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Editor: Prof. Shrawan K Sharma

www.thevedicpath.in
thevedicpath@jkv.ac.in
+91-9412074666

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M.S. Kushwaha

Three Unconventional Interpretations of Bharata's *Rasa* Theory

“It is not a sign of a candid and scientific mind to throw overboard anything without proper investigation”.

– Swami Vivekanand

The conventional and prevailing view of *rasa* is based largely on Abhinavagupta's commentary on Bharata's *rasa-sūtra*.¹ This does not mean that there were no deviant views in the past², but they were either ignored or brushed aside. This tendency, it appears, still persists. I wonder if the majority of the students of Indian poetics are familiar with R.K. Sen's *Aesthetic Enjoyment*, A.V. Subramanian's *The Indian Theory of Aesthetics: A Reappraisal*, and Rakesh Gupta's *Psychological Studies in Rasa* – the three unconventional treatises on the *rasa* theory published in modern times³. My purpose of writing this paper is just to acquaint them with their views. Even if these views are unacceptable, they deserve to be noticed and critically examined.

I

R.K. Sen's *Aesthetic Enjoyment* is less challenging than the other two works. The author subscribes to the traditional view that

rasa is a spiritual experience characterized by ³*nanda* (bliss). He unambiguously states that the “manifestation of the joyful (³*nanda-r̥pta*) nature of the soul (³*tma-caitanya*) is *rasa*-enjoyment” (Sen 66). But he differs from the orthodox view when he asserts that *iuddhi* (purification), rather than *s³dh³rañ^okarañā* (universalization), plays a crucial role in transforming *sth³y^o-bh³vas* into *rasas*. According to him, the identification of the spectator with what he is witnessing is possible “only when the purification of the soul has already been carried out to some extent” (Sen 186). He further adds that “Bliss subsists so long as the soul is pure. But a man with an impure soul is not in a position to enjoy such bliss” (Sen 143). Similarly, he likens the *rasa*-enjoyment not to *brahmasv³da* but to the attitude of a *j^ovan-mukta* (a self-realized householder): “the attitude of *rasa*-enjoyer and the *j^ovan-mukta* are very similar and almost identical” (Sen 190). This view is reinforced when he observes that “*Rasa*-enjoyment is achieved when the most intense *bhoga* (indulgence) goes hand in hand with the severest renunciation” (Sen 186).

However, his chief contribution lies in highlighting Bharata’s indebtedness to Ayurveda and, in a lesser degree, to *Yoga-s̥tra* of Patanjali. In his discussion of *s³ttvika bh³vas* (chapter VII) and *vy³bhic³ri-bh³vas* (chapter VIII), he quotes extensively from Caraka and *Suīruta*⁴ to show how deeply Bharata is influenced in his delineation of these *bh³vas* by speculations in Ayurveda. *S³ttvika bh³vas* are discussed in Ayurveda as “results of the different activities of *v³yu*” (Sen 271). Bharata’s depiction of them has a close resemblance with Caraka’s and *Suīruta*’s. “So extensive has been the range of Bharata’s borrowings from Caraka and *Suīruta* that he seems to have consulted these texts before writing out the general characteristics and traits of each of these *s³ttvika bh³vas*” (Sen 278). And this is equally true of *vy³bhic³ri-bh³vas*. “In his discussion of *vy³bhic³ri-bh³vas*, Bharata has freely drawn upon both the *Yoga-s̥tra* and *Caraka-Saṅhit³*” (Sen 294). Five *vy³bhic³ri-bh³vas* — *nirveda*, *dh•ti*, *sm•ti*, *mati*

and *vitarka*—are directly influenced by *Yoga-sūtra*. *Īrama*, ³*vega*, *apasm³ra*, *ugrat³*, *abhigh³taja*, *tras³* and *moha*—these seven are discussed by Caraka under *gantū* division of diseases, while the remaining are treated under the class of *nija* diseases, which consists of *v³taja*, *pittaja* and *kaphaja* disorders. Sen's detailed analysis of *vy³bhic³ribh³vas* vis-à-vis their treatment by Caraka shows clearly that “Bharata borrows the characteristic details from Caraka's treatment of physical diseases, even when Bharata is writing exclusively on mental moods and sentiments” (Sen 315). It also demonstrates “that in more than one instance, Bharata has taken over complete passages from the *Caraka-sa-hit³*” (Sen 328).

The analogy of food and drink, so frequently used by *Alaṅkārikas* from Bharata onwards to describe *rasa* enjoyment, has not been properly understood. It is based on the concept of ³*h³ra* (food). According to Caraka, each of the five *jō³nendriyas* (sense organs) takes in sense impressions as *hra*. Thus, ³*h³ra* taken in by *jiv³h* [the tongue] on the one hand and *cakīu* [the eye] and *karṇa* [the ear] on the other, alike contribute to the growth and development of *rasa*” (XVIII). In fact, “*Rasa* of the body and the *Rasa* of the mind, being both dependent on *hra*, have a natural affinity between them” (XXII). *Vibhvas*, too, are a form of ³*h³ra*. “What is *vibh³va* in Bharata is ³*h³ra* in Caraka-Patanjala, and Arammana in Abhidhamma system” (Sen94). And “*Rasa*-evolution is only a processing and a change of original ³*h³ra* in the form of *vibh³va*, and its gradual sublimation in to *manomaya* [mental] stage” (Sen73).

Sen further points out the close correspondence between Bharata's characterization of *rasas* and the description of *rasas* in Ayurveda as given by Caraka. *Ī • òg³ra* resembles *Madhura*; *H³sa*, *Amla*; *Karūṇ³*, *Lavaṇa*; *Raudra*, *Kāū*; *V^ora*, *Tikta*; and *Bhāy³raka*, *Kas³ya* (Sen 56-63). After a detailed examination, he arrives at the conclusion that “such extensive and wide-spread parallelisms even in details could never have been accidental. It is not a case of parallelism.

Bharata seems to have consciously drawn upon the speculations of Indian Ayurveda” (Sen 63).

“The *Rasas* in $Ala@k^3rika$ and in Ayurveda evolved out of the same $aha@k^3ra$ (ego) characterised by $abhim^3na$ ” (Sen 114). The $j@nendriyas$, like cak^3u [the eye], $irautra$ [the ear] and jiv^3h [the tongue] and the $karmendriyas$, like p^3da [feet], $p^3ñi$ [hands] and $upastha$ [genitalia] are manifestation of this $smnya$ [general] $aha@k^3ra$ (Sen 114). The “ $prav•itti-pradh^3na asmit^3$, the subject matter of investigation in Ayurveda, and the $prakhya-pradhana asmit$, the subject matter of analysis in $Ala@k^3rika$, naturally go together. Both are held together in the $sthiti-pradh^3na asmit^3$ or the $deha$ [body]” (Sen 123).

Sen seems to agree with Abhivavagupta when he says that “There cannot be any aesthetic enjoyment, if $sth^3y^o - bh^3va$ be not present already in a latent form in the $sah•daya$ ” (Sen 264), and that “*Rasa*-enjoyment is impossible for one who is without v^3san^3 ” (Sen 84). However, he holds that “Bharata was indebted to Patanjala analysis in this concept of v^3san^3s , evolving in the form of $sth^3y^o - bh^3va$ ” (Sen 410). According to him, Bharata looked at $vsan$ from the Patanjala-Caraka standpoint of $anusuya$ (Sen 258-59).

Sen has produced overwhelming evidence to support his contention that “in *Rasa* speculations, concepts which are purely physical and physiological in origin, were transferred to this metaphysical and psychical plane” (8). But some of his statements are simply baffling. For instance, he says: “While $indriy^3rtha$ in the form of $vibh^3va$ is $^3h^3ra$, the manifestation of those $vibh^3vas$ in the physical body takes the form of $vy^3bhic^3ribh^3va$. But $vy^3bhic^3ribh^3va$ is only the outward expression of what is already present in the mind. This last has been carefully analysed in Bharata under $anubh^3va$ ” (Sen 50). Here Sen interchanges the definitions of $vy^3bhic^3ribh^3va$ and $anubh^3va$ without giving any reason. And this is not a casual

remark. For he himself translates $vy^3 bhic^3 ribh^3 va$ as “physical manifestation” and *anubhva* as “mental manifestation” (Sen 49).

Similar is the case of $s^3 ttvika-bh^3 vas$. While these are usually associated with $s^3 ttvika-abhinaya$, Sen links them with *rasa*-enjoyment: “ $S^3 ttvika-bh^3 vas$ always go with the enjoyment of *Rasa*” (Sen 143). He reiterates the same opinion when he says that “the enjoyment of *Rasa* is always accompanied with the expression of $s^3 ttvika-bh^3 vas$ ” (Sen 264). He differentiates between $s^3 ttvika bh^3 vas$ and other $bh^3 vas$ (which he calls *anubh^3 vas*), and seems to equate the former with *sattva guṇa* or pure *sattva*. He writes: “The *anubh^3 vas* (being $bh^3 vas$) are not yet free from the play of three *guṇas*, while $s^3 ttvika-bh^3 va$, being the manifestation of *sattva*, has passed beyond the play of *rajas* and *tamas*” (Sen 453).

These re-definitions of *anubh^3 va*, $vy^3 bhic^3 ribh^3 va$ and $s^3 ttvika-bh^3 va$ in a work of meticulous scholarship, though patently queer, can hardly be dismissed as misapprehension. It is inconceivable that a scholar writing on the *rasa*-theory is ignorant of the meanings of these basic terms which are known to an ordinary student of Sanskrit poetics. The causes of such an interpretation need to be investigated.

II

A.V. Subramanian (*The Indian Theory of Aesthetics*) too, like R.K. Sen, offers a physiological interpretation of the *rasa*-theory, but, instead of basing it on Indian Ayurveda, he locates it in modern medical science, specially in neurology. His objections against the traditional theory rest on three counts:

- (i) “A significant defect of the existing theory seems to have arisen as a result of an overestimation of the power of universalized stimuli from art sources with the power to liberate, for the time being, the consciousness of the dilettante from the clutches of the ego...” (Subramanian 13).

- (ii) “Another serious weakness in the old theory is the assumption that certain mental states exist permanently in the human personality” (Subramanian 14).
- (iii) “A third and quite serious defect arises from an imperfect understanding of the nature of *³tmic* bliss” (Subramanian 15).

He accepts only two tenets of the orthodox theory: (i) universalization (*s³dh³rañ°karñā*) and (ii) “the concept that aesthetic enjoyment becomes possible only if self-centred mercenary, pragmatic thinking is suspended” (Subramanian 87). But he does not agree with Abhinavagupta’s interpretation of the concept of universalization, which maintains that it is the permanent mental state, properly universalized, that metamorphoses into *rasa* to be enjoyed by the consciousness. For one thing, “Emotions are not separate, cognizable self-contained entities; emotions have validity in aesthetics only as the mental states of characters which have been clearly pictured by the creative artist in his medium” (Subramanian 44). He further asserts that “Aesthetics is interested in characters in the grip of emotions, not in emotions in the abstract” (Subramanian 45). Secondly, he holds that the proposition that “aesthetic enjoyment is reached by universalised stimuli acting on the consciousness and removing the stain of ego from it” is philosophically untenable (Subramanian 65).

He does not attach any sanctity to the concept of universalization, and severely minimizes its role. According to him, it is based on group psychology: “The identification set up by art products through the device of universalization is based on a community of instinctive interests and shortcomings and weaknesses. It is essentially a case of birds of a feather flocking together” (Subramanian 75).

And this identification, he further observes, “is very similar to that experienced by a group of tourists visiting Humpi or by the gathering of hundreds of thousands of fans of a pop singer who is the current mass-idol” (Subramanian 75). In such cases, as in the aesthetic

experience, “there is identification in one or two respects only” (Subramanian 76). In fact, “universalization is at best partial,” and “amounts only to group egotism, and is quite a way below that state of universalism in our philosophy, the state that can perform the very difficult task of removing our *sAsric* shackles” (Subramanian 26). It consists in “vesting exalted characters with a common human foible, a weakness or shortcoming, which will enable most of the readers to consider them as kin to themselves and so to identify themselves with them” (Subramanian 70). In other words, universalisation “is achieved, not through the elevation but actually through the downgrading of the characters” (Subramanian 70).

The identification effected by universalisation is inherently different from “the spiritual identification of the emancipated. “The latter kind is a soul-to-soul liaison that informs a truly unitary outlook on all creation” (Subramanian 75). The bliss (³*nanda*) that a yogin or an emancipated individual experiences is undifferentiated, and “not capable of classification into eight different *rasas*” (Subramanian 71). In fact, the *rasa*-experience is based on *sth³y^o-bh³vas*, which are “states of the mind (the mind being part of *ant aṅkarṅ*, *a* is outside the ³*tman*)”, and thus belong to the realm of the *an³tman* (Subramanian 69). The fact that they are acted upon by the aesthetic stimuli and universalised, can hardly elevate them to the dizzy heights of the ³*tmic* experience (Subramanian 69). “... the entire aesthetic experience,” says the author, “takes place in the plane of the *an³tman*”, and “it can never rise to the level of the ³*tman*” (Subramanian 77).

He also discounts the prevailing notion that *rasa*-experience is characterized by unalloyed bliss. “It is certainly true”, he remarks, “that during an aesthetic experience, the dilettante does not suffer sadness personally. But it is equally true that when he sees a tragic scene, there is a certain impersonal sorrow lining the aesthetic bliss” (Subramanian 73). Also, the consciousness of the spectator is beset

by conflicting feelings: anger against the enemies of the character he identifies with, and affection towards the characters which support him or her (Subramanian 71). “This selective attachment and hatred are very much the products of the *an³tman*, and they set up conditions which work actively against consciousness enjoying its own bliss which is a product of *nir³sakti* or detachment” (Subramanian 79). Infact, “as long as there is perception of the world outside, there can be no *3tmic* bliss,” which alone is unalloyed (Subramanian 78).

Subramanian makes it quite clear that aesthetic experience is not a spiritual (*3tmic*) experience, nor can the process of universalisation raise it above the mental plane. Aesthetic experience is as much a mental phenomenon as worldly experience. However, he admits that these two experiences are not identical. Aesthetic experience, in spite of being a mental product, is invariably accompanied with joy. To account for this anomaly, he advances the concept of two levels of brain (Subramanian 58)—lower and higher. They are also called old and new brains, respectively. The lower brain is self-centred in nature; it is solely concerned with instinctive drives and egoistic interests. The higher brain, on the other hand, is altruistic in nature; it is marked by unselfish thoughts and nobler feelings. While the lower brain is the seat of various kinds of unpleasant emotions, the higher brain is comparatively calm and placid. “Under this theory the aesthetic stimuli are not at all expected to remove the obstacles placed by the ego, they simply skirt around this trouble-some organ, the obstacle-ridden lower brain” (Subramanian 65). And this is but natural, for the lower brain “is interested only in individuated, local stimuli and not in those that have been universalised” (65). Thus “all that universalisation is expected to accomplish is to render the artistic stimuli unwelcome in the lower brain” (Subramanian 30).

The artistic stimuli are processed by the higher brain which harbours the nobler drives such as pan-humanism, spirit of adventure,

urge to probe and innovate, and the love of form, pattern, and harmony. "Whatever the sentiment that is carried in the stimuli, even if it is sad, tragic, the result of their impact is always pleasant as one or more of the drives in the new brain get fulfilled" (Subramanian 107). For, as he points out, "In the body of any living organism, if a drive or need gets fulfilled, there is a joy produced by a center named 'the pleasure center' (Subramanian 88). The artistic stimuli satisfy, specifically, "the yearning for order, pattern and harmony that operates in the new brain" (Subramanian 102).

Subramanian rejects also the concept of the permanent mental states (*sthāyī-bhāvas*). He argues that if "these *bhāvas* are results of *vsans*, they must exist in the system as anger at someone or love for someone, the object of the emotion being an essential and inseparable part of the phenomenon should get impressed in the personalities with the emotion" (Subramanian 45-6). As he further clarifies, "experiences of the past are most certainly recorded along with facts and circumstances and even the figures associated with them, and not as mental states merely" (Subramanian 53). According to him, "what exists permanently is the faculty which generates the emotions" (Subramanian 38). But the emotions it generates "fade after a certain time" (Subramanian 38).

He believes that "the number of mental states is really infinite" (Subramanian 46), and remarks that "we are aware of many mental states each different in a subtle manner from the other, often a number of mental states seem to exist together, confusing the picture" (Subramanian 46). He also holds that some of the *rasas*, classified as such by Bharata, cannot be true *rasas*" (Subramanian 46), and cites *adbhutarasa* as the case of a non-*rasa* (Subramanian 46).

III

Unlike R.K. Sen and A.V. Subramanian (who base their interpretations on physiology), Rakesh Gupta (*Psychological Studies*

in Rasa) locates his interpretation in psychology. According to him, Bharata's *rasa*-theory is divisible into two interrelated but independent components: the delineation of emotion in poetry (used in the wider sense of creative literature) and the act of relishing. He treats them separately under two sections – '*Rasa as Relish*' and '*Rasa as Emotion*'.

Rakesh Gupta demolishes almost all the pillars of the traditional theory of *rasa*, so firmly erected by Abhinavagupta. Though Subramanian has also repudiated some of the orthodox tenets, his approach is not so radical. For instance, he denies the ³*tmic* or spiritual status to aesthetic joy and rejects its kinship with *brahm³nanda*, but he still accepts the idea of aesthetic joy. Rkeœagupta, on the other hand, totally discards the notion of aesthetic pleasure. The points out that "the cause of this misguided belief is not the actual pleasurable experience of the perception of all poetic phenomena by anybody. It is rather the wrong presupposition that we undertake to do only pleasing things" (Gupta 75-6). As he demonstrates with the example of a road-accident (Gupta 76-7), "it is in the nature of man to take interest even in the affairs of others and to feel pain in sympathy if the others are in distress" (Gupta 77). And there is no difference "between the experiences of reality and its representation" (Gupta 78). In fact, "it is our interest in a particular phenomenon that attracts us towards it and keeps us clung to it; and we feel that our attachment with it is worthwhile, even though it may afford us pain" (Gupta 80-81). Rakesh Gupta holds that the terms "Interest and Relish are almost synonymous with each other with reference to poetry. Interest is comparatively a permanent disposition of the mind and becomes Relish when it is in action, and Relish is nothing but a manifestation of interest" (Gupta 81).

S³dhrañ^okaraña or universalisation is the corner-stone of the conventional theory of *rasa*. It was introduced as *bh³vakatva* by

Bhāṭṭānyaka, and later adopted and refined by Abhinavagupta. R.K. Sen does not discuss it, and Subramanian accepts it in a considerably modified form. Rakesh Gupta, however, finds it totally unacceptable. “While reading *R³m³yañā*”, he points out, the reader “comes across Sita and her three sisters. All the four belong to the same family, are also brides of the same family and have almost equal graces of character and beauty” (Gupta 54). But the reader, he comments, “can never afford to confuse one with the other. He must know each by particular name and particular actions and particular individuality, and not in the generalised form as only lovely maidens. He cannot also grow totally indifferent to the era and the country and the society to which a particular character belongs” (Gupta 54).

Rakesh Gupta also discounts the notion that emotions are understood by the spectator in an abstract form. He asserts: “As each character is understood by the spectator as a particular individual, so each emotion is understood by him as existing not in idea but in a particular character” (Gupta 55). He refers to the story of Shakuntala and Dushyanta, and remarks that the spectator “witnesses Shakuntala and Dushyanta making love with each other. Unless he clearly cognises that it is love between Shakuntala and Dushyanta, he shall not at all follow the play which will only be Greek and Latin to him” (Gupta 55). All in all, the concept of *s³dhrañ^okarñā* as Rakesh Gupta claims, “is a mere fancy and that the office which is assigned to it is never manifested” (Gupta 55).

It is held that *s³dhrañ^okarñā* is effected in poetry by the absence of blemishes and the presence of a *alāṅk³rikas* and *guñas*, and in drama by four kinds of acting. But Rakesh Gupta, on the basis of his analysis of the film *Citrলেখ³*, observes “that the purpose which is served by the poetic excellences and the dramatic devices is not that of generalisation, it is rather that of particularisation” (Gupta 57).

He also does not believe that *s³dhrañ°karaña* purges the mind of the spectator or the reader of his mundane predilections and that he does not think of anything else during his perception of the literary phenomenon. “There are moments”, he states, “when a perceiver is immediately conscious of nothing except of the object of his perception, viz. the literary phenomenon; but there are also moments, it cannot be denied, when the object of his perception evokes in him the memory of his own experiences. This is at least sometimes inevitable because the subject-matter of poetry includes human life in all its aspects” (Gupta 55). He further adds “that the thoughts and memories which are called by the poetic phenomenon itself subsist almost always without diminishing and sometimes even intensify the poetic interest of the perceiver” (Gupta 56). And these memories, instead of being hindrances to *rasa*-realization, actively contribute to it. The spectator or, reader, he points out, “cannot feel love or *Rat°* at an amorous scene, or pathos or *īoka* at a pathetic scene unless he is reminded of his own frolics in the former case and of the bereavement of his dearest in the latter” (Gupta 64).

The prevailing theories of the realization of *rasa* are not only psychologically unsound but also narrow; “they do not tell us how and why we relish even such poetry as does not come under the denotation of *Rasa*” (Gupta 82).

“Poetic Relish”, “says Rakesh Gupta is a mental phenomenon and is composed of the feelings which are evolved in the mind of the perceiver as a psychological reaction to his perception of poetry” (Gupta 83). These feeling are determined by the following factors:

1. The poetical work – its subject-matter, form of expression and style, and the mode of its reception (reading, recitation, stage-representation, film, etc.)
2. Environment: Immediate (relating to reception) and remote (relating to creation).

3. Relisher (Spectator or reader): His personality (his nature and taste); his mood and fancy; and his understanding.

Combinations and permutations of these determinants give rise to various kinds of poetic relish. Rakesh Gupta has classified them into six broad categories:

- (i) Sympathetic feelings
- (ii) Antipathetic feelings
- (iii) Recollectional or Reminiscent feelings
- (iv) Feelings pertaining to Curiosity
- (v) Reflectional feelings or the feelings which set us to think about a problem concerned with some aspects of life
- (vi) Critical feelings or feelings pertaining to appreciation or depreciation of a poetical work

In considering the question of poetic relish, Rakesh Gupta observes, “we shall have to give the differences in individuality and taste of the perceivers of poetry their due importance, because in determining the form of poetic relish their role is very prominent” (Gupta 100). For, as he further adds, “Each perceiver of poetry has something to demand of it, and the mystery of his relish consists in the gratification of his demand” (Gupta 100). It is, therefore, “impossible to pass a normative judgement in the field of art and literature, or anywhere else where there is scope for difference of opinion or difference of taste” (Gupta 29).

Under the second section, ‘Rasa as Emotion’, Rakesh Gupta critically examines the various components of *rasa*-structure — *sth³y°* and *sañc³r°bh³vas*, *vibh³vas*, and *anubh³vas* — in the light of modern psychology. We shall draw attention only to some of his observations which are of a general character.

Speaking of *bh³vas* he remarks: “*Bh³vas* are the actual states of consciousness brought into existence by *vibh³vas* and manifested

by *anubh³vas*” (Gupta 128). In this respect, they resemble emotions, which are marked by psychic affections and organic changes (Gupta 119).

“A *Vibh³va*”, he asserts, “can never be the true cause of an emotion; for, if it be such, it should always be able to excite its relative emotion by its presence, which it does not” (149). According to him, “an emotion is excited by a particular idea and not by a certain general kind of situation” (Gupta 149). Nevertheless, *Vibh³vas* “do constitute a part of the cause of an idea, the other part being the nature, disposition, and attitude of the mind in which the idea occurs” (Gupta 149).

He finds no difference between *sth³y^o* and *sañcar^obh³vas*. “Both classes of *Bh³vas* are called forth by certain *Vibh³vas*; and when the *Vibh³vas* are withdrawn, the *Bhvas* also disappear. There is no evidence to suppose that it is in the case of the *sth³y^o-bh³vas* and *sth³y^o-bh³vas* alone that they exist in the mind in a latent form when not manifested” (Gupta 161). The term *sañsk³ra* (an impression of a *bh³va* in a person) simply means that “the person is susceptible to that *bh³va* — he is liable to experience it when placed in the proper circumstances” (Gupta 161). And this applies to all kinds of *bh³vas*. “We can say that a man is susceptible to joy (*Harca*) with the same propriety with which we say that a man is susceptible to sorrow (*ioka*)” (Gupta 161). It is equally absurd to assume that *sth³y^o-bh³vas* subsist longer than *sañcar^obh³vas*. “what a rational man”, he declares, “can have the audacity to deny that hours, nay days and sometimes even months and years, are spent in anxiety (*Cint*)” (Gupta 163).

IV

These three studies question the mainstream (and established) interpretation of Bharata’s *rasa*-theory, and offer new perspectives and insights. The parallel illustrations from Caraka (and SuĪrata) and Bharata adduced by R.K. Sen leave no room for taking them as

coincidences. However, his effort to connect his physiological findings with metaphysical speculations of various philosophical systems is a bit strained and confusing. But it can hardly be denied that has brought into focus the hitherto unexplored connection between Ayurveda and Bharata's speculations.

The works of A. V. Subramanian and Rakesh Gupta, on the other hand, are well-knit and clear-cut. Both the scholars are iconoclastic, and hence there are some obvious resemblances. But Subramanian's repudiation of the traditional theory, unlike Rakesh Gupta's, is only partial. Rakesh Gupta not only rejects the prevailing theory in toto but also offers a well-developed alternate theory of poetic relish. He disengages the notion of poetic relish from the concept of *rasa*, and transforms it into a universal theory of poetic appreciation.

Notes

¹For details, see R. Guoli, *The Aesthetic Experience according to Abhinavagupta*. Varanasi; Chowkhamba Sanskrit Series Office, 1985 (Third Edition)

²For instance, R³macandra-Guñaratna (*N³ tyādarpañā*) hold that *rasas* are pleasant as well as unpleasant, and Bhoja (*ī • òg³ r prak³ ī*) advances a new theory of *rasa* in which *ahaAkra* plays the central role.

³As each scholar takes no cognizance of the works of others, they have not been treated here according to chronological order of their publications. Our treatment is based on the degree of their radicalism.

⁴R.K. Sen discusses the question of the 'Date of Patanjali-Caraka and Bharata' in an Appendix (pp. 475-78), and arrives at the conclusion that Patanjali-Caraka precedes Bharata by "at least three hundred years" (478). It may also be pointed out that Sen identifies Caraka with Patanjali, the author of *Yoga-sūtra*.

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S C Hajela

**Reader in the West and the Concept of *sah•daya* in
Indian Poetics**

Comparative literature imparts a unique opportunity to study literature across national borders, time periods, languages, genres, boundaries between literature and the other arts and disciplines. Here one can study and explore the similarities and dissimilarities of two divergent literatures/cultures and knowledge systems. It exposes how in the history of mankind, human mind and self are constructed by indigenous cultural and environmental needs and practices, and thus form diverse systems of cognition which in itself show not only the particular but also the universal functioning of human mind. The present paper is an attempt to examine how in the major western critical theories, 'the reader' has been constructed and what liabilities have been entrusted or imported on him over the ages. It seeks to discover what interesting and academically fruitful bearings it has on the present job of a reader, when this concept of the reader, envisioned in western critical tradition, is compared with the concept of *sah•daya* in Sanskrit poetics. The object of the comparison is not only to juxtapose the western critical thinking with the Indian critical tradition on this point but also to underline the making of the reader in two cultural contexts.

I

In Europe, the art of Criticism began in ancient Greece in and around fifth century BC. Plato, in his observations on the nature of poetry and the job of the poet, distrusted poetry because it was a product of inspiration; it affected the emotions rather than the reason, and had scant regard for morality. Its pleasure principle was against Plato's prime thrust on the moral well being of an individual and the state. His disciple Aristotle recognized that all art as imitation of life and nature can afford aesthetic pleasure (through catharsis), that can bring moral health of the masses. In this long critical tradition the exception being Longinus who strongly believed that neither instruction nor delight nor persuasion is the test of great literature but transport—it is the capacity to move the reader to ecstasy caused by an irresistible magic of speech. Even Longinus seemed to follow his Greek and Roman predecessors in believing that excellence in art was but a reflection of excellence of character. Aristotle's view of art as aesthetic pleasure and Plato's thrust on moral instruction in any art inspired not only the Roman classicists Horace and Quintilian but also English critics like Sydney and Ben Jonson who interpreted works of art with the twin principles of aesthetic pleasure and moral instruction for the benefit of readers in their respective times. In these observations laid down by the critics on nature of poetry and the role of poet, the reader or the spectator envisioned was under obligation to understand the literary text as poets meant their texts to be. Dr B Prasad rightly observes that before Dryden, there were but occasional utterances on the critical art as those of Sidney and Ben Jonson but little 'critical learning' (An Introduction to English Criticism 123). Dr Johnson significantly notes it in his *Life of Dryden* "audiences applauded by instinct, and poets perhaps often pleased by chance" Though a great admirer of Aristotle, Dryden could not take for granted Aristotle's classical rules for all people

and times. The truth that literary criterions vary age to age and country to country and so need to be adjusted accordingly, occurred to Dryden much before T S Eliot. His comments can be taken as path-breaking so far as the role of a reader was assigned by it- "For though nature is the same in all places, and reason too the same, yet the climate, and the age, the disposition of the people, to which a poet writes, may be so different that what pleased the Greeks would not satisfy an English audience" (quoted in B Prasad 122). Dryden's premise 'tis not enough that Aristotle has said so' gave a new turn to English criticism. While the critics before Dryden (barring Ben Jonson who had warned in his times "nothing is more ridiculous than to make an author a dictator, as the schools have done Aristotle" B P 96) had all expressed concern for the author/poet-what he should or should not do to attain excellence in art, critics after him Addison, Pope and Dr Johnson pay attention to the role of the reader in their own way and questioned all rules that did not stand the test of experience. For them, the uninitiated reader stood more in need of critical guidance than the experienced writer. Dr Johnson, expounding his historical approach, clearly states in *Life of Dryden*, "To judge rightly of an author, we must transport ourselves to his time, and examine what were the wants of his contemporaries, and what were his means of supplying them. That which was easy at one time was difficult at another." (B P 146). With Dr Johnson's *Lives of the Poets*, we have the first systematic work of practical criticism in English where he presents a model of a biographical- cum- historical reader through his own practice. In the Romantic Age, when Wordsworth and Coleridge opposed all neo-classical principles of literature and advocated the freedom of choice in matters of theme, form and means of a poet, emphasizing the power of imagination or the poet's intuitive and emotional reaction to his subject, the object of the text being 'to please always and please all', the job of the reader became to see the role of

imagination in expressing an individuality in a piece of literary art and its merit in the healthy pleasure it afforded to the reader. Coleridge's interest in philosophy and metaphysics led him to explore in the literary text 'the seminal principle' of human nature to which works of art owed their beauty or significance, it ultimately led him to probe the imaginative processes that give it birth and realize that art is self-revelation, thus, in a significant way, Coleridge laid foundation of psychological criticism of literary text for the readers of his times. In Victorian Age, the threat posed by science and industrialism to religion and morality divided the Victorians in two groups-one represented by Carlyle and Ruskin who regarded art and morals inseparable and the other represented by Walter Pater and Oscar Wilde who pleaded for art for art's sake under the influence of German philosopher Kant. Arnold too could not conceive of poetry as something apart from life and defined in *Essays in Criticism*, the function of criticism not merely 'judgment in literature' but "a disinterested endeavor to learn and propagate the best that is known and thought in the world, and thus to establish a current of fresh and true ideas" (B P 211). Here Arnold lays down certain responsibilities to a reader-first he should learn the best that is known and thought in the world, secondly he should propagate the same and thirdly he should establish a current of fresh and true ideas. And since no single literature can impart the whole of such knowledge, he suggests "every critic should try and possess one great literature, at least, besides his own, the better ... a knowledge of Greek, Roman, and Eastern antiquity", the reader has to think himself but as a member of a cultural confederation 'bound to a joint action and working to a common result' (B P 211), in observations like these and in his touchstone method, (In poetry of the highest excellence, matter and substance possess 'truth and seriousness' in an eminent degree) Arnold seems to forecast the

methods of Comparative criticism and the need for the study of World Literature.

If we take a cursory look at the critical positions of these major critics from the Greece-Roman tradition to the end of the Victorian age, it becomes evident that Plato's stress on the moral effect of art and Aristotle's view of art as natural pleasure could not be shed off by successive generations of poets and critics in England, though none of the important English critics followed Plato or Aristotle completely. Each English critic either upheld the pleasure principle or the moral principle or tried a synthesis of both of the principles. Ben Jonson, Dryden, Dr Johnson and Coleridge exhibit rare critical acumen and stressed the value of taste, experience, historical knowledge and training of a reader in a specific time, as such, a reader was never free from his social responsibility to convey the niceties of literary art as produced by great minds. Though these critics focused chiefly on the making of literary art and the qualifications of an artist/author, their individual critical practices and random critical observations envisaged an aesthetic reader (as in Aristotle, Longinus, Pater and Wilde), a biographical reader (in Wordsworth), a historical reader (in Dr Johnson), a psychological reader (in Coleridge), a socially and morally conscious reader (in Plato, Addison and Arnold) and even a comparative reader (in Arnold).

II

With the beginning of 20th century, began the re examination of the old ideals and the move to innovation and experimentation in the field of literature and criticism. T S Eliot, the most influential critic of the age, held in 'Tradition and the Individual Talent' (1919) that the poet and the poem are two different things "that the feeling, or vision, resulting from the poem is something different from the feeling or emotion or vision in the mind of the poet" His oft quoted

observation,” Honest criticism and sensitive appreciation are directed not upon the poet but upon the poetry” (*Debating Texts* 8). set the tone of the Textual/Formalist criticism, in which the job of the reader was to analyze the words on the page rather than work from extrinsic evidence. I A Richards in his *Practical Criticism* (1929), and F R Leavis in *New Bearings in English Poetry* (1932) advocated such close readings of the literary texts, repudiating the claims of historical or biographical approaches. Though Eliot, Richards and Leavis had their diverse critical orientations besides their emphasis on the reading of the text, their stress on the close readings of the texts inspired the New Critics tremendously to focus on the literary text regardless of its origin/ place/time. Cleanth Brooks, the chief practitioner of the New critical method, eschewed historical facts and biographical information and studied literature from the ancients to the moderns and established metaphor, irony and paradox as inevitable principles of the organic structure of a literary text. As early as 1938 , Brooks declared the job of a reader/critic ,”Criticism (and analysis)...is ultimately of value only in so far as it can return readers to the poem itself-return them, that is, better prepared to experience it more immediately ,fully, and shall we say, innocently. The poem is an experience, yes, but it is a deeply significant experience and criticism aims only at making the reader more aware of the depth and range of the experience (Brooks and Warren 16).”The New Critical Reader excelled in exploring the literary excellences of a piece of a literary art but its sheer neglect of an author’s historical, social and ideological background invited sharp criticism in academic circle. Around the same time, Swiss linguist Saussure introduced a new approach to the study of language that focused on the structures that underlie all languages. Under the influence of Saussure, anthropologist Claude Levi Strauss studied all structures that underlie in all societies. Northrope Frye, an

archetypal critic, emphasized the underlying mythical patterns in literature. A structuralist approach was adopted in social sciences and in the study of literature, as, for example, in the early work of French critic Roland Barthes. A traditional Structuralist reader believes that language is a self-sufficient system operating by its own internal rules: a word is a purely arbitrary sign, defined by its difference from other words, he, by and large, pointed out how the text fails to order the world and fails to make sense of experience. But the problem with structuralist approach was it focused on the internal order of the language in a text alone and neglected the ideological aspects of a literary text, for the work was read in the light of ideas or theories which remain external to the text. This structuralist stance is best represented in Roland Barthes's essay, 'What is Criticism?' (1963), "... literature is indeed only a language, i.e., a system of signs; its being is not in its message but in this 'system'. (*Debating Texts* 85)" Thus, a structuralist reader could hardly make any value judgments on a literary text. But in, Barthes' essay "From Work to Text" (1971), he moved to a conception of literary texts as composed of an endlessly plural signifying practice which defeats analytic restatement or description. This idea of 'textuality' or 'textual playfulness' offered by Barthes and Derrida is central to much Post-Structuralist theories. Derrida's "Structure, Sign And Play" (1966) set the tone of such Deconstructionist approach. A Deconstructionist turns a text against its own premise and explores the contradictions which could not be controlled by the author, he celebrates the indeterminacy of meaning in a text rather than pin-pointing it. Paul de Man, the doyen of American literary deconstruction, regards literature as a place where conventional efforts to establish firm meanings most apparently fail, and an infinitely-ambiguous, endlessly-differential free play of meaning starts (See De Man's 'The Dead End of Formalist Criticism', 1983). A Deconstructionist approach opened up new

opportunities for endless meanings in a text on one hand; on the other hand it created the cynicism that the meaning of a literary text can not be definitely understood. Critics like E.D. Hirsch, Stanley E. Fish and Wolfgang Iser believed that the reader actively contributes something to the text. Stanley E. Fish held that readers are more or less competent to meet the demands the text makes of them, what gives authority to any individual interpretation is the 'interpretive community' to which the reader belongs. The interpretive community inhabited by the individual reader determines criteria of adequacy - though these are not adequate in any ultimate sense (*Debating Texts* 152). Hans Robert Jauss was more concerned with the general response to literature over a period of time than with the individual response, this is an approach known as Reception Theory. A Reader Response Critic decidedly contributed something to the text but the disagreements emerge on the question of how much the reader finds in the text and how much the reader contributes. The New Historicist reader, following the critical practice of Stephen Greenblatt, Jerome McGann and Marjorie Lavinson, constantly interrogate the relationship between history and literature and expose how literatures have served the hidden agendas of the ruling classes in the history of mankind. As New polite version of Marxism, it has foregrounded the ideological orientation of history and literature both and emphasized the role of contexts in shaping a piece of literature. Feminist critic Elaine Showalter in her "Towards a Feminist Poetics" (1979) envisaged Gynocritics who write about innermost experiences of a woman's life in the first person, advocating the recovery of a tradition of women's writings which rivals and questions the conventional male canon (*Debating Texts* 236-237).

In this way we see that twentieth century literary criticism and theory has shifted its focus from the literary artists to the work of art and from the work of art to the role of the reader, the

contemporary reader has choices to make in terms of methods as suits the work under scrutiny and his immediate purpose in the study of literature. The western critical tradition has been engaged in the fundamental debate – If the literary meaning is located in the mind of the reader or in the literary text, the search for validity of a reading or interpretation has obsessed the western mind and often yielded self contradicting conclusions.

III

When we compare this variety of readers envisaged in major western critical theories, with the concept of sah•daya in Indian critical tradition as postulated by Ânandavardhan (ninth century) in his critical treatise *Dhvany³loka*, it renders interesting bearings on the job of a reader. *Dhvany³loka* has three parts: K³rik³, V•tti and Ud³harañ. There is a controversy if the author of K³rik³ and V•tti is one and the same. But it is certain that Krik was written before V•tti. Anandavardhan used the term sah•daya in the first K³rik³ (*sah•daya mana pr^otiye tatswar epam, Dhvany³loka 2*) and the last *iloka* of the fourth Udyota (*tadvyakarot sah[dayaodaylabh heto, Dhvanyloka 364*). It is believed that, in the times of Ânandavardhan, the term sah•daya was used for all those readers/spectators who understood the meaning of dhvani as proposed by the school of Dhvani. The term sah•daya occurs 13 times in K³rik³ and V•ti of *Dhvany³loka*. It has also been used in ‘Saògrha iloka’. It is synonymous of ‘saceta’ meaning ‘of awakened consciousness’ or ‘k³vya tatvagya’ – ‘one who knows the art of literature’ and Sahridayatva has been equated with ‘rasasgyata’ meaning ‘the quality of knowing rasas’. Giving commentary on *Dhvany³loka*, Abhinavgupt Pad³c³rya defined the term sah•daya in these words in *Locana* :

“yeI³m k³vya-anu^olana-abhay³s-valad vi^odi-bhute manomukure varñan^oya-tamayy^o-bhav³n-yogy³ta, te svah^oday-samvd-bhaja sah•daya”

(A common man is termed as ‘*sah[daya]*’, that is, a person of poetical sensibility; a magnanimous person. In this state of mind, the reader or spectator becomes quite free from all the stings of his prior attachment or detachment he has towards any character-whether historical or mythical-and thus, his mind becomes clean and clear like a mirror.”

(*Glimpses of Indian Poetics* 71-72)

When we try to decipher the qualities attributed to this concept of *Sah•daya* which was often used by eminent Sanskrit critics Mukul Bhatt, Pratiharendu Raj and Mahima Bhatt, besides Anandavardhan and his commentator Abhinavagupt, the first qualification of a *sah•daya* is that he is an erudite, trained reader. He fully knows the art of enjoying and critiquing literature. K. Kunjini Raja explains this quality in these words, ”*sah•dayas* are those whose mind has been polished by repeated study (and enjoyment) of classical master pieces to such an extent that what is described in a poem will easily be reflected therein.” (Ānandavardhana 20). Secondly, he is an objective reader - one who has learnt the art of appreciating the rasas by putting restraints on his prejudices and biases. Prof. Mohan Thampi rightly comments, “The *sah•daya* is not just a passive reader. The word *pratibh*³ (intuitive talent) is used to denote both the creative imagination of the poet and the receptive poetic sensibility of the competent reader. The *sah•daya* not only enjoys the poem but also discusses its merits and faults and formulates the basic principles of poetic creation and appreciation. He is a competent reader, critic and aesthete all rolled into one” (Thampi 348). Thirdly *sah•daya* is *sam³ndharma* or *samanh•daya* of the nature of the poet himself. He has attuned his sensibilities with those of the author. Dr Vidya Niwas Misra rightly opines that, “the seed of the concept (*sah•daya*) lies in a participatory communion (described by the

word ‘sakhya’)(‘The Concept of *sah•daya*’ 48).” Thus *sah•daya* can feel what the author/poet feels or intends. Only *sah•daya* is qualified enough to assimilate the thought content/process of the author. This reminds us that Bharatmuni had also given a list of qualifications needed in an ideal audience/spectator of drama in his *N³Ūyaī³stra* (2nd century BC). Thus we see *sah•daya* is an ideal reader who combines – critical training (*pratibh³*), objectivity and a rapport with the meaning of the author.

IV

Before an attempt is made to compare the construction of a reader in western tradition and that of a reader in Indian poetics, it would be quite relevant to understand the basic difference of these two value systems. In Indian critical tradition, poet or an author has been assigned a very special place. He has been equated with Brahma, the creator of the entire universe. His freedom of creation is more than Brahma-

*apare kavya sansare kavi reka prajapati
yatha- asmai rochate vishvam tathe- dam parivartate*

(Bramha does not feel free completely to create his universe; he does it according to the Karma of human beings but a poet is completely free in creating his universe)

A poet, gifted with *pratibha*, not merely describes the things of the world but he is a seer who has assimilated the reality of the things. He has been called *varnana-nipun* and *द•िँउ³* and *ा•िँि*, so, an ordinary man cannot be a poet. This critical tradition believes that Brahma created this universe to experience *³nand*, when this *nand* is attained by an artist through his *pratibh³*, he expresses it in his work through *rasas* to share it with his fellow human- beings. In this act of creation, he de- personalizes his personality and realizes his true self-for ‘*³tm³ nam vijanihi*’ – to know the self -is

the ultimate purpose of all arts in Indian spiritual thought (Baldev Upadhyay 15). A *sah•daya* has to rise to the level of the consciousness of the poet or author to be one with his thought only then he can experience the meaning of the poet and transfer it to others in correctness and purity.

When we compare this concept of *sah•daya* with the concept of a reader in the west, we find certain similarities and dissimilarities. Right from Aristotle, Longinus, Dryden, Pope, Dr. Johnson, Arnold and almost all classicists attach great importance to the quality of character in a poet. He is invariably a man of deep sensibility and great thoughts. It is also remarkable that barring a few critics, all western critics are cautious about the moral effect of a piece of literature on the society of their times. It is also in agreement in both the traditions that a spectator or a reader does need training in classical literature and he should be a man of taste. The critical observations of Sydney, Dryden, Dr. Johnson and Arnold testify to it. Sydney, Dryden and Dr Johnson and later, TS Eliot believed that each generation should have modifications in critical criteria according to the needs of its times. This is well exemplified in the history of Sanskrit criticism where the principles of poetry were modified and elaborated from Bharatmuni, second century BC to Pt Raj Jagannath in seventeenth century AD. Western classical critics also seem in agreement with Sanskrit critics regarding the aesthetic nature of literary art. The first quality of *sah•daya* that he should have delved deep into the study of literature is somewhat similar to the western critics' insistence on historical scholarship of a reader/critic, as it has been suggested by Sydney, Dryden, Dr Johnson, Arnold and TS Eliot. But in *sah•daya* this historical scholarship should give him clarity of perception and transparency of vision. Secondly in the concept of *sah•daya*, *sah•daya* has to acquire that state of mind or consciousness by which he establishes identification with the subject matter, this he

achieves by imposing self-discipline, controlling his prejudices and biases. This virtue of objectivity in a reader was suggested by Coleridge, T S Eliot and New critics. The third quality of *sah•daya* i.e. a reader should establish a ‘participatory communion’ (*sah•daya sam³vd bhaja*) with the author/poet is entirely a novel idea to western poetics. Arnold, TS Eliot and FR Leavis, New Critics and later ,followers of Derrida believed that critical activity and the search of meaning was a collective and collaborative an on going process but they could not visualize a participatory communion between the reader and the writer of a literary piece. In the concept of *sah•daya*, it is neither the scholarship, nor the objectivity of the reader is as important as his participatory communion – the quality of being *sam³n -h•daya* with the poet. The qualities of his being well versed in matters of studying literature and his objectivity are but corollary to his being *sam³n -h•daya* to the author. While in the western context, till structuralism, critics seem to believe that meaning in a literary text can be analyzed and explained, critics after structuralism take literary texts as sites and believe that readers with different social or cultural or ideological orientations have variety of meanings - so we have plurality of readings such as Deconstructionist reading, Feminist reading, New Historicist reading and so on and so forth. The concept of *sah•daya* implies that a reader has to read the literary text as the author has implied it only then he can transfer the *rasa* or the *dhvani* meaning to his community. This is more or less authorial meaning. Brooks called it ‘intentional fallacy’ because reader has no means to know the real intentions of a poet or author except to closely read a piece of literary art. But the concept of *sah•daya* has to be understood in the cultural context of Indian poetics where a poet, his work and the reader are not separate identities. The poet, his work and the *sah•daya* all work in unison to attain *rasa* in life – it is to experience *Ânanda* leading to divine pleasure *Parm³nanda*.

To conclude, one can say that we should not compare the western critical tradition to Indian critical tradition to prove the superiority of the one over the other on the basis of historicity. The critical instances in both the critical traditions represent two diverse cultures and value systems, and can be selectively put to advantage. And if criticism has to survive as a powerful discourse in making the sense of literature in the years to come, it is to be pursued as a common pursuit and collaborative venture, and the modern *sah•daya* has to adopt and adept to whatever the best human mind has acquired till date. Mohit K Ray rightly expresses in one of his seminal papers the same view-point: “There is a symbiotic relationship between the ethos and the aesthetics, and not infrequently ethics of a country. We must have a pragmatic approach using different critical theories in our evaluation of an Indian English literary work depending on the kind of work we are dealing with.” (“Towards a New Poetics” 56)

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Archana D Tyagi

Shakespeare's Use of Suggestive Language in *Macbeth*

Dhvani has a comprehensive sweep of significance which covers almost the whole gamut of the range of viable imaginative response to drama and poetry. It includes almost all legitimate modes of response to imaginative literature. It's a cardinal principle of Indian criticism leading to 'logic of the imagination'. It has the utmost stress on the imaginative response of the *sah•daya*. Otto Jespersen a linguistician pointed out in *The Philosophy of Grammar* that suggestion i.e. *dhvani* is 'impression through suppression.' Maurice in his *tour de force*, "An Essay on the Dramatic Character of Sir John Falstaff" presents the insight that 'Shakespeare contrives to make secret impressions upon us' in his drama. (Viswanathan 239).

Macbeth is perhaps one most amenable to an approach through the Sanskrit literary – critical category of *dhvani*. The whole tragedy is sublime in its manner of presentation i.e. 'the most rapid movement' marked by a unique mode of suggestive meaning as we see Macbeth in awe, because, though he is dreadful he is also sublime. In many parts of *Macbeth* there is in the language a peculiar compression i.e. *dhvani*. It is such secret impression that makes for the quality of *dhvani*. It's the predominant suggestivity

of the play which lends it its dimensions of greatness as tragic drama. The present paper is an attempt to deal with a kind of conscious or unconscious use of *arth³ ntara-sa@krmita- v³ cya-dhvani* (suggestion of partial transformation), *atyanta-tirask • ta- v³ cya-dhvani* (suggestion of complete transformation), *vastu-dhvani* (suggestion of fact), *ala@k³ ra-dhvani* (suggestion of poetic figure) and *rasa dhvani* (suggestion of aesthetic experience) by Shakespeare in his play, *Macbeth*.

The very opening scene and its stage effects set the tone of the play which impregnated with the feelings of *bh³ va* (emotion of awe and fear). The play opens with ‘thunder and lightning’, that is, with *dhvani* in its literal sense of the sounding of rolled drums by way of off-stage noise to suggest thunder on the Shakespearian stage, giving birth to *vastu dhvani*. The play starts at a desert place where three Witches enter in thunder and lightning. Here the action bursts into wild life amidst the sounds of a thunderstorm and the echoes of a distant battle:

First Witch. When shall we three meet again

In thunder, lightning ,or in rain?

Second Witch. When the hurlyburly’s done,

When the battle’s lost and won.

Third Witch. That will be ere the set of sun.

First Witch. Where the place?

Second Witch. Upon the heath.

Third Witch. There to meet with Macbeth.

First Witch I come, Graymalkin !

Second Witch. Paddock calls.

Third witch. Anon !

All. Fair is foul, and foul is fair :

Hover through the fog and filthy air.

Act I, Sc.i, 1-10

Here the grey cat which is dangerous in soul and body, is suggestive of the beastly nature. It illustrates *arth³ntara-sa@kramita-v³cya-dhvani* (suggestion of partial transformation, one of the kinds of *avivakīta v³cya dhvani*. Here *v³cy³rtha* (the primary meaning) is not longed for in its original form. The *vcyrtha* (primary meaning) being discarded, *lakīy³rtha* (secondary meaning) occurs in our mind and *dhvany³rtha* or *pratiyam³nrtha* (suggested meaning) appears simultaneously. The *vcyrtha* (primary meaning) here is a case of *arth³ntara-sa@kramita-v³cya-dhvani* (suggestion of partial transformation) caused by the use of phrases, figures of speech, sentences, words, culture and moral values etc. which Shakespeare employs to raise the mind at once to the high tragic tone. The entry of the first appearance of the Witches strikes the key-note of the character of the whole drama. The Witches, in fact, introduce that atmosphere of bhaya (emotion of awe and fear) which hangs as a pall over the whole play 'Desert place' and 'heath' stand for the place where bhaya (emotion of awe and fear) is culminated. The very first words of the key-scene 'thunder and lightning' suggest the present convulsion in King Duncan's kingdom and of the still greater uproar to come. Even the statistical number 'three' is also mystified with its multiple nine. The next word 'hurlyburly' refers to the turmoil of battle and rebellion of bleeding nature of Scene ii. The words 'graymalkin' and 'paddock' do not only stand for 'cat's name' and 'tame toad'. Both are the attendant spirits of the First and Second Witch successively. The jingling couplet — "fair is foul, and foul is fair", is the first sign of the anarchic reversal of values, the confusion between reality and appearance, good and evil, which breaks natural, social and moral

order. Here the $v^3cyartha$ is not proposed by Shakespeare. The sentence “fair is foul, and foul is fair” undergoes thus a partial transformation embellished with ‘camatkra’.

When we proceed further in the play, the $v^3cyartha$ again travels with us. Please mark King Duncan’s speech in which he regards Macbeth as his ‘worthiest cousin’:

O worthiest cousin!
 The sin of my ingratitude even now
 Was heavy on me ; thou art so far before ,
 That swiftest wing of recompense is slow
 To overtake thee.

ActI,Sc.iv,14-18

Duncan here is unaware of the suggestive reality of his ‘worthiest cousin’ who is nobody but his unpurged butcher and whose invitation, he’s misapprehending as ‘banquet’ is nothing but his murderer and death personified by the hands of his ‘peerless kinsman’ i.e. Macbeth who’s worthiest in the eyes of Duncan while he’s unworthiest for the reader. Again as the play proceeds Macbeth progressively loses touch with the world of reality and puts complete trust in a world of reality being ‘rapt’ to others as Banquo exclaims to the Witches: “That he seems rapt withal”(Act I,Sc.iii, 57). Here the word-power $lak\tilde{n}a$ transforms partially the v^3cy^3rtha (the literal meaning) into some particular meaning which can be understood as $vya\dot{o}gy^3rtha$. It exactly takes play when Macbeth, emerging from his murderous reverie, turns to the nobles and says: ‘Let us toward the king’,(Act I, Sc.iii,152). No doubt words have curtains of innocence but behind them there is a strong working of $lak\tilde{n}a$.

How ironical it is when Duncan’s comment on the treachery of Cawdor

There's no art
 To find the mind's construction in the face:
 He was a gentleman on whom I built
 An absolute trust.

Act I, Sc. iv, 12-15

is interrupted by the entrance of the traitor Macbeth who is greeted with effusive gratitude and a like 'absolute trust! And see how Macbeth responds to the utterance of Duncan: "So foul and fair a day I have not seen" Act I, Sc.iii, 38

This response shows the ominous connection between Macbeth and Witches who love all that is foul and evil - fog, thunder, lightning, rain, filthy air, wickedness and murder. Evil is good for them, while the good for them is evil. Their moral values are topsy-turvy. Shakespeare thus suggests spiritual kinship between Macbeth and foul Witches. 'Foul' suggests to the stormy weather and 'fair' to their victory in the battle. Thus the word-power *lakṛ̃ṇā* here has transformed partially the *v³cy³rtha* (the literal meaning) into some particular meaning i.e. *vyaḍgy³rtha*.

The Porter scene is another instance. He? chatters on, drunkenly, as he admits Macduff and Lennox to the castle. Macduff talks lightly to him, while the lawful discovery is soon to take place. The idea of the Porter's speech, in which he imagines himself the keeper of hell-gate shows *arth³ntara-saḍkṛ̃ṇā- v³cy³- dhvani* (suggestion of partial transformation). Porter in Macbeth's castle becomes the porter of hell incarnate without his knowing that he is in the figurative sense guarding the gate of the hell of Macbeth:

Though this scene serves as 'comic relief' to the tragic tension, it presents the contrast between the abnormal world and normal life. The *v³cy³rtha* of the above quoted phrases 'knocking', 'porter of hell gate', 'equivocator' etc. become partially transformed. Hence

vyaḍgy³rtha of these phrases, having Shakespearean ring, suggests that Macbeth must have time to remove the traces of his crime as the ‘knocking’ was mentioned in the last scene. The porter does not make us smile, the moment is too terrific. He’s grotesque no doubt the contrast he affords is humorous as well ghastly. Here are the groundlings roared with laughter at his coarsest suggestive remarks. Thus with the help of the creative use of phrases, words, sentences, images, adjectives, culture and moral etc. the partial transformation of *v³cy³rtha* into *vyaḍgy³rtha* in Shakespeare’s Macbeth take place. This creative use of language has granted his poetry a universal finish and meaning. How conscious Shakespeare was to raise the suggestion of poetry to the level of *arth³ntara-saḍkrmita- v³cyā- dhvani*, is further illustrated by Macbeth’s realization: “This hand will rather the multitudinous seas incarnadine making the green one red”. (Sharma 69)

Let us now see how the *atyanta- tirask•tav³cyādhvani* as a *pada-gata-dhvani* works at lexical level and contribute to the meaning and tone of the play. Sergeant’s speech is illustrative of this feature:

As whence the sun’ gins his reflection
 Shipwrecking storms and direful thunders break;
 So from that spring, whence comfort seemed to come,
 Discomfort swells.

Act I, Sc.ii, 25-30

Here the word ‘swells’ signifies a swollen destructive river whereas we should have expected the idea ‘wells like a fertilizing stream. The eastern sky ,where the sun rises in all its glory in the morning and begins its journey across the sky ,also gives to storms which cause shipwrecks. So Macbeth’s victory over Macdownald is not only a source of great comfort but the

beginning of a fresh attack on Duncan's army. Here *dhvany³rtha* is suggested at the level of *pada* (lexis) by disregarding the *v³cy³rtha* completely and consequently.

Vastu dhvani (suggestion of fact) with its two kinds i.e. *kavi-prouhokti m³tra* (fanciful suggestion) and *svatah sambhavi* (possibility based suggestion) unfolds the imaginative world which may have correspondence with the world of reality also. The well known soliloquies of Lady Macbeth

Yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way : thou wouldst be great :
Art not without ambition, but without
The illness should attend it : what thou wouldst highly,
That wouldst thou holily ;

Act I, Sc.v, 14-18

streamlines the graph of the tragedy. We see that 'ambition' and 'great' and 'highly' and even 'illness' simply the terms of praise transcend the moral boundary. For Lady Macbeth moral distinctions do not exist in this exaltation; rather they are inverted: 'good' means to her the crown and whatever is required to obtain it, whatever stands in the way of its attainment. This haunting attitude of mind becomes more pronounced when she has to work upon her husband. And it persists until her end is attained. But, without being exactly forced, it betrays a strain which could not long endure. In this way the counter-balancing of good with evil that Lady Macbeth sees in her husband fits the equivocal values so prominent in the play. In the play the *vastu dhvani* prepares its platform in the sleep-walking scene which works at the level of sentences known as *v³kya-gata-dhvani*. Shakespeare uses this scene to characterise the

three main features of Lady Macbeth's delirium i.e. 'the mere reproduction of the horrible scenes she has passed through', 'the struggle to keep her husband from betraying himself' and 'the uprising of her feminine nature against the foulness of the deed':

Lady Macbeth. Out, damned spot ! out,
 I say!-one, two; why, then 'tis time to do't.
 - Hell is murky ! -Fie, my lord, fie ! a
 soldier, and afeard?What need we fear who knows it,
 when none can call our power to account ?- yet who
 would have thought the old man to have had so much
 blood in him?

Act V, Sc.i, 34-39

Here Shakespeare introduces *vastu dhvani* 'to lower the dramatic pitch' and to come to material possibilities or a certain sanction of realism. This feature is discernible in the conversation which takes between Lady Macduff and her little boy in the play.

Here the use of *v³kya-gata dhvani* gives a simple, domestic colouring which contrasts pathetically with the tragic surroundings. All such happenings do take place in the mundane of reality. The suggested import or *dhvany³ritha* is the deep agitation rather consternation, caused in the heart of the pathetic characters and creating poetic charm. Here the *pada-gata-dhvani* in question offers a beautiful illustration of '*svatah-sambhavi vastu dhvani* (fanciful suggestion).

Shakespeare also makes the best use of *ala@k³ra-dhvani* (suggestion through figures) in explaining the complexity of Macbeth's character which is a binding force between the centre and the periphery of the play. This act is performed by the fusion and transmutation of simile, natural and man-made metaphors,

symbols, paradoxes, , image , rhythm and tone etc. Sergeant's speech about Macbeth's daring action and fortune exemplifies the use of *alāk³ra-dhvani* (suggestion through figures) :

For brave Macbeth –well he deserves that name----
 Disdaining fortune, with his brandish'd steel,
 Which smoked with bloody execution,
 Like valour's minion carv'd out his passage.

Act I, Sc.ii, 16-19

Macbeth's appeal to the stars to quench their fires so that there may not be light to see the black deed which he would perform, is an example of *svatah-sambhavi vastu dhvani* (fanciful suggestion):

Stars, hide your fires!
 Let not light see my black and deep desires ;
 The eye wink at the hand ;yet let that be,
 Which the eye fears ,when it is done,to see.

Act I ,sc.iv, 50-53

Here Macbeth is neither thinking of God's existence nor he is in mood of confession .He is just insisting the stars to wrap the world under utter darkness so that he may commit crime. He wants his eye to wink at the hand but simultaneously he craves the action to be performed ,though the eye may fear to see it done . We can justify the reference to the stars by assuming that Macbeth had thought of the night as the fittest time for Duncan's murder. He was aware of the blackness of his ambition and the planned murder to realize it .He himself is aware of the proposed murder and so he employs phrases of godly connotation to oppose it. He knows the price he has to pay for it. King Duncan's virtues "Will

plead like angels, trump-tongued, against/The deep damnation of histaking-off” Act I, Sc.vii, 18-20.

Macbeth is contemplating the crime, but the first one-third of his soliloquy has no place for anxieties about the next world. This part of the soliloquy is dominated by the images of the judiciary : even-handed justice, instruction and judgement. Words of religious suggestion are found in the central part of the soliloquy. But even in this part of his speech, the words, ‘angel,’ ‘deep damnation’ and ‘cherubin’ do not retain their hold on his mind. He does not linger on in those thoughts and expand and elaborate them. Incidentally, Macbeth himself doubts whether the first image of a naked newborn baby striding the blast is satisfactory. That is why he selects an alternative by adding the conjunction ‘or’ and replaces the newborn baby with the cherubim suggested by the image of the baby. The cherubim is not a new-born baby but an angel. This *dhvani* helps Shakespeare versify the emotional reverberation in the following way:

And pity, like a naked new-born baby,
Striding the blast, or heaven’s cherubim, horsed
Upon the sightless couriers in the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind.

Act I, Sc.vii, 21-27

Now pity, personified is compared with an object typically suggestive of sympathy and compassionate feelings. The confused apocalyptic metaphors express the breakdown of control in Macbeth’s mind ,when he imagines the murder of ‘renown and grace’ exemplified in Duncan. This is the suggested core of the play and the enormity of the issue is expressed in its shattering impact on Macbeth’s conscience. A more celebrated illustration of

the same takes place when Macduff comes at the appointed hour to call on Duncan and finds him lying dead in a pool of blood in his bed-chamber. Now only broken words fall from his lips that however explains his bewilderment more effectively:

O horror, horror, horror ! Tongue nor heart
Cannot conceive nor name thee !

Act II, Sc.iii, 47-48

'Tongue' here is the subject of 'name' and 'heart' the subject of 'conceive' but not only 'tongue' seems to go 'conceive' and 'heart' with 'name' but each of these subjects seems to go with both the verbs. In spite, however of this apparent disorder or rather because of it, the meaning of the speaker is expressed as no other order could suggest it. The confused feelings of Macduff through hyperbaton here are exquisitely demonstrated:

Had he not resembled
My father as he slept, I had done't.

Act II, Sc.ii, 13-14

This sentence suggests guilty conscience and fathomless fear hanging like 'ready daggers' into her inner psyche arousing the emotion of fear. The most horrible lines in the whole tragedy come from Lady Macbeth's shuddering cry "Yet who would have thought the old man to have had so much blood in him?" Act V, Sc.i, 38-39

There's a complex thought with the help of complex images which suggests Shakespeare's creative consciousness. Shakespeare has succeeded in arranging all his material by employing *rasa* or *ras*³ *dis* in the present play. *Rasa-dhvani* or consummation of relish, resulting from a combination of *vibhvas* etc. is the life-line of Macbeth. *Bh³y³nakrasa* is an *aḍgin rasa* (the dominant sentiment)

of the play, which culminates into *rasa-dhvani* with the support of *raudra rasa* and *b^obhatsa rasa* followed by a pathetic catastrophe resulting into *karunãa rasa*. Let us begin with the working of *bhaynak* and *b^obhatsa rasa* in the play. Initially Shakespeare evokes this *rasa* in the beginning with the appearance of three witches. There after it is the Sergeant's speech which contributes to the initial evocation of *rasa*:

As sparrows eagles, or the hare the lion.
If I say sooth, I must report they were
As cannons overcharg'd with double cracks; so they
Doubly redoubled strokes upon the foe;
Except they meant to bathe in reeking wounds;
Or memorize another Golgotha,
I can not tell :-

Act I, Sc.ii, 35-40

“Darkness, suggestive of blackness, broods over Macbeth. Almost all the scenes take place at night or in some dark sport. In the whole drama the sun seems shine only twice. The blackness of night is to Macbeth a thing of fear, even of horror and that which he feels becomes the spirit of the play” (Bradley 279). The failure of nature in Lady Macbeth is suggested by her fear of darkness. And in the one phrase of fear that escapes her lips even in sleep, it's of darkness of the place of torment that she speaks:

Lady Macbeth. –Hell is murky ! Fie, my lord, fie! a soldier,
and afeard?
What need we fear who knows it

Act V, Sc.i, 35-37

The murder of Duncan is a deed of horror which invites crisis of values and the constraint that frowns between Macbeth and Banquo at the beginning of Act III. It reveals two hostile

persons throwing out diplomatic feelings to each other. Banquo knows that Macbeth has played most foully to achieve the fulfillment of the prophecies of the weird sisters and Macbeth knows that Banquo may betray him. Thus in the first half of the play Macbeth destroys the one with whom he might have had a meaningful personal and political relationship. As a public figure Macbeth is completely without friends and that is why his awareness of the mockery of his titular kingship is so poignantly expressed. Conflict is at his doorstep and he finds that he has won only curses from his people. This is how he describes the situation:

I have liv'd long enough; my way of life
Is fall's into the sere, the yellow leaf;
As honour, love, obedience, troops of friends,
I must not look to have, but in their stead
Curses, not loud, but deep, mouth honour, breath
Which the poor heart would fain deny, and dare not.

Act V, Sc.iii, 22-27

Macbeth has sown the wind and reaped the whirlwind and at the end of the tragedy he pathetically reacts at the death of his wife, which excites *rasa dhvani* (*karuṇā rasa*):

Out, out , brief candle !
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more : it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Act V, Sc.vi, 23-28

The major prophecy of the witches is nearer; fulfillment is being materialized through *bhyanka rasa*. But then there are values and scruples which confront his own hope. The most

dramatic expression of Macbeth's crisis comes in Act III, Sc.iv, when the Ghost of Banquo appears at the Banquet scene. He is paralyzed by fear, oblivious of the assembled guests and even Lady Macbeth has no inkling of the new horror that is haunting him. She in her ignorance chides him for the only one that she knows about:

“This is the very painting of your fear;
This is the air-drawn dagger which you said
Let you to Duncan.”

Act II , Sc.iv, lines 61

There is deep crisis of value and tragic irony here and the result is *karuṇā rasa*. This is exactly what Macbeth himself denied sleep long for but his conception of the role for which he has been cast by supernatural powers carries him further into his lonely world of crime. It is clear that he has no hope of deceiving himself or others about the nature of the act. His awareness of the fate that will follow the regicide is implicit in his soliloquy at the beginning of the Act. II in which he identifies himself with other outcasts from society. *Karuṇā rasa* is much notable at the end when Birnam Wood appears indeed to have come to Dunsinane. Macbeth begins to doubt. Ironically this description applies to him as well as to the Witches. With this realization he begins to win back something to his dignity and sublimity of character. There is thus something magnificently suggestive in the cry: Blow, wind! Come, wrack!

Thus the tragic journey of Shakespeare's Macbeth starts with *arth³ntara-sa@kmita-v³cya-dhvani* (suggestion of partial transformation) and finally reaches the *rasa dhvani* through *atyanta-tirask•ta-v³cya-dhvani* (suggestion of complete transformation), *vastu- dhvani* (suggestion of fact), *ala@k³ra- dhvani* (suggestion of poetic figure). After putting the present play to test, here it would be in the fitness of things to say that the play

covers almost the whole gamut of the range of viable imaginative response to drama and poetry. It's the predominant dhvani of the play which lends its dimensions of greatness as tragic drama.

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Anupama Verma

**Contemporary Indian Literature in Translation :
Need and Difficulties**

I

Significance of Translation

Translation turns a text of source language(SL) into a correct and understandable version of target language(TL)without losing the suggestion of the original. Conventionally. It is suggested that translators should meet three requirements, namely: first, familiarity with the source language, secondly, familiarity with the target language, and thirdly, familiarity with the subject matter to perform the job successfully. Based on this concept, “what changes are the form and the code and what should remain unchanged is the meaning and the message” (Larson 1984). Successful translation is indicative of how closely it lives up to the expectations as: reproducing exactly as far as possible the meaning of the source text, using natural forms of the target language in such a way as is appropriate to the kind of text being translated and expressing all aspects of the meaning closely and readily understandable to the intended audience.

Translation turns a communication in one language into a correct and understandable version of that communication in another language. The in-depth study of the art of translation demands more

attention not because it paves way for global interaction and offers an excellent opportunity to undergo socio-cultural survey of various languages and their literatures but also gives an opportunity to establish some kind of relevance it has in the study and area of Literary Criticism.

Translation Studies can very safely be included as an important genre in the domain of Literary Criticism since translation is an art prompting to peep into the diversified lingual, cultural and literary content of a source language and thus highlighting/appreciating the essence and information of the literature of that particular translated language.

In the context of Indian Studies, keeping in view the multilingual and multicultural nature of our country, translation has an important role to play. It is through translation that we can look into the rich heritage of India as one integrated unit and feel proud of our cultural legacy. The relevance of translation as multifaceted and a multidimensional activity and its international importance as a socio-cultural bridge between countries has grown over the years. In the present day circumstances when things are fast moving ahead globally, not only countries and societies need to interact with each other closely, but individuals too need to have contact with members of other communities/societies that are spread over different parts of the country world. In order to cater to these needs translation has become an important activity that satisfies individual, societal and national needs. In the present day circumstances when things are fast moving ahead globally, not only countries and societies need to interact with each other closely, but individuals too need to have contact with members of other communities/societies that are spread over different parts of the world. In order to cater to these needs translation has become an important activity that satisfies individual, societal and national needs. Needless to mention here that the relevance and importance of translation has increased greatly in today's fast changing world. Today with the growing zest for knowledge in human minds there is a great need of translation in the fields of literature, education, science and technology and religion.

Creative writing or any other work requires translation for its publicity, relevance and usefulness. Noble ideas admit no iron gates. Translation is as old as creative writing itself. It has not always enjoyed the status that it is coming to enjoy now. In the West the original seems to have been valorized over the translated version. Ramchandra Sharma, the well known poet and translator from kannada into English and vice-versa, refers to Dante's saying "nothing that the Muses had touched can be carried over to another tongue without losing its savour and harmony". Dante's views of translation points to its need and precautions that are to be taken while translating a text.

As for India, traditionally we have always accepted translation, or more accurately adaptation or reworking of the same story as a creative activity. No one would dream of calling great poets like Vyasa, Tulsidas, Chaitanya and Sarla Das as translators because they have told the great epics in their respective regional language. These pioneers were seen as great writers who wrote in the regional languages to reach out to the common people. Besides facilitating access to Indian literature within the country, English translation will put our regional literature on the world literary map and our authors will get their due that has long been denied to them. Good English translations of the works of regional writers would not only enrich India's national literature, but also contribute substantially to world literature. As the poet and critic Vinay Dharwadker has rightly remarked: Indian-English literature by itself is inadequate to represent who we are to the rest of the world. Only a broad representation of the full range of Indian literatures, translated into a world language such as English, can do what is needed"(Dharwadker135).

In a multilingual country like India , which has twenty four regional languages contributing to the richness of Indian literature, translation has acquired more relevance and importance. Translation of Indian literary text into English started with the initiative of English scholars during the British regime. There is a famous example of

comparison of seven significant English translations of *Gita Govinda* by William Jones (1792), Edwin Arnold (1875), George Keats (1940), and also by Laxmi Narayan Shastri (1956), Duncan Greenlidge (1962), Monika Verma (1968), Barbara Stolar Miller (1977). Dalit literature written in different regions has remained out of focus till today. Marathi, Hindi, Tamil, Gujrati, Bengali and other languages can also speak of sizeable dalit literature and it calls for comparative studies.

There are a large number of Indian translators who are producing a work of high standard. While more than a century –old translation of *Indulekha* will remain part of literary history. From the time the *Bhagawat Gita*, translated by Charles Wilkins, was first published in 1785, some well known translations were attempted: William Jones translated Kalidas's *Shakuntala* as *Sacotala* in 1789, William Radice who translated Tagore's works, and numerous western translators have translated Indian literature into English. We need both Hindi and English translations of great works from a wide range of Indian languages. It is the only possible way to bridge the multi-lingual India, and bring her literature to an international audience. This is not always easy. A translator may be well-versed in the original language as well as the one into which he or she is translating. But he or she may not necessarily be aware of the cultural background of the work at hand.

II

Premchand and Translated works

It is not without substance to assert that the possibility of a sustainable Indian literature is latent. It is not without in translations of the works of the writers of India, projecting the smiles' and tears of their people in their mother tongue Indian literatures have the wealth of plurality but once the epoch making works are translated, India's unique singularity and harmony of, the Indian people, stressed and focused in Indian literature, it is empowered by the translations specially

in English, to contribute to global awareness. To substantiate this view, a brief reference to the translations of the works of Kalidas, Premchand, Vijay Tendulkar and Girish Karnad seem necessary here.

Premchand (1880–1936) is a famous writer of modern Hindi-Urdu literature. He is one of the most celebrated writers of the Indian subcontinent, and is regarded as one of the foremost Hindi-Urdu writers of the early twentieth century. Many of Premchand's works are translated into English by his son, Amrit Rai, a prolific writer, biographer, and translator. Premchand is considered the first Hindi author whose writings prominently featured realism. His novels describe the problems of the poor and the urban middle-class. His works depict a rationalistic outlook, which views religious values as something that allow the powerful hypocrites to exploit the weak. He used literature for the purpose of arousing public awareness about national and social issues and often wrote about topics related to corruption, child widowhood, prostitution, feudal system, poverty, colonialism and on the India's freedom movement. As a novel writer, story writer and dramatist, he has been admired to as the "Upanyas Samrat" ("Emperor of Novels"). He was born as Dhanpat Rai and began writing under the pen name "Nawab Rai". He switched to the name "Premchand" after his short story collection *Soz-e-Watan* which was published and banned by the British Raj. He is also known as "Munshi Premchand", Munshi being an honorary prefix. His works include more than a dozen novels, around 250 short stories, several essays and translations of a number of foreign literary works into Hindi. His first short novel was *Asrar e Ma'abid* (Devasthan Rahasya) in Hindi, "The Mystery of God's Abode"), which explores corruption among the temple priests and their sexual exploitation of poor women. In 1914, Premchand started writing in Hindi (Hindi and Urdu are considered different registers of a single language Hindi-Urdu, with Hindi drawing much of its vocabulary from Sanskrit and Urdu being more influenced by Persian). The year 1924 saw the publication of

Premchand's *Rangabhumi*, which has a blind beggar called Surdas as its tragic hero. Schulz mentions that in *Rangabhumi*, Premchand comes across as a "superb social chronicler", and although the novel contains some "structural flaws" and "too many authorial explanations", it shows a "marked progress" in Premchand's writing style. *Nirmala*, a novel dealing with the dowry system in India, was first serialized in the magazine *Chand*, before being published as a novel. *Pratigya* ("The Vow") dealt with the subject of widow remarriage. In 1936, Premchand also published *Kafan* ("Shroud"), in which a poor man collects money for the funeral rites of his dead wife, but spends it on food and drink. Premchand's last published story was Cricket Match, which appeared in *Zamana* in 1937, after his death. Premchand's last completed work, *Godaan* (The Gift of a Cow-offering, 1936), is generally accepted as his best novel, and is considered as one of the finest Hindi novels. The protagonist, Hori, a poor peasant, desperately longs for a cow, a symbol of wealth and prestige in rural India. It is felt that, "Godan is a well-structured and well-balanced novel which amply fulfills the literary requirements postulated by the Western literary standards." Unlike other contemporary renowned authors such as Rabindranath Tagore "Premchand was not appreciated much outside India" (Biguenet & Shultz 27)². Siegfried Schulz believes that the reason for this was absence of good translations of his work.

The translation of Premchand's works resulted in his world-wide recognition as a pioneer of struggle against poverty, superstitions and exploitation of the unprivileged people of the world. He was largely appreciated by progressive thinkers who found him relevant to the present world society. Through the translations, he has emerged as a great writer of "the story of a changing people, hungry and semi starved, yet hopeful and optimistic in the truest spirit of the age" (Bhattacharjee 5) What he said in 1936- "We have no time to waste over sentimental art. The only art that has value for us today is

that which is dynamic and leads to action” .(Premchand 5). is steeped in the vision of tomorrow.

III

The Wizardry of Kalidas

Kalidasa (3rd-4th AD) , the greatest poet and playwright in Sanskrit, and occupies the same position in Sanskrit literature that Shakespeare occupies in English literature. He deals primarily with famous Hindu legends and themes; three famous plays by Kalidasa are *Vikramorvashiyam* (Vikrama and Urvashi), *Malakavikagnimitram* (Malavika and Agnimitra), and the play that he is most known for: *Abhijñna Shakuntalam* (The Recognition of Shakuntala). The last named play is considered to be a perfect play in Sanskrit. More than a millennium later, it would so powerfully impress the famous German writer Goethe that he would write: “Wouldst thou the young year’s blossoms and the fruits of its decline And all by which the soul is charmed, enraptured, feasted, fed, Wouldst thou the earth and heaven itself in one sole name combine? I name thee, O Sakuntala! And all at once is said.”

Goethe discovered Kalidas’s exuberant imagination after he had read Jone’s translation of *Shakuntalam* in English. Kalidas in translation helped the western readers to know the imaginative and spiritual exploits of the Indian people. Almost all his work have appeared in translation in the regional languages and it has enriched the idea of singularity. It tends to bind the whole country together into unity and solidarity.

Kalidasa also wrote two large epics, *Raghuvamsham* (The Genealogy of Raghu) and *Kumarasambhavam* (Birth of Kumara), and two smaller epics, *Ritusamhara* (Medley of Seasons) and *Meghadutam* (The Cloud Messenger).

IV

Mythic Splendour: Karnad

Girish Raghunath Karnad(1938) is a contemporary writer, playwright, screenwriter, actor and movie director in Kannada language. His rise as a prominent playwright in 1960s, marked the coming of age of Modern Indian playwriting in Kannada, just as Badal Sarkar did it in Bengali, Vijay Tendulkar in Marathi, and Mohan Rakesh in Hindi. He is a recipient of the 1998 Jnanpith Award for Kannada; the highest literary honor conferred in India. He has translated his major plays into English, and has received critical acclaim across India. His plays have been translated into several Indian languages. His plays, written in Kannada, have been widely translated into English and all major Indian languages. Karnad's plays are written neither in English, in which he dreamed of earning international literary fame as a poet, nor in his mother tongue Konkani. Instead they are composed in his adopted language Kannada. In a situation like that Karnad found a new approach like drawing historical and mythological sources to tackle contemporary themes, and existentialist crisis of modern man, through his characters locked in psychological and philosophical conflicts. *Tughlaq* (1964), is his best loved play about an idealist 14th-century Sultan of Delhi, Muhammad bin Tughluq, allegory on the Nehruvian era which started with ambitious idealism and ended up in disillusionment. *Hayavadana* (1971) is based on a theme drawn from *The Transposed Heads*, a 1940 novella by Thomas Mann, which is originally found in *Kathasaritsagara*, herein he employed the folk theatre form of *Yakshagana*. Karnad himself has translated all his plays into English. If any one ask Karnad about the gains of translation, he would say, it is through translations that I have reached out to the intelligence of the country.

V

Absorption in Contemporaneity

Vijay Tendulkar (1928-2008) is a leading Indian playwright, movie and television writer, literary essayist, political journalist, and social commentator primarily in Marathi. For a long time, Marathi drama had not been sufficiently represented in English translation. Shanta Shahane and Kumud Mehta translated Vijay Tendulkar's *Sakharam Binder* into English in 1973. Published in 1989, *Three Modern Indian Plays* included only one of Vijay Tendulkar's *Silence, The Court is in Session* translated by Priya Adarkar. This situation of poor representation of Marathi drama in English translation underwent a change during the next decade. Oxford University Press published *Five Plays of Tendulkar* translated by Priya Adarkar in 1992. Today, much of recent Marathi dramas written by G. P. Deshpande, Satish Alekar, Shanta Ghokale, and Mahesh Elkunchwar have been substantially translated into English.

VI

Difficulties

A perusal of the above cited translations makes it very clear that translation is not an innocent activity and can be used to tilt the translated text in favour of the powerful. The difficulties in the way of translation of a text into a different language code are briefly stated in the following remark:

Translation does not happen in vacuum, but in continuum; it is not an isolated act, it is part of an ongoing process of intercultural transfer. Moreover translation is highly manipulative activity that involves all kinds of stages in that process of transfer across linguistic and cultural barriers. Translation is not an innocent, transparent activity but it is highly charged with significant every stage; it really, if, ever, involves a relationship of equality between texts, authors or systems".(Bessent and Trivedi 17).

Translation has two functions: one is reproductive, the other assertive. The reproductive function is connected with decoding: it does away with the coded form of the language of the original. The assertive function is the objectivities of the product of primary activity in another language, the transfer of the original from the sphere of primary, creative activity into that of secondary activity. It raises several difficulties and challenges. To attain originality in a translated work, a translator has to achieve the following equivalence or else the whole effort will be fruitless:

(i) Linguistic equivalence: Translation needs to look at the use of the two words in both languages; in which context these words normally appear, how often these words are used with a particular meaning, why they refer to a particular context or situation, and how native speakers use them in general etc. It is impossible to achieve total equivalence between SL units and TL units in any two languages in contact even in the case of two very closely related languages. In order to arrive at some kind of 'ideal' correspondence, the translation should make sure of the types of equivalence to be achieved in translation, according to what is present in the ST and what needs to be transferred to the TT, so that the objective of obtaining correspondence at the level can be reached in the best possible way. There are four types of equivalence specially relevant to the relationship between ST and TT: linguistic, textual, cultural, and pragmatic. Equivalence at the word level focuses on one of the smallest linguistic units of a language- the word. In any act of communication, words play important role, not just in relation to the linguistic formation but also in relation to the semantic features that they carry with them. The translator needs to see what status those words have within their own language and culture, their precise function in their respective text.

(ii) Cultural equivalence: It will be important to define the main term of reference, 'culture' in order to try and establish not only what the word means but also how this kind of equivalence is perceived

and understood. Ronald Carter says, "Culture is best defined as a set of beliefs and values which are prevalent with a society or section of a society... More generally however, cultural embraces the habits, customs, social behavior, knowledge, & assumption associated with a group of people."

Language & culture are in inextricably interwoven & that the integration of an element into a culture cannot be said to have been achieved unless and until the linguistic expectation of that element has been integrated into the language of that culture, the transference – in its literal etymological meaning – of the linguist expression is precisely an attempt to integrate the element of one culture into another. Translating means translating cultures not languages, For a great literary work reflects a maturity of language that is product of a mature culture . In such a situation translation of a work is a challenge that the translator has to straighten out by his/her understanding the codes of culture.

(iii) Pragmatic equivalence: It is the study of language in use. It is the study of meaning, not as generated by the linguistic system but as conveyed and manipulated by participant in a communicative situation, the term, Pragmatic focuses on the way language, in the form of sentences and all kind of utterances, is used in a particular communicative situation. When looking at the functionability of language in a given text, there are areas that need to be dealt with which, more often than not, are not initially overtly apparent in the discourse but have a major implication on the resulting text. Thus translation needs an analysis in depth what the text is trying to convey from the communicative point of view and in order to do that, the translator needs to pay special attention to an area that will determine the success of the work and that is meant to fill the pragmatic gap between the text and its translation.

(iv) Textual equivalence : The theme and rhyme are the basic constitutes of the manuscripts one has to look for in a text : cohesion

and coherence, which have to be maintained throughout if the text is to keep integrity and meaning cohesion—the way in which the linguistic items of which a text is composed are meaningfully connected to each other in a sequence on the basis of grammatical rules of the language. It embraces grammatical, lexical and structural devices such as reference, repetition substitution, ellipses conjunction & lexis, which contribute the integrity to the text.

Good English translations of the works of regional writers would not only enrich India's national literature, but also contribute substantially to world literature. As the poet and critic Vinay Dharwadker has rightly remarked:

Indian-English literature by itself is inadequate to represent who we are to the rest of the world. Only a broad representation of the full range of Indian literatures, translated into a world language such as English, can do what is needed."So we need both Hindi and English translations of good works from a wide range of Indian languages. It is the only possible way to bridge the multi-lingual India, and bring her literature to an international audience. This is not always easy. A translator may be well-versed in the original language as well as the one into which he or she is translating. But he or she may not necessarily be aware of the cultural background of the work at hand.

(Bharadwaj and Jain 60)

We need both Hindi and English translations of good works from a wide range of Indian languages. It is the only possible way to bridge the multi-lingual India, and bring her literature to an international audience. This is not always easy. A translator may be well-versed in the original language as well as the one into which he or she is translating. But he or she may not necessarily be aware of the cultural background of the work at hand. But despite these problems and

shortcomings, it is heartening that slowly but steadily, Indian translation work has been building up to a state of critical mass. We now need more talented translators to come forward and help India's outstanding regional literature emerge from its cocoon and reach not just a majority of Indian readers, but also a global audience.

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Sunita Jakhar

**Cultural Confluence in Anita Rau Badami's
The Hero' Walk**

Anita Rau Badami, a prominent diaspora writer has three novels to her credit . A careful reading of the novels reveals that through them she reflects a poignant feeling to connect back to her native country in spite of being rooted in the new culture. Through characters she brings out the conflict between two different cultures in the form of physical as well as an emotional assimilation. In the writings of the diaspora , “the difficulty of handling increasing levels of cultural complexity and doubts and anxieties . . . often engender the feeling of ‘localism’ in the hearts and the desire to return home becomes an important theme in their psyche regardless of whether the home is real or imaginary , temporary or whether it is manifest in fascination with the sense of belonging affiliation and community attributed to the home of others” (Featherstone, 47). Igor Maver writes, “There has recently emerged a pronounced shift of emphasis in contemporary Canadian diasporic writing, for many new texts are set outside Canada and feature reversed migration back to a home place by a westernized / Canadianized protagonist who does not so much want to return home as to write back home (e.g. Anita Rau Badami, Michael Ondaatje, Janice Kulyk Keefer, Rohinton Mistry, M.G. Vassanji etc.)”

The present paper is an attempt to bring out the cultural confluence in *The Hero's Walk*. The background oscillates from Toturpuram to Vancouver. A vast cultural gulf separates the two places. Badami has given a realistic representation to both the cultures and through Nandana, a nine year old girl she projects a drama of cross-cultural conflict. Nandana comes from an open-minded, un-inhibited society, free from the constraints of social customs and conventional shackles. Her world is only her young parents at Vancouver and not her grandparent's extended family back in India. She is launched into a conventional ridden and tradition bound society of her mother's large family with two generations living together, Nandana belongs to the third generation. There are visible cultural differences between the East and the West. Vijay Mishra remarks that, "diaspora connect themselves with the ideas of home and the homeland or 'desh' against which other lands are foreign or 'videsh' and carry their homelands in the series of objects and fragments of narratives and memories in their head or in their suitcases and struggle hard to preserve them in other lands and culture" (Harish Trivedi, Meenakshi Mukherjee and Vijay Mishra, 68).

The story unwinds in Toturpuram a small town at seaside. Like a typical Indian town Toturpuram had separate quarters for different castes. There was a Brahmin street because a large number of Brahmins lived there. One could hear the sound of bell in Krishna temple and the nasal call of the mullah from the mosque. The loudspeakers in the temple and megaphones at the mosque caused a lot of air pollution but the head priest discarded these objections, "this is God's music. How can you object to it" (Anita Rau Badmi-7, hereafter referred as ARB).

When Sripathi hears the telephone ring he gets reluctant to take the call as there is something at the back of his mind which warns him that it must be of Maya from Vancouver. During telephonic

conversation with Dr. Sundreraj, Sripathi undergoes a small shock at hearing the name Maya Baker, as he did not remember Alan's full name. It shows Sripathi's mental block to accept a foreigner as his son-in-law. By the time Sripathi hears about Maya and Alan's death he had a vague mental picture of the death god *Yama*, from *Hindu* mythology who is ensconced on a buffalo with a lasso in hand.

The moment Sripathi's eyes fall on the family photograph of Maya, her foreign husband Alan and daughter Nandana, "immediately his mood became tinged with bitterness" (ARB,4). Sripathi's wife Nirmala wore a perpetual *bindi* as all Indian women, "but a few years ago she, too, had yielded to modernity and abandoned her ritual of cream and red powder for packs of felt stickers that came in a huge variety of shapes, sizes and colours" (ARB,10). Nirmala kept herself busy by teaching *Bharat Natyam* to girls, "she herself had studied this traditional dance form until she got married" (ARB,13). It is still a tradition in India specially the South where the prospective bride has to be adept in classical dance. She was comfortable with the extra income she was making at home but, "A good Hindu wife had to maintain the pretense that her husband was supporting the family" (ARB,14). It reminds one of the patriarchal culture prevalent in India where a husband is the bread earner and a wife is a breadmaker. Nirmala and Sripathi together formed a picture perfect of a happily married couple through an arranged marriage, "... like a pair of bullock yoked together endlessly turning the water wheel round and round, eyes bent to the earth" (ARB, 16).

Toturpuram could lend a helping hand to its people which metropolitan cities in the west cannot i.e. domestic help of dhobi, maidservant etc. who would work without the aid of machines in a traditional way with, "a piece of coconut fibre, dipped in an ash and soap-powder mixture" (ARB,19). Like homes without an aquaguard Nirmala used fresh water for drinking, cooking and rinsing utensils

but the clothes would be washed in saline water by Koti the maidservant .

In South India almost all houses make patterns of rice-flour paste behind this is the belief that it keeps the evil , away from the house. Women have lots of designs stored in their minds which they can make extempore by making dots and connecting through lines . This kind of tradition even the *Parsis* in India have who had spread to different parts of the country through Gujarat . At the doorstep they make artistic designs in white lime powder ; believing that it purifies the air entering the house through the doorway.

Sripathi was born to Ammaya after six marriages . Precautions were taken to ward off the evil eye . One can still witness garlanded green chillies and lemon hanging at various places. As Sripathi rode the scooter , “... kept a wary eye out for lemons strung with leaves... if he stepped on the pile ... he would ... transfer wickedness to his own fragile home” (ARB, 171). A fatalistic approach is followed at child birth, priests are summoned to make the horoscope of the infant and it is believed that Lord *Brahma* writes the fate on the child’s forehead which no one can erase . Here Janardhan Achare gives instructions for Sripathi, “After one month bring him to the temple for a special *puja* that will clear any lingering *Shani kata* circling his future . Until then do not dress him in red clothes – not a good colour for this boy” (ARB,53).

It is due to the male dominated society of Toturpuram that Ammayya insists on becoming a , “perfect widow” (ARB,65) just to show to the people that she is the genuinely bereaved widow irrespective of having to deal with her husband’s keep . As shown in the film *Water* directed by Deepa Mehta , Ammayya too goes for a shaved head , irrespective of being told that there was , “no need for such old-fashioned observances” (ARB, 65). She left having vegetables like garlic and onion, forbidden for widows . In a way , she became

more, "more rigidly Brahmanical than the temple's own priest" (ARB, 65). When Narsimha was having an extramarital relations instead of taking up cudgels against him, "she observed the many rituals prescribed by the *Shastras* for a good wife. She fasted twice a week and after her sixth pregnancy increased that to three times a week" (ARB, 86).

Another widow Rukku, "had become an outcast, a whore, a trollop, an unmentionable in decent homes" (ARB, 50) because she would wear kohl, lipstick, flowers and flashy earrings. Nandana who had been growing up in Vancouver was introduced to an Indian dress through viewing a photograph of Nirmala clad in a sari. During an international day at school on Mrs. Lipsky's instructions the students had to wear their traditional native dresses. "Nandana felt silly in the dress especially since she'd had to braid her hair and put a small round sticker on her forehead like the one her mother wore with a sari" (ARB, 71). Perhaps Nandana's reaction is due to the vast cultural difference to Eastern and Western dresses.

Nandana is introduced and assured of omnipotence of goddess Lakshmi by Maya who, "gave Nandana a small picture of an Indian lady called Lakshmi with four arms and a smiling white face, sitting on a lotus flower with two white elephants on either side of her. This is a goddess... she will always look after you and make sure you are okay" (ARB, 92).

Even Maya is timely informed of Indian festivals by her parents. In one of his letters Sripathi mentions to Maya, "... the *Yugadi* festival is on the twentieth of March this year. You are to wash your hair, say a small prayer to the assortment of gods we believe in and eat a small helping of something bitter mixed with something sweet" (ARB, 105). Maya's stay in the West changed her attitude towards an arranged marriage. She went for a love marriage and married Alan, whom she had known for two years. Her progressive views had broken all the

barriers of nations and nationals . In a to the point letter she writes to her parents to break off her engagement with Prakash who, “I am sure that he will find somebody else to marry” (ARB,109). But Maya’s ties with her place of birth are strong enough to pull her back and she writes to her parents, “we hope that we will be able to celebrate the wedding in Toturpuram this Summer, after my studies are over”(ARB, 108).

Sripathi to whom the love marriage business was beyond comprehension , starts wondering , “what did it imply , that love business? Had Maya slept with the fellow? Was she pregnant? Was that why she was marrying him? How could she share her bed before marriage ? When he had been married , it had taken Sripathi a whole year to get over sharing this house , this room , this bed, the bathroom and even the shelves with Nirmala” (ARB, 110).

While preparing Sripathi for visit to Vancouver Ammayya gives him a bolo tie as she pictured that all Americans wore bolo ties , cowboy boots and chewed gum. In Ammayya’s mind the world consisted of only three countries England, America and India. She was proud of her son’s fair complexion and was relieved that he would be saved from bad treatment in America as the blacks were shot and beaten due to the colour of their skin. “She didn’t know where to find cowboy boots , but the bolo tie had belonged to Narasimha and was genuinely American . Sripathi tried telling his mother that he was not going to the United States but to Canada , but it was quite useless” (ARB,140). In Canada Sripathi does not feel at home perhaps due to vast cultural differences, “ he went nowhere, intimidated by the strangeness of the city , its silence and its towering beauty” (ARB,141).

Nandana dresses up and appears like a casual western child whom Sripathi finds strange, “... Had the child done it herself , or was it a tattoo like the ones on the arms of those wandering , dirty *Lambani* women who lived on his street in Toturpuram? Sripathi had heard that

tattooing was fashionable in these foreign countries . And her hair , what on earth had she done to it , for God's sake? A mass of fierce black curls surged out of her scalp , with beads strung in rows here and there . A few strands were inexpertly braided" (ARB, 147).

Finally Nandana accompanies Sripathi back to India . At Madras Central Station she witnesses a new atmosphere and culture which she finds difficult to absorb and feels , " the relentless assault on all her senses at the same time" (ARB , 152). During car ride Nandana feels that she is in a zoo surrounded by ferocious animals which later she finds were buffaloes . A common scene in towns of india but something unknown to Nandana in Vancouver.

Nandana's childlike innocence makes her feel, "They looked ferocious with their big curving horns , and she was afraid that they would charge the taxi and push it over , stick their heads inside the window and thrust those horns into her . She was glad that she was sitting in the middle , between the old man and Mamma lady" (ARB,154). Nandana does not feel comfortable in her ancestral home and a question constantly quizzed her, " how long was she going to live in this old house that was full of strange noises and dark corners?" (ARB, 154).

Sripathi believes in superstitions which have become an integral part of our culture and many of us still believe in these like, "three crows were a portent of death, a coconut with four eyes meant fatal illness , black cats and lumps of vermillion-stained mud were all ill omens" (ARB,161). Sripathi after a haircut wouldn't leave the hair in the barber shop but bring them back home and burn it himself. Sripathi was very apprehensive about the influence of planet Saturn and would avoid any kind of work when Saturn presided.

Nimala was disheartened at the thought that Maya was cremated in a foreign country where proper death rites could not be performed . "Her soul will float like *Trishanku* between worlds, "

(ARB, 173) but she was relieved at the thought of herself dying before her husband , “she would have gone to *Yama-rajā* as a *sumangali* in her bridal finery with her wedding beads around her neck and *kum-kum* on her forehead” (ARB, 173). Sripathi pacified Nirmala that, “We performed all the rites . Dr. Sunderraj got the Hindu Temple priest to do it for Maya . Alan’s ceremonies were done in the church” (ARB, 175).

William J. Long seems to be quite germane in his observation when he states , “... it is nevertheless true that good literature knows no nationality , nor any bounds save those of humanity. It is occupied chiefly with elementary passions and emotions, - love and hate , joy and sorrows , fear and faith , - which are essential part of our human nature ; and the more it reflects these emotions the more surely does it awake a response in men of every race” (Long, 5).

Though Nandana is growing up in Toturpuram but leans back to the myths from the west , which she imbibed as an outcome of her stay there. Feeling her loose tooth with her tongue , “soon the tooth would fall out , and then the tooth fairy would leave a quarter under her pillow” (ARB, 184). She compares the Indian squirrels with the big black ones at Vancouver. Arun mama told her that lord, “Rama stroked two of his fingers down its back and left those stripes there. So every new generation of squirrels carries that blessing marked on its back” (ARB, 185). Nandana was introduced to the *Ramayana* , its characters through comics purchased by Maya at a store , she was familiar with a monkey god called *Hanuman* who could lift mountains , *Ravana*, the villain and so on. So much unlike the Indian children who witness the *Ramayana* in their own towns at Dussera time. Nandana remembers the Halloween in mid October , but she sees no pumpkins around and hears the kids talking of a festival called *Deepavali* . She learns that people would burst crackers and eat tons of sweets . But she craved for her Mars bar. Her momma lady went

to the market and bought fresh vegetables and fruits but Nandana craved for chocolates, cakes and doughnuts. But her inquisitiveness makes her, "to stay and see what this Deepawali was all about" (ARB,214).

Nandana learns about the knife man at Toturpuram and gypsies whom she finds fascinating – their curly hair, beads, jewellery, stitched patchwork of clothes. On her first day to school she sees them but was warned by Nirmala, "The gypsies stole anything they could find. They were like crows. They even stole children if they found them wandering around alone" (ARB, 229). But all Nandana cared was to find her way back to Vancouver.

Nandana finds an all-girl-school odd. She wonders why everybody called a teacher Miss even if they were married and the teachers mostly wore saris. The school had a shocking ratio of two teachers over fifty-two students – this kind of equation is still prevalent in many parts of the country. She contrasted her day at school in Vancouver with Mrs. Lipsky who got butterflies for the class, which had to be let loose at the end of the day. Nandana compares the kind-hearted Mrs. Lipsky with Asha Miss and Neena Miss who, "would keep asking her questions and sighing loudly when she did not answer" (ARB,202). Her school life at Vancouver was more exciting than Toturpuram and she longed to connect back.

Maya's parents perform all ceremonies which have to be followed later after death by the family priest Krishnamurthy Acharye, who also performed Maya's *annaprashna*. Irrespective of Ammayya's objection that Alan is a foreigner and, "doesn't have a *gothra-nakshatra*" (ARB,258), the priest performs the rites in God's name. Thus bringing out the true secular nature of the Indian culture which is renowned for accommodating people of all religion and races by maintaining unity in diversity, later that evening, Arun and Sripathi rode down to the beach with Maya's ashes" (ARB, 258).

Nandana , a child , though craves for her old surroundings but harmonises herself with the new culture and silently observes Nirmala, “ she had thrown away the tooth? She hadn’t kept it in a special box like Daddy did?”(ARB,264). For Nandana’s sake Nirmala did not leave *Deepavali* uncelebrated even after Maya and Alan’s demise for, “child’s future is more important than past sorrows” (ARB, 323). It shows the progressive views of Nirmala . Nandana gets her gifts of, “a new frock and some pretty , multicoloured plastic bangles , ... a few delicacies to mark the festival of lights” (ARB, 323).

This is how Anita Rau Badami has given a realistic representation to both the cultures exhibited through ideology, ordinary daily lives , routine and actions of her characters.

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Veenu George & Richa Bohra

Capturing the Aftermaths of Partition in Select Pakistani Stories

A country that had been under the British rule for hundred and fifty years, split into three parts and two nation states. The partition was not just a split but a shattering of a complex social system. It relentlessly divided friends, families, lovers and neighbors. It was the ordinary people who were mercilessly victimized during partition.

On August 14, 1947 Pakistan came into being as a new and independent country. A few hours later, at the stroke of the midnight, India gained its independence. “At the stroke of midnight,” proclaimed Jawaharlal Nehru, India’s first prime minister, “When the world sleeps.” the hour of midnight which lent itself beautifully to Nehru’s rhetoric and would provide the title for the books *Freedom at Midnight* (1975) by Larry Collins and Dominique Lapierre and *Midnight Children* (1981) by Salman Rushdie, was chosen simply because astrologers- consulted by Hindus before all auspicious occasions- said that August 15th was inauspicious. They said however that the midnight of August 14 and 15 was all right. The assembly therefore met on August 14, 1947 and continued to sit till the midnight hour. The belief of “secular” India in astrology was so deep rooted that even the agnostic Nehru had to bow before it.

The Independence of India and Pakistan, however, did not come without violence, displacement, pain. It involved not only independence but also the breaking up of the two independent nations, but also the largest single migration of history, involving a total of eleven and a half million people, ten and a half crossing the border of Punjab-Hindus and Sikhs moving eastwards, Muslims westward and another million crossing the borders of Bengal-Hindus moving west, Muslims moving east.

The fanfare and panoply of independence hid a stark reality: that by a stroke of the pen thousands of people would have to leave their homes and seek refuge in a new land, only because they belonged to a different religion. Along with the misery of that movement were the riots and conflagrations, an outpouring of savagery unprecedented in its scale and span. Estimates of deaths range from half a million to two million.

Why did independence involve partition- the splitting up of a country that, since the Mughals had been more or less one? Why, since the Hindus and Muslims had dwelt together before the coming of the British, did the need for partition arise? As if to prove that the division was inevitable, the partition was both preceded and succeeded by violence, with followers of different religions attacking each other.

Unlike natural disasters, which cannot be averted, the partition of India was manmade calamity that affected the people adversely and it was the general masses who were the worst sufferers. It resulted in a considerable violence against the people and had long lasting effects and shattering consequences. The trauma of partition and its aftermaths have affected the present. Each new eruption of communal strife brings to mind the bitter and divisive erosion of social relations between Hindus, Muslims and Sikhs and there exists an atmosphere of mutual distrust and antipathy even today.

Partition was a momentous event in the history of the Sub-Continent. It was the first time that a country which had been brought together over a period of time had been deliberately, at one stroke, separated into three bits. The violence of that division and the suddenness of it could not but affect the psyche of the people who had been thus divided. While India never accepted that division, Pakistan attempted to justify it on the basis of the two nation theory which was disapproved with the emergence of Bangladesh and which contemporary studies of Jinnah suggest might have been more of a bargaining tool and an idea than a real demand. Furthermore, the creation of Pakistan was attended almost immediately in the eastern province by the Language movement. This was essentially both a cultural and political struggle and was reflected in a search for identity as well as in socialistic outpourings in poetry and fiction. Despite individual differences it would not be wrong to suggest that east Bengali novels depict this search for a new identity even as they depict a struggle that has not ended.

Meenakshi Mukherjee has suggested that the Indian Writer who writes in English is more Indian than the one who writes in a regional language. Taken to the logical conclusion, this should mean that the Indian who writes in English should share a common outlook with the Pakistani who writes in English. But if we examine the writings of Sidhwa and Sipra we see that in the need to establish their credentials as Pakistani Writers, they both begin with the Partition and with the event which has become the symbol for the partition in Punjab: *The Train Massacre*. At the same time, despite their differences, they both stress a more positive side to Jinnah than reflected in other writings from the Sub-Continent- though, recently both Shashi Tharoor in *The Great Indian Novel* and Mukul Kesevan in *Looking through Glass* depict a more sympathetic treatment of Jinnah.

On the other hand, Bengali Writers differ depending on whether they are writing in East Bengal or West Bengal. The West

Bengali Short Story Writers speak of displacement; East Bengali Writers, when they are not writing about a new identity, describe a struggle that is not yet over. Post Colonial Writers differ from their predecessors by embracing the Raj, even if this inclusion is comic. As the world becomes smaller, thanks to the electronic explosion, the differences that emerge in the visions of these different Writers might be absurd, but the reality of borders inspires partition fiction- even when a deep sense of humanity imbues the Writer.

Thus Faiz despite his sadness and Manto despite his bitter criticism of rank Communalism accepted the creation of Pakistan. One of the chief differences perhaps between India and Pakistani Short-stories on Partition is that, despite all the sadness in Indian Stories, there tends to be a sense of Euphoria attendant on Independence. This is not always so in Pakistani stories, Mumtaz Shah Nawaz's *The Heart Divided* ends on an optimistic note, she avoids the Partition itself. Urdu short-story Writers and novelists show the failure of Pakistan to live up to its promise though for a few this promise is different. The sense of Failure is even greater in Writers like Bapsi Sidhwa- though again, in the case of Sidhwa, the need to proclaim her Pakistani identity prevents too great a questioning on her part.

It is perhaps worth remembering that, while India celebrated its fiftieth anniversary of independence in 1977 albeit under the shadow of corruption in high places and accompanied by the rumblings in Kashmir, celebrations in Pakistan were muted. They didn't seem to celebrate in Pakistan- still struggling under the strange hold of feudalism, still coming to terms with the loss of eastern wing. In Bangladesh, where the Muslim league had been formed and from where the tiger of Bengal had emerged to give at Lahore that Clarion call for Partition that came to be known as the Lahore Resolution, there was no celebration. A new generation of East Bengalis had forgotten that along with progressiveness who believed that the struggle was not yet over,

there had been Writers who had seen in the creation of Pakistan- the creation of a new identity and the beginning of a new dawn. This paper attempts to examine these different responses to Partition by different Writers from Pakistan and show that despite individual differences- how the ideology of the nation affects the Writer's response.

There are many Pakistani Writers who write about Partition, but in this section we shall discuss the story of only a few Writers. The well known Pakistani Writer Sadat Hasan Manto was a miserable student who failed at school in Urdu but with a change in life he went on to become the leading Urdu Short – Story Writer of this time. His early and happy days were spent in Bombay (Mumbai) but was forced to migrate to Pakistan, which was a painful blow to him. Thus, he was aggrieved by identity crisis, which was responsible if not completely than partially to his alcoholism and eventually his death about eight years after the Great Divide.

He was a consummately human Writer whose best works deal with humanity and especially the horrors of Partition. While reading the stories of Manto one can visualize the characters and the action taking place right in front of us which feels amazing and disturbing many a times and at times bring tears in the readers eyes and many a times a kind of contempt towards the one's in power, who, could have done something to stop the so called 'inevitable partition' Therefore, he can appropriately be called an Artist who performs like a writer.

Like a true artist, Manto shocks the reader with his candidness, sometimes with his crudity. Whether he writes of sex or the life of prostitutes in *Train to Pakistan* or on social or on political issues, his stories are full of fire. The stories of Manto are about the killings and disturbance during the days of partition. the scenes flash in front of the minds eyes. His works evoke a great love for humanity and a

sharp analysis of contemporary crisis, he has made the bloody partition of India immortal in his writings. The horrific madness caused by India's partition and the creation of Pakistan inspired many of his celebrated works such as *Toba Tek Singh*, *Open it!* etc.

Manto was kind and his sympathy went out with the average man who was caught up in the madness and mayhem of the times and who was forced to do the most hideous of crimes in the name of religion or jargons which made little or no sense at all.

The characters of his stories are realistic and earthly; they are more in sync with the times and are given in to the some frailties and passion like any other ordinary man. For instances in works like *Toba Tek Singh*, *Thanda Gosth* etc.

Manto was popular but very controversial Writer of his times, who faced many prosecutions because of his so called sex oriented expressions. Many of his stories were banned by then Government of both India and Pakistan on the plea that they were too sex oriented and were not palatable to the conservative society of that time. But he continued writing in his own style. The Partition of India had a devastating effect not just on men but women and children also, Usually, considered as the weaker sex in those days the women looked for someone to protect them and take care of their needs. Women in the Indian society played an important role, just like Manto depicted them as the Central Character in many of his stories. He brought rather a disturbing image in front of the reader on how the woman is exploited and used by men for their individual satisfaction. They are treated as objects rather than human beings to fulfill their desires and later on dispose them as 'Thing' which is of no use at all. In some of his stories Manto referred to poor young girls who had horrifying experiences during partition of India in 1947. Each one of Manto's stories is 'document' and not just fiction.

The “*Open it!*” is a striking example of Manto’s uninhabited realism, precision, irony and sarcasm and it indicates the chaos following partition of the country, communal riots orgies of the so called volunteers and so on.

On first reading the title ‘*Open it!*’ the reader can never guess that it would be a command given in anger, they expect it to be a cry for help by people who were seeking refuge or running away from a group of people who wanted to loot and plunder or kill them in the name of religion.

The story starts with the images presented in a state of chaos in a refugee camp where people are searching for their beloved ones. The opening lines of the story says that “The special train left Amritsar at two in the afternoon and reached Mughalpura eight hours later, Many of the passengers were killed on the way, many were injured and a few were missing.” (Bhalla 358)

The word “Special train’ and the contradiction which we read in the opening paragraph bring a little relief thinking that...it was a real special train but it not just brought people from one place to another rather it was a train which took people to their final destination that is “death”.

No one in his senses would call it a special train and we could call it a Death train or Carriage of Death. We call it special when it brings with it great news...news which fills our heart with joy and makes us celebrate. Like the recent introduction of the Thar Express which brought many people back to their native place, and helped them to get united with their long lost families. We should rather call The Thar Express ‘A special Train’ and not the one which we read in the story.

The very image of the train standing on the platform ready to take people may be on their last ride gives the readers goose bumps. The image of the train is different for a child and it is considered to be

joy ride to a particular place which otherwise has a different meaning in the story.

“The word ‘image’, of course, was originally meant a visual picture but in the language of literary criticism its meaning has been both extended and restricted; no longer it is confined to the visual but now it includes the imagination of an impression made upon any of the five senses, hearing, taste, touch and smell as well as sight. “In general they are limited to sensors impressions when they are used to make metaphors or similes. Image, often has an effect of the opposite of what was intended.” (Purohit 65)

The beginning of the story itself conveys a lot about characters, their relationships the setting, etc. and also what can be expected further in the story. This hair raising and spine chilling story revolves around two pivotal characters Sirajuddin and his young seventeen year old daughter, Sakina. The daughter was lost on their way to Mughalpura from Amritsar. The entire story is a horrifying account of how desperately Sirajuddin searched for his daughter. Sirajuddin approaches each and every person he can to help him but in vain. “Overcome by fear and anxiety, he began searching for Sakina in the crowd, like a demented person. For three long hours he called out ‘Sakina Sakina.’ He looked for her in every of the camp but found no trace of his young and only daughter.” (Bhalla 359)

Visualizing Sirajuddin running through the camp in search of his only daughter. . . . the only one left of his family and a constant fear that he has lost her is visible to the readers. He has done all he could do in his power to find his child. . . . the one he had raised with love and affection.

From the second paragraph onwards Manto gives a hint that some evil has struck the world as well as Sakina who is separated from her father during the Catastrophic journey, while migrating from India to Pakistan.

Recalling a similar journey was the journey of the Israelites from Egypt to the Promised Land Canaan. The contradiction is that in the biblical story known as the *Exodus (The Bible)* and “Open it!” is that the biblical characters walked across the Red Sea to the land and were safe not even the hair on their head was touched or harmed by the enemy, all the people were once again united to their loved ones, but here a father lost his daughter on the way when he jumped in the Valley of the Unknown.

As the story progresses, Sirajuddin is flung into a baffling environment he meets eight volunteers during his search for his daughter and implores them to trace her. He gives them this description which gives us and the volunteers an image of Sakina: “She is fair and very beautiful, takes after her mother, not me –She has large eyes, black hair and a big mole on her right cheek.”(Bhalla 360)

Each day Sirajuddin prayed for the success of those young “Self appointed social workers who reassured Sirajuddin with a great deal of confidence and sincerity, that if his daughter was alive they would find her and bring her back in few days.” (Bhalla 360)

The story moves on to show that the young men show themselves real social workers moving against the odds and portraying themselves as Heroes or Messiah to the ones in need. A kind of reverence arise in our heart when we read that those young men really helped people out and that they were searching for Sakina with all haste. The part which tells that they finally find her makes us relax that now she’s safe.

They caught her in a field- she was beautiful and had a large mole on her right cheek. One of the young men said to her, “Don’t be frightened. Is your name Sakina.The eight young men were very kind to Sakina. They fed her, offered her milk, helped her into the truck... (Bhalla 360-361)

But the joy isn't a prolonged one, the one which we feel when we see a happy ending. The lines we read raise a few questions in our minds.

- Why hasn't Sakina been united with her father as yet?
- Why did the young men lie, that they haven't found her yet?
- Did they lose her on the way?
- Did she run away in fear?

One day, he saw the social workers in the camp. They were sitting in the truck. The truck was about to leave. He ran up to them and asked one of them, "Son. ...Have you found my Sakina?" "We'll find her, will find her," they said simultaneously, and drove off." (Bhalla 361)

A few days later we see a few people carrying a girl whom they had found lying unconscious near the railway tracks and had brought her to the camp. She was taken to the hospital and Sirajuddin is found standing outside the hospital leaning against a pole. Then, out of curiosity he went inside. "There was no one in the room. only the body of a girl lay on the stretcher." (Bhalla 361)

He recognizes the girl when the lights are turned on and he sees the mole on the girls face and screamed, "*Sakina!*" (Bhalla 361) Our heart is at ease to find her alive and unconscious. When asked by the doctor he informs that he is her father, one could imagine the joy Sirajuddin on finding his daughter alive. For readers the story had come to a happy ending at that point, the last few lines of the story doesn't concern us that much as we read that "The doctor broke into a cold sweat," (Bhalla 362) makes us read the last page again. Readers are shocked to comprehend that the girl was subjected to successive rape by the so called Messiah, the heroes or as the story calls them "Volunteers" belonging ironically enough, to her own community. The often repeated rape forces her to be so attuned to the phrase "Open

it” that “She moved her hand painfully towards the cord holding up her salwar, slowly, she pulled her salwar down.”(Bhalla 362)

When the doctor had asked someone to open the window. The end presents the image of the death of essential good combined with the hope, that courses through Sirajuddin’s veins who shouts out “My daughter is alive.”(Bhalla 362)

The story suggests that the inhumanity of the Partition has so obliterated the moral realm that there is nothing to hope for; people are now so degraded that they can only act as beasts. Manto’s brilliant style shocked the readers when he presented life’s stark realities, of lust and human sexuality. By the end of this story the readers don’t know what to wish for.

Unlike other Pakistani Writers Manto’s short stories are strictly short and are therefore, easily read in one sitting. Plots of his stories are also very simple with no major twist and turns. Manto captured wider range of issues and sexuality being one of them. He focused on the spark of life in the human beings, the creative force of individuals that urges all kinds of people to break free of the exterior constraints at least once and responds to the unique inner voices of their souls.

He never concealed the true state of affairs. In his words, ‘If you find my stories dirty, the society you are living in is dirty, the society you are living in is dirty. With my stories, I only expose the truth.’”

He is often compared with D.H. Lawrence for he like Lawrence wrote on topics which were considered as social taboos in Indo- Pakistani society. Undoubtedly, Manto, is one of the best short story tellers of the 20th century and surely one of the most controversial as well.

To conclude, Manto captured the psychic agony of partition completely than any other Writer and so is claimed by both India and Pakistan fittingly.

Syed Mohammad Asharf's "Separated from the flock" stands testimony to the trauma, pain and loss of Partition. The story is the journey of the protagonist along with his driver Ghulam Ali for Duck-Hunting.

The story revolves around one major character who was a resident of Uttar Pradesh before the Partition. After Partition, because they had to migrate to Pakistan as they belonged to the Muslim community and to save their life and property. The protagonist being very young during the partition days is incapable of taking his own decision also accompanied his family. But after almost twenty to thirty years of partition he considers migration of his family, as a running away from the situation and the act of being coward: "They were all cowards they came and settled here. I too was a coward, but a 'minor' coward, Perhaps I was not even eighteen years old then. Yes, I was eighteen..." (Bhalla 6)

Many years passed since, he left his place of birth reluctantly but the fond memories of past still linger on. Each and every moment, which he has spent in India is still fresh. Even after having migrated to Pakistan, memories of days spent in India were buried deep, in his soul, "just as dreams of old college romances lie in the hearts of married men." (Bhalla 617) Though at times he intends not to remember them, but the memories never suffer from loneliness. They haunt him continuously and remind him again how helpless man is. He now serves the Pakistani Government as the Police Superintendent; therefore, he cannot visit India even if he wanted to. The result of this helplessness is anguish and despair and is visible in his temperament. And this inability leaves him desperate to struggle and part away with the memories attached with that part of, "the earth where he spent his childhood listening to his mother's lullabies where as a boy, all the small things he behold were dear to him and where in his youth, he first felt life's upsurge and learnt to test his wings. (Bhalla 5) a place

where he was born, when he was suckled by his mother and where he felt his father's affectionate hand ruffle his hair." (Bhalla 7)

When he comes to know about the keen urge of his driver – Ghulam Ali's and Vaziruddin's wives to stand once more on that part of land where they were born, i.e. India as it happened to be their birth place. He longed to recover all that was past and lost somewhere. But the more he longed, he was filled with all the more despair for his own helplessness because he knew that he won't be allowed to cross the border even during peace times because of the nature of his job. This made him frenzied like a convict who hears that he has been sentenced to death, and felt that everything which he has once known has vanished and flown away like the birds from the lake. The strength of the story lies in the faithfulness with which the feelings of the characters for their past is rendered.

The story moves at a very slow pace and so at times is unable to sustain the interest of the readers and at some places it is hard on the readers mind and heart. For example when the Narrator saw his childhood friend Nawab at the spot of duck –shooting, he fails to recognize him which is a sure indication of the fact that: "the hard deep lines of the partition have erased all the feelings, feelings which belong initially to that place where a human being first open his eyes on earth and catches a glimpse of the sky." (Bhalla 5)

The Writer used patterns of repeated motifs or imagery or symbols to bring his work under the power of one controlling metaphor which indirectly by insistently suggests a way of grasping the work as a whole. It won't be exaggeration if we say that Ashraf "achieves result of real grandeur." (Valerie Shaw 1) in this story.

The title of the story is very symbolic. So is the duck –shooting episode but the most significant symbolic device in the story is the description of the weather condition: "Darkness had enveloped

everything. There was nothing but silence all around except for the dull throb of the jeeps engine and the whisper of trees shivering in the cold night. . . .”(Valerie Shaw 3)

Similarly, when the Narrator feels: “I felt that the wind sweeping across the road and over the trees was stronger and that the mournful rustle of the leaves made everything more mysterious.” (Valerie Shaw 7)

The word symbol derives from the verb Sumballien which means to put together and the related noun symbolian, means “token or sign’ bringing two parties together. “A literary symbol unites an image and an idea or conception (the symbol) which that image suggest or evokes.”(Purohit 60)

A symbol thus puts the analogy in place of the subject so that we read what is said as if that were what is meant but are made to infer by virtue of association. A symbol is a powerful image charged with meaning that is not easy to explain in words. Ashraf in this story has evolved a set of symbols that enriched the theme of his story.

When the Narrator was watching a flock of ducks floating near the lake he saw,

Suddenly the birds became restless and alarmed. Their sharp, shrill cries shattered the silence. Ghulam Ali fired the first shot. The ducks panicked, flapped their wings frantically, churned up the still surface of the lake with their feet and flew up into the air.(Bhalla 18)

The effect of this imagery on the readers mind is that he could immediately co-relate this scene with what must have happened when suddenly partition was declared. There was utter chaos and pandemonium which was the major cause of massive loss of life and property, and finally the search for a safe abode, the people fled from both the sides of border.

“Any episode in the story may look simple enough but its real function lies on the symbolic level in showing what actually it is and what it represents”(Uzzell 27) for instance, during the shooting when Ghulam Ali fired at the ducks and later when he went near them with Salimullah- he asked him to be careful to which Salimullah shouted “Don’t worry their wings are broken, They’ll never be able to fly again.”(Bhalla 19)

These words spoken by one of the minor character are highly symbolic. For the plight of ducks whose wings were broken can be compared with people who longed on both sides of the border to visit their birth place but, their wings were broken; they were helpless.

The Narrator, being an employee under the Pakistani Government, was unable to visit India and so he thinks:

..... We are birds with broken wings and we can never fly back to those fields of desire. We are more helpless and defenseless than those birds because once their wings are broken they are ritually slaughtered. But people like us, our torment never ends, we are hunted without mercy and we can only beat our wings in the throes of death but we cannot die..... (Bhalla 30)

Nawab, Narrator friend after migrating from India and considerable struggle had finally setup a rubber chappal factory. For him a day out of Karachi meant a loss of two thousand rupees.

A trip to India would cost him forty to forty thousand, therefore, though he remembers distantly the land, those lanes, houses, fields, fairs, their school, memories of those ponds, where he along with the Narrator hunted in their childhood, yet he never made up his mind to visit India.

Similarly, wives of Ghulam Ali and Vazziruddin longed to visit the very land where lay buried their un-partitioned selves. But then,

“neither of us had any control over our lives, that we were helplessly trapped by circumstances over which we had no influence that we were utterly defenseless. we are paralysed are unable to make a move” (Bhalla 17) The vision which flashed before the eyes of Nawab and the Protagonist where they saw:

. . . . Thousands and thousands Of birds, rows upon rows of them, innocent gloriously Plumaged birds, flying Across India, China, Mongolia Siberia and beyond. . . . We saw The snowfall and ice cold Winds blow over the plains Flocks of ducks bury their eggs In the snow bid farewell to a Part of themselves which they Had hidden there and fly south Fly to their summer home in Search of the sun and warmth. Some birds lost their way as they Flew towards their new home, Get separated from their flock. . . . (Bhalla 19)

This scene resembles the scene during partition, when people were forced to flee. They were caught in the vortex of events triggered by partition. They migrated and on their way to their new homes on an unknown land, kidnapped, raped, killed mutilated and still further in just one night many lost their identity. Now they were Pakistanis, Hindustanis and Bangladeshis. Just as the ducks buried in the snow precious parts of themselves in delicate eggs, in the hope of returning to them someday, Similarly, during Partition, people on both the sides of border, left back their treasured memories of those glorious old past of undivided India, in the hope of returning to their birthplace, once again.

If there was any life left among those who were the victims of partition, it was in their hope of returning to their old homes, if there was any warmth, it was in their passionate desire to go back to those lanes, and streets, if there was any vitality, it was in their fervent longing to find again those days in which they had buried, the most precious parts of themselves.

Ashraf has used innumerable images to substantiate his theme in the story.

the word 'image' of course originally meant a visual picture but in the language of literary criticism its meaning has been both extended and restricted, no longer, it is confined to the visual but now it includes the imagination of an impression made upon any of the five senses, hearing, taste, touch and smell as well as sight. (Purohit 65)

For instance the description of the atmosphere inside the jeep in which the Narrator was sitting: "Compared to the noise outside, the silence in the jeep was ominous like the silence of a lonely ship whose crew has been butchered by pirates, flowdering in the midst of angry waves." (Bhalla 7)

The duck hunting episode serves as a link between life before partition and after partition. The entire episode is an example of marvelous use of imagery by the author. This episode blends the entire story into one strand. It was at the duck shooting spot that the Narrator meets his childhood friend, Nawab after a gap of thirty long years. Seeing the flock of birds the Narrator is reminded of: "Growling gnashing its teeth the year 1947." (Bhalla 26)

When he saw broken wings of the ducks he thinks that human-beings are more helpless and defenseless than those birds. Ultimately in the end the Narrator as well as the Nawab do not fire to shoot ducks though they flew right over their heads, because they both have suffered a lot during partition. They have undergone the pain and trauma of being separated from their flock, and, therefore, they both did not break the wings of the birds and allowed them to fly away to their safe destination.

The title of the story is symbolic and speaks a lot of how life of innocence was shattered with the coming of partition. People were

driven out of their houses like cattle. And in their search for a safe shelter many lost their path, were killed, kidnapped and were never able to return with their family, they were separated from the flock forever.

What is remarkable about the story is its lucidity and also the quality with which “arrangement” of words, scenes are flown. There is not a word added or a sentence which seemed to have been thought twice, but a free flow of words that can be felt which leaves suitable effect of the feelings that the Writer intend to convey.

There are multiple levels of meanings in Ashraf’s separated from the flock, from literal surface meaning to the deeper emotional and psychic levels of the subconscious. He has been successful in conveying all the meanings clearly by brilliant use of symbols and imagery. He is able to reach heights of perfection because of the wonderful use of language for example: when the Narrator saw a small group of ducks flowing within the range of his gun, he raised his gun but noticed that there was blood on his hands: “It was the blood of the dreams, I had seen in those tired and sleepless eyes. It was the blood of those longing to return to the snow covered fields, it was the blood of that love I had seen in the mating dance of birds.” (Bhalla 30)

Finding a simple narrative mode of language, to express his multi-dimensional subtleties and complexities of thoughts, Ashraf takes resort to the use of highly suggestive imagery and symbolism to express himself. The imagery of blood is so wonderfully brought out by the use of apt words. The way it has been written gives it a distinct quality. “The Substance of the story material which has to be interpreted goes beyond what its characters do or say. The real substance of the story lies in the patterns of meanings which can be found in its language” (Taylor 107)

A simple sentence in the story. “ Their wings are broken. They’ll never be able to fly again.”(Bhalla 17) stand testimony to it. This sentence conveys so much. It puts before the reader, the hard and dark realities of partition, how it has broken the wings of the people of sub-continent. The image of partition that emerges from most of stories is that of violence and horror, but Ashraf nowhere paints scenes of massacres, rapes or loot. He is able to deliver so much with the help of bird and blood imagery. Similarly, Jamila Hasml’s short story Exile, commences with the scene of birds. “The birds had spread their wings and flown home.” (Bhalla 50)

The aftermaths of partition can be seen and experienced even today when the two nations India and Pakistan continue to fight over Kashmir which remains a bone of contention between them. The people of the south Asia are still not able to leave behind their partitioned selves. Huge amount of scholarly literature has attempted to establish as to who were responsible or the ‘guilty’ parties. Readers can read and visualize the same trauma, pain, anger at the loss of lives during Partition and a longing for that undivided past. While analyzing the Short- Stories, one feels a kind a horror that we have never felt in our lives, and a gripping fear as to what would happen next in the story. The one reading of these stories can only imagine the state of pandemonium, utter chaos and the devilish dance the people had seen in those days. A line which comes to our mind when imagined these Writers sitting on their chairs and writing these stories is “The man who suffers and the mind which creates.” Only a person who has suffered the loss of a dear one can tell us the vacuum which is created when we lose someone or something. But when that person is a Writer, words leave an imprint on our hearts and that his words are like a double edged sword which cuts deep into our hearts. This is very true for Pakistani Writers; unlike the Indian short-stories, their stories end mostly on a pessimistic note.

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Munir Ahmed Al-Aghberi

Marketing of Culture in the Age of Americanisation

Today's world is a huge market of cultural goods governed by a specific economic, cultural logic in which consumers appear helpless to select what is appropriate. They are blindly driven into the producers' snare. Unfortunately, it has become difficult for us to identify a will of our own. The question then is, have our minds really become part of a universal scheme run by hidden processors? Who makes us accept certain singers, poets, filmsters, painters, musicians, etc. as favourites? Who introduces artists and works of arts as the norms? Does the process of selecting Noble-prize winners and even Miss Worlds take place naturally and impartially? Who has convinced us to give up all realistic and classic arts and to turn to the meaningless Abstract one? In short who shapes our taste and sensibilities? These questions and so many others are in need of answers for the logic of modern cultural marketing to be comprehended.

In the Middle East, people, wearing Levi Strauss T-shirts and jeans, go on demonstrations against the American biased policies in the region. Academic meetings, seminars, conferences, and workshops are held to stand on the way national cultures are gradually displaced by the expansionist American culture, and ironically Coke and Pepsi are served in those gatherings. We instruct our children against

cultivating western manners trying in the process to sow the seeds of our own in the little minds, but we spend the free time with them watching MGM, Disney, etc. delights and enjoying Tom and Jerry, Mickey Mouse, and Woodpecker. Whether it's beverages, fashionable dress, or a bit of TV entertainment, it grows more difficult for individual to simultaneously be in the world and not involved in the big virtual market of commodity culture.

'Cultural imperialism' is indeed a key term for understanding the nature of that cultural market. It refers to the worldwide spread and dominance of a specific consumer culture and products which erode in the process the local national culture, traditions and system of values. In the postwar era the American political and military overtake is paralleled by propagation for American culture abroad which starts taking space at the expense of indigenous cultures. That spread of American cultural commodities goes beyond popular consumption raising questions and concerns of the U.S. dominance in the cultural sphere and the effect those commodities have on the values of societies and, in turn, on the realm of politics. Joseph Ki-Zerbo, a Burkinabe politician and writer, states out: "Our cultures are being reduced little by little to nothing. These technologies have no passport and no visa, but they are affecting us and shaping us" (qtd. in Rauschenberger 2). Acknowledging that the dynamics of "imperialism" have become more complex and internally contradictory in the latter part of the twentieth century is then the first step to revisit power relations in terms of whose cultural market reaches the farthest corner of the earth.

The term 'cultural commodities' refers to art products of the print and audio-visual industries including movies, music, painting, publishing, television, etc. These products are vehicles for transmission of values, lifestyle and ideologies that grow and expand at the expense of recipient culture. Unlike commercial goods, cultural commodities

do not have a clearly defined use-value. They have instead a more clearly definable exchange-value. But what is exchanged herein is not money but thinking, pleasures and social identities. Travel almost everywhere in the world and you will find yourself surrounded by varieties of cultural industries which all promote the same capitalist ideology. John Fiske in his essay 'The popular Economy,' observes that the bill of such commodities is so skillfully sugar-coated that "people are not aware of the ideological practice they are engaged as they consume and enjoy the cultural commodity" (504). The people, accordingly, are culturally dopes as they are at the economic, cultural and political mercy of the barons of an Americanizing industry with high initial production but low reproduction costs.

Americanization as the most salient feature of the modern age, involves stamping the world with an American seal with the help of the US dominance over the mass media. American decision-makers believe in the superiority of the US culture and therefore on the moral authority of its influence on other—as they view them—less civilized cultures. Such belief originates, most probably, in the post modern concept of social and cultural Darwinism: the stronger culture overtakes the weaker so that the fittest only survive. As a result Americans never spare any effort to convince the world of liking their culture utilizing every means of marketing and promoting. Whether attempting to sell an item, a brand, or an entire culture, these marketers have always been able to successfully associate America products with modernity, freedom, open-mindedness and democracy in the minds of consumers, namely those of the Third World.

Edward Said strongly argues against the notion that imperialism has become past once decolonization could dismantle the classical empires. American ascendancy, according to Said, marks a new period of colonization that "underlies the continuity of the ideological need to consolidate and justify

domination in cultural terms” (284) projecting a complex mechanism of theorizing power. Hence, the notion of American leadership and exceptionalism is presented as a moral altruistic necessity motivated by a sense of responsibility toward the world as a rationale. Defending human rights, protecting environment, and reducing global warmth become new means for the colonial intervention whereas the ‘literature of justification’ (288) never spares any rhetoric effort to dress that intervention with such notions as historical mission, moral regeneration, and expansion of freedom. The mass media plays its part well in this respect. The two 1998 films *Deep Impact*, directed by Mimi Leder, and *Armageddon*, directed by Michael Bay, constitute altogether a case in point in which America is represented as performing its god-given moral role of protecting the entire planet from a real catastrophe.

Admittedly, globalization which is an American trademark relies in most parts of its process on fiction actively propagating the phenomenon and ensuring its continuity. In this sense novels become fictions that overthrow the previously assumed functions to become in the service of a fiction; that is both globalization and America elusive and fictional in their identity. “For the wary,” notes Julia Newman, “globalisation represents a form of literary appropriation, swamping autonomous cultures, in a conquest of the world by an Anglophone, internationalised aesthetic, in a condition of borderless culture” (3). Accordingly, narrative no longer belongs to the determined superstructure in the Marxist equation. It rather determines the market of consumption as it exports in advance a piece of culture which consequently convinces people to admire culture, manners and then products.

Apart from narrative, the media and information industries represent the most effective cultural weapon at the hand of the American decision-makers. Networks like CNN present the world with

unabashed accounts of the military and economic superiority of the United States. The passive reception of what is said by news agencies necessarily leads to internalizing the images of the West and the rest these agencies covertly reinforce. Regardless of what is imported, it must be in effect a piece of another country's politics. At this juncture, commercials efficiently contribute, one way or the other, to creating and maintaining the image of America as a leader of the world and its culture as integrating many diverse cultures. In her essay 'Cultural Imperialism: An American Tradition,' Julia Galeota clarifies how the US corporations have used popular local icons in their advertisements to successfully associate what is fashionable in local cultures with what is fashionable in America. She gives examples from India in which commercials in 2000 feature Bollywood stars Hirthik Roshar and Sharukh Khan promoting Coke and Pepsi respectively. Galeota explains how America essentially samples the world's cultures, repackages them with American trademark of materialism and resells them to the world.

The reception of Hollywood cultural commodities into the cultures of the Third World and developing countries represents the modern army and weapon of American imperialism from which neither houses nor even bedrooms all over the world are spared. For about one century, an oligopoly of Hollywood studios known as 'the Majors' and comprising M.G.M., Walt Disney, Paramount, Universal, Fox, Columbia, United Artists, P.K.O., and Warner Brothers have dominated the world cinema. American films accounted for approximately 80 percent of global box-office revenue. Such great abundance of cinema products threatens not only our socio-cultural identity but also our position as active and independent subjects. For, along with other TV programs, such movies exchange roles and become a store in which an audience is sold to advertisers, producers and sponsors.

Now we can imagine the whole world as cobweb woven around and by a spider colored with stars and stripes. Whom can we trust when most thinkers and cultural institutions are ambiguously suspected of being no more than puppets at the hand of the USA? In her book *Who Paid the Piper*, Frances Stonor Saunders exposes to the reader how most of the famous cultural organizations and brilliant writers, artists and thinkers who emerged during the cultural cold war and afterward are the result of the penetrating influence and funding of the CIA in order to promote the American capitalist culture against Marxism, Socialism and revolutionary politics of the time. Among the intellectuals who were funded and polished by the CIA Saunders mentions Irving Kristal, Stephen Spender, Sidney Hook, George Orwell and others. The book also uncovers how the CIA cultural war has included secret campaigns that recommend artists for Nobel Prize and prevent others from receiving world recognition.

Saunders reveals how the CIA promoted symphonies, art galleries, ballet, theater groups and well known jazz and opera performers with the explicit aim of neutralizing anti-imperialist sentiment in Europe and creating an overestimation of American culture and politics. The idea behind that policy was to showcase the US culture in order to gain cultural hegemony to support its military as well as economic expansion. It goes so far to pour vast sums of money into promoting Abstract Expressionist painting and painters as an antidote to art with social content. The CIA saw in Abstract Expressionism the ideology of free enterprise. Non-figurative and politically silent it was the very antithesis of socialist realism (Saunders 254). It, furthermore, helps the imperialist ideology alienate the individual from himself (identity, culture and social reality) paving the way for remoulding to take place. In short, the CIA and its secret ideological mechanism have been able to profoundly reshape the popular views of art in accordance with the American foreign policy. Hence, when today at the opera, theatre, and art galleries as well as in professional meetings

of academics, the values of a monolithic culture monopolizing the entire global market are visible and pervasive, the question posing itself is: who dare to undress the emperor? In postcolonial point of view, this is a question that needs not only an answer but to pragmatically be part of the power which would perform the act of forcing the emperor to shed off the suit of arrogance.

Any revolution and struggle for sovereignty, unless they get cultivated in culture do not succeed. The cultivation of a culture should start from retracing the boundaries of distinction and uniqueness which the imperialist mechanism deliberately tries to submerge and blur. By widening the gap between the two and keeping a safe distance, one's identity remains retained frustrating the imperialist aggressive intrusion. Culture can only be produced from within and any element that gets imposed from outside does no more than activate the process of acculturation. Throughout the course of human existence, millions believe that the extinction of one's own indigenous culture entails the extinction of race, society and nation themselves. It is a fundamental right of humanity to be allowed to preserve the mental, physical, intellectual, and creative aspects of one's society. A single global culture would be nothing more than a shallow, artificial culture of totalitarian, expansionist power reliant on technology. It would seem appropriate to conclude with the following words of Gandhi: "I don't want my house to be walled in on all sides and my windows to be stuffed. I want the culture of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any" (142).

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Sunita Siroha and Usha Rani

**Socio-Political Concerns in Mulk Raj Anand's *Untouchable*
and Rohinton Mistry's *A Fine Balance*: A Comparative Study**

Abstract

Mulk Raj Anand (1905-2004) is a prolific writer of Indian English literature and Rohinton Mistry (1952 -) has emerged as a Canada based diasporic writer of Indian origin on the world literary scene. The present paper deals with a comparative study of Anand's *Untouchable* (1935) and Mistry's *A Fine Balance* (1995) from a socio-political point of view to explore how the two novelists belonging to different periods are primarily concerned with the predicament of the under-privileged in Indian society. Corruption, exploitation, politically motivated schemes, political decisions, layman's sufferings, caste-problems, dominance of oppressors over the down trodden masses and treatment of human beings as a mere commodity are some of major concerns of Anand and Mistry, hence, the rationale for a comparative analysis of these texts. From pre-colonial to post-colonial India episodes of violence and atrocities against individuals by organised groups, political or traditional, persist – indicating that forces of oppression continue to flourish till date but in a changed guise. The present paper is an attempt to explore the falsity of claims of freedom and equality made by the government as shown in these texts. It also tends to find out the novelists' indictment of prevailing trends in

their respective times. Moreover, the paper tries to suggest that the secret of survival is to accept the change and adapt accordingly.

Every creative artist is, at heart, a visionary and his/her creative vision is deeply embedded in culture, tradition and values of life. A writer's views and attitudes conditioning his work are the outcome of the experiences of a number of the influences that operate upon him from childhood onwards. Leo Lowenthal has a point when he says, "Artist presents an explicit or implicit picture of man's orientation of his society, privileges and responsibilities of class; conception of work, love and friendship, of religion, nature and art" (2). Mulk Raj Anand (1905-2004) and Rohinton Mistry (1952-) are no exceptions. Both create a cross-section of India, the mixture of the horrible and the holy, the inhuman and the human, the sordid and the beautiful.

In the present paper, Mulk Raj Anand's *Untouchable* (1935) vis-a-vis Rohinton Mistry's second novel *A Fine Balance* (1995) will be discussed from socio-political point of view. Mulk Raj Anand is a prolific writer having more than ten novels and about six collections of short stories to his credit. His fiction is soaked with Indianness in theme and content. Anand is a committed writer, a novelist with purpose to focus attention on the sufferings and miseries of the poor. Rohinton Mistry has emerged as a Canada based diasporic writer of Indian origin on the world literary scene. He has published an anthology of short stories *Tales from Firozsha Baag* (1987), three novels *Such a Long Journey* (1991), *A Fine Balance* (1995) and *Family Matters* (2002). His writings are focused on the Parsi community. But in the novel *A Fine Balance*, Mistry, while including the world of Parsis, steps outside to include the world of Dalits, the social outcasts. The paper deals with the comparative study of Mulk Raj Anand and Rohinton Mistry's handling of the down-trodden in their fiction. It intends to explore the authors' indictment of oppressive forces prevalent in India during their respective times.

Mulk Raj Anand's *Untouchable* is set in pre-independence India, whereas *A Fine Balance* spans a period of about forty years of free India, *i.e.*, post-independence India. The novel reveals social as well as historical developments of the country. It goes without saying that these writers have been profoundly influenced by the aesthetics of realism and the use of history and historical methods by the novelists. But what is important in their case is that they have made a consistent massive attempt to make a humane order out of the disorder of experience and to give form to the multifarious impressions and ideas of conscious life. Both the writers write to emphasize the essential dignity of man - despite his weaknesses - and to engender compassion in the hearts of men for the oppressed and the down-trodden. Both of them endeavour to give a voice to the poor and marginalized sections and raise some important questions. The characters cannot dare to break the shackles of religious and social oppression, but they survive even in much reduced forms and keep going and smiling "to maintain a fine balance between hope and despair" (Mistry 229). The human spirit displayed by characters of different class backgrounds and ages, despite repeated setbacks upholds the novelists' subtle vision of dignified human endurance.

There is no exaggeration in saying that modern age is materialistic and social, political and economic exploitation along with class consciousness have become the basic components of the air we breathe. Even religion, which has always been a source of comfort to the bruised soul of human beings, is being used as a very powerful vehicle to achieve selfish motives. Caste has already remained a very important factor in Indian nationalist movement and post colonial politics. In spite of its negative implications it has played a decisive role in almost all spheres of socio-political activity in India. Caste, which is undoubtedly an all India phenomenon in the sense that there are everywhere hereditary, endogamous groups which form a hierarchy, has been used/misused by politicians and bureaucrats to serve their

own end. In *Untouchable*, Anand has attempted a fictional depiction of felt experiences of casteism - the dehumanizing social evil - which results in loneliness, loss of identity and rootlessness. The novel comes out as a telling document of relevance even today in view-that caste, consequently untouchability, still survives as a bane in Indian society. Mistry's *A Fine Balance*, a socio-political novel, is set between the two cataclysmic political events, i. e. the year of the declaration of the Emergency (Prologue: 1975) and the year of Mrs. Gandhi's assassination (Epilogue: 1984). The undercurrents of Indian politics have served as a trigger to the novelist's creative imagination.

Untouchable, a socially conscious novel, is the story of Bakha, a sweeper boy telling the experience of this outcaste boy in the course of a single day in the town of Bulasha. The novel reveals Anand's deep insight into the historical, sociological and political phenomena in society. Richard Hoggart is very right when he says that literature, "provides in its own right a form of distinctive knowledge about society" (19). Anand's novel illustrates this view in a prominent way. The design of the story in *A Fine Balance* is quite simple. With an unnamed "City by Sea" at centre, the novel beautifully relates a subtle and compelling narrative of four unlikely characters-Dina, Ishvar, Om and Maneck- who come to live together during the time of a political turmoil, i. e., soon after the declaration of a 'state of Internal Emergency' by the government. Though the novel does expose the social evils like casteism with all sociological details, yet this novel is intentionally political since it is a bitter condemnation of the destructive viciousness of the Emergency. In an interview Mistry himself tells, "In *Such a Long Journey*, the year is 1971. It seemed to me that 1975, the year of the Emergency could be the next important year, if one was preparing a list of important dates in Indian History. And so it was 1975" (Mistry, "How Memory"). *A Fine Balance* is a text where Mistry makes a conscious effort "to embrace more of social reality in India" (Mistry, "Robert McLay", 204).

Mulk Raj Anand revolutionised the Indian writing in English by focussing his attention in *Untouchable* on the fate of a sweeper, who, “is worse off than a slave, for the slave may change his master and his duties and may even become free, but the sweeper is bound for ever, born into a state from which he cannot escape...” (Forster 8). The novel begins with the “morning” scene where Bakha, the protagonist, is shown performing the daily routine of a sweeper’s boy. He takes up his broom and baskets to clean the toilets. He performs four rounds of cleaning operation with the same earnestness. Then as is the daily routine, he burns the heap of the rubbish that he has collected from the latrines. We are made to feel that Bakha has immense capacity but “his powers and place in society are determined not by his ability but ipso facto of his birth in a particular caste of untouchables, which happened to be the lowest of the land” (Kumar 34). Though respect for ‘the dignity of labour’ is much talked about, the position of a hard labourer is determined only by caste in a caste-ridden society.

In the scene at the well, the most inhuman and degrading part of untouchability is brought in light. The outcastes are not allowed to fill their pitchers by themselves; they have to “wait for chance to bring some caste Hindu to the well, for luck to decide that he was kind, for Fate to ordain that he had time - to get their pitchers filled with water... to help them” (Anand 26). Anand presents the most inhuman and degrading aspect of untouchability, i. e., the denial of life-giving water to the untouchables. In this scene, Anand also shows that these outcastes have their own hierarchy, their own social order when Sohini, sister of Bakha, gets the opportunity to have water (because out of lust, the pandit Kali Nath fills her pitches and asks her to come to the temple and clean his house). The other women standing in waiting-queue quarrel among themselves and ill treat the weak and helpless. A similar hint of prejudice on the basis of caste-hierarchy among the oppressed informs the very structure of *A Fine Balance* when someone

from a lower caste comes to Narayan (a cobbler turned into a tailor) for giving measurement and Narayan's mother reprimands Narayan in following words: "We are not going to deal with such low-caste people! How can you even think of measuring someone who carts the shit from peoples houses?" (Mistry 133) Hence we see that oppressed become oppressors. It is a measure of both novelists' artistic integrity that they don't even idealize the untouchables.

Sohini goes to the temple and becomes the victim of the lust of the pandit - he holds her by her breasts, when out of anger she screams, the priest comes out shouting that "he had been defiled" (Anand 48). This shameful aspect of sexual harassment is echoed in Mistry's novel also. When Roopa, the self-obliterating mother of Ishvar, has to lose her chastity to the lascivious watchman of the rich man's orchard in exchange for a few oranges she covets for her sons. The ironic tragedy is that an upper-caste lust-perverted man who is likely to be polluted even by the shadow of a low caste woman, still covets and sleeps with impunity with a desirable woman of lower caste.

In the "touching" scene, the misery and weakness of the untouchables is shown through a pathetic and heart rending incident. Bakha, while going to sweep the Bazaar, passes by a sweet shop and buys some jalebis. Much delighted and tasting sweets, he hears someone shouting at him, "Keep to the side of the road, you low-caste vermin!" and "why don't you call, you swine, and announce your approach" (52-53) when he accidentally touches a high caste Hindu and thus pollutes him. A crowd gathers round him. Nobody is prepared to take pity on him. The novelist writes: "...he was surrounded by a barrier, not a physical barrier, because one push from his hefty shoulders would have been enough to unbalance the skeleton-like bodies of the onlookers, but a moral one" (54).

Finally, a tonga-wallah comes there to his rescue and Bakha thinks "they don't mind touching us, the Mohmadans and Sahibs. It is only the Hindus,..." (59). Same condemnation of the rigidity of Hindus is echoed in *A Fine Balance* when Dukhi (father of Ishvar) thinks of Ashraf, the Muslim Tailor, as "better than his Hindu brothers" (Mistry 115).

The "touching" episode is followed by the "pollution scene" in the temple. Here Anand condemns religious hypocrisy, superstitions and the bigotry. The author gives a strikingly realistic analysis of Bakha's conflict and spiritual cries when he is filled with awe at the sight of twelve headed and ten armed gods and goddesses in the temple. He cannot go beyond the courtyard. He knows very well that an untouchable going into temple "pollutes" its past purification. Bakha's homage to his gods is answered with the cries of "Polluted, polluted". The priest and the devotees rush out to the courtyard shouting: "Get off the steps, scavenger! Off with you! You have defiled our whole service! You have defiled our temple! Now we will have to pay for the purificatory ceremony. Get down, get away, dog!" (Anand 69).

Anand raises the question of temple entry for the outcastes and juxtaposes urge for devotion on part of Bakha with the hypocrisy of the priest.

Anand gives a realistic account of incident of "chapati throwing" showing that a hypocritical sadhu gets better attention than a hard-working sweeper. Bakha has to cry at the door of his masters like a beggar for food: "Bread for the sweeper, mother, bread for the sweeper" (76). A woman throws a chapati down her roof and it falls on damp and dirty place where some child is relieving himself. This is the extreme degradation and servility that the untouchables are treated worse than animals. Another dramatic scene of humiliation is presented when in a Hockey match, a babu's son is injured and Bakha takes the

child to his home, and what he earns in return is nothing but abuse from the child's mother: "Vay, eater of your masters, vay dirty sweeper! what have you done to my son?" (129).

As a sequel to the event of the day, Bakha wanders homeless in plains. He is confronted with three different remedies to the problem of untouchability: conversion to Christianity, Gandhiji's message of brotherhood and a proper drainage system, i. e. the flush system to emancipate the sweepers of "the stigma of untouchability" and to assist them to achieve "the dignity of status that is their right as useful members of a casteless and classless society" (173). E. M. Forster comments: "Bakha returns to his father and his wretched bed, thinking now of the Mahatma, now of the Machine. His Indian day is over and the next day, he will be like it, but on the surface of the earth, if not in the depths of the sky, a change is at hand" (10). Thus the novelist gives us a view of social order which is tradition bound, but the traditional order is questioned time and again.

In the chapter entitled "In a Village by a River" Mistry takes us to the rural India, where age-old caste-oppressions continue to flourish till date. However, the author does not have a first-hand experience about the villages, since he soldiers on bravely as he defines the caste-boundaries of Ishvar's father Dukhi Mochi's existence. The "laws of Manu" seem to be 'subverted' (Mistry 100) to the upper-caste people when two sons (Ishvar and Narayan) were born to Roopa and Dukhi. Oppressed by the Thakurs and the Pandits, Dukhi leaves his village to work as a cobbler in the nearby town where he meets Ashraf, a Muslim tailor. It is here that he is exposed for the first time, to Mahatma Gandhi's message against colonialism and casteism—the external and the internal enemies of India. After some time Dukhi comes back to his native village with a thought "better to stay where we belong" (108). And in the village he observes the atrocious treatment of the untouchables by the high-caste Brahmins: "For walking on the upper-caste side of street, Sita was stoned, though not to death

- the stones had ceased at first blood. Gambhir was less fortunate... Dayaram... had been forced to eat the landlord's excrement in the village square" (108).

One day, Dukhi's sons, Ishvar and Narayan, drawn by the lure of learning, enter into the village classrooms. There they are thrashed by the school master. The entire family has to bear the burden of this unknowing subversion. The caste-system and the act of atrocity on his sons is justified by the "chit-pavan" Brahmin in the following words:

They polluted the place. They touched instruments of learning. They defiled slates and chalks, which upper-caste children would touch. You are lucky there wasn't a holy book like the Bhagvad Gita in that cupboard, no sacred texts. Or the punishment would have been more final (113).

Disgusted at such sophistry, Dukhi takes a daring decision to cross the caste-barrier and sends his sons to be trained as tailors under supervision of Ashraf. This is the supreme act of assertion on the part of Dukhi. Mistry and Anand mock at the hypocrisy of the Hindu religion and its curse of "pollution by touch".

We observe that the untouchable Bakha (in pre-Independence India) resents but fails to translate his resentment into action because the wits of a helpless and oppressed are powerless in the face of the combined might, tyranny and age-old exploitation. He may be a tiger, but he is a tiger in a cage, helpless and at bay. His predicament indicates that the curse of untouchability makes human beings servile. But the situation in post-independence India has changed. Social mobility (in post-Independence India) makes Dukhi's sons, in effect; transcend their caste. They dare to take a step forward to prosper and to reinvent their potential.

In *A Fine Balance* the promises of equality and justice offered by the democratic government are subverted by the casteist politics. Even after independence, common man finds no change in his predicament. One of the characters says, “nothing changes Years pass and nothing changes... Government passes new laws, says no more untouchability, yet everything is same” (142). Mistry gives a realistic and subversive account of cynical manipulations of elections in rural India and shows how the poor and the low-caste people are deprived of their constitutional rights:

On election day the eligible voters in the village lined up outside the polling station. As usual, Thakur Dharamsi took charge of the voting process... . The election officer was presented with gifts... . The doors opened and the voters filed through... . The clerk at the desk... marked each extended finger with indelible black ink, to prevent cheating... . They placed their thumb prints on the register to say they had voted, and departed. Then the blank ballots were filled in by the landlord's men. The election officer returned at closing time to supervise the removal of ballot boxes to the counting station, and to testify that voting had proceeded in a fair and democratic manner (143-44).

Two years later, in state assembly election Narayan's (Omprakash's father) revolt against the prevailing system of voting puts him in direct conflict with the village thakurs. The result is fiery death of all the family members (except Ishvar and Om who are away in the town with Ashraf). Having heard the news of the atrocity, Om, Ishvar and Ashraf go to the police station to register an F. I. R. The police finds the charges of murders and arson false and fabricated. The tragedy of the underprivileged is highlighted when the police-inspector scolds Ishvar: “What kind of rascality is this? Trying to fill up the F. I. R. with lies? You filthy achhoot castes are always out to

make trouble! Get out before we charge you with public mischief!" (148).

We observe that all the norms and values of democracy are topsy-turvy. Novy Kapadia aptly remarks: "In the novel a nexus emerges between the police and the established hierarchy either the upper dominance in the village or the land/ building mafia in Bombay" (130).

Mistry hints that the needless arrogance of the high-caste people trying to maintain social supremacy led to the consolidation and emergence of the Dalits in Indian politics. It is hinted at when Omprakash, on his return to the town, shows his contempt and says, "I WILL GATHER a small army of chamaars, provide them with weapons, then march to the landlords' houses". (Mistry 149).

The changing economic situation in the town compels the tailors to shift to the city by sea. Though the city is not ridden by the casteist oppression, yet we observe that the self-serving imperatives about the haves and the have-nots rule the day. Anand in *Coolie* (1936) too shows this class struggle prevalent in rural India. Om and Ishvar reach the city by sea at the time of a political turmoil, *i.e.*, when Internal Emergency is declared. Mistry steers his narrative in the desired direction by presenting more than one versions of the same event. For example, for a common man the Emergency is nothing but "one more government tamasha" (Mistry 5). For people enjoying influence and holding some crucial posts in the government "everything is upside down. Black can be made white, day turned into night. With the right influence and a little cash, sending people to jail is very easy. There is even a new law called MISA to simplify the whole procedure" (295). Mrs. Gupta and Nusswan, both representing the vested interests, hail Emergency as "a true spirit of renaissance" (365). As far as the state of Emergency is concerned, the students are in a state of euphoria, but for a different reason. They think that it can "transform a corrupt,

moribund society into a healthy organism that would... awaken the world and lead the way towards enlightenment for all humanity” (241). But the intellectual response to the Emergency is dramatized in a conversation between Maneck and Avinash. Both become the victims of this political upheaval.

On reaching the city, Om and Ishvar manage to find a shelter in the slums, they see to get a ration-card for a viable existence. And for getting it, they are advised to undergo vasectomy- the current politically motivated supposed solution for India’s over population. Further in the chapter “Day at the Circus, Night in the Slum” we get a memorable account of the residents of this slum area being taken to a rally to be the part of the audience where the Prime Minister speaks to them of the various benefits of the Emergency to the poor. Though Om and Ishvanr are not able to understand the factors leading to the imposition of the Emergency, they do feel its repercussions at the personal level when their shack is bulldozed as a part of the city beautification programme. In a subversive manner, Mistry comments, “The machines transformed the familiar field with its carefully ordered community into an alien place” (292). Now homeless because of ‘beautification drive’, they are taken away to a nearby irrigation project site. At this place, Mistry points out in a very touching way how human beings are reduced to a mere commodity: “Late in the day, the truck arrived at an irrigating project where the Facilitator unloaded the ninety six individuals. The project manager counted them before signing the delivery report” (324-325).

At the project site, they go through the hard grind of manual labour, while being provided with semblance of a shelter and offered some food. They are eventually rescued by the beggar-master and they come back to Dina’s flat.

The miserable condition of the people living in jhopadpatties, demolition of houses on the pretext of beautification, violence on the

campus in the name of ragging, deaths in police custody, processions and demonstrations against the government, delay in judgement, murders and cruelties through Family Planning, misuse of bureaucracy by the political bigwigs to achieve their selfish ends, harassment of tenants etc. are only a few examples of the autocratic misrule of the government during the imposition of Internal Emergency. The ultimate indictment of the Internal Emergency comes in the description of the Nasbandhi Mela: "The hospital wore festive look with loudspeakers and banners. It's like a mela. . . little away from the birth control booth is a man selling potions for the treatment of impotency and infertility" (514). Both Om and Ishvar are forcibly taken to a sterilization camp and are operated on. The novelist aptly describes the callous indifference of the authorities who are more keen on targets to be achieved within the budget rather than the human welfare.

Thakur Dharmasi comes to the picture in a new avatar. He achieves respectability as a political leader during Emergency on account of organising many sterilization camps. He uses his position to see that Omprakash (already sterilized) is castrated. On the other side, Ishvar's legs get amputated because of gangrene. The Emergency turns the tailors into the beggars. Ashraf's death at the market square in a police-attack is described accidental because all the hospitals follow standing orders to put down the cause of any death during emergency as 'accidental' (527). K. Ratna Sheila Mani rightly comments:

...cruel misuse of power indicates the beginning of the trend of criminalization of politics. Naturally, the novel raises many questions of political correctness, as it shows that forces of privilege combine to suppress the lower caste, the rural and the urban Poor for self-gain (207).

The Emergency affects the lives of all four major characters of the novel. Dina Dalal and Maneck suffer indirectly because their

lives are dependent on the lives of the tailors. Dina is evicted from her house as a result of financial crisis. She is compelled to go to her brother's house to maintain a balance between her independence and her brother's subjugated life for her. In the meantime Maneck returns from Dubai after eight years to attend his father's funeral. He is driven to suicide by the deaths of his friend Avinash and his father; and by the fates of Dina, Om and Ishvar. The novel ends with Old Dina feeding Om and Ishvar without the knowledge of her brother. We are told that "those two made her laugh every day" (Mistry 603). Dodiya makes a telling comment:

A Fine Balance is a microcosm of life in general and political disturbances, which he (Mistry) keenly perceived around him when he was in India. He portrays the bleak realities and horrifying implications of the anarchy and exploitation that could go on in the name of discipline, beautification and progress in a democratic country (22).

Hence in both the writers we find focus attention on the sufferings of the poor, which result either from the exploitation of the underdogs of the society by the feudal lords, or the capitalists or by the industrial growth. From pre-colonial to post colonial India, the trends of oppression persist - indicating that the forces of oppression, subversion have changed their guise to re-emerge as neo-colonial forces in post-colonial India.

Both Mulk Raj Anand and Rohinton Mistry, it becomes clear, are primarily concerned with the predicament of the downtrodden section of the society in order to highlight the agony of their displacement. Mulk Raj Anand in *Untouchable* champions the cause of Harijans and castigates the social system intertwined with colonial notions of racial superiority. On the other hand, Rohinton Mistry in *A Fine Balance* also takes up the cause of the downtrodden vehemently to highlight the problems prevalent in India after independence,

especially in India of the 1970's. The publication of Mulk Raj Anand's *Untouchable* in 1930's and the publication of *A Fine Balance* in the 1970's question the caste/ class based inequalities and exploitations and use these questions to understand the complexity of colonial as well as postcolonial India. It may be pointed out that Anand's handling of issue has different connotations while Mistry's handling of the caste politics has an altogether different purpose. It must be said at once that the time gap between these two publications does play a crucial role in determining the contours of the aesthetics of Indian English novel. While through *Untouchable*, Mulk Raj Anand suggests prophetically that people like Bakha do have a future; Rohinton Mistry through *A Fine Balance* tries to establish a balance between lower caste Hindus and working class Parsis/ Muslims.

A comparative study of these two texts throws light on the novelists' politics of vision. Both of them have perceived the complexity of the turmoil trying to overpower the socio-economic and socio-political conditions of their period. Both of them describe the process of change and transformation to resolve the issues confronting the paradoxical state of mind. For both the novelists, the semiotics of class/ caste considerations becomes extremely important. Their concept of reality can be understood only by analysing the structure of class-based and caste-ridden society that does contribute to the shaping of the mental horizon of these conscious creators.

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Bindu Sharma

**The Changing Faces and Concerns of Nature in English
Literature: A Journey across Centuries**

If God is an artist, Nature is His art. Ever since man started responding to love, romance and beauty, and delving into the realm of poetry and writing, he has banked upon nature for inspiration, similes and metaphors. In fact, right from his origin, man has lived in a very close communion with his natural environment without actually realizing its significance, especially in the initial years of his existence. It was when the western world arose from the slumber and darkness of the Middle Ages and experienced the onset of Renaissance, that man began to respond to earthly pleasures, and celebrate the beauty and colours scattered around him in his poetic expressions. Literature in English, since then, has been replete with works that eulogize not only the beauty of nature but also celebrate its unbreakable bond with man. This paper is an attempt to explore how the face of nature has undergone a transformation over the last few centuries and also how literary figures over the ages have contributed in not only exposing man's callousness towards nature but also in raising a collective consciousness among their readers and students of literature by pricking their conscience.

The trend of extolling the communion between man and nature can be traced as far back as Theocritus (310 –250 B C), the ancient

Greek poet who wrote numerous *Idylls* that celebrated the primordial harmony and cohesion between the worlds of man and nature. A direct off-shoot of these 'green' poems was the Pastoral literature set in the verdant environs of the countryside which, based on the rustic lays of Sicilian shepherds and herdsmen, further highlighted man's oneness with nature. Italian masters such as Petrarch, Pontano and Mantuan so popularized the pastoral literature that it spread across Europe to reach its zenith in the 16th century with Edmund Spenser's *The Shepherd's Calendar* and Sir Philip Sidney's *Arcadia*. In all these works the spotlight was on man's peaceful existence in the bounteous and beautiful world of nature.

This trend continued even during the Golden period of English Renaissance. Its greatest ambassador William Shakespeare also wrote pastoral plays titled *As You Like It* and *The Winter's Tale* in which he drew a telling contrast between the life in the lap of nature and the court life. In a song that appears in *As You Like It*, Shakespeare makes Amiens compare the bite of the sharp west wind with the hurt caused by the ingratitude of a friend. Nature in Shakespeare figures prominently as a foil to man's deceit, craftiness and unbridled avidity.

Blow, blow, thou winter wind,
 Thou art not so unkind
 As man's ingratitude;
 Thy tooth is not so keen,
 Because thou art not seen,
 Although thou breath be rude.

(*As You Like It*, II.iii.174-79)

Shakespeare's other noted tragedies such as *King Lear* and *Macbeth* are replete with images of birds, beasts and plants. Many of his sonnets dedicated to the peerless beauty of his dear friend, the Earl of Southampton, draw parallels from the world of nature quite

generously. *Shall I Compare Thee To A Summer's Day* is as much a tribute to the handsomeness of his friend as to the beautiful assets of nature.

In the following century, the pristine splendour of Nature was further taken to glorious heights by John Milton in his scintillating description of the Garden of Eden in his celebrated epic *Paradise Lost*. Inspired by the *Book of Genesis* which describes the Garden of Eden as the dwelling place of Adam and Eve, Milton translated his vision of paradise into reality in Book 4 of *Paradise Lost*. Bound by rows of tall, fragrant, multi-hued fruit laden trees, the Eden is presented as a reservoir of nature's treasures, richness and gifts. The vast glades, deep valleys and crystal clear waterfalls present as enchanting a sight as the colourful birds, varied animals, breathtaking sunrises and sunsets. No wonder, Milton's Garden of Eden has become synonymous with everyone's Paradise of dreams.

And higher than that Wall a circling row
Of goodliest Trees laden with fairest Fruit,
Blossoms and Fruits at once of golden hue
Appear'd, with gay enamel'd colours mixt:
On which the Sun more glad impress'd his beams
Then in fair Evening Cloud, or humid Bow,
When God hath showr'd the earth; so lovely seem'd
That Lantskip: And of pure now purer aire
Meets his approach, and to the heart inspires
Vernal delight and joy, able to drive
All sadness but despair.

(*Paradise Lost*, Book IV, 146-156)

Thus, for nearly three centuries, English literature highlighted the picturesqueness of nature. Elaborate descriptions of lovely valleys,

snow-clad awe-inspiring mountains, virgin forests and green meadows that abound in the literary representations are in fact, a realistic manifestation of the harmonious relation between man and nature. This glorification of the untouched beauty of natural environs reached unprecedented heights in the 18th century with the arrival of Romantic poets on the literary scene. This romance of English poets with nature began when William Wordsworth and S T Coleridge spearheaded a new wave popularly known as Nature poetry. With their sensitive response to the beauty of nature, the Romantic poets encouraged their readers to empathize with, appreciate and preserve natural beauty. Wordsworth, celebrated as the most devoted disciple of nature, elevated her to sublime levels for her unparalleled contribution in nurturing man. His reverential attitude towards nature led him to believe that the healing balm in the bosom of nature could soothe the human heart and mind suffocated by the “sick hurry and divided aims of the sophisticated high society.” With his unshakable faith in the formative and corrective impact on the nature of man, Wordsworth emphasized upon a stronger link between the two. Visualizing nature as a reservoir of varied pleasures, beauty and positive influences, he lamented man’s neglect of nature and the widening gulf between the two.

The world is too much with us, late and soon
 Getting and spending, we waste our powers
 Little do we see in Nature that is ours;
 We have given our hearts away, a sordid boon.

(in Rengaswamy, 20)

In fact, Wordsworth’s love for nature exists beyond the splendour of colour and aesthetic appeal. Starting his career with poems that portray his child-like delight in birds, flowers, cascades and lakes; he goes on to experience a deeper and more abiding relationship with

it. His poetic journey traverses through stages when “the sounding cataract haunted him like a passion” to something far sweeter and deeper,

But oft, in lonely rooms and ‘mid the din
Of towns and cities, I have owed to them,
In hours of weariness, sensations sweet.

(*Tintern Abbey*, 24-26)

His maturity as a man and as a poet is complemented with an evolution of religious devotion for nature. With the passage of time, her untouched beauty became a manifestation of the Divine Spirit, of God himself. For him, life pulsed in every object of nature, sending spiritual messages to mankind.

And I have felt
A presence that disturbs me with joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused.

(*Tintern Abbey*, 92-95)

Poems such as *The Prelude*, *Tintern Abbey*, *Resolution and Independence* and *Ode to Immortality* reveal how Wordsworth spiritualized nature and responded intuitively to the soothing and calming effect of nature in a materialistic world. As a high priest in the temple of nature, he lost no opportunity to draw compelling contrasts between nature’s holy plan to provide peace, pleasure and delight to man on the one hand, and muddle, meaningless and fretful fever of the practical world on the other.

Following his footsteps, Wordsworth’s contemporaries like Coleridge, Shelley, Keats and Byron too celebrated the beauty, purity and vibrancy of nature. Repeatedly, they brought out the contrast between the life spent in the lap of nature, and the miseries of human existence.

There is pleasure in the pathless woods
There is rapture on the lonely shore
There is a society, where none intrudes
By the deep sea, and the music in its roar,
I love not the man less, but nature more.

(Byron, *Childe Harold IV*)

These sentiments of Byron affirm not only his love for nature but also voice his unshakable faith in the positive, constructive and curative influence of green environment on man's existence. Similarly, Shelley, though not a moralist like Wordsworth, emerged as a poet "of sky and sea and cloud, the gold of dawn and the gloom of earthquake and eclipse". Even Keats' poems and *Odes*, celebrated for their sensuous appeal, lean heavily upon the bewitching charm of nature. Thus, while Wordsworth spiritualized nature and Shelley intellectualized her, Keats neither accorded a moral life to her nor attempted to pass beyond her familiar manifestations. His aim was "to see and to render nature as she is" (Weekes, 23) — a scintillating blend of beauty and truth.

But with the onset of Industrial Revolution during the early Victorian Age, the landscape of Europe and especially of England began to undergo an unprecedented change. The agricultural fields began to shrink in size as they made way for factories, mines and mills. Poverty stricken farmers deserted their squeezing landholdings and in search of a better living shifted to cities choking them absolutely. This over-crowding of cities exercised an unmanageable pressure on the land and water resources. Suffocating pollution, insanitary, unhygienic and inhospitable living conditions pervaded everywhere. Unplanned commercialization, industrialization and urbanization corroded not just the green environs but also the moral and spiritual fibre of the entire age.

Sensitive to these unhealthy developments, the literary figures responded critically to the degrading and depleting natural environment, human conditions and living standards of the common man during the era of industrial growth. This degeneration figured prominently across a broad range of literary genres of the era. Charles Dickens, Thomas Hardy, John Ruskin, Mathew Arnold, Elizabeth Gaskell and Herman Melville — all openly condemned the economic philosophy that celebrated the pursuit of profit at the expense nature and drew the attention of the world to the seamy and scary side of industrial and material development. Through the depiction of ‘Coketown’ – a fictitious cotton manufacturing industrial town, Charles Dickens showcased the grim and dehumanizing picture of a savage-like place full of squalour, smoking chimneys, polluted rivers and dull buildings.

It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness.

(Hard Times, 40)

In his biography titled *Dickens*, Peter Ackroyd writes that if a late 20th century man was suddenly to find himself in a tavern or house of the period, he would be literally sick, sick with the smells, sick with the food, and sick with the atmosphere around him. The fact was that a thick blanket of smog and soot stifled the air, the raw sewer of London flowed into the Thames, the only source of drinking water which got contaminated leading to an uncontrollable spread of disease and death across Victorian London. Thus, the virgin glory of nature that pervaded the literature of the past, was now replaced by dull and dismal scenes.

As the world entered the 20th century, the face of nature was further distorted. The Modern age, characterized by large scale industrial, technological and scientific development, brought forth new threats to the environment. A horrifying image of the ills wrought by man's avarice is seen very clearly in D H Lawrence's novels especially *Sons and Lovers*. The novel is situated in a mining village known for its rich coal deposits. Like any other mining region reduced to a wasteland after its riches have been plundered, Bestwood too is an ugly, squalid and barren town surrounded by coal pits on all sides. The industrial cityscapes in this novel reveal how modern technology has deprived man of a clean and green environment. For Lawrence, the cities bear a stamp of unrelieved ugliness not only of landscape but also of man's nature as once he lamented,

The real tragedy of England as I see it is the tragedy of ugliness. The country is so lovely: the man made England is so vile. . . Now though perhaps nobody knew it was ugliness which betrayed the spirit of man in the nineteenth century. The great crime which the moneyed classes and the promoters of industry committed in the palmy Victorian days was the condemning of the workers to ugliness, ugliness, ugliness: meanness and formless and ugly surroundings, ugly ideals, ugly religion, ugly hope, ugly love, ugly clothes, ugly furniture, ugly relationship between the workers and employers. The human soul needs actual beauty even more than bread.

(qtd. in Salgado, 17-18)

Throughout his novels Lawrence contrasts the ugly, diseased and bleak industrial landscape with the beautiful, fertile and life giving world of nature. His works, pregnant with contrastive images drawn from both – the world of mining and gardens, flowers and farm houses, serve to put spotlight on the carelessness and cruelty of modern man towards his environment. Thus, while Thomas Hardy documents the tragedy of rural decay, Lawrence highlights the urban rot as a direct consequence of industrial dehumanization.

E M Forster, another distinguished modern novelist also expressed his deep anguish at the distorting face of nature during his times. In his famous novel *Howards End*, Forster describes London again and again as a city of flux, senseless construction and hollow development. In his words, “the city suffocates and its narrow streets oppress like galleries of mine.” Forster sees London as inching slowly towards becoming a wasteland. In fact, this Satanic city blanketed in brown fog is juxtaposed with the peaceful, harmonious and placid life of the country side which stands threatened with extinction by the confused expansion of the urban centres. For the main characters in *Howards End*, London becomes a symbol of the callous, corrupted and polluted industrial power dominated by an impersonal, unfriendly and alienated atmosphere, “Month by month, the roads smelt more strongly of petrol, and were more difficult to cross, and human beings heard each other speak with greater difficulty, breathed less of air, and saw less of the sky. Nature withdrew: the leaves were falling by midsummer; the sun shone through dirt with an admired obscurity”(*Howards End*, 102).

The pure, rhythmic and contented country life symbolized by the beautiful country house Howards End epitomizes a sustaining and abiding relationship between man and nature violated by man’s own avarice. Replete with images taken from the world of nature — rivers, seas, trees, hills, tides and meadows, the novel not only emphasizes their significance in man’s life but also, contrastively, indicts modern man’s apathy to nature.

Thus, ever since the wave of industrialization started, the world has witnessed an intellectual, literary and artistic hostility and disapproval of environment depletion. In the modern age, another exponent of this movement which included poets, novelists and philosophers alike, was T S Eliot. In his classic epic *The Waste Land*, Eliot envisioned the modern world as a waste land, a barren land inhabited by beings who

suffer from spiritual infertility. Eliot's prophetic vision penned down in 1922 seems to have come true as choked by industrial pollution, the earth today is on the brink of turning into a waste land. In one of the most representative works about the decay and crack up of the post-was civilization, *The Wasteland* presents a harrowing picture of the barren, withering and hopeless existence of not just modern man but also of his natural environment. Eliot visualizes both – man and nature as blighted with a curse of sterility. In his image of the contemporary world, everything meaningful has been trivialized and nature is diminished into non-existence. Eliot very deftly fuses the theme of spiritual infertility with the physical barrenness of the land. The inhabitants of *The Waste Land* dwell in a world of artificiality where nature's beauty exists merely in artistic works, where birds and animals exist only in paintings, where food is tinned, spring is dreaded and April is regarded as the cruellest month. In a telling comment on man's apathy towards his environment, Eliot likens the polluting of river Thames to an attack on her chastity. The river itself resembles a "dull canal" made sluggish with "empty bottles, silk handkerchiefs, cardboard boxes, cigarette ends". In Eliot's eyes, the plight of the Thames, sick and slick with "sweats oil and tar", is no different from that of the Leman, the Rhine and the Ganga. No wonder therefore, that water which is such a potent symbol of life and fertility, is non-existent in his vision. In fact, his description of the modern world as a barren, parched and cursed land strikes a prophetic note, warning the contemporary man of the dire consequences of his callousness towards nature. His prophecy seems to have come true when we look at the plight of countries like Somalia, Mozambique, Bangladesh and even some parts of India struggling constantly with famines and droughts. The desperate and heart rending cry of the wastelanders for the mere sound of drops of water haunts us as our own:

If there were water
If there were rock and also water
A spring
A pool among the rocks
If there were the sound of water
Drip drop drip drop drop drop drop
But there is no water.

(*The Wasteland*, 345-352)

Man's callousness, carelessness and casual approach to Nature came in for widespread condemnation even in the later half of the 20th century. Ted Hughes, one of the most distinguished poets of this era attributed the decay of nature to the practical, materialistic and scientific approach of contemporary man. Though hailed as a nature poet, Ted Hughes' approach to her is absolutely original. Unlike Wordsworth, he does not spiritualize nature or read any moral lessons in it. In fact, he celebrates its mysterious power which is capable of reducing man to a pygmy. He induces the still picturesque beauty of nature with the vibrant vitality of the animal kingdom which faces threat from man. In poems like *The Hawk*, *The Jaguar*, *Thrushes* and many others, he highlights the raw power, unsophisticated vitality and natural instincts of animals. He invests them with qualities far greater than that of man simply because they live in close communion with nature and are not driven by any other motive except their natural instincts. No wonder, Hughes regards animals as superior to man.

Thus, we see that the representation of nature in English literature has passed through various stages. From being appreciated merely for its aesthetic appeal to being a manifestation of the divine spirit; from being a source of eternal joy and beauty to being regarded a reservoir of power and riches exploited for material purposes, nature has been painted in various hues. But it was only the sensitive spirit of

literary artists that saw the smile of nature turn into sighs, sobs and tears over the centuries and gave voice to them through their works. These changing faces of nature in literature are in fact, emblematic of man's changing attitude towards nature. As the relationship between the two soured; poets, novelists and philosophers stood up to warn man of his evil designs and doings. Being extremely responsive to the issues of nature depletion, pollution and the need for its conservation, literary figures have contributed tremendously not only in highlighting nature's role in man's lives but also in exposing man's indifference to his environment. Only if we have the eyes to read, ears to hear, hands to do and the will to change...

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Kavita Tyagi

Man-woman relationship in Vijay Tendulkar's *Sakharam Binder and Silence! The Court is in Session*

Man and woman are impartial parts of this world. Man is not complete without woman and woman is not complete without man. World has no value without man and woman. All the things happen here for man and woman and sometimes due to man and woman. Every religious book has a centre i.e. man and woman. All the things around them are made for them. Though they are made by God, their relationship is hatched by culture, history, religion and society and hence it is complex in nature. All literatures deal with this complex nature of human relationship with its various dimensions. The present paper aims at delineating the complexities of human nature how they weave a kind of relationship between man and woman in the plays of Vijay Tendulkar's plays. For the purpose of convenience the study includes Tendulkar's two plays: *Sakharam Binder* and *Silence! The Court is in Session*.

A prolific writer, an eminent Marathi theatre personality, a journalist and a social critic, Vijay Tendulkar is acknowledged as the precursor of modern Indian English drama. He didn't believe in idealism. His plays derived inspiration from real life incidents or social upheavals which provided clear light on harsh realities. Being a very sensitive writer, he observes the social, political, cultural and moral

degeneration of contemporary society and presents it in his plays with through detachment and clinical dispassion. In his plays, he deals with the themes of love, sex, marriage, violence, gender inequality, social inequality, alienation and individual isolation. While exploring the depths of human life and its complexities he does not fail to expose the hypocrisy, promiscuity and emptiness of value systems found in the traditional Indian middle class society. Tendulkar once commented, "Everything that affects the society affects me. I can not escape it. Neither do I feel the real desire to escape." (Testament 5-6) If anything disturbs him most in the society, it is the middle class hypocrisy that permeates nearly all social dispositions and structure. In an interview, Tendulkar said, "I have not written about hypothetical pain or created an imaginary world of sorrow. I am from a middle class family and I have seen the brutal ways of life by keeping my eyes open. My work has come from within me, as an outcome of my observation of the world in which I live. If they want to entertain and make merry, fine go ahead, but I can't do it, I have to speak the truth." (Saxena, 5)

Let us first take up his play, *Sakharam Binder*. The play was greatly appreciated by critics all over the world and it was banned in India in early 70s for its critical nature and direct touch to social problem. It presents relax and free life of Sakharam regarding the use of women which handles man-woman relationship in South-Asia. He justifies all his acts through claims of modern, unconventional thinking, and comes up with hollow arguments meant to enslave women. A man, devoid of ethics and morality, Sakharam, the hero of this play opposes the outdated social codes and conventional marriage systems as he doesn't believe in wedlock society and behaves like an outsider with the women who come in his contact. He hates society and its laws of wedlock that is why he does not want any permanent partner. He gives shelter to abandoned wives and uses them to fulfil his sexual desires. He is far away from feelings and emotions. He loads all his household duties to enslave women.

Now there are questions which arise: Why does he behave so? And who is responsible for his deviation? Culture; history; religion and society around him are undoubtedly responsible for this deviation. He was born in Brahmin society but his parents failed to civilise him. His father used to beat him terribly so he ran away from his house when he was only eleven years old. As he was against the social system, he disliked to get married and so began to bring abandoned women to do household duties and share his bed. Sakharam captures the strange and complex pathology and seems to want to please his 'birds' even as he bullies them and who speaks like a free thinking crusader for women's rights one minute and like a philistine scornful of their devotion to him the next. Sakharam is a bookbinder who prides himself on his lack of regard for cultural dictates. He looks at himself as progressive: smoking, drinking and disgust of the villagers as they watch him lead these tainted wives to his home, a new one on the heels of each former woman's departure.

The play opens with the seventh woman, Lakshmi following Sakharam to his door. When she comes, he informs this dainty, suffering woman of the rules of the house, and of his requirements. He rules his home like a tin-pot tyrant, yet Lakshmi is told that she is free to leave whenever she likes. He will even give her a sari, 50 rupees and a ticket to the place wherever she wants to go. "Everything good and proper, where Sakharam Binder is concerned," he says. "He's no husband to forget common decency." (Tendulkar, 96) What he doesn't anticipate are the moral and emotional complications of this arrangement, which prove heartbreakingly ruinous to everyone involved. Lakshmi is very religious but not so attractive. Sakharam treats her like a slave and uses her for different purposes. She lives with him for a year and he annoys her so much. One day he beats her so horribly that she couldn't bear his tyranny. When he comes to know that she is not enduring all this, he decides to send her to her nephew living in Amalner. Here a question arises: why he is troubling

her? As she is religious and moral, she tries to change him but in vain. What exactly Lakshmi wants from Sakharam and what he expects from her, what their cementing bond is and what embitter her life are certain issues which need to be answered here. In order to discuss these issues explicitly Tendulkar creatively employ another woman character, Champa.

The entry of Champa is really attractive. Being a wife of dismissed Fouzdar Shinde, her living style is royal but Sakharam looks at her as the machine of fulfilling desires. She is curvy, sensuous, and frank and because she has walked out on her pining husband, has the illusion of choice as a bargaining tool. Her lack of concern and disregard for Binder's instructions combined with her flirty intensity renders him speechless. The power shifts makes him glassy eyed and useless. As she is beautiful lady, she tries to utilize it to live life. When she comes to know that she doesn't have anything, she makes herself to sell her body to anyone who might fulfil her all desires. It's quickly apparent that Champa causes the bookbinder's self confidence to become as unglued as the pages not bound correctly in the bindery where he works.

Sakharam's tragedy turns out to pivot on his maturing social consciousness, his arrested enlightenment. He can see almost an idea of equality and shared humanity that transcends individual appetite, but nothing in his life ever encourages him to follow its logic. Maleness covers all his characteristic flaws of which he is not ashamed at all; instead, he takes pride and makes his own philosophy of life. It is "...Maybe I am a rascal, a womanizer, a pauper. Why may be I am all that. And I drink. But I must be respected in my own house. I'm the master here." (Tendulkar, 126) he tells Lakshmi and ends with one final requirement: "You'll have to be a wife to me, and anyone with a little sense will know what to make of that." (Tendulkar, 130)The strapping actor impregnates his character with the unselfconscious mannerisms and prowling unpredictability of an undomesticated animal,

reveling in his own bodily interjections- spitting, scratching, digesting- and indulging his appetite for food, drink and sex with an animal satisfaction that is uneasy to watch at best. Lusty and greedy, Sakharam partakes in life's pleasures and the woman in his company as a means of furthering his quotidian satisfaction. Lakshmi's fiercely religious and pious nature inflames Sakharam, and after much brutality is heaped on her, she lashes out at him verbally and is kicked out of the house. Sakharam's wildness, Lakshmi's kindness and Champa's brightness do not go side by side, and their psychology to live life does not resemble each other so their relationship fails.

The next play *Silence! The Court is in Session*, a milestone in the history of Marathi as well as Indian English drama also unfolds the complexity of human nature. The play was originally written in Marathi but later translated into English by Priya Adarkar. The play is a satire on the shallow conventions and hypocrisy of the middle class male dominated society and also the deplorable legal system found in contemporary society. The words Silence! The Court is in Session indicate the absolute authority of the judge in the court room to decide upon the manners of others. The judge has also the final authority to pronounce contempt of court in case of breach of discipline. In this play, Tendulkar has depicted the plight of a young woman who is a victim of the male dominated society.

The female protagonist Miss Benare is shown as a modern woman who is young, economically independent and enjoys a comfortable social position without the guardianship of husband. She was also associated with an amateur dramatic alliance whose prime purpose was to educate the public with social and current issues. In the beginning of the play, we find that a group of teachers who are the members of an amateur theatre group were planning to stage a play in a village. The primary aim was to educate the public on the procedures of a court of law by staging a mock trial. It so turned out that except

Prof. Damle all the actors have arrived. A local stage hand was asked to replace him. A rehearsal was arranged. A mock charge of infanticide is brought against Miss Benare by one of the characters. The pretend play or game suddenly turned into a grim charge and the personal life of Miss Benare is exposed publically. Benare is stunned on hearing this unexpected charge and the whole atmosphere becomes serious and grim. In order to throw more light on the case Kashikar, the judge says, "The question of infanticide is one of great social significance. That's why I deliberately picked it. We consider society's best interests in all we do. (Tendulkar, 26) He asks Benare whether she is guilty of the charge that has been brought against her. Benare tells the judge, "I plead not guilty. I couldn't even kill a common cockroach. I am scared to do it. How could I kill a new born child?" (Tendulkar, 30) The distinction between the fictitious accused and the real life ceases to exist and the mock trial begins to assume sinister dimensions. Benare is terrible crushed and humiliated by others under the ostentation that the trial is nothing but a game. As the counsel for prosecution Sukhatme begins his argument which reflects spontaneously the views of the male dominated society.

Miss Benare is trapped by the male vulture around her and she is charged with the supposed crime of promiscuity and bearing an illegitimate child. Nobody raises a finger of accusation to Prof. Damle who has made her pregnant as he belongs to the privileged masculine group. All the characters try to impose their personal comments and accuse Benare of wrong doing and immoral act in one form or the other. The game of mock trial which started for entertainment turns into tragedy. Love which is called the most positive experience of life becomes a curse for Leela Benare. She loses her job, her reputation gets stained and she is sentenced not to have the child she is bearing. She accepts that her life had been a series of adventures which society brands as forbidden. She experienced love twice; first when she was fourteen years old with her maternal uncle and second with Prof. Damle

as a grown up woman. Her first love was an incestuous love and the second one is unwedded love. Both times her experience of love turned out to be a treat to bourgeois morality. Everybody condemns her as women are condemned for doing what men do as an expression of masculinity. By raising all these issues Tendulkar wants to say that only women are blamed and men are regarded as heroes for engaging in the same activity. Thus, Miss Benare is not only accused but also condemned for exercising her independence.

Mrs. Kashikar is shown as a contrast to Miss Benare, acting as the custodian of bourgeois morality. Even though she keeps the pretension of marital chastity, her marital relationship is always under public scrutiny and both spouses do not refrain from flirting with others. She is often ridiculed by the other male characters and is frequently chastised by her husband Mr. Kashikar. She participated wholeheartedly in targeting Miss Benare. However both are trapped in patriarchal order. The only difference is that while Mrs. Kashikar has internalised the middle class notions of morality and feminine behaviour, Miss Benare openly challenges them.

Tendulkar's *Silence! The Court is in Session* and *Sakharam Binder* share the similar kind of ending highlighting the problem of marginalisation of women in the society. Women characters who look for freedom are brutally repressed even murdered. Woman has always been the subaltern across cultural boundaries. Man needs her, loves her, adores her and writes about her; but he does so in relation to their own lives. In patriarchy, male privilege is marked as having control over protection and representation of pleasure. Cultural representations have been designed to accommodate male preferences and patterns of gratification. Woman's pleasures have been relegated to marginal position to disallow gratification and to be enfranchised. The natural instinct for any human is to resent when suppressed. So a woman in finding her voice, skills her desire for transcending the prohibitive

barriers of race/class to expose the complex web of power structures operating in society. Most often, these concerns of race/class overlap each other and defy any individual identity. Gender has been defined by the patriarchal fathers as a social construct. While sex is a biological phenomenon, the attributes of the masculine and feminine are constructed through gender paradigms which is to give sense of identity to the individual in a society. Gender politics is a universal problem. Power relations and power structured sexual politics and gender politics is an open-ended, argumentative, inconclusive and of universal debate. Thus Man woman relationship is full of complexities. In both the play woman is shown as a puppet in the hand of man and throughout her life she is under the constant pressure of patriarchal society.

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Anshu Pandey

**Harold Pinter as a Cryptic Feminist :
A Critical Study of the Play *The Homecoming***

Feminism is a serious endeavour to make the question concerning subordinate situation of women in endocentric world or discrimination which the women suffer on account of sex and gender. In any culture and civilization, a woman represents beauty auspiciousness and prosperity. She is worshipped as Goddess. Women are the part and parcel of Society. The contribution of women to economy and human welfare is well known.

Many woman writers have described the place of women in the society in their works. These women writers have described the women's problems, sufferings, marital conflicts and human psyche in the life of female characters. The development of Feminism as a group on the continent began with the vital question that description of women by male artist must be lacking for, even the most creative of male writers is by no means of prepared to give an genuine rendering of the female sensibility. A genuine question that arises is how much men identify about the feminine psyche. Feminist writers reject to admit the picture of women as portrayed by male writers. They are of the vision that women characters portrayed by men in literature are lacking in accuracy. Psychologists too consider that the male carries some rudiments of the female. Medical science tells us that there is no gender variation in the beginning. It is only later that they suppose gender

characteristics. However, more important are the psychic characteristics.

It is the conviction that a woman has equal political, social, intellectual, and economic human rights as man. It is a kind of philosophy in which women and their contributions are valued.

Perceptibly, believing that women have been denied their genuine status in the society and individual relationship by men, several playwrights like G.B. Shaw, Shelagh Delaney, Ann Jellicoe, Pam Gems, Tennessee Williams, Caryl Churchill etc. have turned into feminists, directly or indirectly. These authors try to bring about a change in the common milieu so that women are accepted as the same or better than the males in all social as well as familial responsibilities, human rights and circumstances.

In fact, they try to eliminate the persisting gender discrimination. Women in drama have been characterized in rather conventional ways, with sexual categories providing much of the description.

Harold Pinter may easily be considered the most challenging contemporary British dramatist. Bulk part of the literary circle emphasis Pinter as an absurdist, but the other part of Pinter's writing remains untouched. My aim through this article is to propagate that Pinter has shown women a very powerful and authoritative as far as their rights are concerned. Though Pinter never asserts that he is a feminist but his plays projects female characters very powerful. At the same time, they have outshined their male counterparts in his plays: "Man has subjugated women to his will, used her as a means of selfish gratification, to minister to his sexual pleasure, to be instrumental in promoting his comfort; but never has he desired to elevate her to that rank she was created to fill" (Grimke 117).

Feminism strives to undo this titled and indistinct picture of women whose cries for autonomy and equality have gone, and still go, unheard in a patriarchal social arrangement.

Pinter's well known and successful play *The Homecoming* first performed by the Royal Shakespeare Company at

Aldwych Theater, London, on 3 June 1965. It deals with the women's maternity, male manipulative powers, a father's questionable authority. The story of the play is very simple. Teddy, a professor in America, returns to his previous home in London with his wife Ruth after six years, Max is a seventy-year-old retired butcher. He lives with two of his sons Lenny and Joey. Sam, a younger brother of Max is also there in the house. Max's wife Jessie, who is dead but still remains wedged in the men's minds. Teddy's wife Ruth who comes to only visit and decide to continue in Max's home.

Ruth becomes erotically mixed up with all family members. Ruth and her life with Teddy reflect the ideal of the perfect life for a woman. It is clear that the men are longing for a female company in the home not only for sexual use but also as a mother, which Ruth fills, well, and as Jessie filled well before too. Teddy gives to his role of son over his role as husband, Ruth controls from unresponsiveness to concern.

Ruth : Do you want to stay ?

Teddy : Stay ?

Pause.

We've come to stay.

We're bound to stay. . . for a few days.

Ruth : I think the children . . . might be missing us .

(Pinter 21-22)

Ruth assurance to her duties as a mother is understandable. She has established her position in the family as Jessie. Ruth begins to look at things from her point of view and she does what she wants in the family. She keeps herself in cool condition. Lenny tries to dominate her "You must be connected with my brother in some way" here Ruth declares her by saying dignified status: "I'm his wife". She denies any sentiments of dominance. As Lenny tries to hold her hands, Ruth avoids him.

Lenny : Do you mind if I hold your hand ?

Ruth : Why ?

Lenny : Just a touch Just a tickle

Ruth : Why?

(Pinter 46)

The word ‘Why’ puts a noticeable challenge to Lenny. By refusing to answer in terms of Lenny’s announcements, Ruth comes to gain a complete control over the dramatic condition. Ruth uses the two reductive roles for women, whore and mother, to beat Lenny at his own game of sexual politics. Ruth laughs, drinks the water, and walks confidently out of the room -absolute mistress of the circumstances. She does what Jessie did not do, if we are to consider Sam’s story she has asserted her sexual power frankly. As Pinter explains, discussing his idea of the character of Ruth: “She’s misinterpreted deliberately and used by this family. But eventually she comes back at them with a whip. She says “if you want to play this game I can play it as well as you” she does not become a harlot. At the end of the play she’s in possession of a certain kind of freedom. She can do what she wants”(Pinter. Interview 56).

Ruth, then “comes home to herself, to all her possibilities as a woman₄, and the name of the play become important, referring to her own homecoming. The explanation of Pinter shows that Ruth is a strong character and eventually she holds a kingly state in the family. Everything in the family happens according to the wishes of Ruth.

Max refers Ruth as a “woman of quality and feeling” He says that “she trained them i.e. Teddy, Lenny Joey all the morality they know”. It is clear that Harold Pinter finds the women personality in his plays more tactical, delicate and superior when compared to men. Ruth becomes the most significant and powerful figure as she not only invades the household but also trample her superiority on all her male chasers. The play contracts with a women’s effort to declare her individuality and understand her freedom. It depicts how it brings her into altercation with family, with the male world and the society in

common Homecoming discovers the inner self of Ruth, who symbolizes 'new women' who lives in close connection with society combing aside all its narrow conventions. She has the autonomy to talk about anything she likes and is free to imagine about the entire family. Married to Teddy, Ruth freely moves with Lenny and uses these words such as:

Ruth : Have a sip. Go on. Have a sip from my glass. Sit on my lap. Take a long cool sip. Put your head back and open your mouth .

Lenny : Take that glass away from me.

Ruth : Lie on the floor. Go on. I'll pour it down your throat.

Lenny : What are you doing, making me some kind of proposal?₅

(Hugh149)

In the excellent picture between Lenny and Ruth, both compete orally for authority. Ruth assumes leading place and advances dauntlessly as her offers becomes more and more transparent. Lenny retreats with an expression, which suggests his, conquer at the hand of Ruth as he seems paralysed with the feeling of irritation defeat and embarrassment. "Take that glass away from me". Thus we see that Ruth inflicts her authority on Lenny.

Teddy feels uneasy when Ruth's announcement that she is going to take a walk. He tries to stop her "But what I am going to do (Dukore 67)? Teddy has no control over Ruth; he can only beg with her that she remains with him. Ruth imposes her right over the complete household. So, when she admits to sell herself for money through Lenny and Co., She is not the sufferer but the "queen bee the conqueror of the swarm and the hive". Ruth slowly assumes the personality of a domineering mother sub-nature while the men are drawn into weakened and infantilized roles, and yet this obvious demonstration of female control is not simple since women is also strongly identified here as a whore. Thus Ruth, no matter what role she is made in suppose as

placed in a position of dominance at the centre of power, establishing her authority and reigning in full control of the situation at the end of the play. Finally it is she who has gained a kind of liberty, the prison keepers become the prisoners.

She finds herself in sturdy position in which she has authority of a house of men, and of uses, what she knows to use in order to get what she wants.

Ruth's controlling power inspired in part by Jessie's ghostly presence in the minds of the male characters of the play, symbolize the successful alteration of the conventions of female characterization. Battle fire with fire manages desire with desire.

In the last part of the play *The Homecoming* Ruth sits like a queen on the throne, Lenny stands beside her like a head countries Joey Kneels like a modest servant and Max begs for compassion, and he begins to stutters like a baby, asking his son for suggestion ;

Lenny , do you think she understands. . .

He begins to stammer.

What . . . What . . . What . . .

We're getting at ? what . . . we've get in mind ?

Do you think she's

Got it clear ?

(Pinter. *The Homecoming*56)

So it is obvious that Ruth triumphs simply over the men in the household and gains a definite amount of freedom and liveliness. The character of Ruth makes it clear that what exactly Pinter is saying about women's freedom and the status of women in the society.

Thus, it can be said that Pinter's most of the plays presents the women assume the position of authority, dominance, freedom and control towards the end of the play. Therefore, it is clear that Harold Pinter is a cryptic feminist.

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Parneet Jaggi

G.B.Shaw's *Saint Joan* - A Dialogue between the Ancient and the Modern Worlds

The character of Saint Joan has been a source of inspiration for many writers. Besides Schiller and Shaw, she became a central figure in the works of Shakespeare, Voltaire and Mark Twain. The unique power of Shaw's *Saint Joan* arises from its emphasis on factors which seem to conflict with the legend of a saint, yet undergrid the legend by giving it a fresh, contentious, and broad context. Shaw subjects mysticism to rationalism, heroism to skepticism, villainy to understanding, and sanctity to humor, piercing traditional stereotypes with an unrelenting scrutiny. The myth emerges with a new energy and strength, having been rendered both credible and poignant on grounds which appeal to the modern imagination. Charles Berst comments, "The tale of Joan is vividly presented, but more intriguing is Shaw's penetrating conceptualization of the intrinsic nature of Joan, of the complex society in which she lived, and of their nearly epic inter-relationship. While qualifying the supernatural with the human, Shaw links the human to great abstractions. He thereby vitalizes both myth and history with a twofold thrust, rendering them movingly alive through convincing human denominators and memorably significant through timeless social and spiritual implications" (Berst 73).

Saint Joan offers a wide range of aspects open to interpretation. Apart from the historical picture of her person and the circumstances of her time, Shaw manages to interlace his own ideas on progress, nationalism and religion into the character of Joan. In order to understand the character Joan of Arc, it is inevitable to take a closer look at the political situation of France at the end of the 14th and beginning of the 15th centuries. The major focus at that time was the conflict between England and France, which were at war intermittently between 1337 and 1453 based on the fact that Edward III of England and later Henry V lay claim to the French throne. It was in 1428 that the English forces occupied the northern part of France and lay siege to Orleans. At this point the young country girl Joan of Arc arrived on the scene and took a major role in lifting the siege by leading the Dauphin's troops to Orleans. Born around 1412 in the village of Domremy she started hearing voices, at an early age of thirteen, voices and visions of St. Michael, St. Catherine and St. Margaret. In May 1428 these voices led her to the king of France to help him recover his kingdom. After lifting the siege of Orleans, which proved a crucial turning point for the French forces, further significant victories followed. In July 1429 Joan was invited to attend the coronation of Charles VII at Rheims Cathedral. It was in May 1430 that she was captured by Burgundian soldiers and handed over to the Bishop of Beauvais. The trial took place at Rouen at the end of March 1431. After Joan had changed the initial declaration that she repudiated her heresies, she was condemned to death and burned at the stake on May 30, 1431. 25 years later, the Pope annulled the sentence passed on her and she was exonerated of all guilt. In 1920 she was ultimately canonized by Pope Benedict XV. We are shown Joan's posthumous rehabilitation as an example of a modern show trial, and her original court hearing as one of history's terrible state trials. Perhaps Shaw had a sense of what was soon to happen in Hitler's Germany. He

believed that when a country fell too far behindhand with its political institutions you were likely to get dictatorships, and when you get dictatorships you will get secret tribunals dealing with sedition and political heresy - like the Inquisition.

The established Church, the Catholic Church, was the supreme authority in religious matters and even kings and princes dared not go against its dictates. The Holy Inquisition had the sole jurisdiction over religious offences and not even the King could dare to question its judgement. The belief in witchcraft and magic was widespread and the burning of witches was an everyday phenomenon. However in the early 15th century the Church was engaged in a life and death struggle against the rising tide of Protestantism. Huss in Central Europe and Wycliffe in England had already thundered against the authority of the Church, and Martin Luther was soon to be born.

In Shaw's view, Joan was, like Jesus, an agent for change - change within the established church. When Cauchon, the Bishop of Beauvais, cries out: "Must then a Christ perish in torment in every age to save those who have no imagination?" this connection is made plain, and Joan herself endorses it when she tells the court: "I am His Child, and you are not fit that I should live among you." She, with her individual judgement and inspiration, comes into a headlong clash with this all-powerful organization. She represents a force greater than herself, she is guided by a power vaster than her individual self. She has firm faith in her visions and voices.

Joan's religious fanaticism, reaching us through the perspective of 600 years and then filtered through Shaw's imagination, becomes the protest of a plain-spoken individual conscience. "What other judgment can I judge by but my own?" she asks. Shaw presents her to us as an evolutionary force all of whose miracles, though capable of natural explanation, are allowed to trail as legends in the wake of her miraculous personality. In the staging of this 15th-century campaign

he translated his own assertion of style into Joan's inspired efficiency of action. But *Saint Joan* is a tragedy without villains, for everyone, in some way or another, believes he or she is acting for the good. The tragedy lies in human nature itself, which involves us all. Holroyd says that "The epilogue gives Shaw the chance to step forward and talk the play over with the audience. What he tells us is that we too would burn Joan at the stake if we got the chance. It is a sombre message, and Shaw has been attacked for it. For this, out of more than 50 plays, is his only tragedy" (Holroyd)

Shaw wrote *St Joan* in 1923, three years after her canonization by the Catholic Church. In this opus Joan is the receptive individual which the Shavian Life Force needs in order to shape history-in fact, Shaw considers Joan as the first Nationalist and the first Protestant the world has ever known. Still, as many great leaders, according to Shaw Joan was not fully aware of her historical role. The prevailing structures in the middle-aged religious and social framework were Catholicism and feudalism. In the Shavian view, Joan was repudiating both such structures. Joan's *divine* mission to crown the Dauphin as King of France is seen as an affirmation of national pride-which cuts across class divisions. On the other hand, Joan is regarded as the first protestant in as much as she rejected the institutional authority of the Church. In fact, her refusal to allow priests to mediate between her and the divine would form the core of Protestantism.

An important historical breakthrough in *St Joan* is the legitimating of double standards. The same action, even if recognized as objectively wrong, unethical, immoral or discriminating at a given historical moment like the present time-can be pious and deemed as correct at another historical moment-the Middle Ages. According to Shaw, individuals cannot be *judged* as pious or corrupted if not considered and analyzed altogether with the historical moment they live in. Their actions alone are insufficient for such task. This legitimation

of double standards allows Shaw to defend Bishop Peter Cauchon - the judge who condemned Joan D'Arc to death for heresy and witchery-against charges of corruption raised by the 20th century scholars. Shaw argues that the judge's decision was conform to the values of his time, expression of the middle-aged culture. Even though absurd for the modern man, those values were meant to produce order and meet the needs of the era they were introduced, i.e., Middle Ages.

In the conclusion, Joan d'Arc is presented as a practical women, a harbinger of radical change who was condemned not by the vices of her time but its virtues as personified by Bishop Cauchon. The drama is not to be seen as a fight between good and evil. The events presented constitute the birth of the great changes that would hit the middle-aged Europe in the forthcoming decades.

For Shaw, a mere presentation of the given facts, with whatever dramatic dexterity it might be carried out, was not enough. What he does in the play is to give his interpretation of Joan's story; this is in fact what each of the authors dealing with the theme before him had done in his or her own way, but by the course of history Shaw was privileged over the previous writers dealing with Saint Joan in two ways: he had access to the "historical truth" through Quicherat's documents. He studied minutely the complete and authentic records of Joan's trial through the scholarly translation of T. Douglas Murray published in 1902 and Joan's canonization in 1920 opened an additional perspective from which her story could be viewed. Though this act was in principle only a perfection of the 1456 rehabilitation process, such intensive interest in her person nearly half a millennium after her time and the symbolical significance of proclaiming Joan a saint, offered Shaw an opportunity to give his opinion not only on the story of Joan's life and death but on modern history in general.

Shaw held that history was “an indispensable part of the education of a citizen” (Shaw 180). But he was grossly dissatisfied with the way history was taught at schools. He proclaimed to have derived his knowledge and consciousness of history from the works of Shakespeare, Scott, Dickens, Dumas and others - i.e. from artistically transformed interpretations of history, and he hoped that his own plays would serve next generations in a similar way.

Through history comes the value of learning, through learning come lessons and through lessons come the applicable knowledge to the present. In Bernard Shaw's *Saint Joan*, the modern world can adapt to three main lessons. The first one being that a single person can make a big difference. Another lesson would be to achieve your goals no matter the boundaries set by the world, finally, one of the important character traits, loyalty. By discovering these lessons and applying it to the contemporary world, we can make an evolution to create a flourishing existence. “The wind has changed. God has spoken. You command the king's army. I am your soldier.” Joan has created an influence and a belief that she has changed the winds of fate with the help of God, and turned over a victory to France. To look over Joan's devotion to her hard work, she has accomplished what most say is a miracle beyond belief.

With his keen understanding, Shaw has discerned that the tragic story of Joan would be devoid of meaning altogether if it is read as one in which an innocent “Lamb” is slaughtered by evil ‘butchers.’ Instead, he presents Cauchon, the Bishop of Beauvais, the Inquisitor and all those with them in the long drawn-out sham of a trial as fools who act out of ignorance born of self-importance or pride. They are all, as Joan comments penetratingly in the *Epilogue*, “as honest a lot of poor fools as ever burned their betters.” In terms of Plato's myth, they are prisoners who are so caught up with and certain of the shadows

on the wall of their cave that they simply cannot see the Light, even when it comes down to them from above.

This is supported by a point discussed by Shaw himself in his lengthy *Preface*. He argues that inborn genius provokes fear and hate, whereas shallow abilities, especially in the realm of military leadership and politics, are welcomed and even praised. We readily reward and elevate the soldiers, while we gladly get rid of the rare seers and the saints in our midst. Or as Shaw says more pithily, “it is far more dangerous to be a saint than to be a conqueror”. In a way the play is a record of what mankind does to its geniuses and saints. Man wants neither. This remarkable saint-soldier who lived as God told her, yet a simple maid, who delivered her country from confusion, claiming nothing for herself, who was a leader of the men, yet no more than a girl, is taken as an example of how the chief instruments of human society, the state and the Church combine in natural hatred to crush goodness, purity and the voice of truth.

The art of Shaw is discernible in the universal significance that he has imparted to the martyrdom of Joan. She is viewed as representing forces of revolt-Protestantism and Nationalism against the established Church and the Feudal order. Warwick stands for the feudal order and Bishop Cauchon for the Catholic Church. Thus particular is generalized. The Epilogue further suggests that there is no end to the struggle in which Joan was engaged. There is no cessation in the march of the Evolutionary will, it enters into a new phase as one generation succeeds another.

With *Saint Joan* (1924), his masterpiece, Shaw was again accepted by the post-war public and was also the recipient of the prestigious Nobel prize. Now he was regarded as a second Shakespeare, who had revolutionized the British theatre. I conclude with a quote by Raymond Williams “Shaw has redeemed and

embellished our fantasies, and we are properly grateful. But for how long, how long" (Williams 152)?

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Disha Sharma

Treatment of Childhood in R.K. Narayan's Short Stories

R.K. Narayan was a keen observer of child psychology. Besides enjoying his own childhood, Narayan closely watched the childhood of his daughter as he took her care after his wife's death in June 1939. He not only gave her a great deal of his company in order to make up for mother's absence but amused her while she was playing, giggling, -making- mischief and itching. In his short stories one can hear the playing, giggling, mischief-making, children itching to come out of his pages. Kutti in "The performing child" is a idealist character. She does not change her dress and hair style at the suggestion of cinema man. She keeps fix her decision. She hates cinema people:

The elderly man held out a packet of chocolate. Kutti hesitated looking at her father for permission. The elderly man got up and thrust it in her and asked, "Do you like cinemas, child?"

No, Kutti replied promptly, leaning on her father's knees.

"Why not?"

"Because they are so dark," replied Kutti. The smart man was viewing her gestures and movements critically. He said as if talking in a dream, I'd like to see in a Frock and her hair

untied. This old-fashioned dressing makes her look older than she really is. Can't you put her into a frock now?

"Now?" asked father in consternation, told his daughter,

"Get into a frock Kutti, and undo your hair."

"Let it fall down on your neck," said the smart man.

Kutti looked sullen.

"And where will the flower be?" She asked. "I must keep the flowers."

"All right, let your hair alone. But change into a frock."

"I like this skirt," said Kutti. (112-113)

She is so much afraid of performing before the cinema that she hides herself into a basket and risks death by suffocation. Raju in the "Old Bones" is possessed by a spirit and flings out his uncle:

"You will learn not to joke with me," said the gruff voice. And then the boy left his bed, took me by the neck, and pushed me out. I was nearly ten stone; and that was a young fellow of twelve. How could he handle me in this manner? I felt indignant and tried to resist. But it was no use. He displayed enormous strength. He wheeled me about, almost tore open the front door, and flung me out. I flew across the veranda and came down on the lawn, bruised and shaken. The door shut behind me (174).

There are children who make themselves the living objects of fear for others. Once they happen to know the weakness of the adult, they become dominant and lord over various household activities. In "Crime and punishment" an affluent, pampered child exploits his teacher because he had slapped him. For his parents, the boy was a little angel, all dimples, smiles and sweetness- only wings lacking, and because the boy's father had written a thesis on infant psychology, the teacher was lectured everyday on how to treat a child. Having found

the teacher in his own weakness, the boy threatens to inform his parents about the punishment he received unless the teacher agreed to postpone his lessons for the day and let him assemble the train set. The teacher is forced to become a station master, to blow a whistle, to repair the engine, and finally to tell the boy stories of a bison and a tiger, Ali Baba and the Forty Thieves, and Aladdin's lamp. The teacher is tense as the pampered son cries, and teacher asks him, "You must not cry for these trifling matters, you must be like a soldier. . . ." And the boy replies "A soldier will shoot with a gun if he is hit" (171). The witty answer must lighten the tension momentarily even if it is reintroduced by the successive activities of the boy.

The children in Narayan's short fiction are quite intelligent and witty in everything except in their studies swami in "Father's Help" shows his unwillingness to go to school on Monday morning which marks the termination of his playful activities. Insisting of his father he became ready to go to the school with his father's letter of complaint against the teacher samuel addressed to the headmaster deliberately courts punishment at samuel's hands, hoping to have his revenge at the end of the day when he would hand over the letter to the headmaster. His hopes are suddenly frustrated when he comes to know that his headmaster is on leave that day and hence the letter has to given to his assistant-viz, samuel himself. Swami during his last period plans to irritate his teacher. He succeeds to such an extent as to get caned eight times. He just justifies to himself the taking of his father's letter of complaint to his head master. When Swami reaches home with the letter. His father says:

"I knew you wouldn't deliver it, you coward."

"I swear our headmaster is on leave," Swaminathan began.

Father replied Don't lie in addition to being a coward. . . ."

“Swami held up the envelope and said, “ I will give this to the headmaster as soon as he is back...” “Father snatched it from his hand, tore it up and thrust it into the waste paper basket under his table. He muttered, “Don’t come to me for help even if Samuel throttles you. You deserve your Samuel “. (62)

Like Swami, a child in Narayan’s story “uncle” shows his imaginative self in his reflections on a series of picture:

I loved the pictures; the great god Krishna poised on the hood of a giant serpent; Vishnu, blue coloured, seated on the back of Garuda, the divine eagle, gliding in space and watching us. As I watched the pictures my mind went off into fantastic speculation while my tongue recited holy verse. “ was the eagle a sort of aeroplane for Vishnu? Lakshmi stands on lotus! How can anyone stand on a lotus flower without crushing it?”. Now I would turn to the picture of Saraswati, the goddess of learning, as she sat on a rock with her peacock beside a cool shrubbery, and wonder at her ability to play the Veena with one hand while turning the rosary with the other, still leaving two hands free, perhaps to pat the peacock. (36)

It is this kind of imagination which makes the adult consider the child’s mind a devil’s workshop. When concretized, it takes the form of fun and frolic, mischief, childish games and activities.

In “Hungry child” when Raman was wandering through the fair he heard a public announcement through the loudspeaker. It announced that a boy of five named Gopu was found by organizers lost in the fair and was brought to the central office. His parents were requested to take the child away. On a whim Raman decided to take a look at the child when he went to the central office, the organizers mistook him for the father of the child. So they asked him to take the boy away. Raman took the boy along. What follows in a hilarious

account of the interaction between Raman and that child. R.K. Narayan is a keen observer of the child psychology. In this story we find an example of this the boy was hungry and Raman had to feed him with several things. The boy was a naughty one. Describing his antics Narayan writes:

The boy exhibited, when he had a chance, signs of mischief: he toppled flower pots, tore off posters, performed an occasional somersault wherever he found a little free space, splashed water from fountains, particularly on passing children; he also wrenched himself free and dashed forward to trip up any other boy of his age or tug at the pigtail of a girl; he picked up pebbles and aimed them at light bulbs. Raman held him in check no doubt, but secretly enjoyed his antics. Raman felt nervous while standing in a queue with the boy since no one could foresee what he would do at the back of a person ahead. Raman admired the little fellow's devilry and versatility, but held him in check, more to prevent his being thrashed by others. He told himself, "Normal high spirits, It'll be canalized where he is put in school. In our country we don't know how to handle children without impairing their development". (230)

In "Naga" Narayan describes the miserable plight of a boy more than ten years old whose father, a snake charmer, has abandoned him, leaving him eighty paise in small change and a snake too enfeebled by age to impress the street crowds. In the story the boy tells the snake: "No one wants to see you, no one has respect for you, and no one is afraid of you, and do you know what that means? I starve, that is all." (145)

In this story the boy and his father earn their livelihood by showing the dance of the snake, people were afraid but enthralled. At the end of the performance at the next street or at the market, and when they collected enough food and money they returned to their

hut. One day the boy's father left him in the evening, saying that he has a stomach ache, he will get some medicine for it and come back. He returned tottering late at night. The boy felt terrified of his drunk father. He would lie on his mate pretending to be asleep. Father kicked him and said: "Get up, lazy swine, sleeping when your father slaving for you all day comes for speech with you. You are not my son but a bastard." (149). But the boy would not stir.

One night when the boy actually fell asleep. When he woke up in the morning, he found his father gone. The monkey was not there too. He called his father several times. He then peeped into the hut and found basket undisturbed in its corner. He became happy to find eighty paise in small change on the lid of the basket left by his father. He lifted the lid of the basket to make sure that the snake at least was there. He felt hungry and thought proper to buy his breakfast with the coins left on the basket lid. He was frightened if his father should abruptly come back, he would slap him for taking money. He put the coins back on the lid and sat at the gate of the hut. He reached cloth bag which was full of variety of nuts & fried pulses to feed the monkey. The boy opened the bag, looked the contents & put a handful into his mouth and chewed. At that time a woman came and asked him why he was not out yet. He replied that his father was not there and he did not know where he was gone. The woman sat his side and asked if he was hungry. He said that he had money. She patted his head and said: "Ah poor child. I knew your mother. She was a good girl. That she should left you adrift like this and gone heavenward. (151)

Although the boy had no memory of his mother yet at the mention of her tears come down his checks. The boy found that he could play the pipe, handle the snake and feed it also in the same manner as his father used to so he started going out with the snake. He earned sufficient each day. On account of his age the snake became

slow moving. When a number of days passed without earnings, he decided to get rid himself of the snake, throw away the gourd pipe & do something else to earn a livelihood. The boy could not afford to find eggs & milk for the snake so the better way was to get rid of him. He carried the snake basket in the Nallappa's grove, he left the snake there and began to run. He hid himself behind a tree & looked. The snake slithered back into the basket. Naga was finally replaced in his corner at the hut. The boy said to the snake.

If you don't grow wings soon enough, I hope you will be hit on the head with a bamboo staff, as it normally happens to any cobra. Know this: I will not be guarding you forever. I'll be away at the railway station, and if you come out of the basket and adventure about, it will be your end. No one can blame me afterward. (154)

The story brings out effectively the pathos in the life of the little boy. Contrasted with the cruel behaviour of the father is the human relationship between the boy and the snake.

In "The Regal" Narayan portrayed the childhood of twelve years old child Dodu who is very fond of playing cricket. But he could not find place for it. Earlier he had played with few of his friends at the home. After this he did not play there because one day all the flower buds in the compound of the house had been destroyed. In this story Narayan narrated skilfully how Dodu made his cricket club by his effort and struggled for finding the place for it:

Dodu spent the next fortnight searching for a home for the Regal. Six lawyers, three merchants, liquor contractor, and a dozen retired officials refused to tend the compounds of their houses for Dodu's use. Dodu now realized how ill-distributed the gifts of life were. However, he never took the refusals lying down. He asked one house-owner what he proposed to do with his compound, and was himself so convinced of the

offensive nature of the question that he ran out without waiting for an answer; he asked another why he should not start a cricket team himself and again ran away before receiving a reply; he asked a third why he should not become a member of the Regal; he asked the fourth if he was thinking of digging a tank in the space around his bungalow. (108)

In the story "A Hero" Narayan delineates the childhood of Swami who accidentally caught a thief who had hidden himself under the bench. Swami was unaware of it; he was thinking that some devil was there. His father read a news of the gallantry of a village boy and asked his opinion. Swami's notions were different from his father. He argued with him. Consequently he had to accept the challenge of his father of sleeping in his office room all alone. There he caught a thief and became famous among his school friends. In the office room Narayan describes fear of swami. Swami shifted his bed under the bench. It seemed to be a much safer place. He covered himself with his blanket; fell asleep and started to see bad dreams:

A tiger was chasing him. His feet stuck to the ground. He desperately tried to escape but his feet would not move; the tiger was at his back, and he could hear its claws scratch the ground....scratch, scratch, and then a light thud.... Swami tried to open his eyes, but eyelids would not open and the nightmare continued. It threatened to continue forever. Swami groaned in despair. (59)

He moved to the edge of the bench and gazed into the darkness. Something was moving down. He went near him, crept under the bench embraced it with all his power, and bit it. There was a thief who made mournful cry. At that time Swami's father, the cook and a servant came in carrying light. Three of them caught the thief who was lying amidst the furniture with a bleeding ankle. Next day every one congratulated Swami. His teacher praised him. His head

master said that he was a true scout. The police were grateful to him for it because he had bitten one of the most infamous house-breakers of the district.

In “Dodu” Narayan portrays the character of eight years old child Dodu. Dodu had a great passion to collect things. In the beginning of the story he had demanded money for several things like Chinese crackers for the coming Deepawali, to buying a pen holders etc. He had a dealwood box in which he contained the waste paper basket, attractive book Jackets, brown wrapping paper, large envelopes, charming catalogues, and pieces of brown thread. In this story Narayan mildly satirizes the attitude of the elderly people towards children. Things collected by Dodu remind us of Tom Sawyer, an immortal character of Mark Twain, and his choicest treasure.

At times, the world of children is portrayed in mock-heroic fashion. Swami’s simple desire are converted into his dreams and ambitions. The world of children is also the world of fears the fear of parents, particularly of father, of teachers, at policemen, of ghosts and evil spirits, and even of other stronger children. Swaminathan is always afraid of his father, his school teachers, his Headmaster even some of his friends. Narayan’s characters with their quaint behaviour, exaggerated traits of their temperament and clumsy habits come quite close to those of Chaucer and Dickens. But whereas the oddities seem to have been appended to the adult characters of Chaucer and Dickens from outside, they go so well with Narayan’s children.

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Madihur Rehman Suhaib

**The Notion of Identity in Mark Twain's
*The Prince and Pauper***

The Prince and the Pauper is one of the lesser known works of Mark Twain. Despite the praise that this work drew from Twain's contemporaries Mark Twain criticism in the last century did not pay adequate attention to this novel. Like many of Mark Twain's works it was considered too simple, fit only for the children. However, this work forms an important chain in Mark Twain canon. Mark Twain probes the issue of identity in this novel also, an issue which interestingly is of central importance in our time. The two characters in the novel, namely Tom, who is the pauper forced to become the prince, and Edward, who is the prince forced to become the pauper, are faced with this issue in different ways in the novel. They confront their problems in different ways. In this paper, however, I will confine myself completely to Edward's coming to terms with his identity issues and will only occasionally touch Tom's problems.

If Tom discovers his authentic identity in the process of passing from one false identity to another, Edward has no doubts concerning his identity. He is happy with the identity that the social system has created for him and which he has inherited at the time of his birth. Critics have found similarities in the respective situations and experiences of Tom and Edward. Tom H. Towers, for example,

maintains that though “Edward possesses all that Tom has dreamed of, his life is equally incomplete. . . . The obvious common element in the boys’ dreams is a sense of imprisonment and spiritual deprivation, the denial of a selfhood neither has realized in life(195).” Similarly, J. D. Stahl argues, “Kingship and pauperdom are significant here not primarily as historical facts but as metaphors for social and personal conditions from which each boy, prince and pauper, imagines escape(73).”

Such inferences depend upon the rather slim evidence of Edward’s comments that he can give up his father’s kingdom and forgo the crown to enjoy the sports and pastimes of Tom’s Offal Court comrades. But Edward’s subsequent behavior and his attitude towards the “freedom” he gains when he is kicked out of the palace prove that his comments are no more than the natural enthusiasm of a young boy for forbidden pleasures. They do not originate from any serious, fundamental doubts about his inherited identity. Right from the moment he appears at the palace gates clad in Tom’s rags, till the end of his forced journey, he never forgets his rightful place in society and goes on proclaiming to each and sundry that he is the prince, or later, after the death of his father, the king. From the moment his ordeal begins, all his efforts are directed towards going back to the palace, to the place of his origin, and regaining his lost position. Never once during the course of his journey does he waver in his conviction, never is there any doubt in his mind as to who or what he is. His stubbornness in this regard often places him in dangerous situations in which the well-being of his self comes under threat, but he faces all dangers squarely. He is ready to face annihilation rather than give up his claim to his identity. It is because of this unwavering adherence to his inherited identity that unlike Tom, Edward’s behavior, his manners and his language do not change with the change in his environment, and he does not adopt the ways of the new environment. If Edward exchanges his clothes with Tom’s rags in the first place, it is in response to Tom’s

desire of wearing the regal finery just once in his life. It is a grand gesture, and within the kingly tradition of impulsively granting impossible boons to the lowliest of subjects. The act does not symbolize any disenchantment with his inherited identity on the part of Edward. His commitment to his inherited identity and his sense of responsibility towards his position are symbolized by an act he performs moments after expressing willingness to give up his crown for the pleasures of a pauper's life. He impulsively snatches up and hides away "an article of national importance" that has been lying on the table while going out of his chamber, to reprimand the guards for mistreating Tom (Twain 17)." This article is, of course, the Great Seal, the ultimate symbol and expression of royal power. Even in his royal rage, Edward does not forget the significance of the symbols that sustain his identity. Significantly, it is this Great Seal, and the act of hiding it, which finally enable Edward to prove his credentials. Had he not hidden away the Seal, he would have no way of proving his claim of being the king. The king regains his lost throne because of his commitment and his sense of responsibility.

What Edward gains through his experiences of the journey is insight into the nature of his inherited identity and understanding of its relationship with the self and the environment. His palace experiences were designed to inculcate in him the belief that his identity was absolute and independent of all social considerations, and he was conditioned to feel that there was nothing in him that was apart from his identity. But the experiences of his journey expose the limitations of his inherited identity on the one hand, and on the other hand they bring him in contact with the self that lies beyond identity, often obscured by it, but never completely obliterated. Though Edward does not reject his inherited identity, he comes to realize that it is a myth created by the social system in order to sustain itself. The power he enjoys as king has nothing to do with him as a person; it is the attribute of the identity created by the system, and its source lies in the system itself. Stripped

of his identity, he is as powerless and vulnerable as anybody else. Inside the palace, surrounded by the symbols that create and sustain his identity, Edward is king, "the idol of a nation" to whom all reverence is due; outside the palace, shorn of his regal vestments and other markers of his royal identity, he becomes the target of torture and abuse from the very society that would worship him as king.

Since Edward's own sense of identity does not emanate from his understanding of the self and its relationship with the environment, it becomes counterproductive once he is stripped of the symbols that create and sustain his identity.¹ The very sense of identity that in the palace would enable him to exercise absolute power renders him vulnerable once he is forced to move out and confront life in the garb of a common man. The more he proclaims his identity when he has nothing to prove it, the more he is tortured. And he is ridiculed and tortured not simply because it is incongruous in a boy in his state to claim that he is the monarch, but, ironically, because society has the most profound respect for monarchy. The paradox is brought home to Edward when "the Ruffler", the chief of the band of robbers and outlaws in whose clutches he has fallen, tells him,

"Be king; if it please thy mad humor, but be not harmful in it. Sink the title thou hast uttered —— 'its treason; we be bad men, in some few trifling ways, but none among us is so base as to be traitor to his king; we be loving and royal hearts, in that regard. Note if I speak truth. Now – all together: 'Long live Edward, king of England!'"

"LONG LIVE EDWARD, KING OF ENGLAND!"

The response came with such a thunder gust from the motley crew that the crazy building vibrated to the sound. The little king's face lighted with pleasure for an instant, and he slightly inclined his head and said with grave simplicity:

"I thank you, my good people."

This unexpected result threw the company into convulsion of merriment. When something like quiet was presently come again, the Ruffler said, firmly, but with an accent of good nature:

“Drop it, boy, ’tis not wise, nor well. Humor thy fancy, if thou must, but choose some other title.”

A tinker shrieked out a suggestion:

“Foo-foo the First, king of the Mooncalves! (Twain 142-43)”

And “the motley crew” goes on ridiculing Edward, torturing him so mercilessly that finally tears of shame and indignation come to his eyes. The irony is that they torture the king because they are highly loyal subjects. So Edward’s inherited identity is not absolute and independent of circumstantial considerations as he has been made to believe as the Crown Prince; it is conditional and subject to circumstances.

But if it is dangerous for the king to be disbelieved in his claim of being the king, it is even more dangerous for him to be believed when he does not have access to power associated with his identity. Edward comes near annihilation on the only occasion when his assertion of his identity is taken seriously. The mad hermit episode has been widely discussed and many critics believe the horror of the scenes artificial and exaggerated. Though the scenes may be “worthy of the penny dreadful,” as Stahl calls them, the episode itself is ironical. It reveals the weakness of Edward’s position. While the others torture and threaten Edward because they do not believe him, the mad hermit threatens him because he takes him at his word. The sane believe Edward to be mad and false and threaten his sense of identity; the mad hermit believes him to be sane and true and threatens, not his sense of identity, but his very being. So for Edward it is dangerous to be disbelieved and it is dangerous for him to be believed. He must either lose his sense of identity, his meaning, or he must lose his being:

an impossible choice. The world is no place for kings traveling as commoners and claiming to be kings. If Edward is to keep both his sense of identity and his being, he must return to the safety of the palace.

The horror of the mad hermit episode itself is not wholly without significance. It emphasizes the vulnerability of Edward's inherited identity. As he suddenly wakes up in the middle of the night to find the gentle and kindly rescuer turned into a murderous lunatic, whetting a dagger and mumbling incoherently; as he oscillates between hope and despair, between life and death when Miles Hendon appears at the door in the nick of time to save him from the dagger and is then deceived and led away by the cunning hermit; and as he is finally rescued from captivity and imminent death by John Canty and Hugo, the very persons from whose persecution he had been trying to escape, what comes to Edward most forcefully is the realization that he is at the mercy of forces that are beyond his control. He could challenge Hugo and defeat him, but he has no defenses available against the murderous intent of the hermit. His training as the future monarch has not prepared him for such situations. Like his inherited identity, the power he seemed to enjoy in the palace was not absolute, but conditional and subject to circumstances.

The mad hermit episode is the most horrifying and nightmarish culmination of a series of experiences through which Edward is exposed to a whole range of alien emotions. It starts with his lonely tramping through the night after he manages to escape from the band of outlaws: All his sensations and experiences, as he moved through the solemn gloom and the empty vastness of the night, were new and strange to him. At intervals he heard voices approach, pass by, and fade into silence; and as he saw nothing more of the bodies they belonged to than a sort of formless drifting blur, there was something spectral and uncanny about it all that made him shudder. Occasionally he caught

the twinkle of a light – always far away, apparently – almost in another world; if he heard the tinkle of a sheep’s bell, it was vague, distant, indistinct; the muffled lowing of the herds floated to him on the night wind in vanishing cadences, a mournful sound; now and then came the complaining howl of a dog over viewless expanses of field and forest; all sounds were remote; they made the little king feel that all life and activity were far removed from him, and that he stood solitary, companionless in the center of a measureless solitude. (Twain 150-51)

The fear, produced by his isolation and alienation, takes on the dimensions of existential terror when he is forced to spend some moments with a mysterious, cold touch in the darkness of a barn in which he had taken refuge for the night and from which he cannot escape because he has been locked in. He is feeling secure and happy, and is falling asleep,

Then just as he was on the point of losing himself wholly, he distinctly felt something touch him! He was broad awake in a moment, and gasping for breath. The cold horror of that mysterious touch in the dark made his heart stand still. (Twain 152)

If it is “a dreadful non-existent something” that is the source of Edward’s terror here, the danger is real and palpable in the mad hermit episode that turns the king into a small, helpless boy, whimpering with terror and pleading for life.

Isolation and alienation, fear and terror, helplessness and despair ———Edward could not have had such experiences in the palace. Even his experiences with hostile mobs and the band of outlaws could not lay the self bare and expose its hidden nuances since in those situations he could have recourse to anger; he could rave and rant and give expression to royal rage over the indignities he was made to suffer, and thus maintain control over the self. But the situations he faces after running away from captivity rob him of even such

defenses. As he wanders about in search of shelter, hungry, footsore, lonely and cold; as he comes face to face with terror and death, defenseless and without any means of control, the armor of his psychological training and emotional conditioning cracks and the naked self is exposed. At such moments he does not remain a king, powerful, master of his destiny and the destinies of others; he becomes a mere boy, bewildered, terrified, at the mercy of hostile and uncontrollable forces. Consequently, Edward's responses also become natural. After learning that the mysterious something is nothing but a harmless calf, he is so relieved and is so delighted to have the calf's company, "for he had been feeling so lonesome and friendless," that "he rearranged his bed, spreading it down close to the calf; then he cuddled himself up to the calf's back, drew the covers up over himself and his friend, and in a minute or two was as warm and comfortable as he had ever been in the downy couches of the regal palace of Westminster" (Twain 154). Similarly, he exclaims, "Would God I were with the outlaws again...." when he comes to realize that the hermit is mad (Twain 167), and later, when he is rescued from captivity and imminent death by John Canty and Hugo, he "would have said 'Thank God' if his jaws had been free" (Twain 178).

Recognition of the limitations of his inherited identity and the baring of the hidden nuances of the self lead to certain changes in Edward's perception and responses. This change is reflected in his relationship with Miles Hendon. The relationship between Edward and Miles is not a static one; it evolves with the changes that take place in the personality of Edward. In the world from which Edward comes human relationships have no meaning beyond the symbolic. There is no place for such aspects as warmth, love, companionship and camaraderie in the king-subject relationship, and everything is governed by gestures. Any act of loyalty and of devotion, any service rendered, any sacrifice made can be repaid through gestures — by granting the permission to keep one's head covered in the presence of

the king, for example. More valuable the service rendered, grander the gesture. No service is too great, no sacrifice too noble, to be repaid by granting a title or a wish. The king owes no debt of gratitude to anyone. It is this psychological training that initially controls Edward's attitude to his relationship with Miles Hendon. In the beginning it is no more than a king-subject relationship and, therefore, subject to the rules that govern such relationships as far as Edward is concerned. He coolly accepts the sacrifices that Miles makes for him as his due as the king, and he is quick to remind him of his duty and demand it in the most matter-of-fact way if Miles in ignorance fails to perform it. In the inn, for example, after returning the doublet with which Miles had covered him in order to save him from the cold, Edward says,

“Thou art good to me, yes, thou art very good to me. Take it and put it on ___ I shall not need it more.”

Then he got up and walked to the washstand in the corner, and stood there, waiting. Hendon said in a cheery voice:

“We'll have a right hearty sup and bite now, for everything is savory and smoking hot, and that and thy nap together will make thee a little man again, never fear.”

The boy made no answer, but bent a steady look, that was filled with grave surprise, and also somewhat touched with impatience, upon the tall knight of the sword. Hendon was puzzled, and said:

“What's amiss?”

“Good sir, I would wash me.”

“Oh, is that all! Ask no permission of Miles Hendon for aught thou cravest. Make thyself perfectly free here and welcome, with all that are his belongings.”

Still the boy stood and moved not; more, he tapped the floor once or twice with his small impatient foot. Hendon was wholly perplexed. Said he:

“Bless us, what is it?”

“Prithee, pour the water, and make not so many words!”
(Twain 82-83)

In the same vein Edward forbids Miles to sit down for dinner while he eats himself; makes Miles wait upon him and then asks him to sleep on the floor across the door to guard it while he sleeps on the bed Miles has paid for. Edward, who feels royally indignant at Miles' story regarding how he has been wronged by his younger brother, shows a singular lack of concern for his comfort, for he knows that all Miles has done for him, all he has suffered, can be repaid by granting him knighthood, for example, or the permission to sit in the presence of the king.

Edward's perception of human relationships and, consequently, his relationship with Miles change drastically because of his experiences of the journey. He comes to appreciate the value of genuine human relationships and of such aspects as warmth, love and companionship after his experiences of false relationships, the experience of “father-son” relationship with John Canty, for example. He comes to recognize the emptiness of gestures and how they tend to dehumanize relationships after the experience of his “crowing” as “Foo-foo the First, king of the Mooncalves.” As he roams about lonely and friendless, in search of food and shelter, and as his requests for even the basic human needs are turned down by the lowliest of his subjects and he is driven away with threats he comes to realize that services rendered selflessly and sacrifices made freely without any desire for rewards, simply for love and bonds of friendship, can never be repaid, not by kings even. So he confesses to Miles later while

bestowing another honor upon him: “Kings cannot ennoble thee, thou good, great soul, for One who is higher than kings hath done that for thee; but a king can confirm thy nobility to man” (Twain 228).

But more than anything, it is his encounter with the self that brings about change in Edward’s perceptions and responses. The encounter unfetters his emotions and feelings. Edward becomes capable of feeling love and affection after he is forced to experience such negative emotions as fear and terror. So he responds to the plight and suffering of Miles in the prison not as a king, but as a young boy would to the plight of a friend: “Hendon was removed from the stocks, and his back laid bare; and while the lash was applied the poor little king turned away his face and allowed unroyal tears to channel his cheeks unchecked” (Twain 227).

The change in Edward’s perceptions is not confined to interpersonal relationships; it is more general and encompasses his perception of the relationship between the self and external reality. He arrives at a better understanding of social reality because his journey through society gives him the opportunity to observe the life and experiences of the common people. He understands the unjust and exploitative nature of the social system when he observes how the happiness of the common people is destroyed by cruel and inhuman laws, how Yokel has been forced to become an outlaw from being a peaceful farmer because of these laws, for example, or how they make it possible for kind hearted and sweet natured women to be burned alive for being witches. Better understanding of the self and better understanding of social reality together make it possible for Edward to redefine his relationship with society. The change is reflected in his attitudes. At the beginning of his ordeal his efforts to go back to the palace and regain his lost position are guided by purely personal motives, but later on, when he witnesses the various examples of the inhumanity of the system, an impersonal, social motive is added:

The king was furious over these inhumanities, and wanted to break jail and fly with him to Westminster, so that he could mount his throne and hold out his scepter in mercy over these unfortunate people and save their lives. (Twain 223)

In fact, the more Edward observes the unfortunate and the powerless suffering because of cruel laws and even more cruel law enforcers, the more impatient he becomes to ascend his throne so that he may alleviate the sufferings of the people. Because of his experiences of the journey, his perception of power changes, and it becomes a means of changing social reality instead of being an end in self.

So what Edward discovers through his experiences of the journey is not an alternative identity, but his basic humanity. He realizes that the king is also a human being and part of the social structure, and as such subject to conditions and factors that govern all other components of the structure. He also comes to realize the responsibility he has in bringing about changes in society and in the corrupt, dehumanized system that governs society as the most privileged product of the system. He remains a king, but becomes a more humane king. What it amounts to is that Edward stops at working out certain compromises between his inherited identity and the self with which he comes in contact because of his experiences of the journey. But this in itself is a triumph of his sound heart. It is worth noting that even after ascending the throne, Edward makes no efforts to hound out his tormentors and take revenge on them for the humiliation and suffering they caused him when he was powerless. But, on the other hand, he is quick to punish those whom he saw torturing the powerless and the unfortunate during the course of his journey. It would have been easy for Edward to turn vindictive and become a cruel king after suffering indignities at the hands of the lowliest of his subjects. If this does not happen and he becomes a humane king instead, it is because he is guided by the impulses of a sound heart.

Speaking of the respective experiences of Tom and Edward, Bruce Michelson says, “Edward is nearly destroyed because he will not change; and for his part Tom is nearly undone because deep within he veers close to changing absolutely (147).” But knowledge of the self cannot be gained without paying a heavy price for it. If Tom is to discover his authentic identity, he must first give in to the temptation of living his illusions and face a crisis of identity: only then can he be free of illusory identities, and know what he is not and cannot be. Edward, on the other hand, establishes contact with the self because he clings on to his sense of identity. It is because he does not give up his inherited identity that he faces crisis of existence, and the crisis reveals to him the nuances of the self that have been obscured by his inherited identity.

Though the two young protagonists traverse their own separate paths to self discovery and arrive at different life-positions, their experiences have one factor in common: they emerge unscathed from their respective ordeals because at the crucial juncture, at the moment of crisis, they are guided by the impulses of their uncorrupted hearts. Unlike Huck Finn, they do not find it necessary to reject society altogether in order to retain their sound hearts. Nor, unlike Tom Sawyer, must they suppress the impulses of their sound hearts in order to gain acceptance from society, or to gain control over their environment. Despite all hindrances and obstacles Edward can finally mount the throne and carry out reforms, silencing his critics with, ““What dost thou know of suffering and oppression? I and my people know, but not thou”” (Twain 274), and Tom can still be an honorable member of society, commanding respect and reverence, though he chooses not to be king. What William C. Spengemann says of Tom’s ability to relieve suffering and defeat evil when he is king for a brief interval is true of the entire vision of *The Prince and the Pauper*: “Innocence, here, is a positive force and not just a state of self-deception(55).”

Notes

1 Though Edward's sense of identity proves a handicap in the changed circumstances, it is also his strength. It is his abiding sense of identity that saves him from succumbing to pressure and accepting the degradation of the band of rouses in whose clutches he has fallen. Since Edward feels that he is so high and mighty, he militantly resists all efforts on the part of his captors to break his will and make a beggar or a thief out of him, thereby escaping dehumanization. Secondly, it is his spirited defense of his stated position that wins for him the guardianship of Miles Hendon.

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Samina Khan

**Vitality and Validity:
Classical and Modern Drama in India**

Indian theatre was entirely independent in its origins, in the ideas which governed it and in its development. Indian theatre and drama is covered under the dynamics of *natya* (dramatic art or acting). One who performs *natya* (dramatic art or acting) is *nata* (actor) and accordingly the form is known as *nataka* (play). The inception of Indian classical Sanskrit drama can be traced back to the Vedic period. It is observed: “Indian tradition preserved in the *Natyashashtra*, the oldest of the texts of the theory of the drama, claims for the drama divine origin, and a close connection with the sacred Veda themselves”.

Indian drama, being the finest expressions of our culture, is inclusive of ritual, devotional, folk and modern forms of drama. Dance, drama, mime, song, instrumentation, puppetry, the orally delivered narratives, all combine happily, almost seamlessly in a performance by an ensemble of artistic working simultaneously. Bharat Muni, in his great treatise *Natyashashtra* dictates : “ Theatre is life. There is no art, no life, no craft, no learning, and no action which cannot be seen in it” (Bharata 05). Technically speaking, Sanskrit drama has mainly three constituents or elements. They are : *vastu* (plot), *neta* (hero) and *rasa* (sentiments). There has been recognized ten major forms of drama in Sanskrit, which includes *Nataka*, *Prakarana*, *Samavaka*,

Dima, Ihamargara, Prahashana, Bhana, Vithi, Utsrishtikara, Vyayoga. There are other forms also which include Natika, Prakarni, Uparupakas which are eighteen in number. Among these form Nataka is the highest and the most complete form. The earliest available dramatist is Bhasa (3rd Century BC), followed by Kalidasa and Bhavabhuti, Shudraka, Asvaghosha, Harsh, and Murari till 10th century.

The earliest available Sanskrit plays reveal a complex and highly developed dramatic structure. The nature and scope of the *Natyashastra*, the ancient Indian text of dramaturgy and its comprehensive treatment of drama indicate that it contains analysis and codification of a rich theatrical tradition already in existence in India. Theatre in India is an art into which all other arts feed : dance, song, music, drama, mime, acrobatics, martial arts and puppetry. Drama appeals to the sense of beauty in us imparting a kind of philosophical experience known as *brahmanandasahodara* (uterine brother of divine pleasure), one of the three kinds of *anand* (pleasure), the other two being the *vishayanand* (worldly pleasure) and the *paramanand or brahmanand* (bliss). It creates a temporary state of bliss in the *sahridaya* (spectator) and helps him in having an impersonalized and ineffable judgment. During an act of performing arts, the *citta* (psyche/mind) which is like sealing wax, gets melted and finally turns into a liquid form. The liquefaction of *citta* (psyche/mind) takes place after *rajas* (mode of passion) and *tamas* (mode of dullness) get subdued for the time being, affording scope for the *sattva* (mode of goodness) to inundate the inner consciousness. This happens internally, imperceptibly, without letting the *sahridaya* (reader/spectator) realize the subtle stages of liquefaction. Thus this experience is *bhagnavaraGacittavastha* (a state of cumulative experience of mind) (Sharma 2).

Bharata considers this experience to be the purpose or function of performing arts. According to him performing arts primarily aim at giving rise to *rasa* (aesthetic sentiment) in the aesthete and later this experience is followed by moral improvement. He further says that performing arts impart *harsha* (pleasure) to all who are unhappy, tired, bereaved and ascetic. The disciples of Bharata, after witnessing a performance, and analyzing the effect it has on them, realize that it brings about identification with the focus of the dramatic situation, to the effect that the audience realize through experience (because of generalization) that the four recognized objects or four ends of life, *dharma, artha, kama, moksha* (righteousness, worldly possessions, desires, salvation) ought to be pursued. (Sharma 2).

The great stream of Sanskrit drama continued to flow for centuries till 10th century AD and thereafter there was a marked decline 'due to the lack of patronage during the Indi-Afgan and Moughal periods and the Islamic disapproval of the drama as an art-form chiefly because of its intimate association with the national religion. In the due course of time a progressive decay in the genre of Sanskrit drama became conspicuous when some popular forms of drama started flourishing in other popular languages other than Sanskrit. The main theatrical tradition of folk entertainment in India are Nautanki (Uttar Pradesh), Swang, Josh, Bhavai (Gujarat), Tamasha (Maharashtra), Khyal (Rajasthan), Kachipudi (Andhra Pradesh), Nukkar Natak (street theatre) etc. Among the most exciting things about the contemporary post-colonial Indian theatrical scene is that thousand year old forms can and do co-exist with new and experimental work, reflecting both contemporary sensitivities and new indigenous idioms. The traditional and the modern are both integral and relevant to the Indian way of life and to Indian theatre today.

The impact of the west has further strengthened Indian drama and theatre. “The influence of Western textual models produced a body of new “literary” drama and dramatic theory in several Indian languages, led to large scale translations and adaptations of European as well as Indian canonical plays, and generated the first nationalist arguments about the cultural importance of a national theatre in India”¹. (Dharwadker 3). Ibsen, Chekhov, Shaw, Beckett influenced Indian playwrights like Vijay Tendulkar, Badal Sarcar, Girish Karnad, Nissim Ezekiel, Asif Currimbhoy and Mahesh Dattani. With the translations, adaptations of regional and western classical plays into English, the Indian English drama has achieved remarkable growth and development in 1980s and 1990s. Though English language could not recreate that impact in theatre to make it convincing to the Indian audience or readers, colonial English plays were conscious literary exercises and fell into the category of closet drama. Sri Aurobindo, Tagore, T.P. Kailasam were the representative playwrights. Post-Colonial playwrighting was more stage oriented and could capture all the theatricality and modern perspectives.

The modern aspect in Indian drama was first sown during the British imperialism as then, Indian drama stood apart as the weapon of protest against the British Raj. In the post-colonial phase theatre developed as an independent art form. It was mainly influenced by the Western realistic theatre techniques but eventually began a self conscious quest for identity, an attempt to define its ‘Indianness’ to reconnect to the past from which it had been cut off by colonial intrusions. This is one of the primary impulses that has shaped Indian theatre in the post-independence period and it led playwrights and directors to turn to folk and traditional theatrical forms for structure and style.

Contemporary Indian drama, deviating from classical and European models is experimental and innovative in terms of thematic

and technical qualities. It is not an offspring of any specific tradition and it has laid the foundation of a distinctive tradition in the history of World drama by reinvestigating history, legend, myth, religion and folklore with context to contemporary socio-political issues.

Post-independence playwrights are therefore historically the first group of modern dramatic authors in India who belong simultaneously to the economies of print and performance, and whose work is “serious” as well as “successful” in both models. The specifically literary aspects of this integration consist of new models of authorship and textuality that allow the conception of drama as a “private” textual act, dissociable in principle — though not in practice— from production, performance, and the institutional constraints of theatre. (Dharwadker 58)

The first post-independence model of dramatic authorship is defined by such figures as Dharamvir Bharati, Mohan Rakesh, Girish Karnad, Mohit Chattopadhyay, G.P. Deshpande, Mahesh Elkunchwar who approached playwrighting as “a verbal art and a model of self-expression potentially connected to, but also independent of, theatrical praxis”. The second model of authorship encompasses such figures as Vijay Tendulkar, Satish Alekar, and Chandrashekhar Kambar. While the final model of authorship involves playwrights as Utpal Dutt, Badal Sircar, Habib Tanvir, K.N. Panikkar, Ratan Thiyam, and Mahesh Dattani, who are authors, actors, directors, and founder-managers of their own theatre groups.

In the realm of post-independence Indian Drama, Asif Currimbhoy is acknowledged for the diversity of theme and richness of thought. He made an amazing dramatic representation of the issues like history, current Indian politics, socio-economic problems, East-West encounter, religious controversy, philosophy, art and psychological problems. A large group of his plays represent the political events like partition and its consequences. The category includes *The Restaurant*,

The Captives, Goa, Monsoon, An Experiment with Truth, Inquilab', Refugee, Sonar Bangla, The Dissident MLA. Then, Nissim Ezekiel, a writer with an exceptional poetic creed and rare dramatic sensibility needs special mention for his celebrated plays *Nalini: A Comedy, Marriage Poem : A Tragi Comedy, The Sleep Walkers: An Indo American Farce.* His plays have a distinctive reputation for a fine combination of ironical fantasy. Girish Karnad continues to redefine the contours of modern Indian theatre with his Kannada plays that he himself translates. He borrows his plots from history, mythology and old legends but fuses them with intricate symbolism, trying to establish their relevance in contemporary socio-political conditions. His existentialist play *Yayati* reinterprets an ancient myth from *Mahabharata* in modern context. Badal Sircar who is one of the major theorists and practitioners of contemporary experimental theatre in Bengal was a pioneering figure in street theatre as well as in experimental and contemporary Bengali theatre, and with his egalitarian "Third Theatre" he remains one of the most translated Indian playwrights. Badal Sircar's rise as a prominent playwright in 1960s is seen as the coming of age of Modern Indian playwrighting in Bengal, just as Vijay Tendulkar did it in Marathi, Mohan Rakesh in Hindi, and Girish Karnad in Kannada. He is most know for his anti-establishment plays during the Naxalite movement in the 1970s and taking theatre out of the proscenium and into public arena, when he founded his own theatre company, Shatabdi in 1976. It was his angst-ridden 'Ebong Indrajit' (And Indrajit) that became a landmark play in Indian theatre. Passing through the different stages of imitations and translations, Indian English Drama has ultimately got an independent identity and status in the last quarter of twentieth century in the hands of Mahesh Dattani. He is a playwright, screen writer, film-maker, and stage director with several scripts and production to his credit. Dattani's plays have purely performance oriented scripts, narrative techniques and vibrant

theoretical devices applied by him to give vitality and validity to the post-colonial theatre in India. Mahesh Dattani is credited to convert good themes into good theatre that adds fresh air of social change, awareness of human rights and finer feelings of compassion and justice.

The plays of Mahesh Dattani combine the physical and spatial awareness of the Indian theatre with the textual precision of Western models like Henrik Ibsen and Tennessee Williams. Mahesh Dattani has an unconditional approach to theatre. He looks at the theatre as the medium to manifest the cause of the unprivileged segments of our society. His plays externalise the problems and pent up feelings of the subalterns in a very authentic and realistic manner. As a spokesperson of the unprivileged section of our society, Dattani has examined and analysed the problems of women, children, eunuchs and minorities in his plays. His works offer a fine study of socio-psychological dimensions. Dattani has redefined the tradition of Indian English theatre with his innovative art and craft. The American playwrights Tennessee Williams and Arthur Miller have influenced Mahesh Dattani on the matter of stage craft. He has made sustained and sincere efforts for making stage befitting to Indian milieu. He uses Indian words profusely in his English plays. He is one of few dramatists who write their play originally in English. Mahesh Dattani belongs to a class of its own from the technical point of view, that is, Dattani, being more interested in theatre than in the text, lays emphasis on the production of the play. In his plays, performance has been given preference to words on the play. Like medium in structuralist criticism, performance is the message in Dattani's plays. No wonder that he has dispensed with the traditional techniques like asides and soliloquies, and brought in thought, 'voice-over' and on phone conversation to suit his new themes.

The efficient and vibrant mixture of the imperial language and local experience resulted in propounding the post-colonial theory. A sense of new intellectual life and a subtle wish to come at par with the

western minds can be felt in the depiction of the post-colonial society in Indian English Drama. Censored and suppressed colonial presentation of themes and characters converted into feminist and other free theatrical perspectives in the post-colonial theatre. Let us now create literature of hope, glory and power, with looking back at colonial past as an experience that cannot be altered as it is a historical fact. We can constructively use this consciousness to evolve better identity of our myths, traditions and cultures to be a part of global culture.

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Book Review

Pawan Kumar. *Ted Hughes: An Ecocritical Study*. New Delhi: Sarup Book Publishers Pvt. Ltd, 2012, Pp 235+14, Rs. 750/-ISBN-978-81-7625-793-0

Eco-criticism is the study of literature and environment from an interdisciplinary point of view where all sciences come together to analyze the environment and brainstorm possible solutions for the correction of the contemporary environmental situation. Eco-criticism is an intentionally broad genre that is known by a number of names: “green cultural studies”, “eco-poetics”, and “environmental literary criticism” are also popular monikers for this relatively new branch of literary criticism. This approach offers a deeper cultural critique of the postmodern industrial and technological age that unfolds before us as an inescapable reality fraught with immense consequences. The present book is Pawan Kumar Sharma’s attempt to look the poems of Ted Hughes as eco-critical point of view.

Sharma finds that the poetry of Ted Hughes has brought mankind closer to the nature and its complete working. Throughout the vast panorama of his poetry there is only one story – a single vision. Standing apart from both nature and him, the poet experiences intense realities of mortality, social enlargement and violent and threatening world where the collapse of civilization seems an immediate reality. This estrangement and alienation become the obsessive concern and gradually broadens the cultural concerns of Hughes’ ‘measured verse’.

According to Sharma Ted Hughes constantly deplures modern man's broken bond with nature and strives to assimilate them to each other. But his poetic vision places him on the other side of the Romantic-modern consciousness in poetry. In his case nature is neither moral nor benevolent, but it is malevolent and demonic. For Hughes this malevolent is merely nature's otherness and must be welcomed, not fought against. Thus, in man – nature dichotomy Hughes' poetry marks a major shift by tipping the balance in favour of nature in the relentless war of attrition and supremacy between the two.

The writer points out that for Hughes it is the humankind which has broken the umbilical cord with Mother Nature. The poet feels that it is this suicidal act of man emanating from his ignorance and arrogance that has brought spiraling violence and destruction in the universe. Ted Hughes fully justifies the claim of nature to regain the lost space and perhaps to displace man. His poetic journey unhesitatingly reflects this dilemma in the form of a congruence of environmental themes and apocalyptic rhetoric. His deep ecological sense sees man as part of an organic universe, living best by acknowledging its wonder and rejecting the temptation to force his will upon it.

In the chapter "Encountering the Egocentric Ethics" Sharma discusses Ted Hughes' first three collections, *The Hawk in the Rain*, *Lupercal* and *Wodwo*. Here the effort has been made to present the primary contention that Ted Hughes is opposed to the fundamental character of anthropocentric and egocentric ethics of modern civilization. The dichotomy between the instinctual and rational mode of existence presented throughout these collections is mainly an expression of poet's firm conviction that man in the industrialized world is completely devoid of vitality and vigour of a genuine life force which, in the present day world, is typified in the world of animals. The writer underlines various tactics used by Hughes to serve admirably his eco-critical perspective to relegate the civilized human world to a level of

insignificance in comparison with the grace and self assurance of the primitive world of animals. The anthropocentric and egocentric self here comes face to face with those forces in the nature which are outside the range of moral choice and rational control, forces man has to live and die with.

The chapter “Confronting the Demonic in Nature” has been focused on single volume *Crow*. While high-lighting the poet’s strategy of subverting the Enlightenment heritage of the Christian world by putting aside the entire positives of his immediate cultural surroundings, the chapter focuses on Hughes’ attempt to foreground the existential dichotomy of the Heideggerian eco-philosophy through the tortuous journey of crow’s struggle and survival. Hughes, according to Sharma, here succeeds in establishing the centrality of the demonic will of nature as the basis of everything in existence.

Chapter “Locating Alternative Horizons” mainly deals with *Gaudete*. Ted Hughes by adopting the mode of an eco-feminist offers alternative existence through a transformation of the state of consciousness. The poet makes an egocentric male consciousness go through a ritualistic process of transformation, finally to change into a superior and sacred egocentric feminine consciousness.

“Rediscovering Ecological Spirituality” is focused on the protagonist’s psychological journey towards transformation and regeneration. Here Sharma finds Ted Hughes finally achieving reconciliation and reintegration with nature. This he does by threading the path shown by eco-friendly Oriental philosophies which profess the essential oneness and sacredness of life as reflected in various forms of life.

Through this book Sharma provokes readers to explore: Do man and nature form a continuum, echoing each other? Does consciousness heightened by Cartesian presumption estrange man from nature? Is history – man shaped and shaping man – a disruption of

nature? Is not the version of Eden myth a yearning for an impossible reintegration with nature? Is not the contemplation of nature by turning away from history an intensification of subjectivity which can never anyway heal the intrinsic breach between man and nature?

The book is an excellent attempt to make an assessment of the poetry of Ted Hughes from eco-critical perspective centered in the dynamics and dialectics of man's relationship with nature in the contemporary form of life.

- Sanjeev Gandhi

Book Review

Samina Khan. *Shaw and Iqbal: Assertion of Vitalistic Trends*. Delhi :Shalabh Publishing House,2012, ISBN:978-81-88681-44-0

The genius of Iqbal has inspired not only Urdu criticism but also quite a bit of English criticism of scholars engaged in the serious study of comparative literature. No less a critic than Asloob Ahmad Ansari has compared the poetic and philosophical genius of Iqbal with maverick mystic English poet William Blake. In an interview Ansari explained to Maqbool Hasan Khan (to whom this book is dedicated) that he was struck by Blake's and Iqbal's "essential radicalism, their belief in the spiritual basis of Reality, their cosmogony, their ideas of Good and Evil, their emphasis on creativity, their faith in the dynamism of life processes and above all their perceptions about Self and Identity and their treatment of Christ and the prophet Mohammad as Archetypal beings". (Ansari 112 AJES Vol 15 1993 numbers 1-2) In the present study Samina Khan offers a comparative perspective on the work of George Bernard Shaw and the great Urdu poet Mohammad Iqbal. It may be argued that both Blake and Iqbal were united by their poetic genius whereas Shaw was a successful dramatist, an unsuccessful novelist, an everyday philosopher and what not except perhaps a poet. The point of comparison is provided by their interest in philosophy, more precisely the vitalistic philosophy.

Expectedly Samina Khan provides an overview of vitalistic philosophy in the first chapter of her study. She traces its very early

history, its taking shape in the 17th and 18th centuries and its flowering as a philosophical movement in the 19th century Europe. She treats vitalism as “primarily a metaphysical doctrine concerning the nature of living organism”. She explores vitalistic trends—interest in the positive processes of life and a reaction to mechanistic tradition—in the poetry of Coleridge, Wordsworth, Shelly, Byron and Keats before she turns her attention to Shaw’s plays. The plays of Shaw which unmistakably contain vitalistic tendencies include *Man and Superman* and *Back to Methuselah* though other plays of Shaw too flirt with vitalistic ideas.

Samina Khan’s discussion of the key figures of vitalistic philosophy, namely philosophers Schopenhauer, Nietzsche and Bergson, though brief, is reasonably balanced. She discusses Schopenhauer’s will to live, Nietzsche’s will to power and Bergson’s trenchant attack on the mechanistic conception of life.

Samina Khan looks at the different routes of the journey of vitalistic philosophy in Shaw and Iqbal. Shaw’s lack of faith in Christianity and his interest in the evolution of mankind was responsible for his interest in vitalistic philosophy. Iqbal was exposed to European philosophy during his study years at Cambridge and Munich. Samina Khan finds the root of Iqbal’s interest in vitalistic philosophy because of his need to bring about Muslim renaissance after the community fell to bad times. It may be recalled, and Khan discusses this point, that after the end of the Mughal rule and after the revolt of 1857, the Muslim community was treated very harshly by the British. The result was its state of despondency and hopelessness. At this juncture people like Syed Ahmad Khan and Iqbal (a little later) tried to lift its spirits, Sir Syed through his embrace of English education and Iqbal through his positive and optimistic philosophy derived in large part from his exposure to vitalistic philosophy. However, one gets the feeling that Iqbal’s exposure to vitalistic philosophy could have been covered more

comprehensively confined as it is to a quote or two in this chapter. On the contrary Shaw's debt to Lamarck is well established by Khan. She argues how Lamarck's idea of creative will imparts themes and motifs to Shaw's plays and how the very idea of Shavian superman is derived from Lamarck. Though the discussion about Shaw's use of vitalistic trends in his plays is satisfactory, a look at the works-cited list at the end of this chapter leaves something to be desired as it mentions just a few of Shaw's plays and almost nothing by way of studies on Shaw and vitalistic philosophy.

The chapter on Iqbal is the most comprehensive in the entire book. The fact that a lot of material is available in Urdu on Iqbal's poetry and philosophy and not much in English adds value to the present study. Samina Khan discusses all important works of Iqbal including his brilliantly written lectures (in English) *The Reconstruction of Religious Thoughts in Islam*. In his poetry Iqbal presents a fine synthesis of Islam and vitalistic philosophy discernible in many of his poems. Samina Khan argues that the central idea in Iqbal's "Wings of Jibriel" is "that the root or origin of life cannot be allowed to determine the end of life. The end of life is to be able to share the divine essence through the development of self. (90)" In many poems Iqbal is critical of Western culture because it has sought distance from its vitalistic roots. Samina Khan also takes into account Iqbal's criticism of sufi version of Islam.

The last chapter of the book makes a very neat distinction between the two masters' use of the philosophy of vitalism. Khan discusses both their points of similarities and departures. Both were critical of institutionalized religion but whereas Shaw turned an atheist Iqbal remained a believer. Shaw glorified contemplation Iqbal action. But attainment of perfection is an ideal dear to both.

It is an interesting coincidence that Samina Khan's book on comparative literature appears at a time when the entire world is commemorating the 150th birth anniversary of Rabindranath Tagore and remembering him as one of the important voices who advocated the need of comparative literature or what he called *Viswasahitya* in his 1902 Calcutta lecture. To her credit Samina Khan stays clear of any parochialism in this study and does not try to establish the superiority of one literary giant over the other. Comparative literature in the hands of Samina Khan serves the cause of bridging boundaries rather than creating ones. This is an admirable task as the world despite being called a global village is also gradually becoming a shrinking place in spiritual terms, more mechanical than 'vitalistic', when the tyranny of mobile phones and other gadgets does not give us time even for ourselves. Reading of great literature like that of Shaw and Iqbal can probably liberate us from the drudgery of the mundane and the tyranny of the routine.

A study of this nature would of necessity use a lot of Urdu words but to readers' satisfaction they are glossed. A select bibliography serves as a useful guide to Iqbal's work. Samina Khan's book is a useful contribution to the much fashionable field of comparative literature though occasionally an eager reader would feel justified in believing that this book is too brief for the grand subject that the author set out to explore.

-Mohammad Asim Siddiqui

Contributors

M. S. Kushwaha, Formerly Professor of English, Univ. of Lucknow, Lucknow, (U.P.)

S C Hajela, Reader in English, Moti Nagar, Lucknow, JNPG College, Lucknow, (U.P.)

Archana D. Tyagi, Asstt. Prof., Dept. of English, B.S.M. (P.G.) College, Roorkee, (UK)

Anupama Verma, Professor of English, Dept. of Humanities & Sciences, Takshshila Inst of Engg & Tech, Jabalpur (M.P.)

Sunita Jakhar, UGC Post Doctoral Research Fellow in English, Univ. of Rajasthan, Jaipur, Rajasthan

Veenu George and Richa Bohra, Department of English, Jai Narain Vyas University, Jodhpur, (Raj.)

Munir Ahmed Al-Aghberi, Department of English, University of Mysore, Karnataka

Sunita Siroha, Associate Professor, Department of English, Kurukshetra University, Kurukshetra, Haryana

Mrs. Usha Rani, Department of English, Kurukshetra University, Kurukshetra, Haryana

Bindu Sharma, P G Department of English, M C M D A V College for Women, Chandigarh

Kavita Tyagi, Professor, Dept. of Communication, BIT, Meerut, (U.P.)

Anshu Pandey, Dept. of English, C.M.P Degree College, University of Allahabad, Allahabad, (U.P.)

Parneet Jaggi, Dept. of English, Dr. Bhim Rao Ambedkar Government College, Sri Ganganagar, (Raj.)

Disha Sharma, Lecturer in English, Shakambhari Institute of Higher Education & Technology, Puhana, Roorkee, (Uttarakhand)

Madihur Rehman Suhaib, Associate Professor of English at Aligarh Muslim University, Aligarh, (U.P.)

Samina Khan, Associate Professor, Department of English, Aligarh Muslim University, Aligarh, (U.P.)

Sanjiv Gandhi, Teacher Fellow, Dept. of English, Gurukul Kangri Univ. Haridwar, (U.K.)

Mohammad Asim Siddiqui, Associate Professor, Dept. of English, Aligarh Muslim Univ. Aligarh, (U.P.)

Sohila Faghfori & Fatemeh Salimi

**The Aesthetic Concept of the Beautiful in Emily Bronte's
*Wuthering Heights***

Abstract

This essay examines the application of Edmund Burke's aesthetic concept of the *beautiful* in Emily Bronte's *Wuthering Heights*. Burke classified all human passions into two groups of self-preservation and society which are based on the *sublime* and the *beautiful* respectively. The beautiful is a passion which arouses love and pleasure. *Wuthering Heights* is a story full of human passions. It talks about human sufferings and pleasures. There are different sources of pleasure in *Wuthering Heights* which make it an appropriate novel for the application of the aesthetic concept of the beautiful.

Edmund Burke, the eighteenth century Irish philosopher, gave his ideas about aesthetics in his *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*. Burke's aesthetic treatise is a study of human passions and studies the two basic passions of the sublime and the beautiful which are based on pain and pleasure respectively. Beauty is not caused by the abstract properties of an object but rather by the effect or sensation the object arouses in the perceiver.

By beauty I mean that quality or those qualities in bodies by which they cause love, or some passion similar to it. . . beauty demands no assistance from our reasoning; even the will is unconcerned; the appearance of beauty as effectually causes some degree of love in us, as the application of ice or fire produces the ideas of heat or cold (Burke 91-92).

The passion caused by beauty, according to Burke, is love. Love is a passion which leads to pleasure. As for the sublime, Burke argued, the beauty cannot have reason as its cause. He added that love is different from desire or lust. Love is that passion “which arises to the mind upon contemplating anything beautiful” while lust is “an energy of the mind that hurries us on to the passion of certain things” (Burke 91). Burke rejected many theories of beauty as Neoclassical, utilitarian and platonic which embraced proportion, utility and goodness respectively.

He considered the relaxation of the nerves as the ultimate cause of the beauty. However, he regarded some qualities and properties as productive of the beautiful. The beauty is characterized by smallness, smoothness, delicacy, light colors, gracefulness, elegance and spaciousness.

Burke’s aesthetics is highly gendered. He argued that sublime is masculine and beautiful is feminine. He highly appreciated female beauty in his aesthetics. He considers Venus beautiful and Hercules sublime. In fact, feminine beauty is in sharp contrast with masculine strength. Therefore, the female sex is usually associated with weakness and imperfection. “They learn to lisp, to totter in their walk, to counterfeit weakness, and even sickness”(110). *Wuthering Heights* complies with this theory. In order to attract Edgar’s attention, Catherine counterfeits sickness.

It was enough to try the temper of a saint, such senseless, wicked rages! There she lay dashing her head against the arm of the sofa, and grinding her teeth, so that you might fancy she would crash them to splinters!...I told him how she had resolved, previous to his coming, on exhibiting a fit of frenzy”(Bronte 93).

In *Wuthering Heights*, Heathcliff, Hindley, Hareton and Joseph are all types of sublime while Isabella, Cathy and Frances are all considered beautiful. The fact that Edgar Linton and Linton Heathcliff cannot be considered as sublime because of their soft and small features do not oppose with Burke's theory because these characters are effeminate. In fact, the beautiful is associated with femininity and effeminateness. Generally, between the two families of Earnshaw and Linton, the Earnshaw members are sublime, due to their strength and roughness while the Linton members are beautiful due to their small features and delicacy.

Love

Burke considered beauty as a social quality which arouses love and pleasure. He identified two sorts of societies. One is the society of sex in which there is both love and lust and its object is the beauty of woman. This kind of society refers to propagation and generation. In fact, the only distinction beasts observe with regard to their mates is that of sex. But for men who are creatures of more complexity and are with more mixed passion, the choice of mates precedes that of mere sex. They choose their mates according to the social quality of beauty. So, men are absorbed to sex as the common law of nature and due to their biological needs but they are attached to particulars by the social quality of beauty (Burke 41-42). Lockwood's and Hareton's love to young Cathy and Heathcliff's love to Catherine can be explained by Burke's concept of the society of sex. The male characters are attracted to the beauty of the female

characters and in beholding their beauty they experience positive pleasure. Hareton is attracted unconsciously to the beauty of Cathy and feels love towards her. In fact, he takes pleasure in beholding the beautiful Cathy. Burke argued that the perceiver is affected with an inner sense of languor in the presence of beautiful objects by having his nerves relaxed. “The eye slides giddily, without knowing where to fix, or whither it is carried” in beholding objects of beauty. In other words, the perceiver becomes lost in the face of the beautiful. Beauty arouses love without any resistance or force but rather through seduction. “His attention became, by degrees, quite centred in the study of her thick, silky curls...perhaps, not quite awake to what he did, but attracted like a child to a candle, at last he proceeded from staring to touching” (Bronte 226). Burke claimed that when imagination is affected with an idea for a long time, it hardly becomes attracted by anything else. Heathcliff is totally affected by the passion of love that no one and nothing can distract him away from it. The passion of love, Burke added, is capable of producing extraordinary effects. Heathcliff loves Catherine from the depth of his heart. His most pleasure in life is being with Catherine. Catherine’s marriage with Edgar and her death cause Heathcliff to experience the loss of love and its extraordinary effects.

Why did you despise me? Why did you betray your own heart, Cathy? You loved me—then what *right* had you to leave me? What right—answer me—for the poor fancy you felt for Linton? Because misery, and degradation, and death, and nothing that God or Satan could inflict would have parted us, *you*, of your own will, did it. I have not broken your heart—you have broken it—and in breaking it, you have broken mine. So much the worse for me, that I am strong. Do I want to live? What kind of living will it be when you—oh, God! I forgive what you have done to me. I love *my* murderer (126).

Continuity and generation also are seen and understood in the second part of the novel in which the second generation is depicted through the marriage of Cathy and Hareton.

Another kind of society is the general society in which there is only love and its object is beauty. In other words, one may love the beauty of people and animals without any mixture of lust. It includes good company, lively conversations and endearments of friendship. The general society in *Wuthering Heights* is seen through Edgar's love to his daughter, Nelly's love to children, Isabella's love to her dog and Hareton's love to Heathcliff. In all these cases, characters are involved in a sense of affection and tenderness.

Smallness

One of the important features of beautiful objects is smallness. Beautiful objects in comparison to the great and sublime are small and pleasing. In different languages, diminutive epithets refer to objects of love and affection. Even in the natural world, we are fond of animals or birds which are tiny and small. In *Wuthering Heights*, those persons or objects that are small are considered beautiful. Isabella, young Cathy and Frances are beautiful because of their small features.

She[young Cathy] was slender, and apparently scarcely past girlhood: an admirable form, and the most exquisite little face that I have ever had the pleasure of beholding: small features, very fair; flaxen ringlets, or rather golden, hanging loose on her delicate neck; and eyes—had they been agreeable in expression, they would have been irresistible(9).

Edgar Linton is beautiful not sublime due to his effeminacy. Linton is so small and weak in comparison to the sublime Heathcliff. "You are younger, and yet, I'll be bound, you are taller and twice as broad across the shoulders—you could knock him down in a twinkling:

don't you feel that you could?"(44). Edgar seems quite slender and weaker. Heathcliff refers to him as a puny. Young Linton, like his uncle Edgar Linton, is so small and slim in feature. He is not like his father at all, neither in character nor in body and shape. "He took off the boy's cap and pushed back his thick flaxen curls, felt his slender arms, and his small fingers"(159).

Smoothness

Another property which belongs to beauty is smoothness. Smooth leaves, smooth slopes of earth, smooth streams, smooth coats of birds and beasts, smooth skins in fine women, smooth surfaces of furniture, are all beautiful(Burke 113). In fact, smoothness contributes a great deal to beauty. Burke believed that if an object has other qualities of beauty except to smoothness, it cannot please. Rugged, broken surfaces and sharp angles are all contrary to smoothness. There is always a kind of resistance to both motion and pressure. If the resistance to motion reduces, it will cause smoothness. On the other hand, if the resistance to pressure decreases, it will lead to softness. So the pleasure which arises from smoothness or softness or the combination of both is called the beautiful in feeling (113-114). As pleasure is reached by beholding beautiful objects, one can also reach to pleasure by touching the beautiful objects. In fact, the pleasure of sight is associated with color while the pleasure of touch is associated with softness or smoothness. Therefore, beautiful in feeling refers to the pleasure of smoothness and softness. In *Wuthering Heights*, female and effeminate characters, according to Burke's theory of beauty, are beautiful. Their beauty contributes to the idea of smoothness and softness. Young Cathy's hair is as soft as silk:"His attention became, by degrees, quite centred in the study of her thick, silky curls(Bronte 226).Edgar Linton, as an effeminate man, is so soft in features and manner in comparison to the sublime Heathcliff.

Doubtless Catherine marked the difference between her friends as one came in, and the other went out. The contrast resembled what you see in exchanging a bleak, hilly, coal country, for a beautiful fertile valley; and his voice and greeting were as opposite as his aspect. He had a sweet, low manner of speaking, and pronounced his words as you do: that's less gruff than we talk here, and softer (55).

Delicacy

Delicacy is another characteristic of the beautiful. Beautiful objects should be fragile and delicate. What make women beautiful are delicacy, weakness, fragility and timidity. In *Wuthering Heights*, female characters share to the idea of beauty by their delicacy and fragility. Between the Linton Family and Earnshaw family, the Lintons are so fragile and weak. Emily Bronte uses a simile and describes the Linton family as delicate as honeysuckles and Catherine as harsh as thorn: "It was not the thorn bending to the honeysuckles, but the honeysuckles embracing the thorn(72). Isabella Linton shares with the idea of the beautiful due to her fragility and delicacy. Edgar is also so fragile and his delicacy adds to his beauty rather than sublimity. When Catherine tells Edgar that Heathcliff is worthy of any one's regard, he cannot bear her attention and affection to Heathcliff and bursts into tear. Hindley thinks that Edgar is so soft and fragile and endures Heathcliff's tortures to the last without any complaints. Hindley is going to take revenge from Heathcliff and asks Isabella whether she is as timid and as fragile as her brother. Nelly also considers Edgar as delicate and as fragile as a doll. Young Linton is effeminate, weak and fragile like his uncle. "A pale, delicate, effeminate boy, who might have been taken for my master's younger brother"(155). Heathcliff examines his son and sees that young Linton's limbs are so frail and feeble and that he moves languidly. The servant at Wuthering Heights reports to Nelly that Linton is so fragile so that he must have a fire in the middle of the summer. He cannot stand the breath of the night air.

Delicacy contrasts with the strong sublime. The delicate myrtle, the orange, the almond, the Jessamine, the vine and the flowery species are all beautiful. In contrast, the oak, the ash, the elm, and other robust trees of forest are all majestic and sublime. Among animals also, those which are more delicate are more beautiful. A greyhound, according to Burke, is more beautiful than mastiff. A gennet, a barb, or an Arabian horse is more delicate and beautiful than war horses (Burke 115). The Grange is surrounded by primroses and crocuses flowers, delicate plants and garden trees. Everywhere is covered with flower and flower pots. The beauty and delicacy of the blue-bells in the Grange Park attract Cathy's attention. "There's a little flower, up yonder, the last bud from the multitude of blue-bells that clouded those turf steps in July with a lilac mist" (177). On the other hand, Wuthering Heights is surrounded by robust trees and thorns. The fir trees which encapsulate Wuthering Heights arouse the passion of the sublime. There are also black currant bushes in Wuthering Heights which are dark, wild and thorny. "one may guess the power of the north wind, blowing over the edge, by the excessive slant of a few stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun" (4).

Light colors

Light and mild colors as light greens, soft blues, pink reds, violets, and weak whites are all beautiful. In fact, beautiful colors must not be muddy and strong but rather clean and light. Mixed colors with gradations such as the red and white of the skin are also considered beautiful. The dubious colors of the necks of peacocks and the heads of drakes are beautiful (Burke 116). The color of Cathy's hair is light and golden. Isabella is always distinguished by her light yellow hair and white skin. "I never feel hurt at the brightness of Isabella's yellow hair, and the whiteness of her skin; at her dainty elegance (77). Isabella, described by Heathcliff, has a white waxen face with blue eyes.

Linton's eyes are also blue and not black which add to his beauty. His hair is light and beautiful. Cathy says that young Linton's hair is lighter than hers. Generally, Linton's family is depicted by their whiteness and civility. "Catherine took a hand of each of the children, and brought them into the house, and set them before the fire, which quickly put colour into their white faces"(45). Hindley's wife, Frances, enjoys the white color. In fact, the white color gives her a kind of pleasure. She asks Hindley not to carpet the room so that she can enjoy the beauty of the white color. Edmund Burke believed that the beauty of the eye is so important. That is why he regarded this quality as a separate category. A beautiful eye in his opinion is a clear eye like diamonds, clear water, glass and other. Edgar Linton's eyes are clear and soft blue. They are in sharp contrast with Heathcliff's eyes which are black and dark.

Gracefulness, Elegance, Spaciousness

According to Burke, gracefulness belongs to posture and motion. It refers to the inflexion and composure of the body when the body moves with no difficulty. Elegance is "when anybody is composed of parts, smooth and polished, without pressing upon each other without showing any ruggedness or confusion and at the same time affecting some regular shape"(Burke 119). Delicate and regular works of arts, elegant building and pieces of furniture according to Burke are all elegant. If an object contributes to the idea of beautiful or the idea of elegance, but also consists of great dimension, it would be spacious. Thrushcross Grange is a mansion in complete elegance and spaciousness. Its counterpart is *Wuthering Heights* which is more associated with darkness and is therefore more sublime than beautiful. Not only the mansion of Thrushcross Grange but anything that is related to it, like its members, share to the idea of gracefulness and elegance. When any one wants to speak of the Linton family, they talk of their elegance and gracefulness. Catherine knows that Isabella is an elegant

girl in comparison to her. “I never feel hurt at the brightness of Isabella’s yellow hair, and the whiteness of her skin; at her dainty elegance”(77). Isabella’s way of living is so different from that of Catherine. She has lived in Thrushcross Grange with respect and elegance. Her life has been so different from the wilderness of Wuthering Heights. Nelly wants Heathcliff to be more kind with her because she left all her elegancies and comforts just to be with him. Thrushcross Grange is an example of complete elegance. Heathcliff and Cathy decide to get a glimpse of Linton’s mansion. Heathcliff is surprised with the beauty and elegance of the house and its belongings.

The light came from thence; they had not put up the shutters, and the curtains were only half closed. Both of us were able to look in by standing on the basement, and clinging to the ledge, and we saw—ah! it was beautiful—a splendid place carpeted with crimson, and crimson covered chairs and tables, and a pure white ceiling bordered by gold, a shower of glass-drops hanging in silver chains from the centre, and shimmering with little soft tapers. ..Edgar and his sister had it entirely to themselves; shouldn’t they have been happy? We should have thought ourselves in heaven! (38)

The residents of Thrushcross Grange, the Linton family, are all a source of beauty. They are elegant and spacious in appearance and manner. They wear spacious and beautiful clothes and act in a gentle manner.”He ran to the window, and I to the door, just in time to behold the two Lintons descend from the family carriage, smothered in cloaks and furs”(45).

Sound, Taste and Smell

As there are sublime sounds like thunder, there are also beautiful and pleasing sounds. Sweet sounds are those clear, weak, even, smooth, sounds. They are not loud and harsh with quick transitions. There are also beautiful and sweet tastes and smells in

comparison to those bitter counterparts. In *Wuthering Heights*, there are sweet sounds, tastes and smells which arouse the sense of pleasure. "The morning was fresh and cool; I threw back the lattice, and presently the room filled with sweet scents from the garden"(68). Nelly enjoys the soft and sweet weather while she is at Thrushcross Grange. The beauty of nature gives pleasure to her. She enjoys the spring fragrance.

I set my burden on the house steps by the kitchen door, and lingered to rest and draw in a few more breaths of the soft, sweet air... We were in April then: the weather was sweet and warm, the grass as green as showers and sun could make it, and the two dwarf apple trees, near the southern wall, in full bloom. I was comfortably revelling in the spring fragrance around, and the beautiful soft blue overhead (73-249).

Cathy's voice is so sweet for Lockwood. He thinks her voice is as sweet as a silver bell. Edgar Linton's sound is also so sweet and beautiful. "He had a sweet, low manner of speaking, and pronounced his words as you do: that's less gruff than we talk here, and softer"(55).

Conclusions

Edmund Burke argued that all human passions are based on either pain or pleasure. He called those passions which turn on pleasure beautiful. The beautiful is a social quality and take into account the society of sex and the general society. The passion aroused by beauty is love. Everyone is attracted towards beautiful objects and feel a kind of love and tenderness towards them. *Wuthering Heights* abounds in the passion of the beautiful. There are beautiful objects both in nature and in characters of the novel. These objects are not considered beautiful in themselves but rather by the sensation and the effects they arouse in the perceiver. Different sources of the beautiful

are seen in *Wuthering Heights* which heighten the importance of the novel aesthetically.

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Dr.Sohila Faghfori, Dept of English, Vali-E-Asr University of Rafsanjan, Iran.

E-Mail:sohila_faghfori@yahoo.com

Fatemeh Salimi MA Student, Dept of English, Vali-E-Asr University of Rafsanjan, Iran.

Rooble Verma, Manoj Verma & Vibha Shrivastava

Animal Sensibilities Amidst Human Insensibilities: A Study of Chekov's "Misery" and Premchand's "A Pair of Two Oxen"

Abstract

Munshi Premchand and Anton P. Chekhov are two of the great short story writers of 20th Century who have considerable influence on the development of the modern short story. Though Premchand belonged to India and Chekhov belonged to Russia but their writings reflect universal nature and character that is why they are loved not only in their own country but by all over the world. Both have remarkable psychological understanding and their works are replete with what is happening in the minds of his characters rather than external incidents. This paper deals with revealing the exceptional skills of both the short story writers in expressing psychological aspects and sensibilities in their stories. The story "Misery" ("The Lament") by Anton Chekhov deals with human insensitivity to other people's grief. It captures the agony of an old man who has been recently bereaved following the death of his son and his need to speak about his grief and unburden himself. The indifferent and unsympathetic world has no time to respond to his misery. Finally he shares his sadness with his loyal animal friend, the mare of his coach that consoles its master by a warm breath on his hand. Similarly Premchand's knowledge of the

human psychology and his appreciation of the ironies of life made him a stellar writer. He shows remarkable skill by creating the characters of two bulls namely Heera and Moti in his story “A Pair of Two Oxen” (“Do Bailon Ki Katha”). He made them his mouthpiece for conveying the message that animals are more sensible in their behaviour and relationship than human beings. Human beings may fail to reciprocate the love that they have received but animals are better than them because they never fail to acknowledge the favour and love given to them and they try and return them in whatever possible way they can. Their greatness lies in the fact that their writings embody social purpose and social criticism rather than mere entertainment.

Munshi Premchand, (July 31, 1880 – October 8, 1936) was a famous writer of modern Hindi-Urdu literature. He is generally recognized in India as the foremost Hindi-Urdu writer of the early twentieth century. He is a novel writer, story writer and dramatist. Similarly, Anton Pavlovich Chekhov (January 29, 1860- July 15, 1904) is a well-known Russian short story writer and playwright.

All that he wrote has stood the test of time, and nearly seventy after his death, Premchand is still one of India’s best-read authors. His greatness lies in the fact that his writings embody social purpose and social criticism rather than mere entertainment. Literature according to him is a powerful means of educating public opinion. He believed in social evolution and his ideal was equal opportunities for all. Premchand wrote in a very direct and simple style, and his words made their own magic. His protagonists were always the people he observed around him. His knowledge of the human psychology and his appreciation of the ironies of life made him a stellar writer.

The reader feels a part of Premchand’s stories. All his fictional characters are real. They are living and breathing. Not just, blank ink

on whitepaper. Premchand brought realism to Hindi literature. He wrote over 300 stories, a dozen novels and two plays. The stories have been compiled and published as *Maansarovar*. His famous creations are: “Panch Parameshvar”, “Idgah”, “Shatranj Ke Khiladi”, “Poos Ki Raat”, “Bade Ghar Ki Beti”, “Kafan”, “Udhar Ki Ghadi”, “Namak Ka Daroga”, *Gaban*, *Godaan*, and *Nirmala*.

Like Premchand Anton P. Chekhov also wrote sympathetically about characters of all classes, the bored upper classes as well as the deprived poor. His work is known for its unique combination of comedy, tragedy and pathos. He was an early practitioner of the “stream of consciousness” technique used by novelists like Henry James, Virginia Woolf and James Joyce. In Chekhov, plot is subordinate to character. Because the short story as a form is too short for the development of character, Chekhov’s stories focus on a particular mood. This new way of writing a story at times poses difficulties to the reader. Chekhov defended his open-ended stories saying “the role of an artist is to ask questions and not to answer them”. The story ‘Misery’, first published in 1886, does not pose any difficulty as it deals with an experience that touches all of us at some point in our lifetime. The story gives an authentic portrayal of human nature that remains unaffected by the sorrows of the world so long as they do not impinge on it at a personal level.

This is a story of a father’s grief over the death of his son. The grief is within him and he desperately wants to speak about it to lighten his burdensome misery. He asks to himself “to whom shall I tell my grief?” But no one is ready to listen to him. The story describes the old man’s urge to share his grief with others, his despair at not being able to find a compassionate audience and his final effort to disgorge his misery by talking to his mare, his one and only companion. It tells us about the self-centred, unresponsive and feelingless nature of human beings in this world. The old man in grief is a sledge driver. He is the

protagonist of the story. The other characters who appear briefly during the course of the story are riders on his sledge who have neither the time nor the inclination to listen to him. They live in a world of their own and cannot sympathetically relate to the old man in grief. The story 'Misery' has a sub title 'To Whom Shall I Tell My Grief?' While the grief is over the loss of his son, his misery is not finding an outlet to unburden his grief.

Iona looks for an opportunity to share the pain of his heart with any one his "fares" on a snowy evening with biting cold. Chekhov describes realistically the shades of darkness all around, heightened by the white snow. We hear a lot of movement of people, but in the darkness no one is visible. He is surrounded by people and yet remains all alone in his grief. The darkness around him is a measure of the darkness within him. He is like a ghost in white (as he is covered by the snowflakes) for he experiences a death-in-life existence.

Iona, while sitting on his cab, sees a ray of hope when he is stopped by an "officer" like gentleman who hires the coach "To Vyborskaya," ("Misery" 23) Iona is lost in his thought of choosing an appropriate time to share his sorrow with the officer. Seeking an opportunity "Iona looks at his fare and moves his lips. . . . Apparently he means to say something, but nothing comes but a sniff." ("Misery" 23) Meanwhile he gets a response from the officer; "'What?'" ("Misery" 24) enquires the officer." to which "Iona gives a wry smile, and straining his throat, brings out huskily: "My son . . . er . . . my son died this week, sir." ("Misery" 24) The officer shows little concern; "'H'm! What did he die of?'" ("Misery" 24) Iona says "Who can tell! It must have been from fever. . . . He lay three days in the hospital and then he died. . . . God's will." ("Misery" 24) In the process of conversation Iona turns back fully to face the Officer due to which he loses control on his coach and gets a bash from the road; "'Turn around, you devil!" ("Misery" 24) comes out of the darkness. "Have you gone cracked, you old dog? ("Misery" 24) Look where you are going!". Iona sits in

correct position and wants to continue his narration with the officer but the officer is more concerned about his reaching the destination than listening to the story of Iona, "Drive on! drive on! . . ." says the officer. "We shan't get there till tomorrow going on like this. Hurry up!" ("Misery" 24) Iona obeys his fare's instructions and starts driving the coach carefully and with a hope that after some moments the officer would listen to his story; "Several times he looks round at the officer, but the latter keeps his eyes shut and is apparently disinclined to listen." ("Misery" 24) Iona is helpless therefore "Putting his fare down at Vyborgskaya, Iona stops by a restaurant, and again sits huddled up on the box. . . . Again the wet snow paints him and his horse white." ("Misery" 24) This officer is an example of a person who represents the educated and higher section of the society, but when it comes to showing concern to others he is showing reluctance and insensibilities. Chekhov, through his officer shows how rich people are occupied with their own business and have no time for others; their time is precious but only for themselves.

Time drifts but with extreme agony for Iona and the cold weather is intensifying the pain, Chekhov gives the expression through words "One hour passes, and then another. . . ." ("Misery" 24) Then for a moment Iona feels that fate is favouring him as he gets three young men as fare, they are a bunch of revelers, young, rumbustious (making merry in a noisy way) with not a care of the world. They behave as though they are drunk. One of them is a hunchback. Despite his physical deformity, he feels superior to the old man who is weighed down with grief. All of them have no sympathy for the old man who tries to tell them of his son's death. The old man is gentle and kind to his mare; he does not whip his mare to speed up. This behavior of the young men is an indication of their personality and character. Despite their quarrelsome nature and ill temper Iona welcomes them on his cab and wastes no time in beginning to narrate his story about the death of his son; "My son . . . died this week." ("Misery" 25) To this

humpback replies “We must all die, wiping his lips after an attack of coughing. Now, hurry up, hurry up! Gentlemen, I really cannot go any farther like this! When will he get us there?” (“Misery”, p. 25) and then the insult and foul words came hurling at Iona from these young men. One said “Well, just you stimulate him a little in the neck!” (“Misery” 25) the other said “You old pest, do you hear, I’ll bone your neck for you! If one treated the like of you with ceremony one would have to go on foot! Do you hear, old serpent Gorinytch! Or do you not care a spit?” (“Misery”25) In contrast the revelers ride roughshod over his feelings. Iona is happy to see them merry, but they have no eyes to discern the old man’s sorrow.

His misery is immense, beyond all bounds. If Iona’s heart were to burst and his misery to flow out, it would flood the whole world, it seems, but yet it is not seen. It can swamp the whole world and yet its immensity is not seen. It is within him and no one can even fathom the depths of its intensity. Iona longs for people to whom he can unburden himself. When the revelers are in his sledge, he is comforted with the thought that he has company to share his grief with. To that extent his grief is eased. But when he is back alone in his sledge watching crowds moving to and fro, he realizes that a crowd is no company. “Iona drives a few paces away, bends himself double, and gives himself up to his misery.” (“Misery” 26)

His attempts to talk to the officer and the three young men fail and he is again alone. He is alone but he still has his mare. He unburdens his heart to the passive mare. For the first time, he mentions his son’s name Kuzma Ionitch. He is gone. He has preceded him to the grave. He asks the mare how she would feel if she had a colt and the colt died. “You’d be sorry. Won’t you?” (“Misery” 27) The mare does not answer. It breathes on his hand. But in that unspoken moment the animal’s tender and unprotesting looks comfort the old man. He feels that he has touched a sympathetic chord in his mare - the only

possession he has still with him. He pours his heart out to her. He has found an outlet for his grief.

Is the mare really listening? Is she compassionate and understanding? Or is the last part of the story just the old man's fancy? The ending is deliberately left inconclusive. But the story drives home the point that humans are basically insensitive to other's pain and lack any involvement and sharing in the grief of fellowmen. The story you have read is written in a straightforward narrative style. What strikes the reader is its quality of simplicity. Chekhov has an eye for detail and he is a photographic and cinematographic realist. It is as though he has a camera that accurately portrays a piece of life. Chekhov once said that "Art tells the truth" and Tolstoy said "Art tells the truth because it expresses the highest feelings of man." The story 'Misery' by Anton Chekhov deals with human insensitivity to other people's grief. It captures the agony of an old man who has been recently bereaved following the death of his son and his need to speak about his grief and unburden himself. The indifferent and unsympathetic world has no time to respond to his misery. The story gives an authentic portrayal of human nature that remains unaffected by the sorrows of the world so long as they do not impinge on it at a personal level.

Premchand's story "A Pair of Two Oxen" begins with a beautiful description of various kinds of animals with their unique characteristics and qualities which included a dog, a cow and an ass but ass turns out to be the best amongst all the animals in the animal kingdom. In the words of Premchand "All the virtues of the saints and sages have reached their culminating point in him, yet, man calls him foolish. Such disrespect for virtues has not been seen anywhere else" ("A Pair of Two Oxen"7) The novelist through this example tries to convey that in this world of insensibilities, complaints, dissatisfaction and 'no-respect-for-others-emotions' attitude an ass is the symbol of contentment and satisfaction and live happily in whatever state he is

put to live. But, the simplicity of an ass is not seen anywhere in this world; “Perhaps simplicity is alien for this world.” (“A Pair of Two Oxen”7) Then the novelist moves on to call oxen the “younger brother” of an ass but “The ox sometimes hits also and we have also come across a stubborn ox. It expresses its dissatisfaction in many ways, hence, his rant is lower than that of an ass” (“A Pair of Two Oxen”8)

Premchand, after an interesting beginning, moves on to narrate the story. He narrates that Jhoori Kachchi has two oxen named Heera and Moti; “They both belonged to the Pachchai breed-they were good in look, alert in their work and good physiqued. Since they had lived together for a very long time, they had developed fraternal understanding between them.” (“A Pair of Two Oxen”8) They, unlike modern human beings, have time for each other as “they would sit together and hold short discussions with each other.” (“A Pair of Two Oxen”8) Though, “we cannot say how one understood what the other was thinking about.” (“A Pair of Two Oxen”8) Here Premchand satirizes human beings when he says; “They definitely possessed some secret power which many, who claim to be the most superior amongst all living beings, are exempted from.” (“A Pair of Two Oxen”8) Tremendous sense of camaraderie and love is seen between both the oxen; “One used to smell or lick the other to express his love, sometimes they used to entangle their horns also-not with any feeling of enmity, but just for the joy of it and with a feeling of cordiality, just like when friends become very close they start exchanging blows.” Without this, friendship seems hollow, somewhat flimsy, which cannot be trusted much.” (“A Pair of Two Oxen”8). Such love and friendship is completely absent from human lives in today’s times as no one feels for others and is engrossed only in selfish business. Friendship is based on selfish motives and once such motives are realized the bond of friendship gets broken. Premchand further describes the qualities of Heera and Moti; “When both these oxen were harnessed to the plough

and they would move, shaking their heads, each would try to take the maximum load on his neck. (“A Pair of Two Oxen”8) On the contrary amongst human beings one wants to transfer one’s weight on another’s back as long as possible. These two oxen show human beings how one can sacrifice for the other and still be happy. How sense of sharing brings loads of happiness and loving others only gives back more love. “After the whole day, when in the afternoon or evening, both were deharnessed, they would lick each other and get rid of their tiredness. When the oil cake and the chaff (cut straw) was poured in the tub, both would get up together, put their mouths into the tub together and would eat together. If one would take his mouth away, the other too would remove his mouth.” (“A Pair of Two Oxen”8)

When Jhoori sent oxen to his in-laws’ place both were sad, thinking that they were sold. As they had no tongue otherwise they would have asked; Why are you throwing poor souls out? . . . We never shirked serving you. Whatever you gave us, we ate that. They why did you sell us at the hands of this tyrant? (“A Pair of Two Oxen”9) These words are expression of sense of loyalty towards the master which shows that animals love their master unconditionally but it is the man who doesn’t understand the feeling of the other man leave apart the animals. Human beings today neither have sense of loyalty towards their families nor towards their society, they are concerned only about themselves and their selfish aims. Unlike human beings Heera and Moti are not at all ready to stay in the house of Gaya (Jhoori’s brother in law) so they revolt against their new house. They desperately wanted to reach their old house as soon as possible. “They both counseled with each other silently, cast a side glance at each other and lay down. When the whole village was sleeping, they both broke loose, and started running towards home. (“A Pair of Two Oxen”9)

This act of Heera and Moti won the praise of one and all in the village except Jhoori’s wife. She started fuming with rage. She said, “How ungrateful these oxen are that they did not work there

even for a day. They ran away!” (“A Pair of Two Oxen” 10) Despite Jhoori’s kind words and protection the oxen were blamed by his wife as “shirkers” (“A Pair of Two Oxen”, 10) and she decided to punish both of them and “the attendant was given strict instructions to give only dry chaff to the oxen.” (“A Pair of Two Oxen”, 10) as a result of which “The oxen put their mouths into the manger and found it tasteless. There was no greasiness, no juice! What ere they supposed to eat? They started looking hopefully towards the door.” (“A Pair of Two Oxen”, p.10). The poor creatures could not get the usual better fodder that day. Even worse was that “the next day Jhoori’s brother-in-law came once again” to take them to his house. They were both harnessed to the carriage. Moti wanted to revolt and “push the carriage into the ditch of the road, but Heera Controlled it.” (“A Pair of Two Oxen”, p.11) Premchand here teaches the lesson of tolerance to human beings. Put in the difficult situations human beings revolt immediately. Gaya wanted to teach the oxen “a lesson for the mischief of the day before. . . . gave them the same dry cut grass. He gave oil cakes and wheat meal and everything else to his own two oxen.” (“A Pair of Two Oxen” 11)

Gaya tortures the oxen and “harnessed the oxen to his plough but the two did not even move” (“A Pair of Two Oxen” 11). He beat them mercilessly and “got tired of beating them but the two did not move a step even.” (“A Pair of Two Oxen” 11). There was a limit to bear the pain not of self but of the friend which made Moti lose temper “when the treacherous man hit Heera number of times on his nose.” (“A Pair of Two Oxen”, 11). As a result of which Moti “ran with the plough. The plough, the rope, the yoke, the tillage-everything was broken into pieces.” (“A Pair of Two Oxen” 11) Here Premchand is at his brilliant best in showing the comparison between nasty human behaviour and tolerant animal behaviour i.e. human insensibilities and amidst animal’s sensibilities. When both of them ran Gaya came running

after them with two men having sticks in their hands. There is an interesting conversation between the oxen;

Moti said, "If you say, I shall also let hem have the taste of their own medicine. They are coming with sticks."

Heera tried to pacify him, "No, brother. Just stand here."

"If he hits me, I shall also throw down one or two."

"No, this is not the attribute of our species." ("A Pair of Two Oxen"11)

Finally they were both caught by Gaya and his men and confined to the same treatment. But, all was not bad for the oxen as they found one girl who gave "two roties" to them. It seemed that she understands the pain of these oxen because "Her stemp mother used to beat her. As such, she felt some kind of fraternity with these oxen." ("A Pair of Two Oxen"12) So, when the fire of revolt burns in Moti who says "I shall pick one or two with horns and throw them." ("A Pair of Two Oxen" 11) Heera pacifies Moti by saying, "... that lovely girl who feeds us, is the daughter of the master of this house only. That poor child will become an orphan!" ("A Pair of Two Oxen"11) Moti suggests to "throw the mistress, she is the one who beats the girl." ("A Pair of Two Oxen", 11) to which Heera replies "But it is forbidden to use our horns on women, why do you forget this?" ("A Pair of Two Oxen"11) But, both were unanimous in their decision to chew the rope to which they were tied and run away as they planned to do so they were visited by the little orphan girl "she patted their heads and said, "I will unite you. Run away quietly otherwise these people will kill you. Today, they were discussing in the house that they shall make you dance to their tune." ("A Pair of Two Oxen"13). She even untied the ropes but the oxen didn't move because Heera said to Moti that "We can go, but tomorrow this orphan will have to face a lot of problems. Everyone is going to suspect her only." ("A Pair of Two

Oxen”13) But then they decided to run with their full force and they had virtually reached out of the reach of Gaya and his men. When Moti said they we should have “killed him” to avoid any kind of threat of being caught Heera gives a very sensible reply saying “If we had killed him, what would the world have said? He may abandon his religion, but why should we abandon ours?” (“A Pair of Two Oxen”13).

A lesson can be learnt by human beings for the unity shown by the oxen. When the oxen were enjoying the freedom on the green pasture they were attacked by a bull who was “like an elephant” (“A Pair of Two Oxen”14), both of them decided to face the bull simultaneously and with a plan.”Both the friends risked their lives and leapt. . . .Both the friends chased him till far away. To the extent that the bull was out of breath and fell down” (“A Pair of Two Oxen”, 14).

After their victory over the big bull, Moti entered into the field of peas despite Heera’s warning. Eventually he was caught by the field owner, seeing him caught Heera also let the owner catch him and “both the friends were locked up in the cattle pond.” (“A Pair of Two Oxen, 15) Here both of them faced the worst time of their lives and they thought “Even Gaya was better than this man” .” (“A Pair of Two Oxen, 15) This was the place where “many buffaloes here, many goats, many horses, many donkeys, but no one had blades of hay before them, all of them were lying on the ground like corpses. Many had become so weak that they were unable to stand too” .” (“A Pair of Two Oxen 15) This place is a reflection of how men can be mean and insensible. Heera revolted against this bondage and said “I cannot live like this Moti.” .” (“A Pair of Two Oxen 15) but Moti had lost all his strength but Heera did not give up and “ he thrust his pointed horns into the wall and his hit hard” .” (“A Pair of Two Oxen, p. 16) He succeeded in breaking a substantial part of the wall but listening to the notice the guard came and beat Heera mercilessly. Moti commented on the state of Heera “Ultimately you got a beating,

what did you get. . . you might lose your life” (“A Pair of Two Oxen 15). To this Heera’s reply is a message of universal brotherhood for the human beings, more relevant today;

I don’t care. As it is, one has to die. Think, if the wall had been broken down, how many lives might have been saved! So many brethren are enclosed here. None of them has life in him. If this kind of a situation persists for two or three days more, all of us will die”.” (“A Pair of Two Oxen 16) Finally the wall was broken and all the animals escaped. Heera was tied to a thick rope and Moti tried his hard to cut it down but he failed, seeing this Heera said to Moti “You go. Let me remain here. May be we will meet again sometime” (“A Pair of Two Oxen” 17) Listening this “tears welled up in Moti’s eyes. He said, “Do you consider me so selfish, Heera! You and I have lived together for such a long time. Today, when you are in deep trouble, I should have you and go away.”.” (“A Pair of Two Oxen 17) Heera said, “You’ll be beaten badly. People will understand that this is your work.” (“A Pair of Two Oxen 17) Moti said proudly, “The crime for which this bondage fell around your neck, if I’m beaten for it, then what is the problem! At least, the lives of nine or ten animals were saved. They will at least, bless me.” (“A Pair of Two Oxen” 17) Exactly the same happened what both the friends were fearing of “Moti was beaten black and blue and he was also tied with a thick rope” (“A Pair of Two Oxen” 17) and their condition was miserable; “For one week, the two friends lay there tied down. . . Both had become so weak that they could not even rise; they were reduced to skeletons.” (“A Pair of Two Oxen” 17) The day had come when both the oxen were auctioned and were carried by an old bearded man. Both of them realized that they will be slaughtered and were cursing their fates and God. Then on the way they saw the familiar fields and villages and knew that they are close to their home. They felt energetic and decided to run to their house with full energy and reached the home of Jhoori.

The bearded man also followed them and quarrelled with Jhoori claiming his ownership as he has bought them in an auction. Jhoori refused to return the oxen and even oxen dragged the old man out of the village. At the end of the story Premchand gives the final message when one of the oxen says “No one considers our life as life” the other replied “It is only because we are so humble.” (“A Pair of Two Oxen 17)

Thus, the analysis of both the stories shows that human beings may fail to reciprocate the love that they have received but animals are better than them because they never fail to acknowledge the favour and love given to them and they try and return them in whatever possible way they can.

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***Associate Professor**, School of Studies in English, Vikram University, Ujjain (M.P.)

E-mail: roobleroble@rediffmail.com

***Professor**, Dept. of English, Govt. College Nagod, District Satna (M.P.)

E-mail: profmanoj_verma@yahoo.com

****Lecturer**, English, Ujjain (M.P.)

E-mail: drvibhashrivastava@rediffmail.com

Jimmy Sharma

Issues and Conflicts in Jayant Mahapatra's Poetry

The poetic world of Jayant Mahapatra comprises conflicts, fissures, ruptures, and contradictions of modern life. His poetry expounds surreal images, non linear, fragmented sentences and expressions and free association to portray such experiences and predicament of human beings engrossed in social, economic and cultural milieu. Like the post modernist playwright, Samuel Beckett, Jayant Mahapatra is obsessed with the element of absurdity present in human life and condition. There is a splinter self present in the persona of the poet which is the product of unresolved dilemmas of an alienated Christian life with different rituals, symbols and past from the local Hindu culture and society which is further aggravated by his English language education. He relates his environment to that of his inner feelings and emotions. He is very sensitive in observing a scene, object and event from the outer landscape to dissect his inner landscape through the medium of poem.

Although Jayant Mahapatra has an academic background of science, yet he writes poetry in an appealing manner. His poetry began to appear in the later '60s and early '70s along with Mehrotra, Kolatkar, Nandy and Chitre. These poets took venture in experimental poetry. Jayant exhibits full command over language and expression. Bijay Kumar Das traces the influences of imagist poets like Eliot and

Ezra in his poetry as the poet lay emphasis on the images of the poem (Bijay Kumar Das:2001, 25). He writes with passion, emotion and sensitivity through the cadence and music of words. Words are the only instruments to pour out his experience and comment of the world surrounding him. He believes that 'a great poem lets us embark on a set of journey or voyage through symbols and allusions to encompass the human condition.' (*ACLALS Bulletin:1981, 11*)

He seeks to find peace in society. In the words of G.J.V., Jayant is "engaged in writing about the almost inarticulate quest for peace and understanding that all human beings are involved in." (G.J.V. Prasad:1991, 41) He longs for mental repose and poetry has emerged as a medium to voice inner spaces. He is occupied with basic human feelings of depression, guilt, desire, lust and attention in this ultra-modern world.

In this context, Bruce King says,

"It is a difficult, often obscure poetry of meditation, recording reality as an unknowable flux; it more often deconstructs what is perceived and itself than affirms or celebrates." (Bruce King:1987, 195)

He seems to advocate the fact that fixity in language is impossible. He treats the inadequacy of language, the difficulty of people understanding each other, the pangs of being silent and repressed, the mind's imaginings, juxtaposition of the private and public world, putting forth Indian myth and ritual, dreams and identity. There is recurrence of motifs in his poems which further bring unity to his poems and bring forth the themes of loneliness, personal relationships, position of women, value of Indian culture, myth, rituals and (multi) identities of post modern man.

Jayant experiments with form, language, syntax, image, and sound. He alludes to the original experience by the symbolism. Outer landscape is used to depict the inner landscape of mind and soul. He does not emphasize the appearance of what is seen but on subjective feelings which are signal to repressed emotions, desires, hopes, deep

anxieties, and fears. The poems become a rostrum for revelation of unknown truths and hidden desires of the poet's heart. Poetry discovers 'areas of the mind unstructured by rational concept and logic'.

But it takes the intellectual and emotional height to portray complex phenomena of modern life in poetry with the use of fragmented expressions, sentences and unusual images. With sheer literary vigour and language grasp, the poet pours out his persona in an inimitable way. He also records a distance between himself and the surroundings. His world is uncertain, self-doubtful, guilty, obsessed, perplexed, speculative, vital, illuminated and anxious about the changes. He himself says in one of his essays about the growth of writer that with each book he is 'drawn into an inner world of his own making- a world spaced by his own life, of secret allusions, of desire and agony, of a constantly changing alignment between dream and reality.' (*The Literary Criterion*, XV:1980,27-36)

Jayant portrays the plight of women as lonely, sufferers, silent, inarticulate, docile, repressed who are left at the will of patriarchal society. The poet himself admits that his mother's image inspires him to articulate her desires and feelings in a poem "A Missing Person": '... a woman/cannot find her reflection in the mirror'

The flame represents the burning of unfulfilled desires lurking beneath the unheard heart. She yearns for a listener to share her experiences and emotions.

In another poem 'The WhoreHouse In A Calcutta Street', he describes the realistic portrayal of prostitutes with the help of picturesque images. The poet mentions female sexuality and sexual act in an Indian way. The poet gives a sudden and abrupt opening to the poem when he depicts a house which "smiles wryly into the lighted street'. The women in the whorehouse are unfamiliar to the visitors as the visitors are just concerned with the physical gratification. The whores catch 'the startled eye to fall upon'. These whores too have their past left behind with 'looked-after children and of home', 'their... chatter' for which nobody bothers. Their life has 'dark spaces' bringing darkness of social ostracism and loneliness to their lot. There is superfluity in

such life with no future and hope. These women do 'the sweet, the little things', 'to please' the men visiting them. But if they happen to be 'a disobeying toy', men show their 'wide wilderness' to satisfy bodily cravings. These women are conditioned to feel insecure with 'the faint feeling deep at a woman's centre/ that brings back the discarded things.'" These women are discarded like a used commodity after being physically (mis)used by men. Without acknowledging the presence of their 'lonely breath', men feel contented with the physical pleasure. Commenting on the feminist concern of this poem, Himadri Roy says that this poem "seemed to deal with the pains and agonies that these prostitutes suffer in their everyday life..." (Himadri Roy:2006, 133) The helplessness of 'Indian woman' in her famous poem "Dawn" can be traced out, 'an Indian woman, piled up to her silences,/Waiting for what the world will only let her do.'

'Wait' is the stereotyped reward given to a woman for being the way society expects her to be. In "A Missing Person", the poet again refers to a woman 'waiting as usual...' with loneliness inscribed all around her. He pictures the darkness of her life with the image of 'the darkened room' and her loneliness is shown as she 'cannot find her reflection in the mirror'. This utter solitude has put her into a pit of depression, disgust and despair. She is unable to express herself throughout her life. The image of 'the oil lamp' with 'drunken yellow flames' points to her repressed desires lurking beneath the silent heart yearning for the missing person and the missing happiness and contentment in her life.

Landscape is referred constantly in his poems to depict the complexities of human heart. In "Indian Summer", he presents the contrast of 'the sombre wind' along with the loud chants of priests. Their chant let 'the mouth of India opens' with religious vigour and intensity. The summer season is associated with dryness, heat, lethargy, and sluggishness. The mornings of Indian summer create refuse- heaps of smoke 'under the sun'. The Indian woman's nature of uncomplaining acceptance is again referred here:

'The good wife

lies in my bed
 through the long afternoon;
 dreaming still, unexhausted
 by the deep roar of funeral pyres.'

Jayant also talks about the predicament of life where there is no logic, reason and prudence. In a poem "The Logic", the poet attempts to find out the logic from his love life. He exploits dramatic monologue with stress on unusual images like 'the lemon-yellow logic' (which represents the hollow, sluggish and dreary place of logic in modern life), 'geometric hands', 'troglodytes', 'unblemished milk', 'scalp', 'devoted pads of flesh', 'Steep drag', and 'practised drivell'. The poet yearns for a solution of a love-ridden enigma where he urges for understanding and mutual comfort with his beloved and appeals to her: 'Make me small and edible, love' He has tried to be complacent and adjustable but is finally shattered by his beloved. Thus, he prays to her like a devotee and shows his readiness to help her in what she strives to attain. He will try to give her all comforts of life. He says, 'My devoted pads of flesh pave the ground/ For what you strove to accomplish'. Towards the end of the poem, he admits that his own nature of silly, nonsense talk hurts him more than the physical and mental pressures and demands of his beloved.

In "Grass", the image of grass teaches him a great way of life to be humble and ready to move ahead in his life without bothering about the hindrances. The images like 'a little hymn', 'tolerant soil', 'a mirror', 'the sun', 'rot', 'the cracked earth of years', 'unknown winds', 'childlike submissiveness', 'tormentors' give a strong impression of the poet's message. The process of knowing involves many actions like 'negotiate', 'moving', 'throwing', 'trailing', 'watch', 'turning', 'making', 'marching', 'lurching', 'reminding', 'staggering', 'heaving', 'watch', 'scythe', 'know', 'sensing', 'tear', 'waiting', and 'dread'.

The poet endeavours to bring reconciliation with his grief, conflicts of inner self and mysterious situations of life. The poet's persona looks upon grass as the one sharing his 'great grief across its

shoulders, sometimes, trailing it at my side'. He learns the lesson of fortitude and brave attitude: 'a tolerant soil making its own way/in the light of the sun'. It shows that man should make optimum use of whatever he has attained.

The outer landscape is
 'just a mirror
 marching away solemnly with me, lurching
 into an ancestral smell of rot, reminding me
 of secrets of my own.'

In the poem "Lost", the poet relates the female body with seasons changing different moods. He says that in his company, 'your body ease off the seasons/stretched out on the stone of my breath'. His relationship with his beloved has brought 'pain and pleasure' to his heart and he has enough tolerated the 'lulling silence' about the conflict between each other. There is 'a (mental and physical) distance' between them as 'her body keeps shrinking in space'. The increasing tension is also present outside: the evenings are 'heavy,/ the half-light wandering round the room'. The poet's persona is in doubtful situation even towards the end of the poem. He has not got any response from his beloved and feels himself like a child whose 'first faith' is shaken with 'some defect in a mechanical toy'. He asks himself the reason for this conflict and tension. He feels himself being lost. He tries to trace the way where this incident would 'lead to? / To what fateful encounter?' He is lost like a 'misplaced watch'.

The expression of being in the state of sub-conscious mind, dream-like state is presented through words and images like 'dreaming', 'sleep', 'drunken', 'half-woken mind', 'dream'. Other words showing oppositions and contrasts are sombrewind/ chant louder, 'darkened room/the oil lamp, the lighted street/ house's dark spaces, recline/clasping.

Jayant, on the whole, is the prominent advocate of surrealistic poetry with themes and concerns of the modern man's countless issues. He has his own distinct and a sharp persona to put his concerns across

the readers in a subtle manner. His tone is often very ironic and often he derides others for being hollow and hypocritical. His concerns for the incommunicable and inexplicable situation and plight of modern people can be traced in his poetry. Modern people lack language to communicate and they are lost in the modern humdrum of society. They lack universal human values and are just hypocritical about their religion, rituals and beliefs. They are led by the winds of changes without articulating their own voice and concerns.

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Assistant Professor,
University College, Kurukshetra University