must evolve a generation of long distance runners, men and women, prepared to pay some dues for their children's children. Our people have paid some terrible dues for us to come to this. (Dr. John Oliver Killens: Long Distance Runner)

Killens was a novelist, literary biographer, an essayist. Killens also wrote plays, screenplays, and numerous articles and short stories that appeared in publications ranging from *Black Scholar* and the *New York Times* to *Ebony* and *Redbook*.

Killens' fame rests on his masterpieces in fiction like *Youngblood* (1954), *And Then We Heard the Thunder* (1962) *'Sippi* (1967) and *The Cotillion: or one good bull is half the herd* (1971) and *The Minister Primarily* which still remains unpublished

Killens' non-fiction works include *Black Man's Burden* (1965), essays on race in America; *Great Black Russian* (1989), a biographical work on the poet Alexander Pushkin; and two books for young readers, *Great Gittin' up Morning* (1972), a biography of Denmark Vesey, and *A Man Ain't Nothin' but a Man* (1975), which describes the adventures of John Henry.

In addition to these works, Killens wrote for both cinema and stage. He wrote a play *Lower than the Angels* in 1965 and screenplay for the film *Slaves* in 1969. He also had co-written a screenplay for the film *Odds against Tomorrow* in 1960 and a play *Ballad of the Winter Soldier* in 1964.

Many works of Killens have been translated into other languages like Italian, Spanish, French, Chinese, Russian, Hungarian, German, etc. His work are taught and studied in more than fourteen different languages in the world universities. But he's ignored in America.

Killens' organizational and literary contributions earned him some notable awards, which earned him vice presidency of the Black Academy of Arts and Letters, a National Endowment for the Arts fellowship (1980), and a Distinguished Writer Award from the Middle Atlantic Writers Association (1984). The Before Columbus Foundation, which sponsors the American Book Awards, cited Killens for lifetime achievement in 1985. He was honored with the membership of the Georgia Writers' Hall of Fame.

During the 1970's, Killens served as the writer-in-residence at Howard University's Institute for the Arts and Humanities. He also taught at Fisk University, Columbia University, Bronx

Community College and the New School for Social Research. He spent the final years of his life as the writer-in-residence at Medgar Evers College of the City University of New York.

Killens died of cancer on October 27, 1987 at Brooklyn, he is recognized as the Spiritual Father of the Black Arts Movement.

### **Killens' Major Works**

*Youngblood* (1954) is John Oliver Killens' landmark novel of social protest. It records the story of protest of a black family of in Crossroads, Georgia. The major characters in the novels are Joe Youngblood, a figure of heroic physical strength; Laurie Lee, his strong-willed wife; Richard Myles, a high school teacher from New York; and Robby, the Youngbloods' son. This first novel of Killens novel reveals a southern Black family's struggle to assert human dignity in the face of white racial atrocities. In the novel, Killens details the racism with which southern African Americans had to contend and how their manhood is suppressed in a systematic way. As the blurb observes this is not a protest novel pleading, but a revealing and passionate document concerning the real ways African Americans garner that inner strength in order to combat the social, economic, educational and religious dictates fully against them. Here Robert Youngblood becomes the mouthpiece of Killens. Killens also evidences how the black efforts of racial goodwill bear no fruit in America.

Killens' second novel *And Then We Heard the Thunder* (1962) has its backdrop the period of World War II. It focuses on the hardship and segregation faced by the African American soldiers into a racist military, from basic training in Georgia to battlefields. In the climax, it describes a bloody confrontation between white and Black American soldiers in Australia.

Solly Saunders the novel's protagonist undergoes a striking change -- from an accommodationist who wanted to be accepted in the world of white folks to a blossoming Black Nationalist. He is willing to risk his life on behalf of his people, from a submissive soldier to sacrificing his ambitions in favor of making a common cause with his race (Louis Reyes Rivera, John Oliver Killens: Lest We Forget, 11)

Killens' third epic, *'Sippi* (1967) happens in the wake up of the social struggles resulting into the Civil Rights period. The book's title originates from a civil rights protest joke in which a black man informs his white master that he will no longer include mister or miss when addressing others, including the state of Mississippi. The novel marks the Black refusal to accept the white terms indicating racial supremacy, from *Miss*-issippi to 'Sippi. Largely, like *Youngblood*, in this novel also, Killens uses many of his own experiences of Georgia, and thus novel becomes a more realistic expression of the Black American's than ever- seen.

Through the character of Charles James Richard Wakefield, Killens provides a peep into the superficial progressive thinking of a changing "white man" and exposes the vanity of reformist politics, and the semblance of progress without the essential substance of human rights intended

to be changed at all. In the midst of bombings, beatings, lynching and other forms of indiscriminate murder, African Americans move to insist upon their voting rights as the least bloody method of gaining control over their own lives.

*The Cotillion: or one good bull is half the herd* (1971) is set in New York City, Manhattan and Brooklyn, unlike other novels of Killens that have south as their backdrop. One finds a shift from the southern America to North America. In this novel, Killens offers an insight into a community of African Americas and explores their dark sides. The tone of the novel is satirical attacking the classism and assimilation that dominated many Negro communities at that time. The protagonist of the novel necessitates the need of redefining the blacks in America by separating themselves from their Euro-centric standards. The novel successfully attempts a de-whitening tendency of the Black Americans. In her Ph.D. thesis, Wanda C Macon observes that Killens creates a subplot in the text that further demonstrates his satirical examination of the inner working of so-called middle class African Americans. (89-90) Ben Ali Lumumba, the protagonist successfully orients the Black family of Lovejoys to their African roots and culture instead of the white Cotillion. The middle-class skin game among African Americans in their attempt to emulate white society is explored as metaphor to the need for self-definition. Similarly, the Afro version of a debutante's ball (the cotillion) serves as metaphor to the European yardstick that's been absorbed by African Americans while engaging that search for their own point of reference. The process of Africanizing the cotillion calls into question the validity of adopting someone else's rites of passage. (Louis Reyes Rivera, John Oliver Killens: Lest We Forget, 12-13)

Killens' last novel *The Minister Primarily* remains unpublished to this date. It is a comedy of errors where an African American returns to the States, New York, Washington, Mississippi, as a double for the Prime Minister of a small nation. Here again Killens undertakes a search for an African roots exposing the want of morality and the greed for anything counter to European models without giving any second thought to validity of the models.

Horst Ihde writes in the Ph. D. thesis:

Killens' name will forever ring simultaneously with the bells of freedom. Most of his works, including his nonfiction pieces, are commentaries on social protest and blacks embracing their blackness. His significance to the literary tradition remains two fold, to provide a silenced community with a voice and to produce a history from which a definition of self can evolve" (Oxford Companion to African American Literature, 244-45).

**Autobiographical element of *Youngblood***

As stated earlier at many times, most of the incidents Killens describes in his novels are from his own life. Sixteen year old Robby Youngblood in the eponymous novel working a hotel attendant is such an autobiographical expression. Killens' description of his experience resembles with that of Robert Youngblood in the novel. Here Killens unveils the trauma behind the experience. He writes that he worked at hotel in Macon at the age of sixteen years. We black kids were scared to death most of the times. You were sixteen and they rang for room service in Suite 715. You knew that room service meant any service the traffic would bear, so when you reached the door you hesitate, sometimes made the Sigh of the Cross, swallowed hard, and knocked, knowing that once the door opened anything could happen.

The door finally swings back and there stand the white woman eternally aimed at your poor black head like a loaded rifle. She may be in varied degrees of dishabille, even like Lady Godiva, sometimes, without her horse, standing there as if you do not exist as a man, de-sexing you with her eyes, though you suspect at the same time that she may covet you. So you stand there, sixteen years old, feeling your age and knowing your place, tongue tied and perspiring, hating the white woman and yet somehow feeling strange kind of pity for her. Then the gruff voice from the other room:

“Tell that nigger to bring the stuff in her, Lucy Belle.”

But before you could get yourself together, he comes stumbling naked toward the door. “Hey, boy, what you looking at a white woman like that for?”

You hate yourself for saying what you have to say. “I’m not looking at anybody, sir, NO. Sir!”

“You calling me lair, boy?”

“No, sir! I just mean to you were mistaken!”

You turn to go. The hell with the tip.

“Where are you going, boy? Bring that stuff on into the bedroom.”

You are in the bedroom now. “Nigger, ever since you been in this suite you ain’t been able to keep your eyes offa Miss Lucy Belle.”

“No, sir, you are mistaken sir.”

“What’s the matter? You think she ugly?”

“No sir!”

I bet you got a great big tool all right. What you reckon, Lucy Belle?”

“Leave the boy alone, George Henry”.(143-44)

Here and there Killens disperses elements from his life in his creative works. He is not particular in his choice of characters for this purpose. In the novel, the experiences of childhood

are found in Robert Youngblood's life whereas his dreams of career may be identified those of Richard Myles, the schoolteacher. Killens records about Robert's dream, "He was going to be a lawyer. A civil rights lawyer or a labor lawyer" (361)

### **Mother Whipping Child in *Youngblood*:**

In the chapter *The Myth of Non-violence in Black Man's Burden*, Killens describes an incident of his childhood where the black children are whipped by their own mothers for challenging the white boys in self defense. Killens sees it as a purposeful process of castration of manhood in the very childhood. Killens writes that the process begins in Dixie and Georgia at a very tender age. When Killens was seven or eight year old school-going child, he along with his buddies he had to go to school via a white people colony. One day a white lad called a Negro boy that word which white folk invented to castrate black manhood.

A white boy asked, "Hey, nigger, what you learn in school today?"

"I learned your mother was a whore," the sassy black answered.

At his the white boy slapped the colored boy and there began fighting between the white and black boys. They laid on each other with sticks and baseball bats, and everything else that came to hand. The black boys went home with cut lips and bloody noses but were happy that they did something. Of course their backsides were whipped for tearing school clothes. By the next day they had forgotten all about it and went to the school.

Next day afternoon, the police strode into classrooms and dragged the scared kids, even dragged them out of the outhouses and snatched them as they tried to flee the school ground. Then frightened black mothers were brought down to eh jailhouse to whip their children in front of the policemen to teach them not to fight white children. The alternative was the reformatory, though not a single white child was rounded up. Thus, they drove the lesson home, the lesson that every black American must learn one way or another; that he has no inalienable right to defend himself from attack by Mister Charlie; that even though he can he expect his own black person to be violated at any moment, he must remember better than anything else in this world that the white man's person is inviolable so far as he is concerned. The cruelest aspect of this story is how they used black mothers to drive this lesson home. (103-105)

In drunken mood, Rob thinks of Ida Mae his beloved and his dreams of life. Here one finds the autobiographical elements in the novel:

Wondering how long he would be at hotel. Thinking about Ida Mae and getting married, and next year this time maybe he would be up north somewhere, because he was going to college and he was going to be a lawyer, a civil right lawyer, but what about the folks at

the hotel and making up a union, and the folks didn't want any union at the hotel. And he would probably be fired anyhow. He had sent to Washington for a copy of the National Labor Relations Act and Rules and Regulations and he had read it through and through, fancy language and all, Section this and Section that, and it was against the law for an employer to fire a worker for union activities but had sense enough to know that these crackers in Georgia didn't care anything about any National Labor Relations act or any other Act, especially when it came to the right of a Negro (414).

### **Autobiographical Element in *Then We Heard the Thunder***

Every protagonist of Killens' major novels carries some autobiographical element of the novelist. He expresses his desires of life through the characters of the novels. Becoming a law graduate had been an unfulfilled dream of John Oliver Killens. That reflects in *Youngblood* through Richard Myles, the schoolteacher of the Pleasant Grove. Here in this novel too, that dream finds expression through the pen of Killens. Early in life, Killens wanted to become a physician; during his adolescent years, he intended to become a lawyer; and after his war experiences, he decided to become a writer. His childhood and experiences destined him to become a vital voice in African American literature. The protagonist of the play, Solly Saunders, a soldier in the US army nourishes desire of becoming a law graduate. In the honeymoon night, Solly is planning his life after the war. When he returned, he would go back and finish law school, with his beautiful ambitious woman pushing him and shoving him onward and upward (3).

### **Conclusion**

The novels of Killens exemplify the relation of fact (life) with fiction. The incidents in the novel correspond to the events happening in the contemporary times. The civil right movements, the black revolt, voting right movement and others are well reflected in the novels understudy. To quote Norman Harris, "changes resulting from characters" political involvement are similar to changes that many Afro-Americans experienced as a result of political involvement; the constellation of events that shape fictive characters also serve to shape the responses of many afro-Americans to political involvement." (Dissertation abstract) There is a striking progression of character development of the protagonists. In the beginning, the characters are reluctant to participate in the movement but some incident compels them to do so, for example, whipping of Robert in *Youngblood*, beating of Solly Saunders in the prison in *And*

*then We Heard the Thunder*, insults of Chuck Chaney in *Sippi* and exposure of white cotillion in *The Cotillion* respectively.

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# HINDI LANGUAGE AND LITERATURE

## संत ज्ञानेश्वर की भक्ति भावना

डॉ अनिल सिंह

उपप्राचार्य एवं अध्यक्ष हिन्दी विभाग  
एस बी कॉलेज ,शहापुर महाराष्ट्र

'संत'शब्द गहरे और व्यापक अर्थ का हातक है। 'संत'शब्द की ध्वनि सुनते ही हमारे समक्ष साधु संतो 'के साक्षात् रूप मानस पटल पर उभरते लगते हैं। 'संत' शब्द शम+त से बना हुआ है। वामन शिवराम आपटे के अनुसार संत शब्द की व्युत्पत्ति 'संत' या 'सद' शब्द से माननी चाहिए। संत शब्द वास्तविक अच्छा, गुण- सम्पन्न, धर्मात्मा, योग्य सर्वोत्तम श्रेष्ठ सम्माननीय ,आदरणीय बुद्धिमान गुणी व्यक्ति आदि अनेक अर्थ में प्रयुक्त होता है।<sup>1</sup> संत शब्द से हमें सच्चरित्र और धर्मात्मा, पवित्र हृदय वाले व्यक्ति का बोध होने लगता है। जैसे सन्त शब्द के जितने अर्थ निकाले जाय या निकाला जाता है, मैं समझता हूँ उतना ही कम होगा। गीता में भी हम देखते हैं कि तप में लीन रहने ,व दान धर्म करने वालों को संत कहा गया है । पंजाबी में महात्मा मराठी में ईश्वर -भक्त गुजराती में सत या साधु पुरुष, अंग्रेजी में सेंट जेज शब्द प्रचलित है। संत चाहे किसी भी भाषा भाषी का हो सादा जीवन अच्छा विचारा वाली उक्ति इनपर चरित्रार्थ होती है। क्योंकि सदा और सरल जीवन बिताते हुए उच्च गुणों से ओतप्रोत होते हैं।

आचार्य हजारी प्रसाद द्विवेदी की मान्यता है कि "संत शब्द पहले अपने रुढिगत अर्थों में ज्ञानेश्वर आदि निर्गुण भक्तों के लिए प्रयुक्त होता था जो वारकरी सम्प्रदाय के प्रचारक थे। कलाकार में अनेक बातों में समानप होने के कारण उत्तर भारत के कबीर आदि निर्गुण ज्ञानमार्गी कवियों के लिए भी 'संत' शब्द का प्रयोग होने लगा है। वास्तव में आज 'निर्गुण' और 'संत' दोनों शब्द एक हो गये हैं। जिसे हम आजकल संत-साहित्य कहने लगे हैं, वह वस्तुतः निर्गुण-साहित्य ही है।"<sup>2</sup> मेरी दृष्टि में संत वह है जो मुक्त विचारों, सभी जाती धर्मों और वर्गों का समानप आदर करते हुए एक विशिष्ट उचाई व स्वस्थ दृष्टि प्रदान करे वही सच्चा संत है। कहने का तात्पर्य यह है कि जल स्नपी संसार में रहते हुए भी कमल के पत्तों की भाँति सभी विकारों से मुक्त होता है।

संतों की सबसे बड़ी खूबी यह है कि उन्होंने अहंकार, संकीर्णता और स्वार्थ आदि को त्यागकर पारस्परिक प्रेम, सद्भावना, सुख-शांती मयी उदार दृष्टिकोण को आत्मसात करने पर विशेष बल दिया है। आज हम देखते हैं कि जीव के हर क्षेत्र में

मानवजाति के उद्धार हेतु परोपकारी, सद्भावना और एकता के विकास में संतो की अहम भूमिका रही है। अपने व्यापक और अदार दृष्टि के

कारण ही संत सदैव पूजनीय रहे हैं। क्योंकि संतों का आचरण चन्दन की तरह सभी को समाहित करलेने वाला है। भौतिक वादी युग में भी सेतो का प्रभाव जन मानस पर गहरे रूप में फैला हुआ है। संत तनपुरे बाबा काशी से इतने प्रभावित हुए की उन्होंने केवल काशी को श्रेष्ठ तम ज्ञान की नगरी कहाँ अपितु काशी को ज्ञान-गंगा केन्द्र और महाराष्ट्र के पंढर पुर को संतो का पावनप धाम माना, जहाँ भक्ति गंगा प्रवापहित होती रही है-ज्ञान गंगा का उद्गम स्थान संत हृदय को मानते हुए कहते हैं -

संत तेथे विवेका उसणेच की।

ते ज्ञाना चे चालते बिबं

त्याचे अवयव सुरवाचे कोंभ।।

संत के हृदय से जो अत्यन्त मधुर, सरल सुबोध वाणी मुखरित होती है उसमें जीवन के मूलभूत तत्व ज्ञान एवं आचरण की पावनता की सुगन्ध होती है। उनकी वाणी, ज्ञानियों, अज्ञानियों, निरक्षर तथा विश्व विकारो से संतप्त पीड़ित जनों के आहत मन व हृदय तक के जख्मों पर मरहम की भाँति सुख, शान्ती एवं आनन्द की अनुभूति कराने वाली होती है।<sup>3</sup>

महाराष्ट्र में संतो के प्रादुर्भाव का सबसे बड़ा कारण समसामयिक राजनीतिक और सामाजिक परिदृश्य का रहा है। संत ज्ञानेश्वर ने वारकरी संप्रदाय की न केवल नींव डाली अपितु वे आधार स्तम्भ कहलाए। महाराष्ट्र की भूमि पर ज्ञानेश्वर, नामदेव, संत गोरोबा, संत योगा मेळा, संत एकनाथ, संत तुकाराम, संत बहिणाबाई, संत रामदास जैसे संत अवतरित हुए जिन्होंने अपनी कधनी ओर करनी से समाज का पुतरुहार किया। जैसा कहा गया है- 'बिना भक्ति के ज्ञान अधूरा रहता है और बिना ज्ञान के भक्ति अन्धीबन जाती है। ज्ञान ओर भक्ति का सामंजस्य ही मानव का अध्यात्मजीवन परिपूर्ण करता है।

महाराष्ट्र के विठ्ठल या विठोबा की प्रसिद्धि सारे भरत में हुई। ज्ञानेश्वर के सम्प्रदाय में अनेक जातियों के सन्त एकत्र होकर विठ्ठल भक्ति में मग्न हो गये। इसी विठ्ठल सम्प्रदाय को भागवत सम्प्रदाय अर्थात् वारकरी पंथ भी कहा जाता है। श्री. शं.वा. दांडेकर ने वारकरी को व्याख्यापूर्ति करते हुए लिखा है- 'आशाढ़, कार्तिक, माघ अथवा चैत्र इन चार महीनों की शुक्ल एकादशी को गले में तुलसी-माला धारण कर जो नियमित रूप से पंढरपुर की यात्रा करता है, वह वारकरी कहलाता है एवं उसकी उपासना का मार्ग वारकरी पंथ या संप्रदाय कहलाता है।<sup>4</sup> आज भी भक्त वर्ष में एक बार पंढर पुर जाकर विठ्ठल का दर्शन लाभ लेते हैं, कार्तिकी एकादशी को वारी या पारी भी करते हैं। प्रा.वेद कुमार वेदालंकार ने काल-विभाजन की दृष्टि से वारकरी संप्रदाय के इतिहास का वर्णन पाँच कालखंडों में विभाजित करते हुए लिखा है 'प्रथम कालखंड- भक्त पुंडलिक से ज्ञानदेव तक। द्वितीय काल ज्ञानदेव एवं नामदेव का काल। तीसरा काल - भानुदास एवं एकनाथ का काल। चौथा- संत तुकाराम का काल एवं पाँचवा कालखंड तुकाराम का उत्तरवर्ती काल। यद्यपि इस संप्रदाय के प्रवर्तक का श्रेय भक्त पुंडलिक को जाता है, और संत ज्ञानेश्वर ने इस पंथ कापे दशिनिक अधिष्ठान दिया। भक्त पुंडलिक की भक्ति से वशीभूत होकर पांडुरंग उसके यहाँ ईट

पर खड़े रहे। तेरहवी ईस्वी सन् का उत्पत्तशर्द्ध तथा यौदहवी सदीका पूर्वाई वारकरी संप्रदाय की दृष्टि से स्वर्णकाल माना जाना चाहिए,क्योंकि इसी कालखंड में लिखा गया संत काव्य नि सन्देह ही स्वर्णारो में लिखा गया अक्षय साहित्य है ।

संत ज्ञानेश्वर के व्यक्तित्व के कई आयाम हैं किन्तु वारकरी या भागवत संप्रदाय को संगठित करने में उनकी महत्वपूर्ण भूमिका रही है। स्वयं भी समाज से बहिष्कृत होने के कारण,संत ज्ञानेश्वर ने समाज के विभिन्न तबकों का गहराई से अध्ययन किया । उस जमाने में निम्नवर्ग के लोगो को धर्म ,तत्वज्ञान,अध्यात्म आदि के ज्ञान से वंचित कर दिया गया था । गीता में लिखा गया ज्ञान संस्कृत में होने के कारण बहुजन समाज हेतु दुरूह था । इस कसक को महसूस करते हुए ज्ञानेश्वर ने गीता पर मराठी में टीका लिखकर गीता ज्ञान को बहुजन हिताय कर दिया ।

ज्ञानेश्वर, नामदेव तथा एकनाथ के साहित्य को गहराई से अध्ययन करने के कारण ही तुकाराम ने अपने कीतनों के माध्यम से वारकरी तत्व का प्रचार प्रसार किया । इन संतो के उपदेश भले ही एक जैसे लगते हो लेकिन उनमें री थोडा अंतर है । ज्ञानेश्वर का अविश्कार आत्माभिमुख है,नामदेव का परमात्माभिमुख तथा एकनाथ का समाजाभिमुख है। तुकाराम इन तीनों के संगम है ।संत तुकाराम की शिष्या संत बहिणाबाई ने ज्ञानदेव,नामदेव,एकनाथ के महत्व को रेखांकित करते हुए लिखा है -

सन्तकृपा झाली,इमारत फका आली,

ज्ञानदेव रचिला पाया,उभारिलें देवालया,

नमा तयाचा किंकर,तेणे केला हा विस्तार ।

जनार्दनी एकनाथ,स्तंभ दिला भागवत,

भजन करा सावकाश तुका झालासे कळस।

कहने का तात्पर्य यह है कि इस भक्ति मंदिर के कलश,शिखर का निर्माण किया।

संत ज्ञानेश्वर की ज्ञानेश्वरी संत एकनाथ की एकनाथी भागवत एवं संत तुकाराम की अंभग गाथा यह तीन ग्रंथ ग्रंथत्रयी वारकरी सम्प्रदाय की प्रस्थानत्रयी है । संतो ने बार बार जोर देकर कहा कि जगत नश्वर एवं क्षण भगुर है, तथापि वह नित्य नवीन भी है ।दृश्य क्षण क्षण में परिवर्तन होता हैं । जैसे जैसे जल की तरंगे नित्य नवीन होती है किन्तु मूल तत्व जल ही है ।उसमें उठने वाली तरंगे भिन्न भिन्न एवं क्षणिक तथापि मुलत एक ही होती है । ज्ञानेश्वर,नामदेव आदि के तत्व को संतो ने प्रतिपादित किया है। दया, क्षमा और शांति यही सच्चा धर्म है प्राय सभी संतो ने इसी सिध्दात को आत्मसात किया है।

वारकरी जनां का महामंत्र है रामकृष्ण हरी राम अर्थात अंतरम में रहनेवाला ,कृष्ण अर्थात आकर्षित करनेवाला और हरि अर्थात दुर्गुणों का हरण करनेवाला । इस प्रकार हम देखते है कि भागवत धर्म को गतिप्रदान करने के कारण ही इन संतो के अभग वाणी,कथा,भजन,नाम सप्ताह कीर्तन ताल मृदंग के नाद में महाराष्ट्र संस्कृति का यथार्थ प्रतिबिम्ब दृष्टि गोचर होता है ।

इसीलिए भक्त जन अपना सर्वस्व अर्पण करते हैं ग्यानबा तुकाराम के चरणों पर ,क्योंकि इन्हीं संतों ने जीवन का ध्येय बतलाया है ज्ञानदेव के अनुयायी सामान्य घर के थे, जैसे नामा दर्जी,गोरा कुभांर सावता माली है नरहरी सुनार है चोरबा महार है और नाई कुल में जन्मा सेना है ,जनाबाई जैसी मामूली नौकरानी कूटते पीसते ईश्वर को गुहारने लगी , नरहरी सुनार ने अनुभव किया कि अन्तरात्मा ही खरा सोना है। संसार और परमार्थ में कोई मौलिक विरोध नहीं है। उनके समन्वय में भी आनन्द भरा है ज्ञानदेव द्वारा जलाया गया यह ज्ञानदीप प्रज्वलित रखने का महान कार्य वारकरी सन्तों ने अब तक जारी रखा है। इसीलिए परमत्व के पास स्पर्श से निखरा हुआ यह भागवत धर्म न केवल मराठी जनमानस अपितु सभी भारतीयों का उत्तराधिकारी बन गया है। अतः संतों की वाणी आत्मोद्धार का प्रेरक है। आज के इस भौतिकवादी परिवेश में इन संतों के विचार मानवता का सन्देश देते हैं।

संत ज्ञानेश्वर ने न केवल महाराष्ट्र में अपितु उत्तर भारत में भी भक्ति मार्ग का प्रचार प्रसार किया वैसा शायद ही कोई और संत करपाया है। उन्हीं के जरिए बिटोबा पुरे भारत वर्ष विख्यात हुए ज्ञान और भक्ति के बिना पुरा रहता है और बिना ज्ञान के भक्ति अन्धी बन जाती है। ज्ञान और भक्ति का सांमजस्य ही माना का अध्यात्मजीवन परिपूर्ण करता है। यही कारण है भारतीय जनमानस को संत ज्ञानेश्वर का त्रिदेव रूप चाहे वह कवि, सन्त या योगीरूप क्यों न हो सभी को प्रभावित किए बिना नहीं रहता। संत ज्ञानेश्वर ज्ञानेश्वरी अनुभवामृत आदि ग्रंथ लोकमानस में सदैव समाहत रहेंगे। उनकी दिव्य दृष्टि से शायद ही कुछ छिपा हो, क्यों कि मानव के अन्तरमन में प्रवेश कर सत्यको उसी रूप में उदघाटित किया है। इसप्रकार हम देखते हैं कि ज्ञानेश्वर ने महाराष्ट्रीय भक्ति साहित्य तथा संस्कृति के अनेक संदर्भों में प्रवर्तन किया। सन्त बहिणाबाई ने ठीक ही कहा है - ज्ञानदेवे रचिला पाया।

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## कबीर की सामाजिकता

डॉ. बालकवि लक्ष्मण सुरंजे

अध्यक्ष हिन्दी विभाग

बिडला महाविद्यालय, कल्याण

संत कबीर का साहित्य मध्ययुग का सामाजिक दर्पण है। उनके सम्पूर्ण साहित्य का सृजन धर्म एवं समाज को केन्द्र में रखकर हुआ है। कबीर समाज को केन्द्र में रखकर क्रांतिदर्शी साहित्य का सृजन ही नहीं किया अपितु बुद्धिवादी सिद्धान्तों की भी स्थापना की है। उनके ये सारे सिद्धांत बुद्धि के अनुभव की कसौटी पर खरे उतरते हैं। इसीलिए कबीर सच्चे सत्यान्वेषक भी कहे गये हैं। डॉ. त्रिभुवन इस संदर्भ में कहते हैं कि सत्याग्रही कबीर न तो परमारा विरोधी थे, न वेद शासन विरोधी। वे विरोधी थे असत्य के, अज्ञान के और उस तथाकथित पाण्डित समाज के जो स्वयं अज्ञानान्धकार में आकण्ठ डूबा हुआ था, जिसे स्वयं शास्त्र का भी ज्ञान न था। अर्थ का अनर्थ करना ही जिसकी बुद्धि की सीमा बन चुकी थी। कबीर का उद्देश्य प्रत्येक समाज में ऐसी समझदारी विकसित करना था जिसके आलोक में मानव अपनी समस्याओं वास्तविक समाधान खोज सके।

संत कबीर घुमक्कड़ प्रकृति के थे, इसीलिए उनके काव्य में तत्कालीन समाज का जीवंत चित्रण हुआ है। कबीर को इस तरह की घुमक्कड़ी प्रवृत्ति से अनेकों अनुभव प्राप्त हुए हैं। कबीर का इस तरह आत्मज्ञान जाग गया था और उन्हें प्रत्येक व्यक्ति में सम्यक रूप से सत्य का दर्शन होता था। वे जागरक स्वभाव के थे, इसीलिए वे सदा सजग होकर समाज को देखते थे, सारा समाज उन्हें अधंकार की निद्रा में खोया दिखाई देता। इसीलिए कबीर सारे समाज को जाग्रत रहते का महान संदेश देते हैं। कबीर के भीतर अनन्तज्ञान की आँखें खुली थीं, उन मौलिक आँखों में बड़ा ही आकर्षक सौंदर्य था जो काजल के लगाने से मोहक नहीं बना था अपितु चितवन के कारण अनोखा बना था-

“काजल केरी कोठरी तैसा यहु संसार।

बलिहारी ता दास की,पैसिर निकसपरहार।।”

इन्हीं मर्मस्पर्शी आँखों से कबीर ने सबको मोह लिया था। संत कबीर बहुत ही सुलझे विचारों के व्यक्ति थे। कबीर मस्तमौला थे। जो कुछ साफ साफ कहते थे। जब मौज में आकर रूपक और अन्योक्तियों पर उतर आते थे। वह सनातन कवित्व का श्रृंगार होता था। कबीर के विचार अनुभव के आधार पर होते थे। वे स्वार्थ की संकुचित सीमा में न बँधकर व्यापक मानवता के क्षेत्र में उतर गए थे। इसलिए उन्होंने स्वयं का घर जलाकर दूसरों की सेवा और संत संगति की -

“हम घर जाल्या आपणों जिया मुराडा हाथि ।

अब घर जालौं तासका जे चले हमारे साथि ।”

उनकी घर फूँक मस्ती में स्वर्था प्रवृत्तियों जल गयी। कबीर के अनुसार घर जला देने से मानवतावादी घर की रक्षा हो सकती है। धन संचय कर अपना घर बनाने वाला मनुष्य घर के साथ ही मर जाता है जबकि धन को परवाह न करने वाला त्यागी पुरुष अमरत्व को प्राप्त करता है। घर जालौं घर उबरे घर राखैं घर जाइ।

संत कबीर ने सत संग द्वारा ही हरि भक्ति तथा हरि भजन का प्रचार किया था। हरि भजन और हरि भक्ति करने वाले संतों ने प्रेम मार्ग को अपना कर हसी खुशी से जीवन व्यतीत करने की रीति चलाई थी। जीवित रहने के लिए परिश्रम करना, सत्य, शील तथा नैतिकता का प्रचार करना, पर उपकार और पर सेवा करना, अच्छे लोगों के साथ रहना तथा सत संगति करना, हरि गुण का गान करना, हृदय में ईश्वर का नामस्मरण करना और व्यवहार में पा सेवा करना आदि कबीर जैसे संतों का मूल उद्देश था -

“कहै कबीर हरिगुण गाइ लै सत संगति रिदा मँझारि।

जो सेवग सेवा करै ता संगि रमै रे मुरारि।”

कबीर के अनुसार सत संगति ही इस जीवन का सार है और सब कुछ असार है। व्यक्ति का व्यक्ति के प्रति सद व्यवहार ही मानव धर्म है, इससे सम्पूर्ण मनुष्य जाति का कल्याण होता है, जो व्यवहारशील नहीं है, वह अधमी है। कबीर कालीन समाज में ऐसे अधर्मी यत्र तत्र सर्वत्र विद्यमान हो इसलिए कबीर ने पाण्डित तथा मुल्ला को अज्ञानी कहा क्योंकि दोनों धर्म के नाम पर प्राचीन शास्त्र, मत और कर्मकाण्ड को साथ लेकर चल रहे थे। इन दोनों धर्मों के ठेकेदारों में व्यवहारशीलता नहीं थी। जिससे समाज में पाखण्ड फैल रहा था और चतुर्विध भेदाभेद की दीवारें खड़ी हो गयी थी चारों तरफ अन्धागुरू बहरा चेला जैसी स्थिति उत्पन्न हो गयी थी। पंडित वर्ग बिना किसी ज्ञान के ज्ञान वितरण का कार्य कर रहा था। जिससे सर्वत्र संभ्रम फैल गया था। इसी ध्येय से कबीर ने हरि नामस्मरण से जनता में अनुभव की बात बताकर विश्वास प्राप्त किया था। ईश्वर का भक्त सदा परोपकारी एवं नि स्वार्थी होता है। वह मन,वाणी और कर्म से सुमिरण करता है। मनसा वाचा क्रमनां कबीर सुमिरन सार। इससे समाज में उसका व्यवहार सबसे अच्छा होता है। वह भजन से समाज को संगठित करता है।

कबीर कालीन समाज की शिक्षा पध्दति प्राचीन वेदशास्त्रसम्मत थी, अतः शास्त्रों ने यह बता दिया था कि विद्या पढने और पढाने का अधिकार केवल पाण्डित वर्ग को है और पाण्डित होने के लिए ब्राम्हण होना आवश्यक है । कबीर के समय तक जनमानस में यह धारणा थी कि पाण्डित वेदज्ञ,शास्त्रज्ञ तथा सर्वज्ञ है वह जाति से उँचा , ज्ञान से महान ,शरीर से पवित्र तथा वाणी से ईश्वर होता है । कबीर कालीन समाज में पाण्डित वर्ग वेद पुराण का पाठ करता था । जनता में उसी का उपदेश देता था । ब्राम्हण वेद,पुराण ,स्मृति का अध्ययन करता था । संध्या पाठ , गायत्री मंत्रोच्चारण करता था कबीर ने ज्ञान अपने अनुभव से प्राप्त किया था जबकि पंडितों ने उसे पुस्तक से ,इसलिए दोना के ज्ञान में काफी अंतर था कबीर आँखों देखी पर विश्वास करते थे , जबकि पंडित कागद की लेखी पर । इसलिए कबीर ने उन सबको छोड दिया जिसे पंडित और मुल्ला ने लिखा था । इन पंडितों दवारा अपनाया गया वेद भी विष के समान आत्मघाती एवं कलुषित था । यद्यपि वेद कुराण में निहित ज्ञान झूठे नहीं थे अपितु इन पाण्डितों एवं मुल्ला मौलवियों ने जिस रूप में उसे स्वीकृत किया था । कबीर कहते हैं कि है मनुष्य तुम क्यों पत्थर की पूजा करते हो बिना विश्वास के पेंड पोधों के पत्ते क्यों तोडते हो बिना ज्ञान के देवता का सिर क्यों फोंडते हो कर जोडकर राम की पुकार क्यों लगाते हो इससे अच्छा कर्म तो यह है कि तुम जन सेवा करो । दूसरे लोगों की सहायता कर उनके दुख को बाटें ।

कबीर कालीन समाज विभिन्न वर्गों ,सम्प्रदायों तथा जातियों में विभक्त था । समाज में मुख्य रूप से हिन्दू तथा मुसलमान दो वर्गों थे । तत्कालीन समाज वैष्णव ,शैव ,बौध्द ,जैन आदि सम्प्रदायों में विभक्त था । समाज में जाति पॉति का भेदभाव सभी वर्गों एवं सम्प्रदायों में व्याप्त किसी न किसी जाति या सम्प्रदाय से जुडकर एक दूसरे का विराधी बना हुआ था । उसके चारों ओर स्वार्थ एवं सघर्ष की ज्वाला विद्यमान थी । सारा समुदास अपनी अपनी आग में झुलस रहा था । अपने आपसी विविध भेदों के कारण सम्पूर्ण समाज बिखरा हुआ था । इसलिए कबीर कहते हैं कि यह संसार पगला गया है जो एकता के सूत्र में न बाँधकर अनेकता में भटकता रहता है । व्यक्ति स्वयं आत्मचिंतन न करके बाहर के क्रिया कलापों में भटकता रहता है । व्यक्ति स्वयंम में बुराई न देखकर दूसरों में देखता है जबकि उसके जैसा बुरा व्यक्ति दूसरा कोई नहीं है । अपनी कमजोरियों के कारण व्यक्ति वैचारिक भेदभाव करता रहता है । इसी अज्ञानता के फलस्वरूप समाज में विविध जाति ,धर्म तथा वर्ग निर्मित होते हैं । वस्तुतः मानव की एक ही जाति ,एक ही धर्म तथा एक ही वर्ग है अतः जीव की उत्पत्ति में अभेद है । मनुष्य प्राणी सभी जीवों में श्रेष्ठ है । उसमें विवेक की प्रधानता है किन्तु मनुष्य

उसका गलत उनय्ये करता है । कबीर के अनुसार हिन्दू और मुसलिम दोनों एक ही मिट्टी के भोंडे हैं । चौरासी लाख जीवों में एक ही पंचतत्व का विधान हुआ है । अतः मनुष्य ने अलग अलग भावों को स्वीकृत कर स्वयंम को हिन्दू तुर्क ,छूत अछूत आदि रूपों में मान लिया है-

“ पंचतत्व ले कीन्ह बँधान चौरासी लष जीव समॉन

बेगर बेगर राखि ले भाव ,तामै कीन्ह आपको ठॉव ।।”

यही मानव की सबसे बड़ी कमजोरी हैं। कबीरकालीन समाज में पण्डे पुजारियों में अपनी जातिगत भावना का तथा पवित्रता का झूठा अभिमान था। वे दूसरों का स्पर्श किया हुआ पानी ग्रहण नहीं करते थे और न ही स्पर्श किया हुआ भोजन करते थे। वे दूसरों को अछूत एवं अपवित्र मानते थे। पण्डे पुजारियों के इस आडम्बर को देखते हुए कबीर आलोचना करते हैं कि पाण्डेजी कौनसा वह स्थान है जो पवित्र है। जहाँ भोजन किया जा सके। अन्न, चौका एवं वर्तन सब जूटे हैं। माता पिता सब जूटे हैं जिससे कि आपका जन्म हुआ है, फिर किसे पवित्र समझा जाए। तुम तीर्थाटन करके पवित्र, व्रत रहने पर अन्न ग्रहण नहीं करते, जिस दूध को तुम पीते हो क्या कभी उस पर समग्रता से विचार किया है? वह दूध किस रुधिर से बन कर आता है? क्या वह अपवित्र नहीं होता? हृदय की पवित्रता से ही परमेश्वर की प्राप्ति होती है, जो व्यक्ति अपनी आत्मा को चीढ़ लेता है उसकी काया निर्मल हो जाती है, वह पवित्र हो जाती है। इसलिए समस्त संसार में जाति, वर्ग, धर्म की दीवारें बनना, मानव मानव में भेद स्थापित करना मानवतावाद के लिए खतरा है, इससे सामाजिक संगठन एवं एकात्मता खतरे में पड़ जाती है। इस संदर्भ में डॉ रामकिशोर शर्मा का मतव्य है कि कबीर की आध्यात्मिक मुक्ति सामाजिक मुक्ति से एकदम अलग नहीं हैं। उनका परमात्म चिंतन लोक चिंतन की उपेक्षा नहीं करता। उन्होंने आध्यात्मिक साम्यता में ही सामाजिक साम्यवाद की परिकल्पना की है। भक्त होते हुए भी वे सामाजिक दायित्व का पूरा पूरा निर्वाह करते हैं। वे ऐसे भक्त कवि हैं। जिनके रचना कर्म का एक प्रमुख पक्ष है सामाजिक विषमता का उन्मूलन। रुठियों और आडंबरों के खण्डन की जो शक्ति कबीर में दिखाई देती है वह वास्तव में उनके बहुआयामी व्यक्तित्व की अभिव्यक्ति है। उनका व्यक्तित्व इतना विराट है कि उसे किसी एक सीमा में बाँधना सम्भव नहीं है। वह पृथ्वी से आकाश तक फैला हुआ है। इसका मूल कारण है कबीर की पर्यटन वृत्ति। इसी पर्यटन वृत्ति के परिणाम स्वरूप समाज का सम्पूर्ण दस्तावेज उनके काव्य में हमारे सम्मुख दिखाई देता है, जो विविध प्रवृत्तियों से भरा पड़ा है।

### संदर्भ -

- १ हिन्दी साहित्य की भूमिका, आचार्य हजारीप्रसाद दविवेदी पृ ६३
- २ कबीर ग्रंथावली संपादक डॉ रामकिशोर शर्मा पद २५१ पृ ४६०
- ३ कबीर ग्रंथावली संपादक डॉ रामकिशोर शर्मा पद रमैणी ५२ पृ ६३३
- ४ कबीर ग्रंथावली संपादक डॉ रामकिशोर शर्मा पद १०६ पृ ३७२
- ५ कबीर ग्रंथावली संपादक डॉ रामकिशोर शर्मा पद १२१ पृ ६७
- ६ कबीर ग्रंथावली संपादक डॉ रामकिशोर शर्मा पद पृ २६६
- ७ कबीर ग्रंथावली संपादक डॉ रामकिशोर शर्मा पद पृ २१०
- ८ कबीर साहब संपादक विवेकादास पृ ३४६

## महादेवी वर्मा के काव्य में अभिव्यक्त पीड़ा

प्रा. सप्तोष गायकवाड़,  
हिन्दी विभाग,  
सोनुभारु बसवत कला एववाणिज्य महाविद्यालय,  
शहापुर, जिला- थाने

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छायावादी कवियों में महादेवी वर्मा का स्थान सर्वोपरि है। छायावाद का युग राजनीतिक, सामाजिक, सांस्कृतिक, आर्थिक आदि सभी दृष्टियों से उथल-पुथल, द्वंद्व, विभ्रम, संघर्ष और आंदोलन का युग था। इस पृष्ठभूमि में, कवि अपने समय की वास्तविकता, यथार्थ से प्रभावित होकर अपनी रचनाओं में उसकी विशिष्ट प्रवृत्तियों को अभिव्यक्ति देता है और उसकी रचनाएँ ही युग- विशेष की मूल प्रवृत्तियों को रूपायित करती हैं। लेकिन जहाँ तक महादेवी वर्मा का प्रश्न है, उनकी काव्य रचनाएँ अक्षरमुखी रही हैं। उन्होंने अपने काव्य में पीड़ा, वेदना और रहस्य भावना को ही मुखरित किया है।

महादेवी की कविता में दुःख, करुणा और पीड़ा का भाव प्रधान रहा है। उनके काव्य में विभिन्न रूपों में पीड़ा की अभिव्यक्ति देखने को मिलती है। महादेवी इस बात को स्वीकार करने

में कोई सक्कोच नहीं करती कि वह 'नीर भरी दुःख कि बदली' है। जहाँ तक महादेवी वर्मा का प्रश्न है, उनकी वेदना के उद्गम के बारे में निश्चित तौर पर कुछ कहना संभव नहीं है। उनकी कविताओं में एक विचित्र-सा सूनापन, एक विलक्षण एकाकीपन बार-बार उनकी कविताओं में उमड़ता दिखाई देता है। अल्पायु में ही विवाहित होने के बाद उन्होंने स्वेच्छा से एकांत जीवन का चयन किया। पीड़ा का साम्राज्य ही उनके काव्य संसार कि सौगात है-

**'साम्राज्य मुझे दे ाला  
उस चितवन ने पीड़ा का !'**

विफल प्रेम का यह रुदन महादेवी के काव्य की अन्तर्वस्तु है। यह पीड़ा ही कवयित्री का प्रारब्ध है-

**'मेरी मदिरा मधुवाली  
आकर सारी दुलका दी  
हम कर पीड़ा से भर दी  
छोटी जीवन की प्याली !'**

महादेवी की वेदना अनुभूतिजन्य होने के कारण उनकी कविताओं में इसकी अभिव्यक्ति भी सहज ढ़ा से हुई है। उसमें कृत्रिमता कहीं दिखाई नहीं पड़ती। उनके काव्य में अभिव्यक्त दुःख और वेदना जैसे भाव बिल्कुल आरोपित नहीं हैं, इनका वरण तो कवयित्री ने खुद किया है। उनका यह कथन इस वक्तव्य की पुष्टि करता है- "हमारे असह्य सुख हमें चाहे मनुष्यता की पहली सीढ़ी तक भी न पहुँचा सकें, किन्तु हमारा एक बूझ आँसू भी जीवन को अधिक मधुर और उर्वर बनाए बिना नहीं गिर सकता।" निष्ठुर दीप-सी तिल-तिल जलती कवयित्री अपने काव्य में इस व्यक्तिगत व्यथा को शब्द देने में सक्कोच नहीं करती।

महादेवी की पीड़ा नितांत वैयक्तिक भी नहीं है। स्वयं उन्होंने अपने जीवन में दुःख और अभाव की बात से इकार किया है। वस्तुतः उनके पीड़ा-भाव का प्रासाद दो आधार-भूमियों पर टीका हुआ है- आध्यात्मिक भावभूमि तथा मानवतावादी भावभूमि। महादेवी ने दुःख को

आध्यात्मिक स्तर पर ही अपनाया। भारतीय सङ्कारों में पत्नी महादेवी करुणा-भाव में आकृष्ट लूबी हुई है। पीडा की अधिकता उन्हें अध्यात्म का आवरण लेने को बाध्य करती है।

जब व्यक्ति वेदना के अनुभवों से गुजर चुका होता है और उसकी तीव्रता के दशा सह चुका होता है तो वह पराई पीर को उसी धरातल पर खड़े होकर समझ सकता है। यही उसे उसमें समग्र मानव जाति के दुःखों के प्रति सहानुभूति और करुणा के भाव जन्म लेते हैं। महादेवी के वेदना-भाव-प्रासाद की दूसरी आधारभूमि मानवतावादी भावभूमि है। 'साध्यगीत' और 'दीपशिखा' तक आते-आते उनकी वेदना को मानव मात्र के प्रति करुणा का रूप लेते देखा जा सकता है।

मनुष्य काल और सीमा के बन्धन में बँधकर क्रद्धन करता है। महादेवी जी स्वयंको काल और सीमा के बन्धन के अतर्गत मानते हुए असीम चैतन्य के लिए क्रद्धन को काल, सीमा से परे मानती हैं। जिससे वेदना स्वतंत्र रूप धारण करती है। वह स्वयं कहती हैं- "मुझे दुःख के दोनों ही रूप प्रिय हैं। एक वह जो मनुष्य के सघेदनशील हृदय को सारे सङ्कार से अविच्छिन्न बन्धन में बाध देता है और दूसरा वह जो काल और सीमा के बन्धन में पड़े हुए असीम चेतन का क्रद्धन है।"<sup>2</sup> उनकी दृष्टि में व्यक्तिगत दुःख ही जीवन को अमरत्व प्रदान करता है - "व्यक्तिगत सुख विश्ववेदना में घुलकर जीवन को सार्थकता प्रदान करता है और व्यक्तिगत दुःख विश्व के सुख में घुलकर जीवन को अमरत्व-"<sup>3</sup> बचपन से ही छोटी-छोटी कविताएँ लिखने वाली महादेवी ने अपने आँसुओं के साथ स्वयंको भी अलौकिक प्रेम के लिए अर्पित कर दिया। 'मान लिया' नामक कविता के अनुसार-

*“आँखों ने दिए सपने आँसू, मुख ने सब मञ्जल गाँ दिया,  
कर ने सब अर्पित कर्म किए पग ने गति का अवदान दिया,  
उर ने हर साँस समर्पित की फिर ये विरहाकुल प्राण दिया,  
किस नीति से आज हमें तुमने अपना चिर याचक मान लिया।”<sup>4</sup>*

महादेवी का दुःख सारे सञ्चार को एक सूत्र में बाँधने की क्षमता रखता है और यही उनका मोक्ष है। उनके शब्दों में- “दुःख मेरे निकट जीवन का ऐसा काव्य है जो सारे सञ्चार को एक सूत्र में बाँध रखने की क्षमता रखता है।”<sup>14</sup> महादेवी के समग्र काव्य लेखन में वेदना के कई सोपान आए, जो छायावाद के साहित्य को धनी बनाते हैं। डॉ. रामप्रसाद मिश्र के शब्दों में- “नीहार (अश्रु) का जन्म तिमिरमय रजनी (निराशाजन्य वेदना) में होता है; रश्मि के पश्चात ही नीरजा (रोदनोद्भूत गीत - पक्तियों) का विकास संभव है, यह विकास धूप में ही पुष्ट होता है और संध्या तक होता रहता है; पर संध्या इस विश्वास को बध कर देती है, साध्यगीत, नीहार, रश्मि, नीरजा को पूर्णत्व प्रदान करते हैं, अस्तित्वोत्पत्त्या दीपशिखा (जलना, पर प्रकाश देना) स्वाभाविक ही है।”<sup>15</sup> महादेवी स्वयं अपने रचनाकाल के अनुभव को व्यक्त करते हुए कहती हैं- “नीहार के रचनाकाल में मेरी अनुभूतियों में वैसी ही कुतूहलमिश्रित वेदना उमड़ आती थी जैसी बालक के मन में दूर दिखाई देने वाली अप्राप्य सुनहली उषा और स्पर्श से दूर सजल मेघ के प्रथम दर्शन में उत्पन्न हो जाती है। रश्मि तो उस समय आकर मिला जब मुझे अनुभूति से अधिक उसका चिह्न प्रिय था। परन्तु नीरजा और साध्यगीत मेरी उस मानसिक स्थिति को व्यक्त कर सकेंगे जिसमें अनायास ही मेरा हृदय सुख दुःख में समाप्तस्य का अनुभव करने लगा। फिर वह सुख दुःख मिश्रित अनुभूति ही चिह्न का विषय बनने लगी और अब अस्त में मेरे मन ने न जाने कैसे उस बाहर भीतर में एक सामाप्तस्य ढूँढ लिया है जिसने सुख दुःख को इस प्रकार बुन लिया कि एक के प्रत्यक्ष अनुभव के साथ दूसरे का अप्रत्यक्ष आभास मिलता रहता है।”<sup>16</sup>

महादेवी जी को वेदननुभूति बचपन से ही होने लगी थी, परन्तु उसे स्वरूप ‘नीहार’ ने प्रदान किया। ‘नीहार’ वेदना की वह प्रथम सीढ़ी है, जिसपर चलकर ही वह अपने प्रेम को प्राप्त करने में समर्थ हो सकती थी। वेदना की प्रथमावस्था में रहस्यमय सृष्टि को जानने की जिज्ञासा, प्रियतम की प्रतीक्षा तथा मिलन की व्याकुलता है। प्रियतम की प्रतीक्षा में अश्रुपूरित नयनों का काव्य ही ‘नीहार’ है। प्रेमी अनेकों कल्पनाएँ करता है, प्रियतम से बिछुड़ने के पश्चात स्मृति जन्य कष्ट का

अनुभव होने लगता है, महादेवी के अधरों की मुस्कान प्रियतम के साथ चली गयी तथा उन्हें प्रेम की पीड़ा में बोर गई -

*“बिछाती थी सपनों का जाल  
तुम्हारी वह करुणा की कोर;  
गई वह अधरों की मुस्कान  
मुझे मधुमय पीड़ा में बोर ।”<sup>८</sup>*

‘नीहार’ के गीतों में कवयित्री के प्रेम, स्मृति, विफलता, पीड़ा तथा वास्तविक इच्छा के स्वर अत्यन्त विगलित रूप लेकर प्रकट हुए हैं। उनके काव्य के प्रथम चरण में स्नेही की साधना, दार्शनिक तन्मयता और वैरागी की करुणा की मार्मिकता है। डॉ. रामरतन भटनागर उनकी पीड़ा की दयनीय दशा तथा मधुरता की सराहना करते हुए लिखते हैं- “इस सारे दुःख, सारे एकाग्र, सारे सूनेपन को भावी मिलन की आशा ही सहनीय बनाती है। दुःख और पीड़ा के तारों की झंकार के पीछे एक अप्रत्याशित, अयाचित सुख की मीठी कभी-कभी बज उठती है और फिर दुःख-दुःख नहीं रहता, क्रन्दन मधुर हो जाता है, पीड़ा चन्दन बन जाती है।”<sup>९</sup> सुख और दुःख जीवन की सच्चाई है, जिसे प्रत्येक प्राणी को स्वीकार करना पड़ता है। सुख की चाह में मनुष्य भटकता रहता है परन्तु दुःख उसका मनोबल बढ़ाता है और महादेवी में दुःख से ही जिजीविषा उभरी है। रश्मि में वेदना का आगमन उन्होंने स्वीकार कर लिया-

*“वेदना-गगन से रजत ओस,  
चू-चू भरती मान-कमल-कोश  
अलि सी मपराती विरह-पीर ।”<sup>१०</sup>*

‘रश्मि’ में महादेवी जी का असीम क्रद्धन तथा मिलन की आकाक्षा दोनों विद्यमान है। वह ईश्वर से एक तरफ मिलन के लिए तीव्र इच्छा को प्रकट करती है तो दूसरी तरफ वेदना को अपनी सहचरी बना लेती हैं। सृष्टि के अनुपम सौंदर्य को देखकर उनका मन सृष्टिकर्ता के लिए लालायित हो उठता है। उन्हें सृष्टि- सृजन के प्रत्येक कण में ईश्वर दिखाई देता है, स्वयंको ईश्वर में लीन कर लेना ही उनकी भक्ति और मुक्ति है। खोलवाल जी के अनुसार, “नीरजा में जो विरहानुभूति की अभिव्यक्ति हुई है उसमें भावुकतापूर्ण क्रद्धन कम है, उसे विचारों से गभीर एवात्तात् रूप देने का सफल प्रयत्न किया गया है।”<sup>१</sup>

समग्रतः कहा जा सकता है कि महादेवी वर्मा में वेदना का भाव व्यक्तिगत रूप में मिलता है तो समष्टिगत रूप भी। उनके वेदना-भाव का महल आध्यात्मिक और मानवतावादी भावभूमियों पर खड़ा है। उनकी वेदना के बारे में कोई निश्चित एक राय नहीं है। उनकी वेदना प्राणि-मात्र के प्रति करुणा का रूप धारण करती है और वह अपने काव्य में समस्त मानव समाज, इसके वधित, शोषित वर्ग की पक्षधरता करती है। उनके काव्य लोक में वेदना की परिणति आनन्द में होती है, और वह अपनी कविताओंके माध्यम से दुःखी जनों में नई आशा, आनन्द का सञ्चार करती हैं।

संदर्भ-

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# SOCIAL SCIENCES

# लिंगभाव असमानता :

## शिक्षण - एक तुलनात्मक अध्ययन

- प्रा.परळकर एस.डी

समाजशास्त्र विभाग प्रमुख  
श्री पंडितगुरु पार्डीकर महाविद्यालय  
सिरसाळा ता. परळी वै. जि.बीड

### लिंगभाव :संकल्पना

लिंगभाव ही एक अशी संकल्पना आहे, की जी जैविक भेदापैक्षा काहीशी वेगळी आहे. ती समाजाद्वारे स्त्री - पुरुषा मध्ये निर्माण झालेल्या सामाजिक भिन्नत्वाशी संबंधित आहे. जन्म घेतलेले नवजात अर्भक सुरुवातीला एक जैविक प्राणी असते. पण सामाजिक करणाच्या माध्यमातून त्याच्यावर वेगवेगळे वा भिन्न संस्कार करुन अशा प्रकाराच्या जिवाला स्त्री किंवा पुरुषात परिवर्तित केले जाते. हा संकल्पना स्त्रीत्व किंवा पुरुषत्व यांच्या समांतर आणि सामाजिक स्वरूपावर आधारीत असलेल्या असमान विभाजनाशी संबंधित आहे.

### प्रस्तावना

पारंपारिक दृष्टीने भारतीय स्त्रीचा दर्जा अत्युच्च मानला जातो. वेद आणि उपनिषद काळात वाडःमयातून दंतकथामधुन स्त्रीला वर्षानुवर्ष अत्युच्च स्थान आणि मान दिलेला दिसतो. त्यावेळी स्त्रीला समाजात सर्व प्रकारचे स्वातंत्र्य दिलेले होते आणि स्त्रीचा सामाजिक दर्जा पुरुषांच्या बरोबरीचा होता. आज मात्र स्त्रीयांना पुरुषांची बरोबरी करण्यासाठी संघर्ष करावा लागत आहे. वेदकाळानंतर स्त्रीयांचा सामाजिक दर्जा वरचेवर खालावत गेलेला दिसत आहे. या सर्व बाबींचे मुळ कारण म्हणजे स्त्रीयांना शिक्षणापासून वंचित ठेवण्यामध्ये असून त्यांच्यासाठी शिक्षण उपलब्ध करुन देण्यात कुठेतरी समाजव्यवस्था कमी पडत असल्याचे जाणवते. याच दृष्टीकोनातून समाजसुधारकांनी विशेष प्रयत्न केले यात राजाराम मोहन रॉय, पंडीत इश्वरचंद्र विद्यासागर महात्मा फुले, आगरकर, सावित्रीबाई फुले, महर्षी कर्वे यांनी स्त्रियांच्या परिस्थितीत परिवर्तन घडवून आणण्यासाठी विशेष प्रयत्न केले. पारतंत्र्यात असताना समाजसुधारकांनी स्त्री शिक्षणासाठी अविरत प्रयत्न केले. स्वातंत्र्यप्राप्तीनंतर तर या प्रयत्नाना वेग मिळावयास हवा होता. परंतु त्यात

गतीमानतेचा अभाव जाणवला. आज अनेक क्षेत्रात स्त्रीया पुरुषांच्या खांद्याला खांदा लावून कार्यरत आहेत. कायद्यानेही स्त्री-पुरुष समानता मान्य केली आहे. तरीही स्त्री शिक्षणात आपण अजून मागेच आहोत. शिक्षणपध्दतीत मुलांना जे शिक्षण दिले जाते, तेच शिक्षण मुलींनाही दिले जावे. ग्रामीण भागापासून शहरी भागापर्यंत मुलांच्या शिक्षणासाठी जो विचार केला जातो. तोच विचार मुलींच्या शिक्षणासाठीही व्हावयास हवा.

### स्त्री शिक्षणाचा इतिहास -

प्राचीन काळात स्त्री शिक्षण प्रगतीपथावर होते. वैदिक काळातील संदर्भानुसार गार्गी, लोपा, मुद्रा या प्रसिध्द स्त्रीयांनी विविध शास्त्रात पारंगत विद्या प्राप्त केली होती. या स्त्रियांनी शिक्षणाच्या बाबतीत पुरुषानाही मागे टाकले होते. याबरोबरच बौध्दकाळातही स्त्री शिक्षण सुनियोजित स्वरूपात दिले जात होते. गौतम बुध्दांनी संघामध्ये स्त्री प्रवेशास परवानगी दिली होती. यात बहुतांश महीलांनी बौध्द धर्माचा यशस्वी प्रचार केला होता. सम्राट अशोकाची बहिण संघमीत्रा बौध्द धर्माच्या प्रचारार्थ श्रीलंकेत गेली होती. बौध्दधर्म काळापर्यंत स्त्रीया शिक्षणात अग्रेसर होत्या.

### मध्यकाळातील स्त्री-शिक्षण -

या काळात भारतात मुस्लीम सत्ता कार्यरत होती. या काळापासून स्त्रीयांच्या शिक्षणाकडे दुर्लक्ष होण्यास सुरुवात झाली. शाही घराण्यातील स्त्रियांसाठी शिक्षणाची व्यवस्था केली जात असे. परंतु मध्यम वर्ग तसेच गरीब परीवारातील स्त्रीयांसाठी मात्र शिक्षण व्यवस्था अस्तित्वात नव्हती.

### ब्रिटीश काळातील स्त्री शिक्षण -

ब्रिटीश काळातही स्त्री शिक्षणाकडे फारसे लक्ष दिले गेले नाही. १८५४ ते १८८२ या काळात स्त्रीयांच्या शिक्षणासाठी २६०० प्राथमिक विद्यालय, ८१ उच्च माध्यमिक विद्यालय आणि १५ महाविद्यालयांची स्थापना करण्यात आली होती. सन १९१७ मध्ये श्रीमती अॅनी बेझंट यांच्या अध्यक्षतेखाली भारतीय महिला संघटनेची स्थापना करण्यात आली ज्याद्वारे महिला शिक्षणाचा प्रसार करण्याचा उद्देश समोर ठेवण्यात आला होता.

### आधुनिक काळातील स्त्री शिक्षण -

स्वातंत्र्य प्राप्तीनंतर स्त्री शिक्षणाकडे पाहण्याचा दृष्टीकोणात परिवर्तन आले आहे. स्त्री शिक्षणाच्या विकासासाठी शासन प्रयत्नशील आहे. भारतीय राज्यघटनेनुसार भारतीय नागरिक ती महीला असो पुरुष त्यांच्यात कुठल्याही प्रकारचा भेद केला जाऊ शकत नाही. अशी तरतूद करण्यात आली आहे. भारतात स्त्री शिक्षणाचे महत्व वाढू लागले आहे. १९६६ मध्ये कोठारी आयोगाच्या मते मानविय साधनांच्या तसेच परिवारांच्या विकासासाठी पुरुषांपेक्षा स्त्री शिक्षणाची आवश्यकता अधिक आहे. स्वतंत्र भारताचे पहिले पंतप्रधान पं. जवाहरलाल नेहरु यांच्या मते कुटूंबातील मुलांचे शिक्षण व्यक्तीगत स्वरूपाचे असते. परंतु कुटूंबातील मुलींचे शिक्षण संपूर्ण कुटूंबाचे शिक्षण ठरू शकते. महिला शिक्षणाच्या संदर्भात अनेक विचारवंतानी महत्व व्यक्त केले आहे. त्यांच्या मते कुटूंबातील माता सर्वोच्च शिक्षिका असते. तीच मुलांच्या जीवनातील अद्यशिक्षिका असते.

## स्त्री शिक्षणाचा तुलनात्मक पैलू -

भारतीय समाज पुरुष प्रधान समाज म्हणून ओळखला जातो. याच कारणास्तव स्त्री शिक्षणाचा पुरुषांच्या मानाने विकास होऊ शकला नाही. भारतातील ग्रामीण भागात प्राचीन प्रथेप्रमाणे घरात मुलगी जन्माला येणे वाईट समजण्यात येते. मुलीपेक्षा मुलाच्या जन्मास अधिक महत्त्व देण्यात येते. या दृष्टीकोनातून मुलींना अधिक शिक्षण घेऊ दिले जात नाही. याच कारणास्तव भारताच्या माजी राष्ट्रपती प्रतिभाताई पाटील यांनी स्त्री शिक्षणा संदर्भात चिंता व्यक्त करतांना असे म्हटले होते की समाजास विकसीत स्वरूपात पाहावयाचे असेल तर प्रथमतः महिलांनी शिक्षित होणे गरजेचे आहे. त्यांच्या मते स्त्री आणि पुरुष साक्षरतेत खूप मोठे अंतर आहे. १९ व्या शतकाच्या सुरुवातीस महिला साक्षरता केवळ ५.३५ टक्के इतकी होती. स्वातंत्र्य प्राप्तीच्या वेळी ती १८.३३ टक्यावर पोहचली तर आज महिलांची साक्षरता केवळ ६४.८४ टक्के आहे. ग्रामीण भागात तर या बाबतीत खूप तफावत आहे. स्त्री शिक्षणास आणि साक्षरतेस प्राधान्य द्यावयास हवे अशा प्रकारचे मत त्यांनी व्यक्त केले.

परंतु या अनेक अडथळे आहेत. याच कारणास्तव १९७५ हे वर्ष जागतीक महिला वर्ष म्हणून घोषित करण्यात आले होते. त्यानंतर अनेक राष्ट्रीय तसेच आंतरराष्ट्रीय पातळीवर संमेलन घेण्यात आली. या संमेलनात स्त्री शिक्षणात सुधारणा घडवून आणण्याच्या दृष्टीकोणातून विचार करण्यात आला. परंतु स्त्री शिक्षणाच्या बाबतीत विशेषतः भारताच्या ग्रामीण भागात सुधारणा घडवून आणणे शक्य झालेले दिसून येत नाही. याची कारणे अनेक आहेत त्याचा उल्लेख आपणास पुढील प्रमाणे करता येईल.

### १) मुलीपेक्षा मुलांच्या शिक्षणास प्राधान्य -

स्त्रीला समाजात दुय्यम स्थान असते घरातील मुलीपेक्षा मुलांच्या शिक्षणाला प्राधान्य दिले जाते. चुल आणि मुल हेच स्त्रीचे क्षेत्र आहे असे समजले जाते. तसेच मुलगी हे परायाचे धन आहे मुलीला शिकवून जरी नोकरी लागली तर आपला काय फायदा ती दुसऱ्या घरी जाणार त्यामुळे मुलीच्या शिक्षणाकडे फारसे सकारात्मक दृष्टीने पाहिले जात नाही.

### २) मुलींच्या शिक्षणापेक्षा लग्नास प्राधान्य -

समाजात मुलींच्या शिक्षणापेक्षा लग्नास प्राधान्य देण्यात येते. मुलींची लग्न शिक्षण पूर्ण करण्याच्या आत केली जातात. लग्नापुढे मुलींच्या शिक्षणास गौण मानले जाते. शिक्षण घेऊनही मुलीला लग्न करून पतीच्या घरी जावयाचे असते अशी समाजात गाढ समजूत असते. हा दृष्टीकोन बदलून मुलीचे लग्न शिक्षण पूर्ण झाल्यासच लावावे व मुलीच्या शिक्षणास प्राधान्य देण्यात यावे.

### ३) मुलींकडे शिक्षणाऐवजी कौटुंबिक जबाबदारी सोपविली जाते -

कुटूंबातील आई आणि वडिल हे दोघेही जर कामावर जात असतील तर कुटूंबातील घरकामाची तसेच भावंडाना सांभाळण्याची जबाबदारी मुलींवर सोपविली जाते. मुलगी लहान असो अथवा मोठी कुटूंबातील सर्व कार्य मुलींकडे सोपविण्यात येतात. परंतु मुलांच्या बाबतीत मात्र त्याने केवळ शिक्षण घ्यावे असा प्रयत्न पालकांचा असतो. मुलांच्या

शिक्षणात व्यत्यय येऊ नये या दृष्टीकोणातून मुलींना शिक्षणापासून वंचित ठेवण्यात येते. परंतु हा दृष्टीकोण समाजाने बदलावा आणि मुलींच्या शिक्षणास प्राधान्य देण्यात यावे.

#### ४) शैक्षणिक सोयी -सुविधांचा अभाव -

ग्रामीण भागात शैक्षणिक सोयी-सुविधांचा अभाव असतो. मुलींच्या शिक्षणासाठी पुरेशा शाळांचा अभाव आहे. शाळा घरापासून चालत जाण्याच्या अंतरावर नसतात. ग्रामिण भागात प्राथमिक शिक्षणानंतरच्या शिक्षणाची सोय नसते. दुसऱ्या ठिकाणी वसतिगृहात ठेऊन शिक्षण पूर्ण करण्याची पालकांची भावनीक व आर्थिक तयारी नसते. ग्रामिण भागात तर वसतिगृहाचा अभावच आहे. तसेच येण्या -जाण्यासाठी रहदारीच्या साधनांचाही अभाव असतो. या बरोबरच मुलींच्या शिक्षणात गळतीचे प्रमाण ही मुलांच्या तुलनेत जास्त आहे. मुलांच्या शिक्षणासाठी मात्र वसतिगृह तसेच येण्या - जाण्यासाठीच्या साधनांचा वापर योग्य समजला जातो. मुलांच्या शिक्षणासाठी मात्र अधिक आर्थिक भार उचलण्याची पालकांची तयारी असते. हा मुलींच्या शिक्षणाबद्दलचा दृष्टीकोण समाजाने बदलावा आणि मुलींच्या शिक्षणासही प्राधान्य देऊन त्यानुसार सोयी उपलब्ध करून देण्यासाठी प्रयत्न करणे आवश्यक असल्याचे दिसते.

#### ५) मुलींच्या शिक्षणाच्या आर्थिक भार उचलण्याची तयारी समाजात नसते-

भारतात दारीद्वारे खालील जनता अधिक प्रमाणात आहे. अशा दारीद्वारे खालील जीवन जगणाऱ्या जनतेला अन्न -वस्त्र -निवारा या मुलभूत गरजांसाठीही झगडावे लागते. अशावेळा असा समाज मुलांच्या शिक्षणासाठीचा मुश्कीलीने भार सहन करत असतो. परंतु अशा समाजाकडे मुलांच्या शिक्षणाकडे लक्ष देण्यास पुरेशा वेळ नसतो. तसेच मुलींच्या शिक्षणासाठीचा आर्थिक भार उचलण्याची तयारीही अशा समाजाकडे नसते. अशा परिस्थितीत मुलींच्या शिक्षणापेक्षा मुलांच्या शिक्षणास प्राधान्य देण्यास येते.

#### ६) शिक्षणातील मुलींच्या गळतीकडे दुर्लक्ष -

शिक्षणात मुलींच्या गळतीचे प्रमाण अधिक आहे. मुली शिक्षणाचा एक टप्पा पूर्ण करण्या अगोदर शिक्षण सोडून देतात घरकाम तसेच कार्यात आईला मदत करण्याच्या हेतुने त्यांना आपले शिक्षण पूर्ण करता येत नाही. शिक्षणात मुलांच्या गळतीचे प्रमाणही आहे. परंतु शासनाने बाल कामगार प्रतिबंधक कायद्याची

अंमलबजावणी करण्यास सुरुवात केली आहे. यामुळे हॉटेल तसेच इतर व्यवसायात बाल कामगाराना प्रतिबंध करण्यात आला आहे. अशा मुलांना परत शिक्षणाच्या प्रवाहात आणण्यासाठी प्रयत्न करण्यात आलो. परंतु मुलींच्या बाबतीत असा प्रयत्न करण्यास आल्याले दिसून येत नाही. मुली शिक्षण सोडून आपल्या मातासमवेत इतरांच्या घरी तसेच शेतात काम करावयास जातात अशा मुलींना शिक्षणाच्या प्रवाहात आणण्यासाठी विशेष प्रयत्नांची गरज दिसते.

#### ७) व्यवसायिक प्रशिक्षणाच्या अभ्यास क्रमात मुलांना प्राधान्य -

औद्योगिक प्रशिक्षण संस्था तसेच इतर व्यवसायिक प्रशिक्षणाच्या अभ्यासक्रमात मुलांचाच प्राधान्यक्रमाने विचार करण्यास येतो. मुलींसाठी अशा अभ्यासक्रमात दुय्यम स्थान असते. किंबहुना नुसतेच औपचारिक शिक्षण किंवा स्त्री

शिक्षणासाठी विशेष व्यवसायिक प्रशिक्षणाचे अभ्यासक्रम आखून स्त्रियांनी व्यवसाय तसेच उद्योगात अधिक प्रमाणात पदार्पण करण्यासाठी प्रोत्साहन देण्याच्या दृष्टीकोणातून प्रयत्न करणे गरजेचे आहे. मुलींसाठी तंत्रनिकेतन तसेच व्यवसायिक शिक्षण देणाऱ्या शिक्षण संस्था उभारण्यास प्राधान्य देण्यात यावे.

### ८) प्रौढ साक्षरतेत स्त्रीयाना प्राधान्य देणे गरजेचे आहे -

स्त्री शिक्षणाबाबत समाजात जाग्रती निर्माण करणे गरजेचे आहे. सरकार प्रौढ साक्षरतेचा कार्यक्रम राबवित असते. त्यास प्रौढ स्त्री निरक्षरतेचे प्रमाण अधिक आहे. हे प्रमाण कमी करण्यासाठी सरकारकडून प्रयत्नांची गरज आहे. कारण जसे कुटूंबातील प्रमुख व्यक्ती सुरक्षित असणे आवश्यक असते. त्याचप्रमाणे सुखी व स्वास्थ्यपूर्ण कौटुंबिक जीवनासाठी स्त्री शिक्षणाची नितांत गरज आहे. स्त्री शिक्षणामुळे कौटुंबिक प्रगती सोबतच सामाजिक प्रगती व विकासस चालना मिळते तसेच पुढील पीढी शिक्षित तसेच उच्चशिक्षित होण्यासाठी स्त्री शिक्षण महत्वाचे ठरते. यामुळेच प्रौढ साक्षरतेत स्त्रीयाना प्राधान्य देणे गरजेचे आहे.

### ९) स्त्री शिक्षिकांच्या नेमणूकीस प्राधान्य -

स्त्री शिक्षणाचा उद्देश सफलतापूर्वक प्राप्त करावायाचा असेल तर स्त्री शिक्षिकांच्या नेमणूकीस प्राधान्य देण्यात यावे त्यात काटेकोरपणा शाळामध्ये स्त्री शिक्षिका असल्यास पालकांना आपल्या मुलीस शाळेत पाठविण्यास प्रोत्साहन मिळेल. कारण स्त्री शिक्षिका नसल्यामुळे बरेच पालक मुलींना शाळेत पाठवत नाहीत. स्त्री शिक्षिकांच्या नेमणूकीमुळे समाजात स्त्री शिक्षण बाबत सकारात्मक दृष्टीकोण निर्माण करता येईल. तसेच स्त्रीयाना स्वावलंबी व आत्मनिर्भर बनविण्याचा प्रयत्नात यश प्राप्त होईल या दृष्टीकोणातून स्त्री शिक्षणास महत्त्व प्राप्त होते.

### निष्कर्ष.

प्राचीन काळात ज्या प्रकारे स्त्रीयांचा दर्जा उच्च स्वरूपात होता तसेच तो पुरुषांच्या बरोबरीचा होता. त्याच प्रकारे त्यासाठी तो दर्जा आज उंचावण्याची आवश्यकता आहे. मुलींच्या शिक्षणास प्राधान्य देणे आवश्यक आहे. पारतंत्र्यात असताना ज्या प्रमाणात समाजसुधारकांनी स्त्री शिक्षणासाठी प्रयत्न केले. त्याचे प्रमाणात किंबहुना त्यापेक्षा अधिक प्रयत्नांची आज आवश्यकता असल्याचे दिसून येते. कारण साक्षरतेच्या दृष्टीकोनातून विचार केला असता स्त्री साक्षरतेचे प्रमाण पुरुष साक्षरतेपेक्षा फार कमी आहे. मुलींच्या शिक्षणासाठी समाजात मुलांच्या तुलनेत दुय्यम क्रम दिला जातो असे दिसते. त्यातही विशेषतः भारताच्या ग्रामीण भागात तर मुलींच्या शिक्षणासाठी विशेष प्रयत्नाची आवश्यकता वाटते. स्त्री शिक्षणाबाबत समाजात जागरूकता निर्माण करणे गरजेचे आहे. स्त्रीयाना स्वावलंबी तसेच आत्मनिर्भर बनविणे गरजेचे आहे. देशाची प्रगती सामाजिक प्रगती तसेच सुखी व स्वास्थ्यपूर्ण कौटुंबिक जीवनासाठी स्त्री शिक्षणास प्राधान्य देणे आवश्यक वाटते.

**संदर्भग्रंथ सुची.**

- १) क्या अपराध है औरत होना ? - चंद्रसिंह चेतन
  - २) भारतीय समाज और महिलाएँ - डॉ. सुषमा जैन
  - ३) Human Rights : Theory & Practies - Ed. Abhijit Patil
  - ४) प्रगत शैक्षणिक समाजशास्त्र - डॉ. अरविंद दुनाखे, डॉ. लीनी देशपांडे
  - ५) स्त्री शिक्षणाची वाटचाल - अनिल सोमवंशी
  - ६) समाज प्रबोधन पत्रिका - त्रैमासिक
  - ७) महाराष्ट्र वार्षिकी - २०१० संपादक तुकाराम जाधव.
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## भारताच्या उत्तरसीमा प्रदेशाविषयी चीनचे विस्तारवादी धोरण

प्रा.गोरख नामदेव सोनवणे

सैनिकशास्त्र विभाग

श्री पंडितगुरुपार्डीकर महा.सिरसाळा

ता.परळी वै.जि.बीड

### प्रस्तावणा :- (Introduction)

वर्तमान काळात विज्ञान, तंत्रज्ञानाच्या माध्यमातून घडून आलेली क्रांति राष्ट्रांच्या सार्वभौमत्वाच्या सीमा पुसट करणारी ठरत आहे. राष्ट्रहित हा परराष्ट्र धोरणाचा आधार असून राष्ट्रहिताची कक्षा राष्ट्रापुरती मर्यादित न राहता ती जागतिक रूप धारण करीत आहे. त्याचाच एक भाग म्हणून भारताच्या शेजारी असलेल्या चीनने विस्तारवादी धोरणाचा अवलंब करून १९५० ला तिबेटवर आक्रमण करून तिबेट गिळंकृत केले आणि भारताने चीनच्या तिबेट नीतीचे समर्थन केले. परिणामी चीनची सीमा भारताला येऊन मिळाली.

भारत व चीनची सरहद्द ही सुमारे ३५०० कि.मी. लांबीची आहे. विविध भागात ती विभागलेली आहे. पश्चिम हिमालयाच्या भागात तिची लांबी १६०० किमी आहे. मध्यभागात ५५० किमी. सिक्किमला लागून असलेली सीमा २२० किमी आहे. तर पूर्वेकडील भागात तिची लांबी ११३० किमी आहे. या सीमा प्रदेशाला चीन "बार्गेनिंगचीप" च्या दृष्टीकोनातून पाहत आहे व तसेच या सीमावर्ती क्षेत्रात विस्तारवादी (Expansionist) धोरणाच्या माध्यमातून चीनचा प्रभाव वाढला असून व अतिमहत्वाकांक्षी विस्तारवाद प्रत्यक्षात आमलात आणण्यासाठी चीनने आपल्या संरक्षण विषयक अंदाज पत्रकात १९४.३ अब्ज डॉलर एवढा खर्च केला आहे, तर भारताने अल्पशा प्रमाणात ३४.८ अब्ज डॉलर एवढीच संरक्षण अंदाजपत्रकात तरतूद केलेली आहे.

भारताने प्रगत व विकसित होऊ नये म्हणून चीन सीमावादाचा मुद्दा सतत घोळवत ठेवून भारतावर दबाव टाकण्याचा प्रयत्न करीत आहे. त्या अनुषंगाने अरुणाचल प्रदेशातील घूसखोरी, अक्साई चीनवरील कब्जा, मॅकमोहन सीमारेषा

समस्या, ब्रह्मपुत्रा नदीची समस्या, भारतातील दहशतवादी व नक्षलवादी चळवळींना प्रत्यक्ष-अप्रत्यक्ष साह्य करणे तसेच दक्षिण आशियात भारताचा लष्करी व सामरिक समतोल ढासळण्यासाठी चीन भारताच्या शेजारी राष्ट्रांना विशेष करून पाकिस्तान, नेपाळ, बांगलादेश, श्रीलंका व मालदीव या देशांना लष्करी, आर्थिक प पायाभूत सुविधांची मदत करीत आहे. या देशांसी लष्करी व सामरिक मैत्री वृद्धिंगत करून भारताला सामरिक घेराव घालण्याची चीनची महत्वाकांक्षी योजना आहे. म्हणून प्रस्तुत शोध निबंधात भारताच्या उत्तरेकडील हिमालयीन सीमा प्रदेशात चीनचे वाढते विस्तारवादी धोरणाचा अभ्यास केला जाणार आहे.

**\* संशोधनाचा उद्देश (Objectives of Research) :-**

१. भारताच्या हिमालयीन सीमावर्ती प्रदेशात चीनची वाढत चाललेली महत्वाकांक्षा, प्रभाव व भारताच्या सुरक्षा व अखंडतेवर होणाऱ्या परिणामाचा आढावा घेणे.
२. भारताच्या उत्तरसीमा प्रदेशाजवळील चीनच्या वाढत्या लष्करी व पायाभूत सुविधांचा व्यूहात्मक अभ्यास करणे.
३. भारताविरोधी चीनच्या संरक्षण सज्जतेचा आढावा घेणे.

**\* गृहितकृत्ये (Hypothesis) :-**

१. भारताने चीनच्या विस्तारवादी धोरणाकडे दुर्लक्ष केल्यामुळे चीनचे साहस वाढून महत्वाकांक्षी लष्करी व आक्रमक विस्तारवादाच्या माध्यमातून भारताच्या उत्तर सीमा प्रदेशाविषयी वाढती घुसखोरी व महत्वाकांक्षा वाढत गेली.
२. भारताने चीनच्या हिमालयीन सीमा प्रदेशाजवळील वाढत्या लष्करी व पायाभूत संरक्षण सज्जतेकडे दुर्लक्ष केल्यामुळे भारताच्या उत्तर सीमा प्रदेशात भारताविरोधी विळखा घालण्याची संधी चीनला मिळत गेली.

**\* संशोधन पध्दती (Research Methodology) :-**

- १) एकविसाव्या शतकात भारताच्या उत्तरसीमा प्रदेशाविषयी चीनचे विस्तारवादी धोरण या शोध निबंधावर अध्ययन करण्यासाठी व्यावहारिक संशोधन (Applied Research) पध्दतीचा अवलंब करून द्वितीयक सामग्रीच्या आधारे संशोधनात्मक लेख, संदर्भ ग्रंथ, मासिके दैनिके ई. चा आधार घेण्यात आला.

**\* भारत आणि चीनची संरक्षण सज्जता :-**

चीन	भारत
संरक्षणवरील खर्च ११४.३ अब्ज डॉलर	संरक्षणवरील खर्च ३४.८ अब्ज डॉलर
<b>लष्कर (Army)</b> सैनिकांची संख्या - २२ लाख ८५ हजार. सैन्य दल - १६ लाख. रणगाडे - ७०५०. तोफा - १२४६२ हेलिकॉप्टर - ५०९	१३ लाख २५ हजार. ११ लाख २९ हजार. ४११७. १०७५८ २२२
<b>नौदल (Navy)</b> नौसैनिक - २ लाख ५५ हजार पाणबुड्या - ७१ विनाशिका - १३ कार्वेट - २००+ डिझेल पाणबुड्या - ५६ अणु पाणबुडी - २७	५८ हजार ३५० १६ १० २४ १५ ०५
<b>हवाईदल (Air Force)</b> हवाई सैनिक - ३लाख ३० हजार लढाऊ विमाने - १६८७ हेलीकॉप्टर - ८० मालवाहू विमाने - ३००+ हवेतल्या हवेत इंधन भरणारी विमाने -१०	१ लाख २७ हजार २०० ६६५ ३२६ २२९ ०६
<b>अण्वस्त्रे -</b> १३०	६० ते ८०
<b>अर्थव्यवस्था -</b> ९ ट्रिलियन डॉलर	२ ट्रिलियन डॉलर

वरील तुलनात्मक अभ्यासाविषयी असे लक्षात येते की, भारतापेक्षा चीनची संरक्षण सज्जता आधिक सक्षम व उच्च प्रतिची आक्रमक क्षमता प्राप्त केलेली दिसून येत आहे. म्हणूनच दक्षिण आशियात भारताचा लष्करी स्पर्धक पाक नसून चीनच आहे. या संरक्षण सज्जतेच्या जोरावरच भारताच्या उत्तर सीमा प्रदेशाविषयी चीनने महत्वाकांक्षी विस्तारवादी धोरणाचा अवलंब व भारतीय भू-प्रदेशाविषयी दावा दाखविण्याचा प्रयत्न केला आहे.

**\* भारताच्या उत्तर हिमालयीन सीमा प्रदेशाविषयी चीनचे विस्तारवादी धोरण :-**

भारत हा महाकाय देश आहे. आकारमानाने जगात सातवा आणि आशिया खंडात दुसऱ्या क्रमांकाचा देश आहे. परंतू भारत स्वातंत्र्य प्राप्तीपासूनच अनिर्णित सीमाप्रश्नाचा सामना करीत आहे. ब्रिटीशांनी भारत सोडतांना ही स्थिती जाणीवपूर्वक निर्माण केली. निष्काळजीपणे आखलेल्या सीमांमुळे ही स्थिती दिवसेंदिवस आधिक बिकट होत चालली आहे. हा सीमाप्रश्न स्वातंत्र्यपूर्व काळापासून आहे. ब्रिटीश व तिबेट सरकारमधील सिमला करारानुसार (१९१४) मॅकमोहन रेषा आखण्यात आली. मात्र चीनने त्याला कधीही मान्यता दिली नाही.

जागतिक महासत्ता बनण्याच्या मार्गावर असलेल्या चीन भारताच्या चार पाऊल पुढे आहे. तसेच भारताविरोधी आक्रमक लष्करी विस्तारवादाच्या माध्यमातून भारताच्या उत्तर सीमावर्ती प्रदेशातील अनेक भागावर दावा सांगतांना दिसून येत आहे. या सीमा प्रदेशाजवळ चीनने लष्करी व पायाभूत सुविधांची निर्मिती केली आहे. चीनच्या विस्तारवादाचा ऐतिहासिक आढावा घेतांना माओ-से-तुंग-तिबेटला हाताच्या तळव्याची आणि लडाख, सिक्किम, नेपाळ, भूतान आणि अरुणाचल प्रदेश यांना तळाच्या बोटाची उपमा देत असत आणि स्वतंत्र करण्याचे देशवासियांना आवाहन करत असत.

भारत आणि चीनमधील सीमा उत्तरेकडील हिमालयीन अग्नेय काश्मिर ते तालुखिंड, लडाख, उत्तरप्रदेश, नेपाळ, सिक्किम, भूतान आणि अरुणाचल प्रदेशातून मार्गक्रमण करत पार म्यानमार भारत-चीनमधील तिटयात समाप्त होते. तिची एकूण लांबी ३५०० किलोमीटर आहे. या सीमेचे तीन विभागात वर्णन करता येईल. लडाख, उत्तरप्रदेश, तिबेटसीमा आणि अरुणाचल प्रदेश या तीन विभागात चीन एकूण १ लाख २५ हजार चौरस किलोमीटर प्रदेशावर हक्क असण्याचा दावा करतो. त्यातील ३३,००० चौ.कि.मी. लडाख सीमा आणि ९०,००० चौकिमी अरुणाचल सीमा प्रदेशावर चीनने दावा सांगितला आहे.

भारत-चीन हिमालयीन सीमा प्रदेशाचे पश्चिम विभाग, मध्यविभाग आणि पूर्व विभाग या तीन भागात वर्णन करणे आवश्यक आहे ते पुढीलप्रमाणे.

### १. पश्चिम विभाग :-

भारत-अफगाणिस्तान सीमा आणि पामीर पठाराच्या सानिध्यात असलेल्या या प्रदेशातील भारत-चीन दरम्यान कटूतेचा विषय ठरलेला भाग म्हणजे अक्साईचिन. तिबेट आणि झिंगियांमध्ये सुव्यासारख्या घुसणारा अक्साईचिन भाग. या दोन भागांना जोडणारा काराकोरम मार्ग हा मार्ग चीनच्या दृष्टीने महत्वाचा नव्हे तर जीव कि प्राण आहे. त्यामुळे भारता बरोबर कोणत्याही तडजोडीत सियाचिन सोडण्यास तयार होणार नाहीत. या सर्व प्रदेशावर चीन हक्क सांगताना दिसतो.

### २. मध्यविभाग :-

उत्तरप्रदेश-तिबेट सिमेवरील बाराहोती. या काही भागावर चीन हक्क सांगताना दिसतो. विशेषतः मानसरोवराला जाण्यासाठी या भागात चीनने मार्ग उपलब्ध केला आहे.

### ३. पूर्व विभाग :-

पूर्वेकडील प्रदेशात चीनने प्रामुख्याने दोन दावे केलेले आहेत. पहिला सिक्कीमवर आणि दुसरा अरुणाचल प्रदेशावर. सिक्किमला चीनने त्यांच्या नकाशात दाखवून वारंवार शंका उपस्थित करून सिक्किमला भारताचा प्रदेश माणण्यास चीन विरोध करत आहे.

दुसरा प्रमुख वाद अरुणाचल प्रदेश अक्साईचिन व अरुणाचल प्रदेश हा भाग चीनने त्यांच्या नकाशात दाखवायला सुरुवात केली आहे. या प्रदेशात चीन नेहमी घुसखोरी करत आहे.

**\* उत्तर व पूर्व सीमा भागात चीनची लष्करी व पायाभूत सुविधांची व्यूहात्मक तयारी :-**

चीनने लाईन ऑफ अॅक्च्युअल कंट्रोलच्या आजुबाजुला पायाभूत सुविधांची मोठया प्रमाणात उभारणी केली आहे. चीनने सीमेपर्यंत सहा पदरी रस्त्यांची बांधणी केलेली आहे. शिवाय तिबेटमध्ये रेल्वे, रस्ते, विमानतळ, टेलिकॉम सुविधांचे जाळे आणि लष्करी तळ निर्माण केले आहेत. गोंगर, पांगटा, लियी, होपिंग, गर गुन्सा या पाच हवाई तळांना जोडणारे सुमारे ५८ हजार किलोमीटरचे रस्ते तिबेटमध्ये बांधले आहेत. याशिवाय किंवाघई तिबेट रेल्वे झिंगेपर्यंत नेण्यात आली आहे. भारतीय सीमेपर्यंत पोहचण्यासाठी लष्कराला लहान मोठे रस्ते निर्माण केले आहेत. त्यामुळे चीनच्या लष्कराला आक्रमक कार्यवाहीत अधिक गतिशीलता प्राप्त होणार आहे. या व्यतिरिक्त तिबेटमध्ये इवाईतळ, हेलिपॅड्स, क्षेपणास्त्र तळ निर्माण केलेले आहेत.

चीनने डॉंग फेंग २१ हे अत्याधुनिक बॅलिस्टिक क्षेपणास्त्र भारत आणि चीन सीमेजवळ तैनात केले आहे. ऑक्सिजनयुक्त बॅरक्सचीही निर्मिती करण्यात आली आहे.

**\* शिफारशी (Conclusions):-**

१. भारत सरकारने चीनच्या विस्तारवादी धोरणाकडे गांभीर्याने लक्ष देणे आवश्यक आहे.
२. भारताने आपल्या संरक्षविषयक अंदाज पत्रकात भरीव तरतुद करुन चीन बरोबर लष्करी व सामरिक समतोल साध्य करणे गरजेचे आहे.
३. भारताने ईशान्य भारतात लष्करी व पायाभूत सुविधांची निर्मिती करणे आवश्यक आहे.
४. भारताने उत्तर सीमावर्ती क्षेत्रात रेल्वेमार्ग, रस्ते, हवाई दल, हेलिपॅड्स व क्षेपणास्त्र तळांची निर्मिती करण्यावर भर देणे आवश्यक आहे.

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# IMPORTANCE AND APPLICATION OF DIFFERENT YOGA IN PHYSICAL EDUCATION

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## **Introduction:**

### **Physical Education and Yoga**

**E**volution of human life starts with the movement. Movement is fundamental for life the basic form of physical education is movement education. For primitive man physical activity was necessitated by his initial survival. lack of physical activity destroy the good conditions of the being, while methodological physical exercise and preserve it combination humane movement with the universals drive leads to the most powerful educational media of physical education. In 21<sup>st</sup> century, physical education has emerge, a multi dimension discipline. Currently, physical education emphasis wholesome and harmonious development of an individual. The word yoga is derived from the Sanskrit root 'yug' meaning to bind join and attach. It also means union or communion. It is the true union of our will with the will of God.

## **Application of various systems of Yoga**

There is large number of methods of yoga catering the needs of different type of people in society and bring transformation of the individual scripture classify yoga into various systems. Application of various systems or branched of yoga is described below.

### **Karma Yoga**

Karma yoga is the path of self less action and service, without thought of the fruits of action. This makes man relive himself from the strong attachments and hereby brings him to a steadiness of mind. It is an instrument to clean the understanding and action. Karma yoga is useful for players to achieve union by action and service. It helps the players to develop the steadiness of mind, which is more important for better sports performance.

### **Bhakhi Yoga**

It is union by love and devotion. The path of worship does the control of emption. Psychologists are calling the present age as the age of emotion and anxiety. The path of Bhakthi is a boon to overcome the problems of emotional instability. Application of Bhakthi yoga principles helps the physical educators and players to achieve better emotional stability.

### **Jnana Yoga**

The word jnana knowledge, insight or wisdom. It is the union by knowledge. It is the path of self realization through the exercise of Gnostic understanding. To be more precise it is the wisdom associated with discerning the real from the unreal knowledge, insight and wisdom are required for all to lead a successful life. Physical educators and players are not exemption to this.

### **Hatha Yoga**

Hatha yoga derived form two roots, 'Ha' means sun and 'tha' means moon. The flow of breath in the right nostril is known as sun breath and the flow of breath in the left nostril is called as moon breath. Hatha yoga disciplining the regulation of breath, harmonizing of its positive (sun)

and negative (moon) breath. The best known feature of hatha yoga is physical posturing, particularly meditative postures. Padmasana, sukhasana etc. and meditative postures. Originally it meant seat or sitting method. It is a indication that wide ranges of postures were developed from few basic position for setting in mediations. Hatha yoga stimulates the nervous system and visitor organs. Players are advised to practice hatha yoga regularly to improve the functions of nervous system, glands and vitalorgans. Hatha yoga helps the physical educators and players to have better control over the body.

### **Mantra yoga**

It is the union by voice and sound. Mantra yoga influences consciousness through repeating certain phrases or mantras loudly or inwardly. The most highly regarded mantras are 'Om' and 'so ham', Rhythmic repetition of mantra is called Japa. Regular and systematic practice of mantra yoga develops the coordinated action of body and mind of physical educators and players.

### **Yantra Yoga**

Yantra yoga employs sight and form. The visualization may be with the inner eye. A yantra is a design with power to influence consciousness. It can be a picture of an object, design of a temple or an inner visualization. This develops concentration to the physical educator and players.

### **Laya and Kundalini Yoga**

It is a union by arousal of learnt psychic. Laya and kundalini yoga combine many of the techniques of hatha yoga, especially prolonged breath suspension and a stable posture with intense meditative concentrations awakens the psychic nerve force latest in the body, symbolized as serpent power which is coiled below. The force is taken up through the spine, passing through several power centers (chakras) until it reaches as chakra in the crown of the head (sahasara chakra), when intuitive enlightenment is triggered. This involves severe concentrate disciplines. It is deal to practice this yoga with proper personal supervision of a teacher. Physical educators and players can practice this at later age to lead a peaceful life.

## **Raja Yoga / Ashtanga Yoga**

The practitioner becomes the ruler of mind. It is the youga of will. The yoga of mind culture of psychic control (raja yoga) gives a practical and easy approach to reach higher state of consciousness. It is the union by mental mastery and the path of will. Raja yoga is based on Patanjali's astanga yoga system. Patanjali gives eight stages of yoga and they are: Yama, niyama, asana, pranayama, pratyahara, dharana, dhyana and Samadhi.

### **Yama**

It is universal moral commandments. Yama is the general discipline and it is the control of the body, mind and speech. The five yams are a) non violence, b) truth, c) celibacy (not to entertain temporal pleasures), d) non stealing and e) non attachment (avoidance of useless things merely due to greed). Players should follow yama to have best sportsmanship qualities.

### **Niyama**

It is the self purification by discipline or obedience of proper conduct Niyamas are rules for living. Players should follow the principles of Niyama to maintain discipline with teammates opponents, physical education teachers, coaches, officials, other sports persons family members and society members.

### **Asana**

Asana is physical posture. Asana should be comfortable posture giving relaxation and practice with complete awareness. Yoga has prescribed several postures like padmasana and veerasana. These are very much helpful to control the mind, and vital elements in the body. Asana are the complete relaxation of the cell of the brain and activation of the cells of the bodily organs. Regularly practices of Asana remove physical sufferings, which cause due to cold and heat. They make our body strong and healthy and keep us free from diseases. Through asana one can control the external limbs and internal organs of the body.

Among different stages of yoga, asana is mostly applied for physical educators and sports persons. The importance of asana in physical education and sports is countless. Regular and systematic practiced of asana leads to a) better physical development b) smooth physiological functions and c) better psychological stability for players.

### **Pranayama**

Prana means all form of energy such as cosmic energy, mental energy, physical energy etc. It is loosely translated as breath, Ayma is control. Pranayanma is control of breath of discipline of breath or rhythmic control. The three main steps of pranayama are a) Inhaling, b) Retaining of the breath and c) Exhaling. Regular practice of pranayama regulates the whole body in general and respiratory system in specific. During strenuous physical activity the cardio respiratory endurance lays a vital role. There is much variation in breathing during rest and physical activity. During physical activity respiratory rate is increased to supply more oxygen that is the fuel for working muscles. Hence, systematic practice of pranayama is useful for all players. It is much more useful for players who complete themselves in endurance type (aerobic) or activities such as long distance running, hockey, football etc. Thus players are advised to practice pranayama daily to perform better in sports.

### **Pratyahara**

It is the withdrawal of the senses and emancipation of the mind from the domination of the senses and exterior objects. The introversion of various sense organs by restraining them from the worldly by objects is pratyahara. This phenomenon helps the players to control the senses and thereby improve fitness and health, which are the vital aspects of sports performance.

### **Dharana**

It is concentration on an object. It is one pointedness, the state of total absorption. The longer the mind remains in this state of focus, the more powerful it becomes. It is the beginning states of meditation. Concentration is prerequisites for all players. The importance of concentration differ form game and vary depends upon playing position. Events like archery, shooting and handball require maximum concentration than their counterpart, field players. Players should bear in mind that diversion of attention during training and especially in competition leads to failure in sports.

## **Dhyana**

Dhyana is the stage of mediation. It is the culmination of uninterupte concertation. Dhyana requires complete concentration on the object. In the beginning, the aspirant knows only the form of the object and gradually realized the whole object. In general, regular practice of mediation helps the players to relax the mind and body. It is helpful to develop better psychological stability. For instant, if the table tennis player is possessing higher aggression level, it is possible to reduce the same with regular practice of meditation. Physical educators and players catch follow mediation depends upon their requirement.

## **Samadhi**

It is a state of super consciousness brought about by profound mediation in which the infidel aspirant becomes one with the object of his mediation that is paramathma or the universal spirit. Samadhi is the peak of yogic achievement. It is a true sense of communication and peace. This settling of mind is the heart of yoga, where the sense have been transcended by complete refinement of the body and mind.

## **Conclusion**

There are various systems and stages of yoga. The primary purpose of using yoga differs from one another. Each player need not practice all the yoga. The specific requirement of the players differs based on the nature of game and their playing position. Depends upon the requirement, players has to practice most suitable yoga to derive maximum benefit. The physical educators and coaches should motivate the players to practice selected suitable yogic practices, depends upon requirement, in addition to regular training to coordinate the action of body and mind. Regular and systematic practice of yoga leads to improve the performance of players without damaging the body and mind.

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# CREATIVE WRITING

## POEMS AND SHORT STORIES

## ADARSH

**A.S.RATNAM**

LECTURER (RETD.)

S-6,SAREGAMA LAKSHMISANSKRITI,  
SHAIKPET ,OPP.INT'L SCHOOL,OLD BOMBAY HIGHWAY,  
HYDERABAD-500008.(AP)

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Snow and soil submerged  
in soldiers' blood;  
earth rubble  
brick and concrete rising  
amid raptures of rotund officials  
raising residences  
resplendent on false receipts.  
Joy abounds as structures emerge  
welcoming residents.  
In far-off lands freedom river runs  
along the rims of native land;  
guardians unaware  
their names pay rich dividends  
to lazy folks inland.

Earth sanctified with  
sacrifice of spilled blood  
citizens paying tributes from  
exalted heights  
on the ocean front.  
Oh! God! Give us our daily bread though  
relentless revenue offered  
opulence to opportunists  
while the oppressed and widows  
vye for space  
to live and be loved  
by their countrymen.

\*\*\*

## IT'S THE BEGINNING; IT'S THE ENDING

**A.S.RATNAM**

LECTURER (RETD.)

S-6,SAREGAMA LAKSHMISANSKRITI,  
SHAIKPET ,OPP.INT'L SCHOOL,OLD BOMBAY HIGHWAY,  
HYDERABAD-500008.(AP)

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It's the beginning; it's the ending.

Crawling and crouching  
ambling to youth's station  
under the protective glare  
of love and affection .

Turbulent yet pleasant  
flows the river of time  
bumping and jumping excitedly  
arrive at manhood.

The onward journey supported  
by railings of chance  
proceeds precariously  
with baggage appended en route.

The chugging of life's

tumultuous journey  
halts with no forward movement  
ready to move ahead.  
It's here the journey restarts  
through dark tunnels of memory;  
senility goaded by  
remembrances broods:  
what we failed to achieve,  
missed to celebrate;  
where we cast away opportunities;  
silently bore insults; pensively accepted tragedies.  
Thus we vanish into another realm of forgetfulness  
to start afresh another journey  
after overhauling in His workshop.

## WAR WITHOUT END

**JOHN LANDRY**

I still blow my horn for peace and  
wave two spread fingers out the car window  
in support of the sign-bearers in front of City Hall  
it is open registration for humanity  
it is a mad rush toward resignation from the club  
who has no use for the vision thing  
whose representatives cry out for war and  
death to the peace-loving citizenry  
such good Christians in great numbers  
wrap themselves in the blood-wet flag  
leaving skeleton footprints in the sands of time  
whose ossified hearts are found fossilized  
in the time capsules of the future

mad with faith in an unknowable speculation  
that they claim gives them a monopoly on truth  
and what life is and what happens in the absence of  
that they are oh so certain because one brand of  
fairytale tells them and they do believe and  
cannot operate out of that box of exclusivity  
and park the car and add my voice and body t  
the phalanx of dreaming when wars will be done  
and all stop feeding their own hand to Moloch  
and cease the simply-minded duality of us and them

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## ARMY OF CLOWNS

**JOHN LANDRY**

Through toothy hurdles  
the factions of senseless humor  
hit home with typhoon lips.  
Here the garbled alliances  
are fragment-bombed into  
restless crowds of unknowing.  
Bugles are not for Boogie  
and nightsticks are not cigars.  
But where everyone is made foolish  
war becomes the greatest show on earth.

## WELCOME TO THE WAR

**JOHN LANDRY**

The clear madness of devotion  
exceeds the treasures of contradiction  
if you hang on this  
or any other spoke  
the wheel will never turn

Getting beyond sympathy  
is as difficult as  
refraining from violence.

It flourishes  
like an unraveled hermit's nest.

**John Landry's** work appears in *Amerarcana*, *Beatitude*, *Caesura*, *Cape Cod Poetry Review*, *ditch*, *Elohi Gadugi*, *Heartfire*, *Istanbul Literary Review*, *Nazar Look*, *Shared Light*. He served his hometown New Bedford, Massachusetts as poet laureate (2007-2010). He has been employed as a factory-worker, a warehouseman, a gardener, a librarian, and teacher. He has traveled in India, Turkey, Greece, Spain, Mexico, Chile and Germany.

## AN EVENING

**DR. MAHENDRA SHINDE,**  
HEAD OF ENGLISH DEPARTMENT,  
NUTAN COLLEGE SAILU,  
DIST. PARBHANI (MS).

---

Beautiful patterns of red in the West,  
Gentle breezes on the face  
Long long road ahead  
Chasing end of the world!

A passer by now and then,  
Three pretty girls strolling  
Sportingly giggling, laughing  
Seemingly without reason  
Falling on each other playfully.

Things begin to lose in the dark  
Black replacing red in the West  
Clouds above give way to  
The faint crescent of the moon.

Yet the evening is enjoying itself  
Not ready to give in to the dark  
lingering.....  
With every passing minute  
Things taking different shades and feels

A bird or two is seen chirping  
Back to its nest  
To the waiting ones

Street lights begin to appear brighter  
Hallows around them become  
More and more distinct

With dark emptiness returns  
To its nest.....my heart  
Few more minutes pass  
I am on the road  
Toward my nest..my home!



## ROOMS 'R RARELY ROOMY

**S. SHABBIR**

All animals want a palace  
Beautiful and grand  
Search and make it  
On a grassy land

All humans want the same  
They build rooms  
With bricks and tools

Rooms are ready  
With AC, LCD and all  
But 'Love'  
Not at all..... Not at all.....

We build rooms,  
Make houses and palaces gloomy  
As our Rooms R Rarely Roomy.

## THE SNAKE

ARBIND KUMAR CHOUDHARY,

---

### O Viper !

Dread those villains  
For the vale of sane  
Amidst many a viper thought.

&

Goat, sheep and deer  
Have become the tongue- deer  
Because they lack the poison  
To defend themselves like the snake.

&

The mute animals, birds and insects  
Are butchered due to their  
Ignorance in the court  
Of the so-called wisest creature .

&

The chime of your service  
Is still ringing  
And will continue to ring  
In the whom of time.

## THE SOCIETY

**ARBIND KUMAR CHOUDHARY,**

---

The age old society  
Laden with older thoughts  
Is blooming amidst  
The ignorants.  
&  
The old culture and folklore  
Need nourishment  
For the flourishment  
Like the mature sun.  
&  
Superstition and discrimination  
Are the cursed nations  
Like the viper thoughts  
Of the so-called politician.

**Arbind Kumar Choudhary**, an editor of two refereed literary journals- 1.Kohinoor(ISSN 0973-6395) and 2.Ayush (ISSN 0974-8075) , credits more than nine poetry collections in English, more than fifty published interviews in Malta , Romania and India, national and international awards in the U.S.A, China and India, teaches English at Rangachahi College , Majuli, Assam- 785104. The most distinctive poetic features he propounds are the Indianised version of sonnets and racy style in Indian English poetry.

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## MOTHER ! LET ME BLOOM

PROF. MOHINI GURAV

So wonderful beautiful bright  
This divine blooming light  
For sure mother you will let me bloom  
In your sacred and secured womb  
So happy to have this new life ,

I thank God in my prayers for  
  
this gifted boon and optimistic vibes.

Your strong thoughts, beliefs and deeds  
Make me proud to be your daughter indeed  
I get inspired when you read the stories of  
Rani laxmibai and Savitri Bai Phule  
I fancy being one of them  
and proudly get swayed.

Your voice sounds like Jhansi's Rani  
Which echoes with pride and says  
*"I will not give my girl child  
she is mine, I confide this with all pride"*  
These words of yours give me great comfort  
And I happily dance , kick and joyfully play

Your courageous daughter will  
support you and your strong voice  
I too dream to see the future generation  
save female foeticides .  
I wish to see them bloom like the way I do  
I am your beautiful reflection in you.

Will be happy to see the culprits  
legally and forcibly tamed .  
I am sure mother the day will come  
When they will accept the girl child  
happily and not behave like insanes.

**Prof. Mohini Gurav** is a research scholar at Department of English, Mumbai University. She is at present working as an Assistant Professor of English, PG section at K. V. N. Naik College, Nashik (Maharashtra). She has attended and presented papers at International and National seminars. Her papers have been published in a few journals of repute. She reviews literature regularly. She has interviewed poets and writers. The interviews are published online and in journals of repute. Poetry writing is her passion. She is a lover of nature and a keen observer. Few of her poems are published online on [boloji.com](http://boloji.com), [poemhunter.com](http://poemhunter.com) and [ratemyliterature.com](http://ratemyliterature.com).

## TAKE ME AWAY...!!!!

**-SHIFA SHIKALGAR**  
**S.Y.B.A, DC ENGLISH**  
**SNDT COLLEGE OF ARTS & SCB COLLEGE OF COMMERCE &**  
**SCIENCE FOR WOMEN CHURCHGATE MUMBAI-20**

---

"Walking towards a wishful dream.  
Above the clouds are fluffy cream.  
It was green and clean.  
The smell of fresh air,  
The sound of river flowing  
for once in my life,  
I want to be taken away,  
to the rivers and mountains on my four wheels.  
Where the birds chirp all day long and the whole place is carpeted  
with grasses green.  
Just the clouds, the rivers, the mountains and the sun  
and at night beneath the countless stars i shall sleep.  
In the morning the sun will kiss my face.  
I will belong to a place where no one  
but silence speaks.  
I will love everything happening there.

Now all wasted  
The colour is just awful  
The smell of pollution is killing(repelling?) me

The snarls of sputtering traffic causing me headache  
I wanted my perfect dream to come true.

Take me Away,

To the land that shun all shackles  
with the wings of my desires  
Where no longer you have to haplessly scream"



## ANJALI'S MAN

**MISS ANUM KHALFAY**

T.Y.B.A, DC ENGLISH.

SNDDT COLLEGE OF ARTS & SCB COLLEGE OF COMMERCE &  
SCIENCE FOR WOMEN CHURCHGATE  
MUMBAI-20

---

**R**ahul wasn't sleepy anymore, but his sluggish body doggedly refused to recognize this. He was blessed with all the comforts of life .But he was typical spendthrift, extravagantly flamboyant and devil-may-care youth. He never strived to achieve something new, but knows how to live his life to the fullest. On the other hand Anjali, a married woman, whose husband was overseas never had the time to pamper herself .She was always on her toes ,well before night she descends and she is back on her toes before the dawn hoods up .On and on she does all her household work ,like a tireless loin-girded soldier. There wasn't a minute's respite in her life. She always kept herself busy and never allowed any moments of dissipation in her life.

Oops! she can keep her hands busy but what about the stray mind that keeps on skipping and bouncing from places to places. Neither Anjali know the trick to fool it nor could she rein in it. One day, while Anjali was busy with her work she reminisced the so-called happy moments that were spent with her husband.

" Annjoo!" yelled her husband. Most couples affectionately call their spouse by some nickname." It's almost six, Get up! Get up Anjoo". Without eliciting much response he continued "It's time for the train to leave. Got to reach work on time. If I'm late who is going to face the boss's music? you"?

Suddenly as the tea starts brewing, the semi-transparent bubbles brim and partly spill out of the pot. It smells nice but the loss of the spilled tea pinches her more. Cleaning the messed stove and the kitchen table adds to her drudgery. A glimpse of all this made her kicks herself out of the world of nostalgia.

During winters, she sees a boy in the market who argues with a shop owner. "Oye boy, You spineless idiot ! All you do is slouch around the shop and doing nothing". Seeing this Anjali feels that he is very uncultured, uncouth and manner-less fop. She heard it from fellow customers that the shopkeeper often reproaches him but doesn't get rid of him. But later on she learns that there is something in him that makes him a different person. She sympathizes with the boy. Nay! it wasn't sympathy actually. There was something strange in the eyes of the boy that Anjali finds herself drawn toward. She believes that he is his lucky mascot and she wants this mascot to illuminate her life to the extent of radiance. Now it is unthinkable for Anjali to do without him. she keeps frequenting the shop even for no reason. They often meet at restaurants, carnivals and sometimes at his rented room. In fact Rahul also adored her a lot in his mind but the rift between their classes drifts him apart. But now that she advances he readily responds her love. As time passes their love starts blossoming. He teases her by calling her a sexy lady and also makes her aware how talented and passionate she is in music. Anjali explains him that men should always have an ambition in their life. Their lives had totally changed by now.

But then during monsoons the passionate love of Rahul and Anjali takes a new turn when her husband returns from overseas. Arvind is now a changed man now . He sounds caring and has brought some gifts for her as well .The separation of three years can be counter balanced with some attractive gifts, he believes. He takes it for granted that Anjali cannot get anybody better and richer than him. This newly-sprung love also is to be taken with a pinch of salt, Anjali broods, as she has been many times tricked into believe that Arvind loves only to her while she knows that he has multiple affairs abroad. He contemplates very formal dialogue expecting a reply from her.

"Maybe I shouldn't have dropped in like this". Arvind wanted to say this softly but the noise from the stove made him raise his voice. As he sees Anjali with another man. Blood freezes in Rahuls veins and shiver runs down his spine as he sees his worst fear coming true. On many occasions he tells Anjali to write and inform her husband about their relationship. He doesn't want it to go on illicitly as his intentions are fare and square. Being on his wit's end he leaves it to his destiny and Anjali . She, with a redoubled vigour takes up the challenge of the most weird but rather eventful and decisive turn in her life. Rahul gets ready even to accept the worst. His mind contemplates even the worst possibilities that his rivals might tarry to think for him. Will Anjali turn coat ? lured by her husband's gifts and the prospects of a wealthy life will cut him dead. Will Arvind wreck havoc with her life? Will she has to remain behind bars or will he be brutalized by the hired goons of Arvind.

Anjali glanced at her husband and placing the plate of hot food on the table. Before her husband gets aggressive and make her feel guilty she serves him food in a guest-like manner and confidently narrates him the story. She is ready to bear whatever consequences it may entail. Her frontal, face-threatening stance was not only unusual and new but was convincing as well. Arvind realizes his mistakes and thinks of the tactics to impress her by saying that he is ready to accept her even after learning about her paramour. But Anjali is not a lady who will hop on to this side to that. If it is her decision she has taken it after many deliberations.

Arvind drinks a lot that night with his friends and swears that he will never drink again. Another peg, another oath. This continues on and on till he gets ready to leave for country that was once a dream for him but now it's the only resort to forget Anjali, he thinks.

The next day Rahul and Anjali exchange marriage vows in the temple and pledges to be with each other till their last breath.

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