

ISSN 0970-1443
Registration No. 29063/76
Volume LXXXVII (No. 1 & 2)
Jan.-Mar./Apr.-Jun. 2013

The Vedic Path
Quarterly Journal of Vedic,
Indological & Scientific
Research

Peer-reviewed Research Journal
ISSN 0970-1443
Registration no. 29063/76

indexed at
www.worldcat.org
Guide to Indian Periodical Literature

Originally published as *The Vedic Magazine*
form 1906 to 1935
and thereafter as *The Vedic Path*

Editor: Prof. Shrawan K Sharma
www.thevedicpath.in
thevedicpath@kvv.ac.in
+91-9412074666

Quarterly Journal of
Gurukula Kangri Vishwavidyalaya,
Haridwar, Uttarakhand, India

Contents

The Indian Knowledge System : A Note	O. C. Handa	3
<i>The Voyeur: A Study of Time in Narrative Question of Identity in Indian Literature(s) on the Substratum of Translations</i>	Ajai Sharma T. Sasikanth Reddy	13 38
Cartography of Cultures and Languages: <i>Burnt Shadows</i> by Kamila Shamsie	Sadia Hasan	49
Translation and Transliteration: Problems and Possibilities	Pratibha Malik	59
The Conscientious Colonizer: A Reading of J.M.Coetzee's <i>Age of Iron</i>	Seema Malik & Ranu Upadhayay	71
Perspectivizing Aesthetics of Literature : A Note	Ashima Shrawan	80
<i>Bhayânaka Rasa</i> (Sentiment of Terror) in Coleridge's <i>Christabel</i>	Kiran Dalal	88
Eco-Feministic Reading of Anita Desai's <i>Fire on the Mountain</i> and Arundhati Roy's <i>The Cost Of Living</i>	S.Sujaritha	95
Resonance of the '30s in Arthur Miller's <i>The Price</i>	Samriti Agarawal	107
Modern British Women Playwrights: From Silence to Words	Aashaq Hussain Zargar	118
Silence of Women in Naylor's <i>Linden Hills</i>	Rashmi Gaur & Richa Shrivastava	132
Transfer of <i>Rasa</i> as a Journey from Sense to Essence in Translation : A Study of Bani Basu's <i>The Enemy Within</i>	JyotiLaxmiKashyap	143
Culture or Superstition?: A Study of Rohinton Mistry's <i>Such a Long Journey</i>	T.S.Ramesh & T.G.Ahila	157
J.M. Coetzee's <i>Disgrace: A Tale of Troubles</i>	Saurabh Kumar Singh	166
Art Categories of Brahma in Poetry, Music and Architecture	Shrawan K Sharma	176

O. C. Handa

The Indian Knowledge System : A Note

Paulo Coelho tries to invoke tThe ‘traditional knowledge system’ is an accepted phrase, coined by the anthropologists to explain various scientific systems of the indigenous communities. The term ‘traditional’ here not only implies the fixed and ingrained intrinsic knowledge, but it also signifies dynamism and amenability to improvements and modifications, based on the latest technical know-how that the people may acquire according to their needs. Therefore, to reject ‘traditional knowledge system’ as superstition, conservatism, primitivism, etc. by the modern science may impede the human development process. Evidences are there to affirm that the development projects, which overtly rejected already acquired knowledge of the local inhabitants, failed to achieve their targets. In fact, the traditional systems have proved their credentials to supplement the ‘modern sciences’, yet there still exists a stubborn resistance among a section of scholars to accept those as the authentic science for want of the much-emphasised ‘empirical evidences’.

It has generally been the rural and the underprivileged communities that have uninterruptedly been preserving the key aspects of traditional knowledge system in the numerous popular sciences, such as the architecture and construction technology; the identification and therapeutic application of the herbal, mineral and the biotic sources;

surgery, farming, forestry, textile technology, animal husbandry, various arts & crafts, etc. Most of that 'folk wisdom' is still extant in the customary practices and the oral traditions of the common people on the countryside and the interior pockets. By restoring cogency and legitimacy to that wealth of the traditional knowledge systems, we not only empower the multitude of common people, but also enrich and strengthen the dossier of the so-called modern knowledge system. Thus, it not only positively contributes to improve the lifestyle and economic status of the hereditary artisans, but it also infuses confidence and lends authenticity to the local cultures.

Centuries before the science of scripting, the oral tradition had developed in India, the common people had been transmitting their inherited knowledge to the next generation by words of mouth or through oral traditions (now designated as *orature* as apposed to the literature), or what in the ancient India was known as the *shruti* and *smriti* tradition. Thus, the traditional knowledge system has all along been essentially the inter-generational. That property has imparted to it dynamism in dissemination, scientific approach in indigenous experimentation and receptivity for the new ideas, skills and innovations from anywhere. Thus, the people could further supplement their inherited knowledge by their own empirical experiences. That way, the people had accumulated a vast knowledge system, covering almost every aspect of the contemporary living.

That way, through the centuries, a vast treasure of empirical data already existed in the folklore before the rise of cognizable cultural milieus in the Indo-Gangetic plains, which we generally classify as the Indus and the Vedic civilisations. Surely, several millennia of physical and mental efforts might have gone to reach that level of mature urban and intellectual cultures. I would not hazard in guessing the time for that evolutionary process, but surely, that magnificent oral tradition may predate by many millennia the emergence of the Indo Gangetic

urban culture and the Vedic intellectual civilisation. Who the authors of those hoary traditions were, we do not know. In fact, we have never bothered to know those pioneers so far.

In fact, what is preserved in the *Vedas* and *Upanicads* is not something that fell down from the celestial sphere nor is that the divine commandment. It is the multilateral compendium of the intellectual legacy of the multitudes of people - the *janat janrdan*, and in that context it is eulogised as the **ævara vacan* or *Brahm vacan*. What the Vedic and Upanishadic [*c+s*] did was the compilation, evaluation and codification of the few shining nuggets of that folk wisdom that lay scattered for centuries anterior to those classical works. Many of those popular traditions and practices may still be found on the countryside almost everywhere.

The process of supplementation, addition and alteration might have remained a continual process for centuries through the *shruti* and *smriti* traditions in the oral Vedic and Upanishadic knowledge systems until those were committed to the scriptural form in about the 6th-5th century BCE, when the great linguist and grammarian, Panini is known to have perfected the Sanskrit grammar.

Obviously, the Indian civilisation did not start with the Indus Culture or the Vedic Age, as is commonly held. A highly mature and developed civilisation flourished in the country for millennia before the advent of those cultures. That civilisation provided the material input for the Indus Culture and the intellectual capital for the Vedic culture: its *Veds* and *Upanishads*. Therefore, there is a need to look for the linkage between the two civilisations: the indigenous pre Indus and the pre-Aryan and the Aryan, by tracing the evidences from the grassroots on the countryside, wherein the folk wisdom may be holding the keys for such revelations.

The popular belief systems, traditions, arts, folk sciences and folklore of the ethnic and indigenous communities and the rural folks

are the most valuable source material for that purpose. Many of those are related to the Ayurvedic medical system. Is it not an irony that the age old and traditional medical system of *Ayurved* that has sustained us for centuries is dubbed as the ‘alternative’ against the modern westernised allopathic system? In fact, our attitude towards the traditional Indian knowledge system is very callous, casual, and derogatory. Why such disinterest in the traditional Indian knowledge system, is a provocative question, which must be addressed objectively and urgently, and the queer dichotomy between the traditional and modern knowledge systems removed to generate a rational knowledge system to envision India of future.

No doubt, the modern technologies are far more sophisticated. These have remarkable achievement paradigms. Nevertheless, there is a need to analyse critically the wider and far reaching implications and ramifications of these, and to probe the definition of their progress. Not only most of these are available to those who have means to appropriate these, but also these are not the total blessing. These come to us at the astronomical cost, and often bring huge negative consequences, which may seem miniscule and negligible in the short term, but have disastrous aftermaths. Therefore, there is a need to pragmatically lookout for the traditional technologies that may benefit all. The traditional Indian holistic knowledge system holds key for most of the maladies of the so-called modern technologies. In this context, I am reminded of what Gandhi ji once said when he was asked whether he would like India to develop a lifestyle similar to the England’s. He is reported to have replied to suggest that: the British had to plunder the Earth to achieve their lifestyle. Given India’s much larger population, it would require plundering of many planets to achieve the same.

The traditional Indian knowledge system provides a wealth of wisdom, for it is the repository of philosophical, socio religious, cultural,

technological, and behavioural human responses to the complexities of life and nature. It is a part of the great human experiment for survival and development. For its evaluation, the western parameters and paradigms, to which we have been accustomed, may not be the sole deciding factor. Ironically, in the westernised intellectual parlance the terms ‘traditional’ and ‘alternative’ have been marginalised with the connotation of being ‘primitive’ or outdated’. While the fact is that many of the traditional sciences and technologies are far more advanced even by the ‘modern’ standards, as well as better adapted to the unique local human and environmental conditions than their ‘modern’ substitutes.

The Indian traditional folk and elite sciences are interlaced with their quintessential ancient cultures and universal vision. Unfortunately, modernisation has homogenised the categories, reducing diversity of worldviews in a manner similar to the destruction of biodiversity. Devising the contrived hegemonic categories, such as science verses magic, technology verses superstition, modern versus tradition, etc., the Western colonisers have systematically derogated, undermined, and even exterminated the traditional arts, sciences, technologies, and crafts. Besides their intellectual arrogance, they have also been ambitious to appropriate the economic means of production and control the social structures, as may be evidenced from the annexation of the Indian knowledge of textile and metallurgy by the British.

In our age, when even most of the natural, bounties - land, water, air and green cover — are getting scarce with the population explosion, environmental degradation and the erosion of the ethical values; the need for revival and development of the traditional knowledge systems have become far more imperative and relevant for the humanity than ever before. These are eco-friendly, sustainable and labour-intensive. Thus, these are easily accessible to the common people. The Vision India for future must provide for these essentials.

I may underline some of the very significant examples of the traditional Indian knowledge systems to substantiate my point of view.

Degradation of the global environment has emerged as one of the burning problems of the modern times. In fact, the so called development ventures are the main culprit for that malady, but sadly, the captains of industry and the development planners the world over are pitifully callous about it. However, the common people of this country, and elsewhere as well, have been very sensitive to the conservation of ecology since the earliest times, for they regarded it as an act of piety. Under that belief, the people selectively planted different species of plants at different places to sustain ecology. People have been religiously developing forests around their villages, for they regarded forests as the *van devata*. To ensure that those were well protected and maintained, they dedicated many of those to the village gods. Thus, sacred groves could be seen everywhere on the countryside. The sacred groves of Himachal Pradesh and the *Maiti Van ndolan* of Uttarakhand are some of the examples to the point.

The scarcity of drinking water has become an acute problem not only in India, but also in many other parts of the world, mainly because most of the water sources are contaminated by the industrial wastes. The business houses have globally exploited that problem to their advantage by marketing bottled 'mineral' water. Nothing can be more fallacious and deceptive than the word 'mineral' with water to suggest that natural water is not to a 'mineral.' It is said that in the coming times, natural drinking water may become so scarce that the countries may fight for it rather than for petrol; and the next standard for richness may not be the petrodollar but the 'aquadollar'.

. In the country, where natural subterranean water was not sufficiently available, there existed an ingenious system of *ilbs* (water reservoirs) and *baories* (springs). Those reservoirs were designed to not only collect and store rainwater for drinking and irrigation until the

next rainfall, but also to recharge the water sources. All those sources were customarily managed by the village bodies, and even under the draught condition, people could reasonably sustain themselves with that water. However, under the British rule, village setups were subverted or abandoned, because the objective of the colonial lords was to capitalise on tax collection by imposing a draconian network of district collectors. Strangely, that redundant designation continues even today in the officialdom in the country, although he (or she) now collects nothing.

As the indigenous social structures were abandoned, many tanks went into disuse or misuse. Dry shoals at many places on the countryside are the sad reminders of those once brimming reservoirs. That indigenous system excelled over the modern dams, which are increasingly proving ecologically disastrous. The degradation of biosphere in many Himalayan river basins is a glaring example in this regard.

Realising the need to revert to the traditional rainwater harvesting system, in parts of Tamil Nadu and Rajasthan, abandoned old *talabs* have been revived, and in many hitherto famished villages, there is no longer the scarcity of water. The technique of rainwater harvesting has been known to the people through generations in the country, who had devised various ways of conserving water in various manners. The people in some remote villages of Himachal have been conserving every drop of rainwater that percolates through the conglomerate strata in the *khatris* — the burrow pits — dug into the mountains. The people of various scarcity prone villages in the entire foothill region have been customarily collecting rainwater in large tanks. The hilltop town of Nahan in Himachal once totally depended on the rainwater stored in the four large *tals*.

Indians were the first to develop high quality steel. The famous Delhi Iron Pillar is the tallest rust free specimen of steel in the world,

having lasted fourteen centuries with no rust at all. The modern technology has yet to know the secret of that 'stainless' living relic.

Indian textiles had been legendary since the ancient times. The Greeks and the Romans had been extensively importing it. Sadly, it became one of the severest casualties under the British. The British imported not only the technology, designs and even the raw cotton from India, but they also outlawed and de licensed the indigenous Indian textile industry and even tortured the weavers to extinction. The British destroyed Dhaka to build Manchester and Glasgow.

Indian herbal medical system the *Ayurvedic* system is being now revived and encouraged the world over to complement the modern medical system with a dramatic success. The western scientists and research laboratories are re legitimising various aspects of the traditional Indian medical system. Many multinationals are now clandestinely vying to secure patents of the Indian medicines, but without acknowledging the classical Indian source. Besides, there is a growing interest in the *yog* and meditation the Indian systems of mind and body management. Baba Ramdev, the great exponent of yogic system, has literally become a global cult figure. Interestingly, many other gurus are also now seen in the *yogic* market to make a fast buck.

The ancient Indian mathematicians pioneered the idea of zero. The concept of indivisibles that paved way for the development of calculus, the base-ten decimal system, now in universal use, and many important trigonometric and algebraic formulae that opened up infinite vistas for the development of higher mathematics are all the contribution that the Indian knowledge system made to the world. Well, the list may go endless.

Therefore, it is imperative that the traditional Indian knowledge system is properly studied and propagated in a holistic manner for the

betterment of country and the world as a whole, because in it lie the secrets of conservation of environment, long term sustainability and the altruistic vision of the *vasudhaiv kutumalam* — the universal brotherhood. In asserting it, I do not harbour any chauvinistic psychology, but what I have briefly outlined are the bare historical facts that have remained suppressed under the well planned and deep-rooted strategy of Lord Macaulay and his like, which he spearheaded in the 1830s to besmear the Indian intellectual legacy and to foster British cultural imperialism in India. In his address to the British parliament in February 1835, he thus spelled out his strategy to dominate India:

I have travelled across the length and breadth of India and I have not seen one person who is a beggar, who is a thief. Such wealth I have seen in this country, such high moral values, people of such calibre, that I do not think we would ever conquer this country, unless we break the very backbone of this nation, which is her spiritual and cultural heritage, and, therefore, I propose that we replace her old and ancient education system, her culture, for if the Indians think that all that is foreign and English is good and greater than their own, they will lose their self-esteem, their native culture and they will become what we want them, a truly dominated nation.

The Eurocentric psychology perpetuated by him in education has gravely distorted the historical perspective of the generations of people, who have been aggressively tutored to believe that every science originated in Greece or, Arab, in utter disregard to what India had already achieved millennia ago. For instance, the Arabs learnt the science of mathematical numerals from India, and named them *hindase*, which they transmitted to Europe. Nevertheless, the west feels shy of acknowledging that Indian contribution, and calls these as the Arabic.

Consequently, an educated Indian with the colonial mindset believes in the inherent inferiority of his own ‘traditional’ knowledge

against the superiority of the colonisers' 'modern' knowledge. Surely, Macaulay could not have credited the Indians for their accomplishments, because that could have jeopardised the British strategy of intellectual colonisation of a nation, which once had number of prestigious academic establishments that attracted the best of foreign students from every corner of Asia, and to turn it into a nation of the illiterate multitude.

Another glaring example of Macaulayan imperialistic strategy may be the blasphemous distortion that he selectively inflicted on the classical Sanskrit spellings. Sadly, even after more than six decades of independence, we have failed to shake off that aberration. We still pronounce *yoga* as *yogâ*, *Veda* as *Vedâ*, Râma as Râmâ, Shiv as Shivâ, *RâmâyaG* as *RâmâyaGâ*, *Mahâbhârat* as *Mahâbhâratâ*, PurâGa as PurâGâ, Ashok as Ashokâ, and so on, but I have yet to hear somebody pronouncing Alexander as Alexanderâ, *Bible* as *Biblâ*, *Kurân* as *Kurânâ*, Bâbar as Bâbarâ or Akbar as Akabrâ. It is also an irony that even after decades of independence, the same colonial history of science and knowledge, which gives precedence to the Greeks and Arabs over the confirmed prior Indian achievements, is being taught in the schools. Macaulay has inflicted a sin on the Indian intellectual legacy, and to set it right should not be interpreted as jingoistic. Therefore, in the harmonious and noetic bond between the traditional wisdom and the modern imperatives may be anticipated the bright future of Vision India.

Ajai Sharma

The Voyeur: A Study of Time in Narrative

Abstract

Sustainable development implies the ability of the present, generation to ensure that it meets the needs of the present without compromising the ability of future generations to meet their own needs. Its principles hinge on the preservation of the freedom that was sought early in the post-war world in the struggle to end imperialism, halt totalitarian oppression; and later to extend democratic governance, human rights, and the rights of women. Based on this assertion, this paper sets out to argue that the feminist literature in Nigeria is at the fundamental point of sustainable development. At the heart of feminist writing in Nigeria lies the vigorous pursuance of proper representation of women in literary texts, the society and the struggle for the educational empowerment of women. This ultimately includes access of women to the economic means of survival, fight for proper recognition of the essence of motherhood and womanhood in the domestic spheres and the rightful placement of women as part of their communities. Feminist literature has also extended its tentacles to stabilizing the women's role in politics and revolution; women and cultural practices; sexuality; and the direct treatment of women by men, and men by women. This paper intends to pursue this argument through a critical

survey of two Nigerian Feminist literatures- Kaine Agary's Yellow Yellow and Chimamanda Adichie's Purple Hibiscus.

Introduction

The last half of the twentieth century marked the emergence of four principal subject matters from the totality of the concerns and aspiration of the world's peoples. These are peace, freedom, development, and environment. The world aimed at attaining peace in the post-war world of 1945 with these four values. This sought after peace was however threatened almost immediately by the nuclear arms race. Right the way through the Cold War that ensued, peace was sustained globally but there were intermittent local wars fought, often by proxies for the superpowers. Altogether, the number of wars have diminished over the last decade peace is still sought, primarily in Africa and the Middle East (18). Freedom was sought early in the post-war world in the struggle to end imperialism; to halt totalitarian oppression; and later to extend democratic governance, human rights, and the rights of women in their contemporary society, indigenous peoples, and minorities. This paper takes a cursory look at feminist viewpoints in Nigerian literary scene and the rights of women projected in female-authored texts as a mark of sustainable development.

Though we are primarily concerned in this paper with feminist viewpoint in Nigerian literature and its implications to Sustainable Development as it relates to the welfare of the women, it is pertinent to delve a little into the origin of this theory. This paper will therefore start by giving a little rundown of what feminism primarily stands for. This will enable a better understanding of this phenomenon as a strong agent to sustainable development in Nigeria.

Feminism

Feminism is about one of the most controversial issues facing the world at large. This motif has defied all machineries set in motion

in various cultures of the world to douse its conflagration. It is a phenomenon, which has attracted so much heated debates all over the academic world. Feminism is in fact the most dreaded and the most defied of all issues but incidentally it remains the liveliest of topics.

So what is feminism? Feminism is rather a difficult topic to define because its interpretation differs from one culture to another, from one society to another and from one context to another. Generally, however, it is the belief that women should have equal political, social, sexual, intellectual and economic rights to men. Feminism therefore encompasses all the diverse varieties of social assumptions, political actions and ethical viewpoints, mostly stirred by the experiences of women in conditions of their social, political and economic environment. The focal points are on the eradication of gender disparity and upholding of women's rights, security and issues in the society (37). Since its inception, it has been associated with various movements, theories, and philosophies, which border on issues of gender difference and the promotion of equality for women, and the campaign for women's rights and interests.

According to some schools of thought, the history of feminism is divided into three main movements. The first movement took off in the nineteenth and early twentieth century, the second in the nineteen sixties and the nineteen seventies, and the third started from the nineteen nineties to the present. It is from these three movements or stages that the various Feminist theories emerged to make up what is today known as the feminist movements. It is manifest in a variety of disciplines such as feminist geography, feminist history and feminist literary criticism.

Feminism is an issue, which has brought about changes in so many cultures with its perspectives and points of view. In the Western societies, it has waded into so many spheres of life ranging from tradition, culture to the laws of the state. At one time or the other, feminist activists have argued vehemently

for women's legal rights, that is, such rights as pertaining to contract, property rights, voting rights and general franchise (57). They have also fought for women's right to bodily integrity and autonomy as well as that of reproductive rights including access to contraception and the accessibility of quality prenatal care.

By far, the most pronounced agitations of feminist activists have been for protection from domestic violence against women, sexual harassment and rape as well as for workplace rights, which includes the granting of maternity leaves and equality in the pay roll; and against other forms of discrimination against the womenfolk.

Since its inception, most feminist movements and theories have had leaders who were mostly of the middle class. White women from Western Europe and North America were the first most notable movers and proponents of the theories surrounding this movement. It was not until the famous Sojourner Truth's 1851 speech to American feminists that women of other races joined as well as proposed alternative feminisms in their own cultures (131).

This speech therefore became a moving force, which greatly accelerated the movement in the nineteen sixties. The Civil Rights movement in the United States further helped it. With the collapse of European colonialism in Africa, the Caribbean, parts of Latin America and Southeast Asia the tentacles of feminism spread like wild fire into these areas too. This brought into the movement some new theories propounded by women in former European colonies and the Third World. Hence such concepts as "Post-colonial" and "Third World" feminisms became prominent features of the movement worldwide.

Some dissensions came into the movement now as some Postcolonial feminists, such as Chandra Talpade Mohanty, became critical of Western feminism, which they termed as being ethnocentric (16). This opinion was also voiced aloud by Black American feminists,

like Angela Davis and Alice Walker.

In the nineteen eighties, a group of feminists who branded themselves the *standpoint feminists* brought in another angle whereby they argued that that feminism should only concern itself with how women's experience of inequality relates to "that of racism, homophobia, classism and colonization." However, in the late nineteen eighties and nineteen nineties, another group known as *postmodern* feminists brought in the argument that gender roles are socially constructed, and that it is impossible to generalize women's experiences across cultures and histories (41).

Now, it is important to examine the movement of feminism down the lane to the present day. I have pointed out earlier on in this paper that the movement was divided into three stages better known as Waves. For easier comprehension of this topic, we shall briefly analyse each stage and the motivational force that set it in motion.

The first stage or wave is the women's suffrage movements of the nineteenth and early twentieth century's, which were mainly concerned with women's right to vote. This wave of feminism refers only to a period of feminist activity during the nineteenth century and early twentieth century in the United Kingdom and the United States (21). Their husbands initially focused it on the promotion of equal contract and property rights for women and the opposition to chattel marriage and mandatory ownership of married women and their children.

However, by the end of the nineteenth century, feminist activism focused primarily on gaining political power, this was referred to as the right of women's suffrage. It was during this period too that feminists like Voltairine de Cleyre and Margaret Sanger became very active in campaigning for women's sexual, reproductive, and economic rights (181).

Second-wave feminism refers to a period of feminist activity beginning in the early 1960s and lasting through the late 1980s. The scholar Imelda Whelehan suggests that the second wave was a continuation of the earlier phase of feminism involving the suffragettes in the UK and USA. Second-wave feminism has continued to exist since that time and to coexist with what is termed *third-wave feminism* (67). The scholar Estelle Freedman compares first and second-wave feminism saying that the first wave focused on rights such as suffrage, whereas the second wave was largely concerned with other issues of equality, such as ending discrimination.

The feminist activist and author Carol Hanisch coined the slogan “The Personal is Political” which became synonymous with the second wave. Second-wave feminists saw women’s cultural and political inequalities as there are important differences between the sexes and those who believe that there are no inherent differences between the sexes and contend that gender roles are due to social conditioning and can only be remedied by addressing such social issues.

Feminism in Nigerian Literature

In the Nigerian contemporary society, feminism manifests as the plea against unnecessary societal injunctions on women. It is not a struggle for equality or a fight for supremacy. The Feminist viewpoint in the Nigerian context therefore becomes a plea for life; A plea for the opportunity and the chance to live a fulfilled life, a yearning for empowerment-educational and all otherwise. It is a sincere pleading with the society to recognize the right to life of the girl child; to give her a right to participate fully in the society of her time and contribute meaningfully towards sustaining the future of present Nigerian girl-children.

The need for this arises because there is the traditional tendency of the Nigerian society to restrict the women to their biological roles

as wives and mothers. This is carried into all spheres of the societal life. It rears its head in literature where it puts a strong ban on women. In Nigerian male-authored texts, especially this view is upheld without compromise as if the biological role is the only destiny for the Nigerian women. The tendency to relegate women to the background becomes naturally a part of the patriarchal ideology of the Nigerian society, which seeks among other things to place women just at the very brink of existence.

As a result, the 'Eve motif' or the image of women as the collaborators of the serpent is a strong feature of the Nigerian male-authored texts. Women are derogatorily cast as the 'daughters of eve' looking for the next man to feed an apple – a destructive apple that will end up hanging and choking at the man's throat!

In the Nigerian literature, examples abound of such views. In Cyprian Ekwensi's *Jagua Nana*, women are cast as prostitutes and illiterates as Jagua herself declared in rotten language "we must" show our skin let de sun – shine kiss our body. Is nothing' bad in de sun kissin' your woman body (8) in Soyinka's *Death and the Kings Horseman*, the nameless Bride is left at the whims and caprices of the Elesin and in Kongi's *Harvest*, Seyi is not worthy either. In *Shadows of Yesterday*, Egharevba depicts Emen as hapless and wayward. The lustful Obofun easily draws Iyayi's Adisa into adultery. It is on this note that a prominent Nigerian female writer, Omolara Ogundipe-Leslie stressed:

A broad range of attitudes about feminism in Africa today is being expressed by different kinds of persons and group at different levels ... 'What is feminism for you? What is your feminism? Do you, in fact, have an ideology of women in society and life? Is your feminism about the rights of women in society? What is the total conception of women as agents in human society-her conditions, roles etc...?' (548).

Feminism in Nigerian literature becomes a movement geared at confronting the status quo of women being depicted primarily as wives and mothers and 'things' not needed in official circles and in politics. The female voices in Nigerian literature comes up as a total and implicit rejection of this derogatory lifestyle created by the norms of the society to restrict and subjugate women both in real life and in the fictive sphere. Since literature is a weapon of authority, woman writers have together used it as a medium to promote and give value to the lives of woman, thereby filling successfully the gulf between the male and female characters in the society. They based their arguments on the premise that progress and sustainable development in the Nigerian society can be fostered by steering clear of sexual segregation and by equal development of women alongside their male counterparts.

Helen Chukwuma views the issue of the gender gap in the characterization of the earlier African novels thus: "Formerly, female character's trained ambition revolved round marriage and procreation. Her other female obligations ranged further to cooking the family meals, honouring [sic] her husband's bed, on invitation; and other times merging with the home environment peacefully" (2). Chukwuma points out with disdain, the patriarchal delineation of women in those early novels written by men. She contends that the societal delineation of the status of women at the time may have influenced their characterization despite the fact that some women do pull their weight in contemporary issues in their immediate society. She makes haste to add that: "In every age and time there had been women who exhibited economic sense and resource management within and outside their homes even in the rural environment" (16).

The works of the Nigerian female writers are, in the main, far-reaching in feminist orientations and their feminist views project a literary parlance capable of sustaining the developmental orientation of the present generation of Nigerian women and ensuring that it meets the

needs of the present without compromising the ability of future generations to meet their own needs. Buchi Emecheta, talking on issues bothering on female writing in Nigeria opines that people should view concepts from their milieu of origin. Thus, she asserts in her paper “Feminism with a small ‘f’”:

... I chronicle the little happenings in the lives of the African women I know. I did not know that by doing so I was going to be called a feminist. But if I am a feminist then I am a feminist with a small f. In my books, I write about families because I still believe in families. I write about women who try very hard to hold their family together until it becomes absolutely impossible. I have no sympathy for a woman who deserts her children; neither do I have sympathy for a woman who insists on staying in a marriage with a brute of a man, simply to be respectable.... (553)

Flora Nwapa, another Nigerian female writer asserts in *Women and Creative Writing in Africa* that:

The woman’s role in Africa is crucial for the survival and progress of the race. This is, of course, true of all women across the globe, be they black or white. In my work, I try to project a more balanced image of African womanhood. Male authors understandably neglect to point out the positive side of womanhood for very many reasons, which I will not attempt to discuss in this address ... Women have started to redefine themselves; they have started to project themselves as they feel they should be presented ... (527)

This paper pursues vigorously the argument that although reinterpreted over time, peace, freedom, development, and the environment remain prominent issues and aspirations for sustainable development, but equity and fair play remain uppermost in the chart

of this march. Therefore, the aim of feminist writing in Nigeria is to track closely the case for justice, equity and fair play for women. Kaine Agary's *Yellow Yellow* and Chimamanda Adichie's *Purple Hibiscus* are typical manifestations of this intellectual struggle. This paper will investigate their claims that societal negligence and subjugation, place women in a second-class role, breaks hearts, breaks families, and sometimes places even the men in untenable and debasing positions.

Chimamanda Adichie's *Purple Hibiscus* a move towards the Sustainability of Women

Through the eye of young Kambili, the protagonist in *Purple Hibiscus*, Adichie leads us into a typical example of the worst case of patriarchal tyranny prevalent in our contemporary society. She uses Chief Eugene Achike, Kambili's father to reveal the problems faced by women and girl children in the Nigerian society. Kambili's father is cruel, overbearing and highhanded. Uncle Eugene hides behind the façade of religion, culture and societal beliefs to commit atrocities against his wife and children.

kambili's father has a dual personality which may not recognize each other if they meet in broad the light. In one he seems to be a hero, the epitome of the *good African*. He is an exceptionally flourishing entrepreneur who bigheartedly provides for his extended family, a perfect Catholic who promotes the growth of the church in his local parish. Here he is also seen as a representation of civic qualities, dedicated to disparaging the excesses of the military government in Nigeria. He is also reputed to be the owner of the only trustworthy newspaper in the country. Here he becomes to a great extent the mouthpiece of his society.

His other personality manifests at home under the cover of his roofs. His treatment of his family runs counter to the image he projects outside and that becomes the other dark side of his personality. His

deeds at home continually mirror the atrocious aggression practiced by the militaries against the Nigerian people.

He is a religious fanatic who hides behind the façade of religion to make life unbearable for his family. He bears down with an iron hand on his family at the slightest chance. He is too eager to reprimand at the least consideration of daring to his authority. His children, Kambili and Jaja are regimented into terror by his violent rages and utter hardness.

He subjects his children and wife to severe battery and assault which leaves them physically and psychologically maimed. There seems to be nothing like love in the home of Chief Eugene Achike. The children, Kambili and Jaja had to resort to an escapist world in order to experience ‘real’ love. Kambili only comes alive at Aunty Ifeoma’s home; Jaja took recourse to a fancy with flowers and other odd jobs. His cousins and his ‘heathen’ grandfather were the only listening ears he could ever have. He derives pleasure from visiting memorable scenes and places. He exchanges gifts and experiences with his cousins as against his father and mother. His home is cruel and cold, he would rather be with his ‘heathen grandfather’ whose love for them radiates as he drills them in moral folk tales than with a cold tyrannical father who would want you to make the journey to heaven on foot.

This assertion is actualized in her recreation of female prototypes, which have grappled efficiently with prejudice and male chauvinism in their contemporary societies. These women have successfully held their own by demystifying the man-figure and elevating the status of the women. These characters are portrayed as women who are intensely autonomous, who are capable of financial independence, and who are “not anybody’s appendage”. Nwapa bears out that:

I tried to debunk the erroneous concept that the husband is the lord and master and that the woman is nothing but his

property. I tried to debunk the notion that the woman is dependent on her husband. The woman not only holds her own, she is astonishingly independent of her husband (528).

Adichie's *Purple Hibiscus*, presents Aunty Ifeoma as a widow and as a university professor who has a far more degree of freedom that seem to be utterly beyond the reach of Kambili's upper class but broken and caged mother. Aunty Ifeoma is sober. She reasons things out with the strength of mind of a free soul. She draws analytical comparison of events as they affect women in the nation. For instance, she compares the incessant and blind act of rushing into marriages by her female students with the millenarianism in the country. She equates it with "what this military tyrant is doing to our country" (73).

The atmosphere in Aunty Ifeoma's home is relaxed and natural, and her children are brought up as full individuals with a right to life. The children have the permission talk and are expected to express their opinions on any area under discussion. On her first visit to their home, Kambili observes with amazement this total freedom given to the children:

Mostly, my cousins did the talking and Aunty Ifeoma sat back and watched them, eating slowly. She looked like a football coach who had done a good job with her team and was satisfied to stand next to the eighteen-yard box and watch (120-121).

Kambili could not understand how these children were able to speak out with such degree of confidence. She marvels at her cousin Amaka, who is of the same age, with her, "I wondered how Amaka did it, how she opened her mouth and had words flow easily out." She came from a different background almost like from a different planet. The dissimilarity of Aunt Ifeoma's home with the condition Kambili lives in her own home is glaring.

Kambili glories in Amaka who becomes a model to her in her stiff assertive ways. She represents the strongest female voices in the

story. The height of her non-conformity came during her confirmation in the church. Amaka refuses vehemently the dogma of taking English names for confirmation; she refers to it as one of the 'colonial' necessity. She was never forced to accept this 'necessity'. Her argument was just as heated as ever:

"I told you I am not taking an English name, father," she said.

"And have I asked you why?"

"Why do I have to?"

"Because it is the way it's done. Let's forget if it's right or wrong for now," Father Amadi said, and I noticed the shadows under his eyes.

"When the missionaries first came, they didn't think Igbo names were good enough. They insisted that people take English names to be baptized. Shouldn't we be moving ahead?(271-272).

Kambili, sees Amaka as the new hope for the coming generation of African women. Amaka appears to be the most vocal of these characters: young, resilient, assertive, overtly outspoken, unyielding and unbending in the things she believes in. Kambili depicts her nature with that of another idol of hers: "She walked and talked even faster and with more purpose than Aunty Ifeoma did" (78). Adichie uses Amaka to point out that women can fight back for their dignity. She paints of her the picture of an uncommon class of the new generation girl child. She is the type that can hold out against the subjugation of her sex in the society.

The author moulds her as a very inspired, obliging, truthful, candid and a strong-willed rebel. Not even a change of environment could stop this female character from airing her views on the happenings in her contemporary society. Even when Amaka left the country, she kept writing from London where she migrated with her

mother. Her letters to all who care to listen were filled with complaints about all the disgusting wrongs against women in the Nigerian society as well as the excesses of the military junta.

Amaka is against such treatments meted to people like Kambili, her mother and her brother Jaja who were so much subjugated and are not given the opportunity to air their views. She is against the likes of Uncle Eugene's whose iron hand comes down on his entire family without warning.

Adichie points out the extent of the man's cruelty in his treatment of Kambili's insubordination. His sadism hits the highest point when he pours burning water on Kambili, as a punishment for having spent some time at her Aunty's with her "heathen" grandfather, his own father whom he has barred from his home because of religious dichotomy. The scene is narrated with a terrifying impassiveness signifying the extent of terror. She had interacted with her 'heathen grandfather against her father's instructions. Uncle Eugene judged his daughter and found her culpable of treasonable felony. He reprimands her with a kettle of boiling water. As he pours the hot water on his daughter, it was as if he was performing a very sacred ritual:

Kambili, you are precious." His voice quivered now, like someone speaking at a funeral, choked with emotion. "you should strive for perfection. You should not see sin and walk straight into it." He lowered the kettle into the tub, tilted it toward my feet, he poured the hot water on my feet, slowly, as if he were conducting an experiment and wanted to see what would happen. He was crying now, tears streaming down his face. I saw the moist stream before I saw water. I watched the water leave the kettle, flowing almost in slow motion, in an arc towards my feet. The pain of contact was so pure, so scalding; I felt nothing for a second. Then I screamed.

“This is what you do to yourself when you walk into sin. You burn your feet,” he said (194).

Yet in another instance of battery and assault, he beats Kambili almost to the point of killing her because he has found in her possession a painting of her recently deceased “pagan” grandfather.

Adichie points out the wrong in the women’s passive acceptance of the men’s tyranny. The adverse effect on the growing up girl child is irreparable and her future is bleak and insecure. Kambili is deprived of a positive image of womanhood. Her life is characterized by silence; choking and the impossibility of speech or movement. Dumbness and timidity are recurring images when describing both Kambili and her mother in this novel. The ordeal is too harrowing to talk about but the helplessness and inability to raise a brow in the midst of such humiliation is more suffocating.

Silence becomes like a code of conduct to the women. The mother never speaks of her experiences. She confides in nobody, not even her children. Kambili only knows that her mother has suffered another trashing when she sees her cleaning the *étagère* where she keeps ceramic figurines of ballet dancers: “Years ago, before I understood, I used to wonder why she polished [the figurines] each time I heard the sounds from their room, like something being banged against the door. [...] there were never tears on her face”(10).

The reverend father, Amadi, mistook this silence for a worthy character. He erroneously praised Kambili’s silence in suffering without fully comprehending it:

She does not waste her energy in picking never-ending arguments. But there is a lot going on in her mind, I can tell (173).

The bubble broke and the secrets of the silent beatings were let out only after suffering two abortions in less than a year, due to her husband’s mistreatment. It was only then when she was almost at an

inch of her life that Kambili's mother tried feebly to break free from the yoke of conjugal violence. She made a halfhearted flee for her life to Aunty Ifeoma's home. Despite her reunion with her children who were already staying with Aunt Ifeoma, she opts to return to her husband after a brief telephone conversation with him.

She did not want to be looked down on by the society as a woman without a husband. Her easy surrender is based on the grossly illogical argument that mothers would push their daughters at her husband if she were to leave the home forever: she is not ready to lose her status as a married and therefore respectable woman, because a husband, she says, "crowns a woman's life" (77).

The cruel implications of her argument are that she is meekly accepting the societal laws on women subordination, defined in terms of submission and silencing. It means that she accepts the fact that is caged, holed in for life in an inescapable situation. In religious terms, one can rightfully assert that she has opted to carry her cross and don her crown of thorns. It is these views that informed her argument and dismissal of Aunty Ifeoma's pleas for her to abandon her husband as "university talk."

Her Christian beliefs and stipulations of African wifhood condemn both herself and her daughter to remain entrapped in the disgusting confinement of patriarchal cruelty.

It is therefore a surprise that in an unanticipated decision, this self-sacrificing, submissive and docile woman schemes her revenge on not only her husband but also the entire society by gradually poisoning her husband's food. By this act, Adichie seems to be claiming that even the worms of the earth have their temper. The victimized can still cut the rope of subjugation to free her and ensure her children's liberation. The author is emphasizing the fact that the women can be pushed into doing unethical things in the face of such continual battery and assault. She asserts that no human being should be deemed inferior,

that the right to life is the prerogative of every human person – man or woman, boy or girl and none should be sacrificed at the other’s altar. This obviously is a move towards sustaining the present generation of women, by securing their safety and right to life in their societies. The future generation is thereby freed from the shackles of a subjugating patriarchal existence.

Kaine Agary’s *Yellow Yellow* at the Gateway of Sustainable Development

In *Yellow Yellow*, Kaine Agary gives details of women caught up in the bizarre deprivations and humiliating conditions of the Niger Delta of Nigeria. The author’s aim is to highlight and confront the horrors of the women in this naturally endowed but economically parched region of the country. Kaine hero worships the Niger Deltan writer Ken Saro-Wiwa, put to death in a military regime. She therefore avers that her main inspiration comes from one of Saro-Wiwa’s popular books *A Month and a Day*. Kaine Agary’s *Yellow-Yellow* centres on the Niger Delta contemporary issues. Kaine’s hero, Zilayefa, a half caste is born of a Nigerian mother and a Greek sailor.

Zilayefa grows up without paternal care to discover that it is a common thing in her area for the women to be seduced and dumped by these roving and sexually adventurous randy white men. These women become the ready prey of these bestial foreigners due to adverse poverty. The white men come dangling money and other niceties before these economically deprived women. Kaine reveals the harsh realities of life in the Niger Delta. She reveals the stark reality of want and paucity, which drive the women into prostitution. This is portrayed in the life of the central character. Zilayefa is not satisfied with the poverty surrounding her in the village. She wants more out of life, more than the quandary surrounding her.

Not even the love and warmth of her relations or the tenderness of her ever-caring mother could stop her. She rebels against her caring

mother and the idyllic life in the village for the glamorous city life of Port Harcourt. The lure of city life becomes like a magnet to the young girl growing up in a remote, dilapidated village. In fact, to every young girl growing up in the Niger Delta, the lure of the city life is like the song of the sirens-difficult to resist. No matter how well nurtured, the girls end up succumbing to the enticement and seduction of the bright lights.

The irony of the story starts with the migrating girl leaving the village with a letter; a letter of recommendation from her pastor. This is an indication of a certain level of religious training and indoctrination. Armed with this letter and the goodwill of the villagers, which is expressed over some bottles of gin. Drinking gin becomes a kind of escapist world for these women. They drink and forget their woes. Zilayefa goes headlong into the luring destructive embrace of the city life. The city is a death trap for innocent girls. The city is the abode of immorality, lechery and avarice.

Zilayefa's stay in the city without parental care soon leads her into taking some severe life threatening steps. She strives to come to par with life in the city, she wants to make ends meet. There is no meaningful job in the city, especially for uneducated people. Zilayefa is educationally disadvantaged to secure a meaningful job in the city. More so, girls with her type of *Yellow Yellow* skin and *Yellow Yellow* face were not supposed to do menial works in the city. They were supposed to help paint the city *Yellow Yellow* with their presence. That is the highest definition of immorality lust and avarice, which is the hallmark of the city life.

The book, is a depiction of the helplessness of a child born into a world of despair. The heroine is plunged into the full life of the city of Port Harcourt, ill equipped for the hazards awaiting a youthful girl without a good educational empowerment and parental guidance. The young girl moves like the wind without a proper direction. She

comes face to face with the discrimination against her racial identity. Zilayefa plunges head first into the fast city life of Port Harcourt where the white men in the oil companies use the Nigerian girls for pleasure and orgies.

Zilayefa's case is a portrayal of the declining societal values brought about by interactions with the expatriates in the oil companies. Her lack of paternal care is reflected in her choice of an elderly man as a lover. It almost took her life before she could understand the ephemerality of life. Kaine's *Yellow-Yellow* is a representation of the existence and background in the Niger Delta. Through the eyes of Zilayefa, the author opens the reader's eyes to the fate of the female indigenes that fight feebly to strike a balance in an unreasonably harsh society where women are regarded as toys without personality. This is a society where the life of a woman is so cheapened that she becomes a commodity to be bought and possessed with money.

This is a society where women are devoid of all forms of positive identity. The elderly biracial woman, Sisi, and her friend, Lolo represents women trying to hold their own against this unjust dispensation. They represent the reckless social and physical destruction of life in the Niger Delta of Nigerian. Sisi is very experienced in the ways of life in the country. She had plunged herself into the city life even before Nigeria's Independence from the British. She realized at a very tender age that the life for women is harsh in the country and it will take a tough woman to combat it. She used the experience to secure a good life for herself. She lives by gunning for contracts of building constructions and food supplies to government hospitals. She is shrewd and experienced enough to manipulate the white men in the oil companies for she becomes the only woman who gets contracts from oil companies.

The case of Zilayefa furnishes a true picture of life in the oil rich area of Nigeria. It gives a human face to the sufferings of the

people. The oil is seen as a harbinger of evil. Communities are impoverished due to oil draining. The waters are polluted with wastages from the oil companies and the hazard of oil spillage on hectares of farmlands renders the cultivation of land for food production a futile exercise. As a result, lives are destroyed. Women and young girls resort to selling their bodies for sustenance.

Kaine describes with agony the weakness of the feeble pressure groups formed by the villagers to fight for their lands and their lives. The villagers could not fold their arms and watch their land devastated and their women ravished in such dastardly manner by the foreigners. The youths who are exploited and underpaid by the oppressive foreigners have bleak future staring at them. The white men who were the operators of the oil companies leave not only the oil pipes in their trails, they leave also a string of half-caste bastards like Zilayefa in the various village.

The callousness of these foreigners is seen in their refusal to take responsibility of anything. They refuse to pay compensation for the pollution caused by their spillages, which is so severe that animals are drowned, the air is polluted with bad smell from crude oil, decaying animals, men and women are covered knee-deep in the crude oil and most villagers lose their main source of sustenance to the spillage. At one time, the author's mother lost her means of livelihood too.

These unsympathetic strangers would like wise refuse to take care of the women who they lure away and impregnate. These women now becomes a kind of out casts in their communities. This represents an apparent destruction of the societal norms by the invading expatriates and this disrupts mostly the lives of women.

Sisi, the elderly half-caste friend of Zilayefa, characteristically drops out of school at primary six level. She is frustrated by the harsh realities of life in the country and is lured away by the glamour of the city lights in Port Harcourt. She understands fully the agony of the

young girls growing up in an insensitive society. That is the reason behind her resolve to stand by Zilayefa all through her ordeal.

Yellow-Yellow is a horrid account of a morally decadent society. This is a society bedevilled by a moral decadence from the external forces of expatriate oil workers. It is the tale of a society whose young girls, in a bid to escape poverty, seeks the embrace of white men who are the prime cause of their society's curse. It is a saga of a region where culture has been thrown to the dogs, such that young girls unabashedly troop into hotel lobbies, looking for sexual connections with white men. It is an account of the devastating life of a young girl and so many others like her struggling to survive in a big, cold and insensitive city, a city keen on, ravishing, consuming, and sucking up their souls and spitting out their world-weary empty crusts. It is a true tale of the burden of the impoverished and ravished women in a region of incredible wealth and their determination to survive under such dehumanizing conditions

If human needs are basic and essential to sustainable development, then it should be relative. The needs of women must be inclusive and the much-propounded theories on economic growth should take cognisance of the fate of women in an economically chaotic existence. Thus under the heading "what is to be sustained," this paper argues that the general identification of nature, life support systems, and community all revolve around the need for women emancipation and educational empowerment. Likewise, under the axiom what should be developed? To which the pointer rests on people, economy, and society the early literature focused on economic development, with productive sectors providing employment, desired consumption, and wealth. Here also, the fate of women as seen from the above analysis remains a centre point. Even with the most recently, attention shifted to human

development, including an emphasis on values and goals, such as increased life expectancy, education, equity, and opportunity, the destiny of women should be uppermost.

Works Cited

- Abrash, Barbara. *Black African Literature in English*. New York: Johnson Corporation, 1967. Print.
- Adichie, Chimamanda Ngozi. *Purple Hibiscus*. London: Fourth State. 2004. Print.
- Agary, Kaine. *Yellow Yellow*. Lagos: Infomedia, 2005. Print.
- Agnes, Michael. *Webster's New World College Dictionary*. John Wiley and Sons, 2007. Print.
- Akinwale, Ayo. "Zulu Sofola: Her Writings and their Undermeaning" *Nigeria Female Writers: A Critical Perspective*. Ed. Henrietta Otokunefor and Obiageli Nwodo. Ibadan: Malthouse Press Ltd, 1999. Print.
- Amadiume, Ife. *Male Daughters, Female Husbands. Gender and Sex in an African Society*. London: Zed books, 1987. Print.
- Beauvoir, Simone de; Parshley, H. M. *The Second Sex*. London: Vintage, 1997. Print.
- Bebel, August. *Woman under Socialism*. University Press of the Pacific, 1987. Print.
- Boyce Davis, Carol and Anne Adams Graves, eds. *Ngambika Studies of Women in African Literature*. Trenton, NJ: African World Press, 1986. Print.
- Brabeck, M. and Brown, L. (With Christian, L., Espin, O., Hare-Mustin, R., Kaplan, A., Kaschak, E., Miller, D., Phillips, E., Ferns, T., and Van Ormer, A.). *Feminist Theory and Psychological Practice*. In J. Worell and N. Johnson (Eds.)

Shaping the Future of Feminist Psychology: Education, Research, and Practice. Washington, D.C.: American Psychological Association, 1997. Print.

Chodorow, Nancy. *Feminism and Psychoanalytic Theory.* New Haven, Conn.: Yale University Press. 1989. Print.

Chukwuma, Helen. "Positivism and the Female Crisis" *Nigeria Female Writers, A Critical Perspective.* Eds H.C. Otokunefor and O. Nwodo. Lagos Malthouse press limited, 1989. Print.

Ed. Feminism in African Literature. Enugu: New Generation Books, 1994.

Ed. Feminism in African Literature. "Essays on Criticism". Enugu: New Generation Books, 1994. Print.

Chukukere, Gloria. *Gender Voices and Choices: Redefining Women in Contemporary African Fiction.* Enugu: fourth Dimension publishers, 1995. Print.

Chuma-Udeh, Ngozi. *Trends and Issues in Nigerian Literature.* Onitsha: Malchjay Publishers, 2007. Print.

Cornell, Drucilla. *At the Heart of Freedom : Feminism, Sex, and Equality.* Princeton, N.J.: Princeton University Press, 1998. Print.

Collins Dictionary and Thesaurus. London: Collins, 2006. Print.

Davis, S.H. "International Agency Perspectives on Cultural Diversity and Development", *Social Development Dept., World Bank, Wash. DC, USA. 2005.12 18.* "Defining Black Feminist Thought". <http://www.feministezine.com/feminist/modern/Defining-Black-Feminist-Thought.html>. Retrieved on May 31 2007. DuBois, Ellen Carol *Harriot Stanton Blatch and the Winning of Woman Suffrage.* New Haven, Conn.: Yale University Press. 1997. Print.

- DuBois, Ellen Carol *Harriot Stanton Blatch and the Winning of Woman Suffrage*. New Haven, Conn.: Yale University Press, 1997. Print.
- Durosimi Jones, palmer Eustace and Jones Marjorie. *Women in African Literature Today*. James Currey limited, 1987. Print.
- Echols, Alice. *Daring to be Bad: Radical Feminism in America, 1967-1975*. Minneapolis: University of Minnesota Press. 1989. Print.
- Emecheta, Buchi. "Feminism with a small f." *African Literature: An Anthology of Criticism and Theory*. Ed. Tejumola Olaniyan and Ato Quayson. Victoria: Blackwell Publishing, 2008. (553-64)Print.
- Engels, Friedrich *The Origin of the Family, Private Property, and the State, in the light of the Researches of Lewis H. Morgan*. New York: International Publishers, 1972. Print.
- Faucheux, S., Pearce, D. and Proops, J. (Eds.) *Models of Sustainable Development*, Edward Elgar Publ., Cheltenham, UK. 1996. Print.
- Munasinghe, M., Sunkel, O. and de Miguel, C. (Eds.). *The Sustainability of Long Term Growth*, Edward Elgar Publ., London, UK. 2001. Print.
- Munasinghe, M. *Environmental Economics and Sustainable Development*, Paper presented at the UN Earth Summit, Rio de Janeiro, Environment Paper No.3, World Bank, Wash. DC, USA, 1992. Print.
- Nwapa, Flora. "Women and Creative Writing in Africa". *An Anthology of Criticism and Theory*. Victoria: Blackwell Publishing, 2008. (P.526-532). Print.
- Obianuju Acholonu, Catherine *Motherism: The Afrocentric Alternative to Feminism*. Afa Publ. 1995. Print.

- Ogunyemi, C. O. "Womanism: The Dynamics of the Black Female Novel in English." *Signs* 1985. (548-56). Print.
- Ogundipe-Leslie, Molar. *Re-creating Ourselves: African Women & Critical Transformations*. Africa World Press, 1994. Print.
- "Stiwanism: Feminism in an African Context". *An Anthology of Criticism and Theory*. Victoria: Blackwell Publishing, 2008. (P.542 – 557). Print.
- Zinn, Maxine Baca; Dill, Bonnie Thornton. *Women of Colour in U.S. Society (Women in the Political Economy)*. Temple University Press, 1994. Print.

T. Sasikanth Reddy

**Question of Identity in Indian Literature(s) on
the Substratum of Translations**

Comparative literature deals with the literature of two or more different linguistic, cultural or national groups. In the West, it emerged in the late nineteenth century as an interdisciplinary field where one studies literature across the boundaries between nations, time periods, languages, genres, other arts and disciplines. Broadly speaking, Comparative literature is the study of 'literature without borders'. The seeds of the discipline can be found in the ideas of Goethe, the great German poet, who pleaded for world literature (*weltliteratur*) instead of European literature in 1827, and in the speeches of Tagore, in the early twentieth century India, by it they meant a body of valuable literary works from all nations. However, the early comparatists chiefly concerned themselves with studying 'spirit of the times' embodied in the literary works of a particular nation. In the beginning of the twentieth century, practitioners of the French School of Comparative Literature examined literary works for 'origins' and 'influences' between works from different nations. In Germany, Peter Szondi, a Hungarian scholar, worked for forming a programme and methodology for a trans-national or trans-Atlantic Comparative literature. In the post war scenario, American scholars, pressed by the need of the hour for

international co-operation, studied literary works for searching universals based on the literary archetypes that run through literatures of all times and places. In the ensuing decades, such Comparative studies have largely taken recourse to cultural studies in America.

Still the scope of the Comparative Literature as practiced in the West is largely confined to the study of literatures of Europe and Anglo American, a typical preference to English, German, French, Italian and Spanish literatures as if Comparative Literature means the study of Comparative European literatures. The inclusion of the study of Arabic literature and Chinese literature in the syllabi of Comparative literature in the western or American universities is a late move and less favoured. It seems ironical that the discipline that emerged as reaction to nationalistic studies of literature is still more or less a domain where much of the literature under study concerns itself with the issues of the nation-state and is not free from the politics of hegemony. This is the reason there is a strong feeling all over the world among leading comparatists to shed off the nation-based approach and to embrace a cross cultural approach. The message is quite clear for the practitioners of Comparative Literature in India and abroad: literary imperialism of the superpowers is to be resisted, the literature/s of the marginalized classes has/ have to be foregrounded, translations from one Indian language to another language and their subsequent translations in English have to be promoted to realize the dream of 'United Nations of Literatures'. English has opened for them windows to keep them abreast with the latest in the world and they are the best suited as they are quite conversant with their own critical and cultural tradition/s and those of the West. To be comparative in methodology is the only viable and liable preference for them. And the practice of Comparative Literature is the best preference for scholars, researchers and translators in the departments of literatures in the country. Since

Goethe's proposition of the concept of *Weltliteratur* (world literature) in the early nineteenth century, Comparative literature has strove to unify the literatures of the world and to examine them as part of a harmonious whole. However, the concept that literature, in addition to being the product of a nation and the expression of a language, is also like music or painting a universal human phenomenon, has impelled the discipline to grapple with the dialectic of unity and multiplicity, national and universal, central and marginal that operate at the level of language, literature and culture. To an Indian rooted in the cultural heritage of *Vasudhaivkutumbakam* (world is a family) as well as rich multiplicity of hoary literary traditions, the idea of world literature sounds all very well if not avant-garde, though this humanistic notion is extremely problematic as it involves quite contentious issues of representation, canon, periodization and hegemony and homogenization. Apart from this, yet another idiosyncrasy that the discipline with apparently cosmopolitan orientation built into its methodology right from the beginning was the queer desire to undertake comparisons of literary texts in their original languages. Thus, "... comparatists preferred to write books in language A about the use of metaphors, say, in books written in language B and C, without being in the least -concerned whether those books were available in Language A" (Andre 9). Such a peculiar obsession with the original is very much alive and kicking even today - after more than three decades since translation studies has been established a full-fledged area of intellectual inquiry and rigour. As late as in 2003, through her ambitiously futuristic book *Death of a Discipline*, Gayatri Chakravarti Spivak expressed acute dissatisfaction with the work of latest trends in literary studies like Ethnic Studies/Cultural Studies and post colonial mapping of world literature in translated anthologies for their inadequate contribution towards the rigorous knowledge of the other. She fervently branded these trends as based on 'the authority of experience' and

‘the sanctioned ignorance’ of migrants to the metropolitan cities. She denounced ‘the arrogance of the cartographic reading of world literature in translation as the task of Comparative Literature’, counter-offering the figure of a ‘planetary’ conception of Comparative Literature that would conserve ‘the irreducible hybridity of all languages’.

The metaphor of conjoint twins at loggerheads with each other perhaps best explains the problematic relationship that Comparative Literature and translation have shared right since the first serious conceptualization of the former’s theoretical framework by the Romantics in Europe. It might come as a staggering idiocy to common sense that the phenomenon of translation has remained on the periphery of comparative literary studies in spite of the glaring identicalities involving the work both a comparatist and a translator undertake i.e. rewriting the text and enhancing the cross-cultural interaction and mutually enriching dialogue. The height of the paradox is that while the comparatist is lauded for interpreting the virtuosity of a foreign text, though he might not worry about making that text available to his native readership, the translator is brought to book on the suspicion of disfiguring the sacred text, though he approaches the original with unparalleled vengeance and commitment. This understanding of literature relegates the translation to a deprecating, ‘second-hand’, ‘second-rate’ level as being a mere botched-up copy of the original work of art and the translator to the status of a drudge, a proletariat, only a blotting paper. It is inconsequential if translator-scholars make a text available to a wide readership of their culture, but paradoxically it is extremely significant for comparatist-scholars to keep analyzing that text with great expertise for an ever-shrinking coterie of readers. However, this otherising of translation on the grounds of inaccuracy and dilution came in for severe criticism from prominent literary figures like Ezra Pound and Walter Benjamin in the initial decades of twentieth

century. Reception theory predicated the impact of a work of literature on its culture upon the kind of the image that a translator, a critic or an anthologizer created of that work through his discursive interventions. In his seminal essay, *That Structure in the Dialect of Men Interpreted* Andre Lefevere remarks, “Refractions are made to influence the way in which readers read a text. As such they are powerful instruments in ensuring the ‘right’ reading of works of literature and in perpetuating ‘right readings’”(Andre 89).

The point in dwelling upon the political historiography of comparatism and translation in West is to contrast it with its Indian variant in terms of socio-cultural, political, linguistics, critical and literary differentials. First of all, in India the idea of translation has never been caught up in the original versus copy dichotomy or the issues related to accuracy. In India, the native term for translation is *anuvad*, which literally means, ‘saying again’ or ‘saying after’. The term has clear allusion to academic practice in ancient India according to which students used to repeat the utterance of their teacher in order to confirm and memorize it. Establishing the fundamental dissimilarities between the term *anuvad* and other popular terms like *bhashantar*; Umashankar Joshi says that while the latter implies mere change of language, i.e. the formal and linguistic properties, the former denotes the idea of recapturing the voice, i.e. the content of the original once again. Joshi’s distinction puts the temperament of Indian literary aesthetics with respect to the act of translation in crystal-clear perspective. In ancient India, the practice of translating the entire extra-lingual texts into classical Sanskrit was not much in vogue for variety of egoistical and political reasons and so literature adopted the adaptation model of translation to appropriate anything foreign and worthwhile. In the second millennium, Sanskrit was swept to the backwaters of theosophical, ritualistic, priestly and pedantic usage and superseded

by a fresh evolution of regional languages called *bhashas*. Epics, Puranas and other literature began to be transmigrated into these regional languages by way of adaptations from Sanskrit. These adaptations or refractions successfully translated 'the language of spirituality' and served the dual purpose of empowering the ostracized and thwarted masses by providing them direct access to the literature of upper echelons and of helping the development of modern Indian languages. Diachronic study of translation in India reveals that the problematic of mimesis and contention of accuracy were alien to Indian mind until the colonial invasion, a fact which takes much of the sting out of the antagonistic relationship extant between Comparative literature and translation.

Secondly, India, with its 'multi' realities - lingual, cultural, religious, ethnic and of course literary houses twenty-two major languages and innumerable minor ones with each of them having their own literary tradition, written or oral. The country cannot lay claim to what Benedict Anderson calls 'linguistic nationalism', a belief that each true nation was marked off by its own peculiar language and literary culture, which together expressed that people's historical genius. Thus, at present India is a melting pot of a number of languages which are not perfectly comprehensible even to the speakers of connate languages, let alone the speakers of a language belonging to an altogether different language family. As a result, the formation of a singular valid category of national literature or Indian literature has remained staggeringly overambitious, if not Utopian, project during the sixty years of independence. However, the maddening irony is that in the face of such glaring diversity of languages and literatures, general social discourse and literary scholarship have repeatedly identified India as a hegemonious language and literature area. It is precisely the problematics of unity and diversity that define the task of comparative literature in Indian languages today. The unitary notion of Indian

literature sounds unrealistic primarily because it endorses and encourages singular nationalist identity. In the absence of a common linguistic denominator i.e. a national language, it's understandable that such an identity is difficult to be formulated. Oddly enough, English, without having secured a place in Indian constitution, still remains the lingua franca of government and higher education. On the other hand, after nearly twenty years of Indian globalization, it's a cliché now that post-globalization the local has failed to resist the pressures of cultural convergence and has finally chosen to undertake assimilation, however half-hearted and ambivalent. Linguistic assimilation is just one, but extremely important example as it's closely associated with professional aspirations. Needless to say that linguistic assimilation inevitably precipitates cultural assimilation. In his insightful article, "In India, the Paradox of Choice in a Globalized Culture" Anand Giridhardas describes how early adapters to phenomenon of globalization in terms of linguistic and cultural makeover scored over the later ones so far as success, status and lifestyle are concerned. As a result of the remarkable language-divide leading to fortune-divide, he observes, "English has become something more in India than a pathway out of poverty. It has become, as it is not in Brazil or China, the language of respect. An Indian who speaks only Indian languages will face inferior treatment in her own society"(Anand 28).

Theoretical notion of Indianness and post-colonial tendency to celebrate difference though welcome, have inadvertently brought even a working conceptualization of Indian literature(s) to a virtual stalemate. However, one should not forget that the tool of translation can be used tendentiously to assert the differences that it apparent appears to efface. Comparative literary studies will have to rope in translation in its project of evolving literature(s) in which the pulse of the nation is distinctly felt. German translator Schleiermacher has dwelt upon the possible strategies that a translator can resort to as he sets

out to translate a literary text. Speaking ‘On the Different Methods of Translating’, he ingeniously observes that, “... there are only two possibilities. Either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him” (Anand 31). Schleiermacher dynamically prefers the former strategy whereby a translator highlights the otherness of the translated text spelt out in terms of cultural, historical and literary signifiers. Apparently this method makes the exercise of reading taxing for the reader, makes the translation appear ‘harsh and stiff’, but it is far superior to the other approach that facilitates trouble free reading. St-Pierre observes that, “translators when faced with references to specific aspects of the source culture may use a variety of tactics, including non-translation, as part of their overall strategy and use many other complex tactics in order to reinvent their relations in a postcolonial context” (Paul 423-438). This subversive and self-assertive practice is accomplished by abrogation and appropriation. Abrogation refers to outright refusal of the notion of the correctness of usage, fixed meanings and assumptions dictated by the categories of imperial culture. ‘Appropriation’, on the other hand, is the process by which English is adopted and adapted to express cultural experiences which are very different from imperial ones. Appropriation of English means Indianizing it by retaining speech rhythms, turn of phrase and movement of the regional languages, retaining the tang of English as it is spoken locally, borrowing and naturalizing words and concepts like names, rituals, kinship terms and forms of address from native sources and replicating the mythological and literary references.

With the establishment of National Translation Mission, which proposes to make knowledge texts in English available to all the major regional languages, an elaborate administrative blueprint for its literary

counterpart isn't very difficult to conceive. One of the major advantages that such a radical move would yield is the unprecedented empowerment of marginal literatures like women, Dalit and ethnic writing as well as marginal languages, something which Comparative literature shorn of the tool of translation can never aspire for even if it cares to touch these literatures for study, putting aside its well-known elitist biases. It's not surprising that the present day Dalit writers in India look upon English as a language of emancipation from constraints of caste and power and not as colonial residue. Meena Kandasamy, a noted Dalit poet observes, "It doesn't operate with the Dalits alone. English takes your voice to a larger level and helps in your search for solidarity...(with) like-minded people, people who want change." (Meena 6). Moreover, translation of regional literatures into English as a first step towards a broad-based project deeper comparative analysis and historiography will firmly ground the category of Akash in its cultural subjectivities and regional particularities from which globalization has ruthlessly uprooted it. The idea of Hindi, the official language of India as well as spoken by more than forty percent of populace as of now, replacing English for the purpose of such cultural consolidations sounds suspect because linguistic disparity in India is "as much a result of colonial policy-the formation of unitary states out of a plurality of princedoms, feudatory states, etc., as of decisions to maintain the divisions in modern India along linguistic lines. Thus India is not only a state in which linguistic divisions are maintained, but also a nation in which such divisions can lead to new rivalries or continue the old ones" (Pallavi 9). Fortunately or unfortunately, English has not been party to intra-Indian language rivalries. Again, apart from the disadvantage in terms of 'global' factor, Hindi has had faced riotous opposition from southern states in past. The issue is not reshaping Indian literature(s) into Anglo-American frame but of distorting the frame of reception itself. The quest is for Spivakian 'planetarity', a

non-reductive collectivity or rather camaraderie-friendship, to use Derrida's term, where differences are respected. Culture and modes of being don't have to change in the interest of streamlined, hegemonic collectivity of globalization. Gurbhagat Singh's notion of 'differential multilogue' proposes the formulation such a program under the umbrella of comparative literature whereby Indian diversity can be appreciated without forfeiting the individualism of the particulars. In India, the need for translation is urgently felt as an interliterary space connecting linguistic and cultural differences. Instead of serving as a bridge between already given cultural entities, translation becomes an activity of cultural creation. The bridge, in other words, brings into being the realities, which it links. "The boundary becomes the place from which something begins its presenting" (Homi Bhabha 210). In the hybrid culture, in the third space defined by Bhabha, which takes into account the unstable identities of the migrant, translation becomes a foundational, primary, creative activity. The huge significance of translation lies in the fact that in a world of inestimable plurality, it makes us aware of the unrealistic and unrealizable prospect of accomplishing unqualified uniformity and of the fruitfulness of a systematic attempt to understand 'the other'.

Works Cited

- Bhabha, Homi K. *The Location of Culture*. London : Routledge, 1990. Print.
- Giridhardas, Anand. "In India, the Paradox of 'Choice' in a Globalized Culture". *International Herald Tribune*, September 11, 2008. Print.
- Kandasamy, Meena. Quoted in P. Singh's "Dalits Look upon English as the Language of Emancipation" *Livemint.com, The Wallstreet Journal*. March 8, 2010. Print.

- Lefevere, Andre. "Introduction: Comparative Literature and translation". *Comparative Literature*. Winter, 1995. http://findarticles.com/p/articles/mi_qa3612/
- Lefevere, Andre. "That Structure in the Dialect of Men Interpreted" in E. S. Shaffer (ed.) *Comparative Criticism*, Vol-6. Print.
- Singh, Pallavi. "The Pitfalls of Linguistic Jingoism", *Livemint.com*, *The Wallstreet journal*. March 4, 2010.
- St-Pierre, Paul. "Translating Cultural Difference: Fakir Mohan Senapati's *Chha Mana Atha Guntha*" *Meta: Translator's Journal*, vol. 42, No. 2, 1997. Print.

Sadia Hasan

**Cartography of Cultures and Languages:
Burnt Shadows by Kamila Shamsie**

Burnt Shadows, last in the oeuvre of Kamila Shamsie's novels is an attempt to portray the fragmented turbulent world of today- the way historical events, more than disrupting political ease create permanent fissures in the lives of the people, displacing them and marking them with the catastrophe forever. Moving from one historical disaster to another it links the catastrophes that the last century witnessed and shows how the present disintegrated world of today owe to the global events- at how hatred borne out of world politics, callous, insensitive selfish decisions of the great powers have bred violence and given birth to further hatred and fragmented the world dangerously.

Burnt Shadows distils much of the most notorious history of the past 65 years into its pages. Tracing the shared history of two culturally different families with members from varying nationalities - a German, a British, a Japanese and an Indian. Konrad-Weiss and Tanaka-Ashraf, from the bombing of Nagasaki, India on the brink of Partition, Pakistan in the early 1980s, New York post 9/11, Afghanistan in the wake of US 'war on terror' campaign and the horrifying images of Guantanamo Bay is a disturbing reflection on the conflict of attitudes and cultural divides that span everything from the loyalty of taste buds

to the perceptive image of marriages, even to the dangerous level where it breeds fear and skepticism so deep in the mind of young American Kim that she hands over an Afghani to the FBI just because of an unfounded fear against all 'with beards', poignantly hinting at Islamophobia- another trajectory of perilous disintegration of the world.

Burnt Shadow explores the interplay of direct and oblique cultural connotations, its sensitivity and insensitivity to understand how a culture intertwined with nationality in the garb of race for being the undisputed super powers' breeds war while the same culture in the form of languages also brings people irrevocably together; of how issues of cultural identity, conflict, awareness and displacement blend together to weave the novel. *Burnt Shadows*, an epic narrative short listed for the 2009 *Orange Prize for Fiction* is fraught with the themes of cultural alienation and identity and gives an account of those whose lives are built despite and amidst the destruction of war.

Sajjad Ashraf, an Indian British Raj employee in the novel in "trying to locate the exact celestial point at which Dilli became Delhi" (Shamsie 33) sums up all the resilience and conflict, collision and amalgamation of culture that *Burnt Shadows*' multi-cultural settings portray.

The heart of the novel begins with language, with the sharing and overlapping of one language with another. "*Qahweh* in Arabic, *Gehve* in Farsi, *café* in French, *coffee* in English, *Kohi* in Japanese" (Shamsie 258). and the difference therein; "Why being *udaas* in Urdu was something quite different to feeling melancholic in English" (Shamsie 200).

In this multi-generational, multi-cultural story about the turbulence of a century where large groups of people have had to leave their homes and where events from the distant past cast a very long shadow over the present, language is shown to provide much succor. The novel strongly projects the idea that in the divided world

of today, language can be instrumental in bridging the gap. Gohar Karim Khan ‘read(s) the novel as an attempt at ‘psychic healing’—a work that embraces nationalism transnationally . . . makes possible the existence of a kind of ‘horizontal comradeship,’” transcending national borderlands and cultural boundaries.’ And this horizontal comradeship can be attained, as the novel shows, through an understanding, appreciation and acceptance of the difference of multiple languages and as an extension of plurality of society.

In fact, it can even be on one level called ‘a play of languages’. It is through language that Konrad Weiss, a German in Japan during the Second World War meets Hiroko Tanaka, a gifted young linguist for translation of Japanese texts into German. The two fall in love but her life is shattered when Konrad is killed in the nuclear bombing on 9 August 1945. Hiroko survives but the embroidered cranes of her Kimono are burnt indelibly on her back and heart serving to remind her of the gruesome world politics. Forever defined by disaster in her native country as *Hibakusha*, a bomb survivor Hiroko travels to Delhi where Konrad’s estranged half-sister Elizabeth is unhappily married to a British man, James Burton. Her vulnerability and honesty make her a welcome guest to Elizabeth, and when she begins to learn Urdu from James Burton’s servant, Sajjad Ashraf, an unusual cross-cultural romance begins “overturning the separateness that would otherwise have defined their relationship” (Shamsie 200).

Her getting close to Sajjad Ashraf also has reasons to be found in the way languages have been brought to play a role in the novel. They find their love growing during their Urdu lessons. As their love progresses, the cultural connotation that represents practices, lifestyles, views and ways of life that are different from, disapproved of and in varying degrees discouraged by the other culture comes into play and Hiroko is warned of Sajjad; “his world is so alien to yours” (Shamsie 97). The notion that cultures are extremely complex structures of beliefs and practices, and their nuances, unspoken

assumptions and deepest sensibilities cannot be easily acquired unless one is born into them finds a voice in the words of Elizabeth Burton when she tells Hiroko that Sajjad Ashraf's world is a world in which "you either grow up or forever remain an outsider" (Shamsie 97)

One understands the challenge of reconciling one culture's progressive values with another's allegiance to family and tradition in the wake of Hiroko's marriage with Sajjad where their lives would be

... a series of negotiations – between his notion of a home as a social space and her idea of it as a private retreat; between his belief that she would be welcomed by the people they lived among if she wore their clothes, celebrated their religious holidays and her insistence that they would see it as false and had to learn to accept her on her own terms; between his determination that a man should provide for his wife and her determination to teach; between his desire for ease and her instinct towards rebellion. (Shamsie 132)

Sajjad Ashraf is a character that carries strong cultural inscriptions, a character that grows up and lives within a culturally structured world and organizes his life and social relations in terms of a culturally derived system of meaning and significance. For him, "a steaming hot cup of tea brought to a man first thing in the morning by a woman of the family was a basic component of the intricate system of courtesies that made up the life of a household" (Shamsie 132). In him, culture has assumed deep roots and become an inseparable part of personality, shaping his thought. Through the character of Sajjad Ashraf the novelists explores the relationship of people with places, of how places "the world of his *mohalla*" (Shamsie 133) and the culture associated becomes his identity. His life is inseparable from:

...the fluttering of pigeons, and the call of the *muezzin* of Jama Masjid and the cacophony of his brothers arguments and the hubbub of merchants and buyers in *Chandni Chowk* and the rustling of palm

leaves in the monsoons and the laughter of his nephews and nieces and the shouts of kite fliers and the burble of fountains in the courtyards and the husky voice of the never seen neighbor singing ghazals before sunrise. (Shamsie 126)

For Herder, the influence of culture permeates the individual's ways of thinking, feeling and judging, food, clothes, bodily gestures, way of talking, manner of holding himself or herself together, pleasures, pains, values, ideals, nightmares, forms of imagination, and aesthetic and moral sensibilities. (qtd. in Bhiku Parekh, 69). He carries strong loyalty to places which he displays at a crucial juncture in history when the lives of people were being tossed about at the altar of proclaiming loyalty to either of the twin nations of India and Pakistan. "Either way it won't matter to me. I will die in Dilli. Before that I will live in Dilli. Whether it is in British India, Hindustan, Pakistan- that makes no difference to me." (Shamsie 40), he says.

The Burtons send Hiroko and Sajjad to Istanbul to avoid the dangers of partition, only to find that this renders Sajjad stateless, he can never return to his beloved Dilli where millions of individual lives are being tossed about on the relentless tide of history; Sajjad and Hiroko have to leave Dilli- his city "insidious as a game of chess" (Shamsie 38) and move to the newly created country across the border. This prepares a very rich ground for the writer to explore the ways in which the sounds and smells of the place you grow up in haunt you and make you long for it forever. The way war is detrimental most to everything human is felt at a number of points in the story- it devastates human emotions, turning and twisting about the fate of the characters. When Sajjad is forced to leave his beloved Dilli, it's an echo of Hiroko's departure from Japan. "Until you see a place you've known your whole life reduced to ash you don't realise how much you crave familiarity" (Shamsie 99). She says in a moving passage,

I want to hear Japanese. I want tea that tastes the way tea

should taste in my understanding of tea. I want to look like people around me. I want people to disapprove when I break the rules and not simply to think that I don't know better. I want doors to slide open instead of swinging open. I want all those things that never meant anything, that still wouldn't mean anything if I hadn't lost them. (Shamsie 99)

The author has thoughtfully taken up a Japanese protagonist, a *hibakusha*, a bomb survivor to question the cultural, national, racist issues – racial pride, imperialism and arrogance of the British Raj as revealed in Sajjad Ashraf's description of Burton's house "Flower pots: it summed it all up. No trees growing in the orchard for the English, no rooms clustered around those courtyards; instead separations and demarcations" (Shamsie 33), to question the wisdom of the extremism of nuclear annihilation, modern day Islamic extremism and the righteousness of embracing the cult of martyrdom in a desire for heaven. The novel opens a window into the complex and fascinating web of culture and history in which entirely disparate cultures blend together to weave a story. Sajjad's failure to try uncooked Japanese fish cuisine, sushi after 35 years with Hiroko tells all you need to know about the persistence of inherited attitudes. Elizabeth too in the same spirit wonders what marriage means to Japanese and whether it involves love?

Bhiku Parekh writes that culture embraces a range of human activities that make up identity – that is a body of beliefs and practices in terms of which a group of people understand themselves and the world and organize their individual and collective lives. Human beings are born with a range of species-derived capacities and tendencies and are gradually transformed by their culture into rational and moral persons. Culture thus structures human personality to a large extent. They learn to see the world in a particular way, to individuate and assign certain meanings and significance to human activities and relationships and to conduct them according to certain norms. They

also acquire particular habits of thoughts and feelings, traits of temperament, inhibitions, taboos, prejudices, musical, culinary, sartorial, artistic and other tastes. They build up a body of sentiments and memories, acquire love of certain kinds of sounds, smells and sights, heroes, role models, bodily gestures, values, ideals and ways of carrying themselves. Culture of a society is also embodied in its proverbs, maxims, myths, rituals, symbols, collective memories, jokes, modes of non-linguistic communication, customs, traditions, institutions and manner of greetings.

The novelist in the spirit of a cartographer charts out a map of cultures across the globe – with its nuances, prejudices, hopes, aspirations and inhibitions exploring what happens at different intersections of personal lives and the force of history — how do people survive living through cataclysmic events? How do relationships survive it? Why is it that some relationships do survive and others don't?

In the midst of all the upheaval, the writer portrays languages as a reconciler. She has shown language as a rich but unexplored potential for bridging gaps. Raza, the son of Hiroko and Sajjad voices his love for languages a number of times in the novel. It is, in fact, an echo of the writer's projection of languages as a strong binding force. Raza would be happy living in a cold bare room if he could just spend his days burrowing into new language and

In his decade in Dubai, prior to Harry re-entering his life, he sought out as many nationalities as possible, acquiring language with the zeal of a collector – Bengali and Tamil from the hotel staff; Arabic from the receptionist; Swahili from the in-house jazz band; French from Claudia – the most consistent of his many lovers; Farsi from the couple who ran the restaurant at the corner of his street; Russian from the two hookers who lived in the apartment next door to his studio and knew they could use their spare key to slip into his bed after their

clients had left, seeking comfort or laughter or platonic embraces; and beyond this, a smattering of words from all over the globe. (Shamsie 258)

The parallel of the twin languages of Urdu and English is drawn attention when Raza analyses his emotions thus – “No, not melancholy. It was *uljhan* he was feeling. His emotions were in Urdu now, melancholy and disquiet abutting each other like the two syllables of a single word” (Shamsie 332). Raza’s passion for languages is layered, because it comes from the son of two people—Hiroko and Sajjad who have suffered the most at the hands of history. In it can be sought the solution afforded by them to the world for its multiple fragmentations. Hiroko, herself a polyglot passes on her talent for languages to Raza “And all the tenderest of his recollections of childhood were bound up in his mother’s gift of languages to him – those crosswords she set for him late each night when he was growing up, the secrets they could share without lowering their voices” (Shamsie 200).

The multicultural settings of the novel derive significance through language, from learning the Urdu script with its *zal, zay, zwad* and *zoy* to a diagonal Japanese one. While Sajjad finds solace in the way “fluidity of his pen shaped Quranic verses into unfurling roses to express the harmony he found in the holy book” (Shamsie 106), young Afghani boy finds it as an instrument to proclaim his revenge from the Soviets.

I made an oath. When the Soviets killed my father. . . I don’t even speak my own language anymore, only this borrowed tongue. I will not speak the language of my father, I will not speak my father’s name or the name of my village, or claim my kinship to any other Hazara until the day the last Soviet leaves Afghanistan. And I will be the one to drive out that last Soviet.’ 198

The writer in the novel gives full play to her fascination with languages, especially so because of her own preoccupation with words

as a writer. For her language has a history which she dwells upon as she says about Urdu”Language of mercenaries and marauders. Do you know the word “Urdu” has the same root as “horde”? Now, Latin. That’s a language worth learning.” 65

Herder insists that language is the very basis and medium of thought. “Every nation speaks in the manner it thinks and thinks in the manner it speaks” (132). Its language is the repository of its thought, feelings, memories, hopes and fears and moulds its speakers’ minds and hearts in a specific direction. (181) Herder was the first to insist on the close relation between culture and language and to argue that language was not just a means of communication and self expression but an embodiment and vehicle of culture.

The redeeming counterpoint to all this turmoil in which individuals are shaped and damaged by history, and one injustice begets another, the novel hints, is a loyalty that goes beyond less elevated ties to home and family. Through it all, Hiroko, branded by the bird-shaped scars – the burnt shadows, the bomb seared into her back, survives through her skill with new languages, her willingness to assume new identities and her refusal to judge others on their origins. At one point Konrad, whose shadow hangs over much of the book, tells Hiroko that “barriers were made of metals that could turn fluid when touched simultaneously by people on either side” (Shamsie 82). Or as beautifully said by Harry” . . . how could you fail to regard the world as your oyster, regardless of whether you saw yourself as a gemstone or as a mollusc”(163).

Works Cited

- Shamsie, Kamila. *Burnt Shadows*. London: Bloomsbury Publication, 2009. Print
- Parekh, Bhiku. *Rethinking Multiculturalism: Cultural Diversity and Political Theory*. London. Macmiilan Press Ltd, 2000. Print

Khan, Gohar Karim. "The Hideous Beauty of Bird-Shaped Burns: Transnational Allegory and Feminist Rhetoric in *Kamila Shamsie's Burnt Shadows*." *Pakistaniat*. *A Journal of Pakistan Studies* Vol. 3, No. 2 (2011).

Barnard, F. M. (tr. & ed.). *Herder on Social and Political Culture*. Cambridge. Cambridge University Press. 1969. Print

Pratibha Malik

Translation and Transliteration: Problems and Possibilities

Language is the magical spell that has successfully managed to create a connection between people and nations for thousands of years by enabling the people to put forward their ideas and thoughts. People communicate with each other most comfortably when they speak in their native language. Similarly, writers find it most entrancing and comfortable to write and express their views in their native language. However, today it has become essential to spread ones wings and take a flight. The writers have to reach out to a greater number of people in order to spread their message and successfully bring out the truth of the society. Translation and transliteration play a major role in this expedition of the writer's today.

'Translation' refers to the interpreting of text from one language to another in order to convey the meaning of the text to a reader who is unable to understand the original language of the text whereas 'Transliteration' refers to the practice of mapping characters from one writing system to another so as to make it easier for the reader to comprehend the exact pronunciation of the text. The need of the hour is the expansion of literature which can be brought about by translating and transliterating regional literature to a language that is more easily

and widely understood. This difficult task is taken up by the translators. Sometimes even the finest translators come up against words that defy translation. Many languages include words that don't have a simple counterpart in another language. When translators come across such a word, they usually describe it so that it makes sense in the target language. But some words pose more difficulty than others due to interesting cultural differences. The translators have to make sure that the main essence and the emotions attached to the words do not change. Today, we are more aware of the Dalit society, its traditions, rites and customs just because of the translation of Dalit Literature into English. Laxmi Holmstrom has translated Bama Faustina's novel 'Karukku' in English from Tamil. Her skilful translation conveys the intelligence and power of the original text without exorcizing or sensationalizing its subject matter." The present study deals with the problems and possibilities in the act of translation.

Translation and transliteration today have become a major cause of Globalization which has been connecting nations and nations for many years. When the British had come to rule in India, a number of missionaries had set up catholic institutions where they taught people how to communicate in English. They managed to set forward their ideas and thoughts before the Indians with the help of translations and transliterations from English to Hindi. Just as people communicate with each other most comfortably when they speak in their native language, similarly in earlier times they found it easier to read English when written in Hindi, their native language. In this way, the British started a passive project of translating and transliterating languages.

'Translation' refers to the interpreting of text from one language to another in order to convey the meaning of the text to a reader who is unable to understand the original language of the text. Today, it had come forward as a tool to overcome the racial boundaries and cultural

gap that surrounds more than two-thirds of the entire world. English dominates the entire world and it is the main reason why all writers today try to translate their regional books in English and not only in other regional languages. The availability and easy access to scripts and literature of the Renaissance period was made possible only through translation of Greek and other classical languages to English. Translation is both art and craft. WB Yeats, one of the greatest English poet in an introduction to *Gitanjali* says, “These prose translations from Rabindranath Tagore have stirred my blood as nothing has for years....to read one line of his is to forget all the troubles of the world”. Such huge and tremendous was the impact of their literary pieces. The writers have to reach out to a greater number of people in order to spread their message and successfully bring out the truth of the society. Translation and transliteration play a major role in this expedition of the writer’s today. So, Translation really helps us to understand even the message of our regional writers.

A writer has to make a step-by-step plan in order to translate some work from English to any regional language or vice-versa. A person must have the right attitude which includes finding a solution to even improbable situations and problems, and also having the strength to never give up. The writer requires a thorough knowledge of the source language along with the target language. Sometimes even the finest translators come up against words that defy translation. Many languages include words that don’t have a simple counterpart in another language. When translators come across such a word, they usually describe it so that it makes sense in the target language. But some words pose more difficulty than others due to interesting cultural differences. The translators have to make sure that the main essence and the emotions attached to the words do not change. Another existing problem for the writers is that the translation of literary texts has not

received proper regard and the rhythm of one language is different from the rhythm of another language.

There might be many translations for a given text and therefore, it is very difficult to decide which the correct one is. Experience has shown that the readers who are familiar to both the languages, the source as well as target language, appreciate the translation though the number of such readers is less. However, the common reader is enormously benefited by the targeted translation. People from different cultures often seek information that may have to do with another culture. Translation of literature makes the reader acquainted with a rather unknown culture to him/her in modern globalized world and it provides the reader an opportunity to understand the said culture.

We often find that some readers familiar with both the languages, Hindi as well as English, raise their voice against certain translations as they think that the essence of the text, after translation, has been lost. For example, in the Hindu Religion we regard “Hanuman Ji” as a god but if we translate, what word in English should we choose? It’s translation would be “Monkey-Lord Hanuman”. Those who are only familiar with English and have no knowledge of Hindi, will never be able to get the actual essence of the translated word because of the existing cultural gap which will become a hindrance. Sometimes, even for some ordinary words, a translator is unable to find the exact words which express it clearly and are able to justify the feelings and emotions behind it. “Godan”, written by Munshi Premchand, has proved to be a milestone for Hindi literature. What word should be used by the translator for “Godan”? “The gift of a cow” or “The cow donation”? While translating idioms from one language to another language, one faces many difficulties just as Munshi Premchand has written “Mard tho saithay par paithay hota hai”. How is a translator supposed to find an exact translation for this sentence which has the same essence and

feelings? One more expression that I would like to bring to notice from Munshi Premchand's "Punch Parmashwar" is, "Paisay kya parro par lagtay hay". On translating it in English, it translates to "Does money grow on trees?" Similarly, there are many other examples of the problems which a translator faces while translating one text from one language to another language.

Therefore, a translator should be honest with the expressions, views and message of the writer. The translation should be as close to the original as possible in terms terminology, depiction of customs, emotions and cultural associations. As Gayatri Spivak's says that what is demanded of the translator and reader is, "a surrender to the special call of the text."

Transliteration consists in representing the characters of a given script by the characters of another, while keeping the operation reversible. "Transliteration is the conversion of a text from one script to another." Transliteration involves rewriting the sound symbols of one language in another language's writing system and does not involve strict one-to-one mappings. The use of diacritics or digraphs solves the problem of different number of characters between the alphabets of the two writing systems.

The main goal of this conversion operation is to enable the automatic and unambiguous recreation of the original (which is also known as retroconversion). In a word, the transliteration of a transliterated text should return the original text. This is why standards are used, like ISO There are scores (if not hundreds) of transliteration schemes in use for working between the most widely used languages, For example, researchers have noted at least 32 different spellings in the English press for the name of "Muammar Gaddafi".

The transliterator has to know how the name is pronounced. Then, they can choose characters that sound approximately like the name in that particular language. They might pick characters out of nowhere, or follow a certain chart. Transliteration is not the same thing as translation, a process in which words are made meaningful to speakers of other languages. For example, the popular Arabic food transliterated as *khubz arabi* is better known as “pita bread” by English speakers. Translation requires a deep knowledge of languages, where as transliteration is more about alphabets.

Transliteration isn’t always an exact task, and sometimes words are transliterated more than one way. For example, the name of the Chinese capital was at one time transliterated as “Peking” in English and *Pekín* in Spanish; currently the official transliteration of “Beijing” is used in both languages. Transliteration is used most often when words are imported from one language to another or in the use of place names. Sometimes official or semi-official letter equivalents are used in translation, while in other cases an attempt is made to reproduce the sound of the other language as closely as possible. For example- The name for the Jewish festival of lights, which comes from a Hebrew word, has been transliterated as “Hanukkah” or “Chanukah” in English, *Janucá* and *Jánuka* in Spanish. Both Spanish and English have words that are derived from transliterations of words in languages such as Greek, Russian, Arabic and Hebrew. Latin American Spanish also has some words of regional usage that are derived from transliterations of North and South American indigenous languages.

Transliteration is particularly used by libraries or for the processing of textual data. When a user performs a search or indexes content, the transliteration process can find the information written in a different alphabet and returns it into the user’s script. Transliteration also enables the use of a keyboard in a given script to type in a text in

another one. For example, it is possible with this technique to use a 'qwerty' keyboard to type text in Cyrillic.

Many cultures around the world use different scripts to represent their languages. By transliterating, people can make their languages more accessible to people who do not understand their scripts. For example, to someone who knows the Roman alphabet, the name *محمّد* is incomprehensible. However, when it is transliterated as Muhammad, readers of the Roman alphabet understand that it means the Muslim prophet Muhammad. There are a number of reasons to use transliteration, but most of them involve conveying information across cultures. For example, on a menu in a Thai restaurant, *ข้าวราดแกง* might be written as *khao rad gang* for English speakers, so that they can read what they are ordering, even if they do not understand it. Transliteration is also used in language education, so that people can understand how words are pronounced without needing to learn the alphabet as well. Academic papers may also use transliteration to discuss words in various languages without forcing their readers to learn an assortment of alphabets. This is especially common with obscure scripts like Linear B, which can be read by only a handful of people.

When exact matches can't be found, translators and transliterators have to make accommodations. Therefore, the room for interpretation increases along with the room for variation. Also, a lot of people give you a transliteration even if you ask for a translation, because transliterations take fewer resources and brain power, because they think you meant that you wanted a transliteration, because most non-Sinospheric names are rendered as a transliteration, and also because they just don't know the difference.

I would like to discuss about Dalit Tamil Writer Bama Faustima and her Karukku. Bama, a writer who never planned to be a writer

was born in 1958, Faustina Mary Fatima Rani in a village Puthupatti in Tamil Nadu. Her ancestors and parents were landless, working in other's land and as a result of her socio-cultural subjugation; she had to face many challenges in her life. . Her important works being *Karukku*(1992), *Sangati*(1994), *Kisumbukkaran*(1996), *Vanmam*(2002), *Oru Thaathavum*, *Oru Yerumayum*(2003) and *Kondattam*(2009), have been translated into English, German, French, Telugu and Malayalam.

Over the years, Dalit literature has come a long way and has made a mark in the literary work, largely due to the benefits of translating rich regional language literary text in English, reaching out to a wider reader. Today, only due to this translation, literature running and flourishing through the annals of India found recognition and worldwide popularity. Literature which is written by the Dalits is receiving greater visibility & recognition through their translation into English. Today, we are more aware of the Dalit society, its traditions, rites and customs just because of the translation of Dalit Literature into English. Laxmi Holmstrom has translated Bama Faustima's novel 'Karukku' in English from Tamil. Her skilful translation conveys the intelligence and power of the original text without exorcizing or sensationalizing its subject matter." *Karukku* broke barriers of tradition in ways more than one. *Karukku*, a famous novel of Bama has been translated by Lakshmi Holmstrom who won the Crossword Award in India and established Bama as a distinct voice in Indian Literature. English translation of *Karukku* has enabled it to cross linguistic and regional boundaries and reach the global readers. It is an autobiography written by a Dalit Christian Woman writer and is a passionate and important mixture of History, Sociology and the strength to remember. C.S.Lakshmi writes, "Bama is more than a writer, she is "a chronicler and recorder of Dalit life and struggle in Tamil Nadu."

Karukku means Palmyra leaves which are having serrated edges on both sides are like double-edged swords. The Tamil word “Karukku” means ‘hare’, embryo or seed which is symbolical to freshness and newness. The story indicates about the ill treatment in the name of caste oppression within the Catholic Church and its institution. It focuses on the tension between the self and the community and presents Bama’s life as a process of self-reflection and recovery from social and institutional betrayal. Here the writer discusses about the cultural, social and familial life of Dalits in the form of their daily life, language, religion, festivals, culture, naming ceremony, food habits, entertainment, games and kinship in the Paraya Community. In Karukku, Bama’s life is not presented in a chronological order but is reflected upon in different ways from different perspectives and presents Bama’s life as a process of lonely self discovery. She leaves her religious order to return to her village, where life may be insecure but where she does not feel alienated or compromised. The tension is between the self and the community, the narrator (who is an unknown protagonist) leaves one community (of religious women) in order to join another (as a Dalit Woman).

Bama challenges the oppressors who have enslaved and disempowered the Dalits. She demands the need for a new society with ideals such as justice, equality and love. As she questions, “Are Dalits not human beings? Do they not have common sense? Do they not have such attributes as a sense of honour and self-respect? Are they without any wisdom, beauty, dignity? What do we lack?”(page24) She suggests, “Dalit endru solloda. Talai nimirndu nillada. You are a Dalit; lift up your head and stand tall.” Karukku gives an identity to the Dalits by proudly recollecting the cultural significance of being a Dalit, in the remnants of memories. Karukku has become the harbinger of an awakening and a reiteration of the Dalit’s freedom to question, rebel and reinterpret. Bama gives her message “that they too were

created in the likeness of God". Karukku is an exceptional work that explores the various facets of exploitation of Dalits within and by the Church. Bama says that the main aim of her writing is "to share with people my experiences. I use writing as one of the weapons to fight for the rights of the underprivileged." Therefore, Karukku is a quest for equality, freedom and solidarity.

Bama gives practical suggestion for the progress of Dalits which is only possible through change and self empowerment through education and collective action as she quotes, "Because we are born into Paraya jati. We are never given any honour or dignity or respect. We are stripped of all that. But if we study and make progress, we can throw away these indignities." (Page 15). According to K Geetha and K Srilatha, "The first of Dalit autobiography but achieved a specific identity, having been written by a Dalit woman. Dalit movements were mostly dominated by men who had a tendency to sideline issues concerning all the Dalit women. The Dalit women were suppressed and were not given the freedom to voice their misery leading to increase in the spread of casteism and gender discrimination".

Bama Faustina's novel 'Karukku' is full of messages for us. We, not only get pleasure in reading but somewhere within our heart, we can feel the deep impression of what we have read forever. Her characters are searching for something that is buried in the depth of time and hard work- their identity. In 'The Hindu' interview, Bama tells, "I identify myself as a Dalit writer about other issues but few for Dalits and there are many issues that have to be tackled. If and when Dalits are respected and treated as equal human beings then only can I write about other things."

Bama comes through 'Karukku; with a message that the need of the hour is a new society with ideals such as justice, equality and love. She has exposed the plight of thousands of Dalit children. Bama

tells a story that is a matter of fact indignant about the ill-treatment in the name of class, caste and religion, it is a story of poverty, pain and neglect, more than that of anger or aggression. Bama succeeds in creating awareness more than anger. As Lakshmi Holmstrom says, “...Bama’s work is among those that are exploring a changing Dalit identity.”

Bama has not only discovered social discrimination but also assert her identity and her creative potential. In this process the translation of *Karukku* by Laxmi Holmstrom plays a vital role in creating historical awareness as well as historical sense and also creates a socio-cultural space for intercultural dialogues among other people or underpowered or disoriented people. One question arises, why is Dalit literature translated into English?

As through translation, we can get the true picture of our society that makes us realise that the independence we have gained from the British is not enough and we certainly have to work harder to receive our one and only goal which will result into a drastic change in progress level of our country because one quarter of our population today, still faces discrimination which leads to violence due to caste decisions. Indian Dalit literature not only discusses social discrimination but also tells about their identities and proves their creative potential because there is also a domestic demand for it.

A translator who is translating a Dalit literature from original regional language to English is facing many problems as those writings which are written by Dalit writers as an autobiographical form and have brought out the feelings of humiliation and their translation into English faces problems of loss of the full import and meaning involved in their writings. The translator also faces a problem that there are chances of ‘aberration’ and ‘misrepresentation’ of the original text. But Dalit Literature is now having a liberative style in which they talk

about Dalit ceremonies, life style, rituals and rites from the background of their expressions. So, the translators who delve deep into these literatures need to be careful in transforming Dalit's socio-cultural practices.

Works Cited

- Bama, Karukku, translated by Lakshmi Holmstrom, Macmillan India Ltd. Print
- Behal, Suchetra, "Labouring for the cause of Dalits", Interview with Bama, *The Hindu*, March 6, 2003. Print.
- Kharusi, N. S. & Salman, A. (2011) "The English Transliteration of Place Names in Oman. *Journal of Academic and Applied Studies* Vol. 1(3) September 2011, pp. 1–27. Print.

Seema Malik & Ranu Upadhyay

**The Conscientious Colonizer:
A Reading of J.M.Coetzee's *Age of Iron***

South Africa has had a chequered history marked with the colonial experience, the Drum Decade, the rise of Black Consciousness, Apartheid, state of emergency and finally, the establishment of Democracy. As the anti-colonial movement gained impetus, the literature of South Africa also proportionately became intense. The black South African writers responded to the historical situation and foregrounded the oppression of the blacks, the impact of racial prejudice and the ensuing resistance. They became agential in dismantling and countering the myths propagated by the colonial/historical literary discourses. Such literature has been termed as 'committed literature' or as Nadine Gordimer puts it a little differently - "responsibility as orthodoxy" (11).

Taking up the issue of the responsibility of a writer, Nadine Gordimer in her essay "The Essential Gesture" states that "the creative act is not pure. History evidences it. Ideology demands it... . The writer... comes to realize that he is answerable" (3). In keeping with the expectations laid on the writer by "the dynamic of collective conscience" (6), she asserts that: "whether a writer is black or white, in South Africa, the essential gesture by which he enters the brotherhood of man... is a revolutionary one" (15) and she, as a white South African

writer of European descent, exemplifies this through her novels. However, her contemporary white South African novelist of Afrikaans descent, J.M. Coetzee, has been critiqued on the ground that he refrains from taking any overt political stance and is evasive. In the absence of any discernible binary oppositions, critics have charged him of being racial and “politically irresponsible” (Huggan and Watson 3).

The present paper seeks to foreground that though Coetzee eschews explicit political statement, he is deeply ensconced in his political situation and that he presents a nuanced and a balanced kind of historical engagement in his fictional renderings. Issues of power, history, authority, resistance and subversion are integral to his fiction even though he does not adopt the realistic approach. In an interview, he states: “I would like to think that today the novel is after a bigger game than the critical realistic type” (Watson 23). In “The Novel Today,” Coetzee draws attention towards the colonization of the novel by history (3). Referring to the novels that engage with history, he says that such a novel because of “intense ideological pressure. . . has only two options: supplementarity or rivalry” (3). While the former tends to be reportorial, the latter “operates in terms of its own procedures and issues in its own conclusions, not one that operates in terms of the procedures of history and eventuates in conclusions that are checkable by history. . . [it] evolves its own paradigms and myths, in the process. . . perhaps going far as to show up the mythical status of history” (3).

Being ambivalently positioned as a white writer in South Africa, both an insider and an outsider, he gauges the history through a distanced lens and his engagement with colonialism is unconventional and atypical. A conventional representation of colonialism is marked by a stereotypical rendering of a colonizer who is ruthless, self-centred and is oblivious of the sufferings of the colonized; and the colonized is portrayed as the repressed victim on the verge of resistance. Coetzee dismantles this essentialist construct of identity in his novels. His complicated postcoloniality makes him sensitive towards both, the

colonized and the colonizer, and enables him to map and identify with their psyche as becomes evident after reading *Age of Iron*. The paper, as the title signifies, specifically deals with the identity of the colonizer with reference to *Age of Iron* and tries to examine it within the theoretical framework as explicated in Memmi's seminal text *The Colonizer and the Colonized*.

Memmi in the first part of his book entitled "Portrait of the Colonizer" analyses two categories of the colonizer – "The colonizer who refuses" and "The colonizer who accepts." He points out that a colonizer lives in relation to the colonized for "it is this relationship which is lucrative, which creates privileges" (52). The colonizer soon realizes that "the more freely he breathes, the more the colonized are choked," (52) and that he is the beneficiary of the entire enterprise" (52). He also becomes "aware of the constant illegitimacy of his status: a double illegitimacy:

A foreigner, having come to a land by the accidents of history, he has succeeded not merely in creating a place for himself but also in taking away that of the inhabitant, granting himself astounding privileges, to the detriment of those rightfully entitled to them. And this not by virtue of local laws, which in a certain way legitimize this inequality by tradition, but by upsetting the established rules and substituting his own. He thus appears doubly unjust. He is a privileged being and an illegitimately privileged one; that is, a usurper... in his own eyes as well as those of his victims ... (53)

Once convinced, deep within his heart, of his unjust relationship which ties him to the colonizer, he continuously tries to absolve himself. "This self-justification thus leads to a veritable ideal reconstruction of the two protagonists of the colonial drama" (99) in which the colonizer is exalted and the colonized is humbled. However, "the colonial situation manufactures colonists as it manufactures the colonized" (100). While furthering the colonial design, the colonizer also inevitably gets drawn

into the vortex and he acts to devalue the colonized.” This man, perhaps a warm friend and affectionate father, who in his native country (by his social condition, his family environment, his natural friendships) could have been a democrat, will surely be transformed into a conservative, reactionary, or even a colonial fascist” (99).

No matter how much he tries to muffle his inner voice, he is reminded again and again that he is a villain in the eyes of the colonized. Thus, the identity of the colonizer undergoes change – in his eyes he is guilty and in the eyes of the colonized, he is a perpetrator of violence and injustice:

The bond between colonizer and colonized is thus destructive and creative. It destroys and re-creates the two partners of colonization into colonizer and colonized. One is disfigured into an oppressor, a partial, unpatriotic and treacherous being, worrying only about his privileges and their defense; the other, into an oppressed creature, whose development is broken and who compromises by his defeat. (133)

Thus, the colonizer who accepts becomes more and more oppressive and unscrupulously starts relishing the privileges and his superior status. Memmi rightly points out that the colonial system, while killing the colonized materially, kills the colonizer spiritually. On the other hand, the colonizer who refuses “lives his life under the sign of a contradiction which looms at every step depriving him of all coherence and all tranquillity” (64). Coetzee in *Age of Iron* precisely draws attention towards those whites who, by virtue of their birth and race, despite unwillingness, are thrust with the identity of a colonizer. Being cognizant and conscientious, they are plagued with moral qualms.

With the backdrop of the turbulent times of apartheid, *Age of Iron* has Mrs Elizabeth Curren, an elderly classics professor, as the protagonist who lives in Cape Town, South Africa. Written in epistolary form, the novel is a long, continuous letter by Mrs Curren to her

daughter after she learns about her fatal disease. The sudden news of her cancer unnerves her completely and her loneliness becomes even more intense. She longs for her daughter who is in U.S.: "When the chill is from the northwest, from your quarter, I stand a long time sniffing, concentrating my attention in the hope that across ten thousand miles of land and sea some breadth will reach me of the milkiness you still carry with you..." (*Iron* 6)

The act of writing the letter is a substitute to the fulfilment of the urge to reach out, to share the news of her cancer, and to be "embraced" (5). When she learns that an alcoholic vagrant has taken refuge in the alley beside her garage along with his dog, the philanthropist in her emerges and she accepts him, though with initial reservations: "But now they are a part of life here. Do they frighten me? No. A little begging, a little thieving...no worse"(7). She further analyses in her letter to her daughter: "Why do I give this man food? For the same reason I would feed his dog....For the same reason I gave you my breast. To be full enough to give and to give from one's fullness: what deeper urge is there?" (7)

Despite being a colonizer, she has a feeling of belongingness towards South Africa like in a marriage: "What we marry we become. We who marry South Africa become South Africans..." (70). When the country smoulders, she identifies with it and correlates her impending death with the turbulent situation and says: "I too am burning!" (39). She had always disapproved of the administrative design to implement apartheid and the rampant violence: "The disgrace of the life one lives under them: to open a newspaper, to switch on the television, like leaning and being urinated on. Under them: under their meaty bellies, their full bladders. "Your days are numbered," I used to whisper once upon a time, to them who will now outlast me" (10). Not only racial oppression but also the resistance movements of the black youth petrified her and she maintained a distance from active

politics. She felt bad for them: “Children scorning childhood, the time of wonder, the growing time of the soul. Their souls, their organs of wonder stunted, petrified” (17). She tries to make Florence understand that Bheki’s involvement in the anti-apartheid movement would harm him and ruin his life but to no avail. She thinks: “Children of iron . . . **the age of iron** . . . how long before the softer ages return in their cycle, the age of clay, the age of earth? A Sparton matron, iron-hearted, bearing warrior sons for the nation” (50) (emphasis added). However, she cannot withdraw completely and when her maid-servant Florence’s son, Bhekhi, gets into trouble, she cannot stop herself from active involvement. The proximity to the victims of apartheid makes her realize their suffering even more and she feels responsible as she is “aware of her complicity, as a colonizer, in a regime she abhors” (Huggan 203). She has always been aware of the sanitized versions of the reportage on television and this filled her with horror and hatred for the regime: “Because the reign of the locust family is the truth of South Africa, and the truth is what makes me sick? Legitimacy they no longer trouble to claim. Reason they have shrugged off. What absorbs them is power and the stupor of power. . . .issuing decrees like hammer blows: death, death, death” (*Iron* 29).

But when she comes face to face with the atrocities of the apartheid regime meted out to Bheki and his friend, John, whom she has given refuge in her home, she is aghast and filled with shame. She is pained to witness the criminal and racial acts and violence: “Because blood is precious, more precious than gold and diamonds. **Because blood is one: a pool of life dispersed among us in separate existences, but belonging by nature together**: lent, not given: held in common, in trust, to be preserved. . . .” (63-64). (emphasis added)

Mrs Curren, the conscientious colonizer is guilt-stricken and ashamed of being a white. She says: “If someone had dug a grave for me there and then in the sand, and pointed, I would without a word

have climbed in and lain down and folded my hands on my breast. And when the sand fell in my mouth and in the corners of my eyes I would not have lifted a finger to brush it away" (104).

But despite genuine concern and empathy, Mrs. Curren occupies a liminal space. Memmi, in "The colonizer who refuses" calls him "the leftist colonizer" and says that his:

fits of verbal furor merely arouse the hatred of his fellow citizens and leave the colonized indifferent. His statements and promises have no influence on the life of the colonizer because he is not in power. Nor can he converse with the colonized, asking questions or asking for assurances. He is a member of the oppressors and the moment he makes a dubious gesture or forgets to show the slightest diplomatic reserve (and he believes he can permit himself the frankness authorized by benevolence), he draws suspicion. (88)

Likewise, when Mrs Curren, deeply moved by the sufferings of the black victims, goes out of her way to help them and even goes to the hospital to take care of John and look for Bheki, she is treated cynically and suspiciously. In response to her query regarding the bullets in Bheki's body, Mr. Thabane sarcastically retorts that if she dug out bullets from his body, she would find the mark- Made in South Africa-SABS Approved. Mrs. Curren is pained and tries to explain in vain: "Please listen to me...this war. How can I be? No bars are thick enough to keep it out.... It lives inside me and I live inside it" (103) and she cries. Thus, she is left alone, bewildered and shattered. She is disgusted with herself and her people: "I, a white. When I think of the whites...I flinch from the white touch as much as he does..." (80).

However, unlike Memmi who says that the colonizer who refuses remains silent and ultimately goes back to his land - "By ceasing to be a colonizer, he will put an end to his contradiction and uneasiness"(89), Mrs Curren in Coetzee's *Age of Iron*, neither remains silent nor goes back. Instead, she becomes agential and pro active

and earnestly tries to help the victims. She throws open all her resources for them and does whatever little or more she can in her limited capacity. She is involved, not inert; she is critical and does not eschew. The novel is about her ethical consciousness. “The crucial question is . . . how an individual comes to understand violence on one’s own terms . . . one’s complicity and leads from acknowledging what oppression is to . . . what one can do with this knowledge and how one can turn this knowledge to meaningful action. The book is about . . . the protagonist’s attempt to re-assess and re-formulate her relations with the oppressed other”(Cichon 62).

Thus, to conclude, Coetzee is deeply rooted in his political and social milieu but instead of graphic portrayal, he, in his characteristic style, creates a balance between the demands of the society on the writer and the writer’s commitment to his artistic vision (Gordimer 9). In keeping with the white writer’s task as “cultural worker”, he raises “the consciousness of white people, who, unlike himself, have not woken up . . . (and) keeps him scrupulous in writing about what he knows to be true whether whites like to hear it or not . . . “(12). Thus, Coetzee gives a comprehensive picture of the colonizer and the colonized and also brings forth the dilemma of the conscientious colonizer who is liminally placed but gives a vision of the possibility of convergence.

Works Cited

- Cichon, Anna Izabella. “Violence and Complicity in J.M. Coetzee’s Works.” *Werkwinkel* 5.2 (2010): 43-72. Print.
- Coetzee, J.M. “The Novel Today.” *Upstream* 6.1(1988) 2-5. Print.
- Coetzee, J.M. *Age of Iron*. New York: Penguin Books, 2010. Print.
- Gallagher, Susan Vanzanten. “The Backward Glance: History and the Novel in Post-Apartheid South Africa.” *Studies in the Novel* 29.3(1997): 376-95. *JSTOR*. Web. 25 Jun. 2013.

- Gordimer, Nadine. "The Essential Gesture: Writers and Responsibility." The Tanner Lectures on Human Values. University of Michigan. 12 Oct, 1984. Lecture.
- Huggan, Graham, and Stephen Watson. "Introduction." *Critical Perspectives on J.M.Coetzee*. Eds. Graham Huggan, and Stephen Watson. London: Macmillan Press, 1996. 1-10. Print.
- Huggan, Graham. "Evolution and Entropy in J.M.Coetzee's *Age of Iron*." *Critical Perspectives on J.M.Coetzee*. Eds. Graham Huggan, and Stephen Watson. London: Macmillan Press, 1996. 191-212. Print.
- Memmi, Albert. *The Colonizer and the Colonized*. London: Earthscan Publication, 2003. Print.
- Watson, Stephen. "Speaking: J.M.Coetzee." *Speak* 1.3(1978): 23-25. Print.

Ashima Shrawan

Perspectivizing Aesthetics of Literature : A Note

A reader, while studying a text, feels thrilled, transported, at varying intervals. This experience involves two things: the first is beauty caused by the creative use of language, known as aesthetic beauty and the second is pleasure caused by the beauty known as aesthetic pleasure which is experienced by the reader. The reader experiences this pleasure in two ways – haphazardly as a layman has it and methodically as a trained man does. The former has its worth as vague or even confused while the latter remains accounted for. It is the latter mode which requires aesthetic tools to analyze and relish literature.

Some scholars hold that to relish literature, there is no need of aesthetic tools. They raise inevitable questions like : why cannot we enjoy a piece of literature? Why must we spoil the fun by criticizing? Such scholars are of the opinion that the aesthetic tools hamper aesthetic experience because the reader is lost in a mechanical enquiry. This objection, no doubt, has a logic for one who is not a trained reader or who is not used to applying such tools to a literary piece. But for a trained reader this objection has no value because for him such an application to a piece of literature is not a mechanical task but an assimilative act of reading and enjoying that piece of literature.

Furthermore, to answer the inevitable questions, raised above, Peter Berry says that the enjoyment of literary art, no doubt, is simple but the greatest enjoyment of literary art is never simple. For the latter we need to have critical tools. Perhaps T S Eliot had this notion in his mind when he said “ that criticism is as inevitable as breathing”, and we should be none the worse for articulating what passes in our minds when we read a book and feel an emotion about it. Nothing replaces the reader’s initial felt responses: the sound of poetry on both the outer and inner ear; the visions of fiction in the mind’s eye; the kinesthetic assault of “total theatre.” But human responses seldom remain dead level: they reverberate through multiple planes of sensibility, impelled towards articulation—in short towards criticism. It may be subjective as well as objective (critical). For the fullest appreciation of literature, we need to have critical tools. Their knowledge is not a deterrent to the enjoyment of literature. On the contrary the application of such tools can enhance the pleasure that the common reader can derive from a piece of literature.

Let us illustrate the argument with an analogy. Think of the premier shows in which mostly the actors and the artists of cinema are the audience. They are thoroughly informed on the history of moviemaking; they know both classic and contemporary films; they understand the technical operations of the cinema and its myriad effects; they are familiar with acting styles, past and present. While watching a movies, they receive the same impressions on the level of sense experience, as the other audience. But because of their special knowledge, they comprehend what they witness. Their knowledge does not dim their pleasure; it does not nullify any pre-critical or amateur response.

There is one more pause in relation to the use of theory. The scholars hold that a marked awareness of theory took place during the last quarter of the twentieth century when the writers, critics, linguists,

philosophers, and stylisticians all had become conscious of the role of theory. The result came in the form of formalism, new criticism, stylistics, structuralism, post structuralism, deconstruction, discourse analysis, semiotics and dialogic criticism. In a word, according to them, it was the high-water mark of theories. To them now it is over with the titles like *After Theory* (Thomas Docherty, 1990), 'Post Theory' (Nicholas Tredell, in *The Critical Decade*, 1993). They hold that that 'the moment of theory' is over. And so there is no need of talking about theory. But the present academic scenario both in the east and the west seem to unfold the fact. No doubt the 'moment of theory' is but the 'hour of theory' has come as theory has become a part of curriculum. Now it is not the business of minority rather it has become the business of majority of people to learn and teach theory. So without any pause the use of theory is relevant and would be so in future as it has been in the past.

Today there are number of names used for this genre of literature. By the students of literature, aesthetics is taken to be as literary criticism poetics, literary theory, critical approach etc.. Sometimes they, due to ignorance, confuse the terms with one another and they tend to use these terms interchangeably. In fact, aesthetics, poetics, literary criticism, literary theory, approach etc are not synonymous, though there is relationship among them. They can be understood on the basis of their range.

Poetics is the legislative criticism or art of writing poetry or the study of linguistic technique in poetry or literature. It is a form of critical endeavour which lays down rules for the art of writing, largely based on standard works of literature. It is related to the possibilities of the creative use of language at different levels of a literary text. Its range is restricted to a text or an author. Elizabethan criticism, except Philip Sidney, and a large part of 18th c criticism are of this order.

As far as literary theory is concerned, it is aesthetical criticism or philosophy of literature which probes the nature of art in general and literature in particular. It does many things apart from helping the reader to reach at the meaning of a text. It is a set of broad assumptions about literature and function of criticism. The range of literary theory is very wide which includes many subtle questions such as how a work of art is produced, how it ought to be read. What are the conditions in which the meaning is produced? How does a work of art mean what it means? What effects does a work of art produce in the mind of the reader? Does the subjectivity of the reader contribute to the meaning of art? Is meaning an objective reality? Who is a poet? Who is a reader? Is there any relationship of the poet belated with the precursor poet? Is there any relationship between the writer and the reader? It includes function of literature, poet's nature and experience of reader, relationship between the reader and the poet. Its range is very wide which includes metaphysical, psychological, epistemic, logical and critical points of view. Plato, Aristotle, Plotinus, Coleridge, Walter Pater, Oscar Wilde, I A Richards and others belong to this order.

Critical approach is related to descriptive criticism which concerned with methodology or with the varying ways in which art of literature or works of literature can be profitably discussed. It is a study of individual writers and their works, their aims, methods and effects. Ben Jonson and Wordsworth belong to this order. Much of English criticism is of this nature.

Aesthetics means science and philosophy of fine arts. The problem of aesthetics includes two aspects of fine arts—the technique of fine arts and the theory or philosophy or theory of fine arts. The technical point of view of the problem of aestheticism is related to the possibilities of the creative use of language at different levels of a literary text. Its range is restricted to a text or an author. The philosophy or theory of fine art, involved in the function of literature, in poet's

nature and in the experience of aesthetic pleasure of reader/spectator, is the theoretical side of aesthetics. Its range is very wide which includes metaphysical, psychological, epistemic, logical and critical points of view. In the West the hedonistic, moralistic or pedagogic and philosophical theories represent the study of the problem from the point of view of the end of art; the theories of imitation, illusion, and idealized representation represent a study from the point of view of the artist; and the theories of confused cognition, inference and mysticism represent a study of the problem from the point of view of the reader/spectator/aesthete.

In Sanskrit, the most common name for poetics is *alākṣarā īśtra*. Prof S C Dvivedi explaining it says that the keyword is *alākṣara* which, with the first constituent *alam*, is to be understood on the authority of *Agnipurāṇi* as a synonym of the *brahma*. When we say that a piece of fine art is *alākṣara*, we mean that it is informed of the (cognition potential of) the *brahma*. There have been attempts to displace the word *alākṣara* from the seminality of poetics due to its limitations imposed on it by the word decoration or poetic figure.

Another important name used of Indian poetics is *kāvyaīśtra*, which like *mīmāṃsā*, (which is the science of the Vedic sentence) is the science of the poetic or literary sentence (text). Here *kāvya* is poetic sentence or poetry or literature and *īśtra* is science of this sentence. It was Bhamaha who first used the word *kāvya* and accordingly the name *kāvyaīśtra* for Indian poetics was used. Poetic sentence is a flow whose source is the writer and whose sink is the reader. In the benedictory of his *Locana* on Ananadavardhana's *Dhvanyaloka*, Abhinavagupta puts this in the following way: "The duo of the poet and the receiver constitutes the unit of the itness of Saraswati."

There is yet another popular name for Indian poetics used is *saundaryāīśtra*. It has its interesting journey. Vamana was first to

use *saundarya* (beauty) for *alaṅkāra* in his *Kāvya-lāṅkāra-śāstra*. Later Abhinavagupta used the words *sunder* and *sundarya* in his descriptions of poetry in his *Locana* on the *Dhvanyloka*. Thereafter Kuntaka used the word *camatakarā* in the sense of *beauty*. Then after a long gap the *śāstra*, *satyam* (the truth), *īvam* (the good) *sundaram* (the beautiful) was used in the world of art and literature in 18th century. This was the central *sūtra* of English Romanticism. The followers of Brahma Samaj were influenced by English Romantics. According to Kavi Gulab Rai this *śāstra* was first used by Raja Rama Mohan Rai, the founder of Brahma Samaj and later it was used by Devendranath Tagore.

Simultaneously in 18th Baumgarten used the word aesthetics, borrowing from Greek, in his doctorate thesis for the first time as the name of a special science. From the Hegelian point of view it means “Philosophy of fine arts” From popular use of the word it seems to mean a theory of beautiful in general, whether in art or nature. Perhaps because of this development there was good chance for *saundarya-śāstra*, which would correspond to the western name aesthetics, for Sanskrit poetics.

Let me explain aesthetics in a layman’s words. A particular language constitutes the bodily form of poetry, the I-ness of poetry being free from this exterior just as the I-ness of life (*ātman*) is free from this exterior physicality of the bodily form (*śarīra*). This I-ness of poetry is the sense of wonder, a special experience of pleasure. This pleasure is called *brahma* in Vedanta and by various other names in various other Indian systems of philosophy. Here it noteworthy that this variformity of the naming process is not in contradiction to mutual identity while being in oppositional compatibility. That is why in Indian context the school of fine arts are known as : i) *Rasa-Brahma-veda* (school dealing with the experience of absolute in literature) ii). *Nṛda-Brahma-veda* (school dealing with the experience of absolute in music).

iii) *Vastu-Brahma-v³da* (school dealing with the experience of absolute in architecture). This I-ness can further be understood as *rasagatasaundarya* (experience caused by aesthetic sentiment), *ala@k³ ragatasaundarya* (experience caused by figures), *r^o tigatasaundarya* (experience caused by style), *dhvanigatasaundarya* (experience caused by suggestion), *vakroktigatasaundarya* (experience caused by oblique expression) and *aucityagatasaundarya* (experience caused by propriety). Accordingly they are different theories, the theory of *rasa* (aesthetic sentiment) the theory of *ala@k³ra* (figures), the theory of *r^oti* (style), the theory of *dhvani* (suggestion), the theory of *vakrokti* (oblique expression) and the theory of *aucitya* (propriety).

Keeping all this account in view we should use aesthetic tools to analyze and relish literature. The richness of great literature merits correspondingly rich responses—responses that may be reasoned as well as felt. Corollary to this conviction is our belief that such responses come best when the reader appreciates a great work at various levels of linguistic turns and from as many perspective as it legitimately opens itself to. And it all requires aesthetic tools.

Here is one precaution regarding the use of critical tools. The critical tools are not the final mapping to make an assessment of a piece of literature. They are just reference points which we can modify, in which we can deletion and addition in accordance with the form of the text. No doubt, we have theories to make an assessment of a piece of literature written in any language. But we do not have modern terminology. So for a successful application we have to be little careful about the modern terminology. applied Let me explain it in other way. In life there are always three models that operate in one way or the other at varying intervals: the first is the ideal model of things which tells how the things ought to be; the second is the existing model of things which tells how the things are /were; and the third

model is the functional model of things which tells how the things are said or thought to be. Now the question is: Where do these models come from? The first model comes from our Shastras/Dharma and this model works as a reference point. The second comes from our life in action which is put to test of the ideal model and the third is a proposed model to be used. Among these three models, the model given by the Shastras/Dharma is very important because it is a reference point. But it should be remembered that this ideal model is not to be followed as such. It is just to facilitate us for modifying our existing model of life. If the modified/existing model does not work properly, it is not the fault of the ideal model. The fault lies with those who fail to visualize the spirit of the ideal model, who fail to visualize time, the circumstances in which the modified model was to be used. What is needed is the recognition that its interpretation is not to be done using a dictionary alone, we need to apply our minds and try to understand what our aestheticians mean. The debate between the scholars for and against the use of theory will then be revealed to be artificial and inconsequential.

Works Consulted

- Barry, Peter. *Beginning Theory : An Introduction to Literary and Cultural Theory*. Delhi : Viva Books Pvt. Ltd., 2008
- Bh³ mah. The *K³vy³la@k³ra*. Ed. Naganatha Sasty. Delhi : Motilal Banarasi dass, 1970
- Pandey, K.C. *Comparative Aesthetics Vol. I*. Varanasi : Chwkhamba Sanskrit Series, 1995 V³ mana. The *K³vy³la@k³ra i³stra*. Ed. N N Kulkarni. Poona : BOI, 1956.
- Sharma, Shrawan K. "Aesthetics and Ethics in India Poetics : A Study of Nature of Kavi and Sha•daya." *Ethics and Aesthetics : Essays in India Literature*, Ed Seema Malik and Seema Kashyap. Delhi : Creative Books, 2010.

Kiran Dalal

***Bhayânaka Rasa (Sentiment of Terror) in Coleridge's
Christabel***

In his *Nāṭyasastra*, Bharata Muni defines *rasa* as follows: 'The *rasa* is consummated by the co-union of *vibhāva* (causes), *anubhāva* (consequents) and *sañcārī* or *vibhīcārībhāva* (transitory feelings). *Vibhāva* (causes) are the determinants of the eruption of an emotion in the heart of the spectators, that is to say the actors, with the help of the words, gestures and environmental surroundings evoke the same emotion in the hearts of the spectators. The word *vibhāva* includes the verbal, the physical and psychic representation of an actor. *Vibhāva* are of two types, viz. *lambana* (supporting causes) are the actors and *uddīpana* (stimulating causes) are the excitants. The *ālambana* are also of two types, viz. *viCyālambana* (the object) i.e. the person/thing for whom/which arises the emotion and *ārayālambana* (the subject) i.e. the person in whom the emotion has awakened (Bhanudatta, *Ras Taranginī*). *Anubhāva* (consequents) are the visible effects of the feelings which follow the stimulation of emotion as *stambha* (motionlessness) is a state when the limbs become benumbed due to extreme joy, shock, surprise or fear. Likewise, *swaida* (perspiration), *romānca* (horripilation), *svarbhaEga* (halting/faltering tone), *kampa* (tremor) or *vaivarṇya* (losing

of colour) take place due to fear (Bharata, *Nāṭyaśāstra*). *Vybhicār+bhāva* (transitory feelings) quickly pass in and out of a person's heart but do not hinder *sthâyîbhāva* (permanent dominant emotions) instead they feed and nourish them. They aid and promote intensity, strengthen and pervade the permanent dominant emotions (Viswanath, *Sāhitya Darpan*). Bharata Muni gives a list of thirty three transitory feelings and *trasa* (terror) is one of them and described as the agitation of mind caused by dreadful objects. Further he says that individuals are gifted with eight *sthâyîbhāva* (dominant stationary moods), viz. *rati* (love), *hâsa* (laughter), *œoka* (sorrow), *utsâha* (heroism), *bhaya* (fear), *krodha* (rage), *gh[Ṭâ* (disgust) and *vicmaya* (astonishment). Later, he added the ninth one- *nirveda* (tranquility). As well as dormant moods, these dominant stationary moods turn into *rasa* according to the environment they receive. Hence *sthâyîbhāva* of *bhaya* (fear) turns into *bhayânaka rasa* (terror). Thus *sthâyîbhāva* (the permanent dominant emotions) aroused by *vibhāva* (causes), *anubhāva* (consequents) excited by *uddîpana vibhāva* (excitants) nourished by *vybhicârîbhāva* (transitory feelings) are relished by spectators as *rasa* (sentiments) and thus the Indian *rasa siddhânta* is based on sound psychological foundations and is deep rooted in human nature, as suggested by the various constituents of *rasa*.

The paper is a modest attempt to evolve a certain pattern for studying the *rasa* (sentiment), especially the *Bhayânaka Rasa* (sentiment of terror) with reference to the main springs of its evocation, its effects and its subsidiary factors in Coleridge's narrative poem *Christabel* which is the true product of poet's vivid imagination filled with the presence, unseen but felt, of the supernatural to tell a tale of human joys and sorrows.

For Coleridge, poetry, itself is a great reward, as this art has

not only soothed his afflictions; has helped in the multiplication and refinement of his enjoyments; has endeared solitude but also made him capable for discovering the good and the beautiful elements from the surrounding environment. What is best in Coleridge's poetry is very small in amount but that little is of rare excellence. Of all that is purest and most ethereal in romanticism, viz. medievalism, historicism, love of nature, and the appeal of the visionary and the ideal, his poetry is the most finished and supreme embodiment. He took the supernatural for his province; his plan was to project romantic themes for human interest, and "a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment; which constitute poetic faith" (Coleridge 25).

Christabel creates a sense of mystery and creeping horror by the most natural means and its charms lies in the power of suggestiveness, threatening, some unknown and ominous danger. There is a twilight glimmer and out of this twilight glimmer leap out sudden flames and mysterious whispers and far of suggestions of evil forces at work behind the scene. The beginning of the poem prepares the reader's mind for something darkly ominous and forbidding. The key note is struck in the very first lines:

Tis the middle of night by the castle clock,
And the owls have awakened the crowing cock;
Tu-whit ! – Tu whoo !
And hark, again ! the crowing cock,
How drowsily it crew.

Everything is in its natural place, yet by casual strokes and light- touches the poet produces a thrill of horror and expectancy in the mind of the reader. Here the external object of the nature are *âlambana vibhâva* (supporting causes) being *viCyâ* (the objects) to evoke *sthâyîbhâva* (the permanent dominant emotion) of fear in the

hearts of the reader. *Vaivarnya* (becoming pale), *pralaya* (destruction of physical and mental activity), *swaida* (perspiration), *românca* (erection of hair) are the various *anubhâva* (consequents) which suggest that the dominant emotion of fear has possessed its intensity over the readers who are *ârayâ* (the subjects). *Vybhicârîbhâva* (transitory feelings) of *trâsa* (fright) and *âvega* (agitation) feed the dominant emotion and help in the consummation of *bhayânaka rasa* (sentiment of terror).

The whole description of the surroundings is rounded up by the words repeated in the manner of utterance of a spell by magician: “Is the night chilly and dark ?/The night is chilly, but not dark” Then again there is moaning sound in the forest: “the night is chilly the forest bare/Is it the wind that moaneth bleak ?”

Here the moaning sound is the object to evoke the dominant emotion of fear in the hearts of the reader. The troubled noise of birds and animals, the silence of the midnight, the strange face of the moon, the chilly night in April are *uddîpanavibhâva* (exciting situations), which tend to heighten the dominant emotion of fear. The consequence of becoming pale, halting tone are the suggestions of the dominant emotion of fear of the readers which is nourished by the transitory feelings of agitation and fright. The dominant emotion of fear, through the interaction of their proper causes, consequents and transitory feelings results in the manifestations of sentiment of terror.

Christabel is started by the moaning sound and filled with the vague terror and prays to Jesus and Mary for protection. She moves to the other side of the tree and is astonished to find an extremely beautiful lady, richly dressed in white silk:

I guess, twas frightful there to see
A lady so richly clad as she
Beautiful exceedingly !....

Mary mother, save me now !

By the use of subtle suggestion, the poet calls up a sense of fear. The appearance of such a beautiful lady at the time of terrible night acts as the object to enkindle the emotion of fear in Christabel's heart, who is its subject. The external objects of nature are the excitants which intensify her fear after seeing that lady. Mary's prayer for protection is the consequent of the fear of Christabel. The transitory feelings of fright, doubt, agitation feed her fear and help it in becoming perfect. Christabel starts trembling because of unknown horrible sounds which heightens the sense of fear:

Hush, beating heart of Christabel !
 Jesu, Maria, shield her well !
 She folded her arms beneath her cloak,
 And stole to the other side of the oak.

Here the permanent dominant emotion is fear. Christabel and readers are subject and the unknown moaning sound is the object. The loneliness, the terrible spirits, and the horrible silent night serve as the excitants which intensify the fear of the readers. Trembling of the hands and feet, change of colour and voice, horripilation are the consequents being suggestive of the dominant emotion of the fear which are nourished by the transitory feelings of fright, agitation and doubt. The dominant emotion of fear through the interaction of their proper causes, consequents and transitory feelings, results in the manifestation of the sentiment of terror.

The description of the unnatural dream seen by Bracy the other night is again horrible. In his sleep, he sees the dove fluttering and moaning amidst the green forest alone and round its neck and wings is coiled a green snake.

And in my dream methought I went

To search out what might there be found;.....
When lo ! I saw a bright green snake
Coiled around its wings and neck.
Green as the herbs on which it couched,
Closed by the dove's head it crouched;
And with the dove it heaves and stirs,
Swelling its neck as she swelled hers !

The dream is the object to evoke the dominant emotion of fear in Bracy's heart who is its subject. The green snake, its coiling around the dove's wings and neck and swallowing it all are the excitants which heighten Bracy's dominant emotion of fear. His taking an oath for freighting away all evil is the consequent which is nourished by his transitory feelings of anxiety, depression, agitation and fright. Through the co-operation of the constituent factors of *rasa* experience, Bracy's dominant emotion of fear develops into the intensity of sentiment of terror. The *sah[dayas* establish emotional rapport with the experience of the poet when their dominant emotion of fear is evoked, heightened, manifested, nourished and generalized through the interaction of causes, consequents and transitory feelings of the hero (Bracy) depicted artistically and it attains the climax of the sentiment of terror.

Christabel, which represents the triumph of romanticism, is a mysterious and romantic tale which can be enjoyed even without being fully understood because of the presence of different *rasa* especially *bhayânaka rasa*. It is a story of a young girl who fell under the spell of a sorcerer, in the form of a woman Geraldine. It is loaded with strange and unknown horrors which suggest the *bhayânaka rasa*, viz. the description of mysterious whispers, utterance of a spell by a musician, moaning sounds, screaming sound of birds and animals, troublesome sounds and silences of midnight, loneliness, unnatural dreaming of Bracy etc. However evil forces and miraculous elements

are beneath the surface. The events themselves are hardly outside the natural order. They are even more horrifying because Coleridge does not explain them and therefore the reader enjoys *bhayânaka rasa*. It is through suggestions and hints that the reader is made aware of the supernatural forces. In fact, the whole significance of the poem lies in the power of suggestions.

Works Cited & Consulted

- Bhanudatta. *Rasa- Tarangîni* . Bombay:1971.Print.
- Bharata. *Nāṭyaśāstra* ed. Dr. Babu Lal Shukla. Varanasi:Chowkhamba Prakashan, n.d. Print.
- Carrit, E.F., *An Introduction to Aesthetic* . London :Matheun & Co., 1961. Print.
- Coleridge, S. T. *Coleridge: Poetical Works* ed. Ernest Hartley. London:Oxford University Press, 1974. Print.
- Legouis, Émile. *A Short History of English Literature* , Translated by V F Boyson and J Coulson. Calcutta: Oxford University Press. Print.
- Long, W J. *English Literature-Its History and its Significance for the Life of the English Speaking World*. Delhi:A. I. T. B. S. Publishers and Distributors, 1999. Print.
- Mammatta. *Kāvya Prakāśa*. Varanasi:Jnana Mandal, 1960. Print.
- Viswanath, Acharya. *Sāhitya Darpañā*. Varanasi: Chowkhamba, 1957. Print.

S.Sujartha

Eco-Feministic Reading of Anita Desai's *Fire on the Mountain* and Arundhati Roy's *The Cost Of Living*

Abstract

In India lives of human beings are intrinsic with nature. The teaching of Vedas and Upanishads, which instructs nature as the form of god formats Indian culture and tradition to lay much emphasis on environment. As ecology was seen as an inherent part of spirituality, in India human beings were forbidden to exploit nature. In spite of it, invasion of the nation by different rulers and their influences upon the Indian culture created a big gap between nature and the human beings. Due to it, nature at times joins hands with the imperialists and sometimes with the victim. The hypothesis of the paper is to look at the role of nature as the imperial when it shows its domination upon the subaltern and as the partner of subaltern how it faces the chaos created by the imperials. For this revelation two texts have been chosen for study namely, Anita Desai's *Fire on the Mountain* and Arundhati Roy's *The Cost of Living*. Anita Desai's *Fire on the Mountain* examines how the Indian society, which has emerged as patriarchal, has joined hands with nature in order to dominate women. On the other hand how nature and the poor people suffer under the rules of imperials can be culled out by a close textual analysis of Arundhati Roy's *The Cost of Living*. The paper thus attempts to read the two works in a parallel

manner to exhibit the two different roles played by nature in the Indian context.

Environment is the predominant factor in the earth. The formations of almost all the civilizations nearby the riverside indicate the importance of nature in the life of human beings. A country's culture and tradition evolved based on the environment of that place. Not only culture and tradition, even the nature of human beings and their emotions are decided by the environment. Moreover the mentality and physical appearances of the human beings, their lifestyle and even their language are based on the environment. For example in the cold countries people cherish warmth. Due to it when they treat something as special they equate it with hotness to indicate their happiness and the coldness with something bad or cruel behavior. In this way we have words like warm welcome and cold blooded murder to indicate the emotion; where as in the countries with hot climate, the reverse things happen. They love cold things and it is known from the words like stomach feels chill and heart feels chill to indicate our happiness. Such an environment which is part and parcel of one's life is slowly destroyed by the human beings. In order to improve standards of living and material comforts, humans have started to destroy the nature. In the name of scientific development and modernization, they reduce the space of agricultural land, forest and pollute water. The misuse of nature has lead to a hole in the Ozone layer. Global Warming and Ozone layer depletion ring the alarm to get the attention of the public. Even then only less number of people are bothered about the resources of nature; where as many are interested in the economical growth of an individual and a few for the nations. People who live close with nature such as tribes, farmers and environmental activists bother more about the damages done to the environment.

In literature, literary scholars have raised their voice against

the destruction of nature. Through literary works many have tried to give the importance of nature and present the environmental crisis. Critics have tried to bridge relationship between environment and literature, which is known as eco criticism. It aims “to bring a transformation of literary studies by linking literary criticism and theory with the ecological issues at large” (Oppermann 1). Ecocritics and writers indicate their social responsibilities by portraying endanger the world is about to face.

Like in other countries, in India too nature played as well as plays a very special and dominant role in the construction of culture and tradition. In India lives of human beings are intrinsic with nature and the Indian culture and tradition laid much emphasis on environment. As ecology was seen as an inherent part of spirituality, in India human beings were forbidden to exploit nature. In spite of it, invasion of the nation by different rulers and their influences upon the Indian culture created a big gap between nature and human beings. Due to it, nature at times joins hands with the imperialists and sometimes with the victim. The hypothesis of the paper is to look at the role of nature as the imperial when it shows its domination upon the subaltern and as the partner of subaltern how it faces the chaos created by the imperials. For this revelation, two texts have been chosen for study namely, Anita Desai's *Fire on the Mountain* and Arundhati Roy's *The Cost of Living*. Nature is portrayed in two different ways in the works of these two writers. Anita Desai's *Fire on the Mountain* examines how the Indian society, which has emerged as patriarchal, has joined hands with nature in order to dominate women. Here nature is perceived as a patriarchal force. On the other hand how nature and the poor people suffer under the rules of imperials in most of the cases politicians is culled out by a close textual analysis of Arundhati Roy's *The Cost of Living*. The paper thus attempts to read the two works in a parallel manner to exhibit the two different roles played by nature in the Indian context.

Anita Desai's *The Fire on the Mountain* was published in the year 1977. The novel talks about the life of three women characters and their attitude towards life. The novel is divided into three parts with unequal chapter divisions. Part one is titled as 'Nanda Kaul at Carignano', which talks about Nanda Kaul's solitary life at Carignano. Her characteristics, her nature towards life are well picturised in this part. 'Raka comes to Carignano' is part two, which elaborates about Raka, Nanda Kaul's great-grand daughter's visit to Nanda Kaul. Part three is 'Ila Das leaves Carignano' about Ila Das', Nanda Kaul's friend, visit to Nanda Kaul and Raka. It portrays the life struggles of Ila Das and unites the first two individual parts with a climax. The dominant factor in this novel is the nature. Each and every activity of the characters is associated with nature.

Nanda Kaul's lifelong service to her family makes her to feel exhausted and she takes refuge at Carignano to escape from human intrusions. She longs to live undisturbed. Even the visit of the postman creates anxiety in her. In spite of her willingness to live a peaceful life without the intrusion of the past, movements of nature and animals take her to the past, which was filled with suffocation and oppression. For example, Nanda Kaul's observation of a worm which is tormented by a hen indicated the suppression she has experienced at the hands of the patriarchal society. Her alienation moulds her to long to be one among the pine trees, "She was grey, tall and thin... she fancied she could merge with the pine tree and be mistaken for one. To be a tree, no more and no less, was prepared to undertake" (F.M. 4).

The patriarchal society did not allow Nanda Kaul to expose her individuality. For her husband, she should act as a dutiful wife of a Vice-Chancellor to receive guests, always to be in silk to expose their richness and to bother about the menu for the parties. After finishing the commitments of hers, she stays in Carignano, where she wants to be alone without any intrusions and does not want to shoulder any responsibilities. Her leaving of the garden with dry grasses instead of

beautifying it, her tension about Raka's staying with her, even after listening to Ila Das' hardships, her total negligence about her friend's life indicate her lack of interest in it. She leaves her life to go as it proceeds instead of taking any responsibilities. Her interest to be a pine tree, to escape from the observations of others and commitments indicate her desire for absolute stillness and withdrawal from life. She leads a passive life without any commitment or interest. The environment too does not allow her to take active part in it whereas leave her to observe it from a distance. Incidents like her interest to go with her great granddaughter, Raka for a walk and her failure to climb the monkey park indicate it.

Even though Nanda Khul lives in Carignano for a long time by being physically close with nature, Raka, who is a new intruder to that place, understands nature well. Most of the time, Raka engages in adventurous tracking and by being close with nature. Raka faces miserable life experiences with her parents due to their misunderstandings which affect her psychologically. The hardness of her childhood experiences results in her abnormal behaviour. Unlike children of her age, she does not wish to sit with her great grandmother to listen to the stories. Nanda Khul finds that Raka's rejection of everything and her desire for loneliness as a strange one. Her preference to go deep into the wild than to go to the club and to climb monkey point where many do not dare to climb indicates the abnormal psyche of a child. Despite of her newness to the place, Raka roams around the wilderness casually and feels very intimate with wilderness. In spite of her living in Carignano for several years, Nanda Khul's intimacy with nature is limited. She seldom moves out of her house.

The second person who enters into the solitude of Nanda Kaul is Ila Das. Even though the visit is for short time, it disturbs her in great extent. Ila Das' remembrances' of her past gives the traces of Nanda Kaul's past too to the readers in glimpses. Ila Das' comfortable

life with her parents' changes suddenly due to her brother's extravagant and irresponsible life style. Her struggle for livelihood is elaborated through her conversation with Nanda Khul and through her monologues. She works as a social welfare officer and tries to stop the atrocities against women. In the course of her work she stops a child's marriage to an elder person, which takes place in exchange of land. By knowing the result of such acts, she refuses to make compromises with the patriarchal society. It leads her to be raped and murdered by Preet Singh, father of that child. The darkness and the wildness of the nature help Preet Singh, who is a symbolic representative of the patriarchal society, to rape an elderly lady and to murder her.

When Ila Das comes, along with Nanda Khul, Raka sits for some time. Her observation of Nanda's tiring face and the shock of hearing about the mixed double badminton game forces her to leave that place. Being tired of human struggles, her hatred towards human activities and the hazards of the life is indicated through her, "ach for the empty house on the charred hill, the empty summer-stricken view of the plains below, the ravine with its snakes, bones and smoking kilns – all silent, and a forest fire to wipe it all away, leaving ashes and silence" (120). Raka's interest in fire from the beginning of the novel indicates her, "inner conflict: whether to continue with her painful and aimless existence imposed upon her by heredity and environment or to revolt against their dictates and attempt to create her own values" (Sethuraman). Her observation of the sufferings around her forces her to set fire in the forest. Her setting of fire in the forest symbolically indicates that it "is the result and manifestation of her existential angst to destroy the old and meaningless to make room for the new and significant" (Sethuraman). Raka's act of firing thus tries to destroy the nature, along the patriarchal world which suppresses women and their individuality. Her firing as it is denoted by a critic Sethuraman gives way for the equal life.

The novel indicates the existential agony the women characters face. The three women characters, namely, Nanda Khul, Ila Das and Raka, even though belong to different age and lived in different environment are the victims of the patriarchal dominance. Raka by firing the mountain, which still controls the life of Nanda Kaul, gives way for a new life and a release from a stressful life.

Arundhati Roy's *The Cost of Living* was published in the year 1999. It contains two essays of hers, 'The End of Imagination' and 'The Great Common Good' which were published separately earlier. Her work 'The End of Imagination' talks about the government's testing of nuclear bombing at Pokhran. She looks at the aftermath of the bombing incidents like its result upon the destruction of nature, physical and mental problems which the people and their forthcoming generation will face. She thinks that always voice against the destruction of nature and tribes is taken as anti development of the nation. This essay can be discussed into two broad divisions such as against nature and against human beings.

Against Nature:

Roy questions, why the nuclear bomb is tested and by doing it, to whom are we showing our strength? If each and every nation shows its power by using nuclear weapons, it will bring danger to its own people. The wind and the rain decide the direction of radioactive fallout, which destroy nature. Due to it sometimes it may turn upon its own people. By portraying the dangers of it, she foresees the danger of the future earth. "Our cities and forests, and villages will burn for days. Rivers will turn to poison. The air will become fire. The wind will spread the flames. When everything there is to burn has burned and the fire die, smoke will rise and shut the sun. The earth will be enveloped in darkness. There will be no day. Only interminable night. . . Radioactive fallout will sleep through the earth and contaminate groundwater. Most living things, animals and vegetables, fish and fowl,

will die” (2). The nature even though is not protesting for the damages we do to it, it is not entirely silent. It gives its opposing voice in a different manner that is through natural disasters like Tsunami, volcanic eruptions, unpredictability of the weather. “The Nuclear bomb is the most anti-national, anti-human, outright evil thing that man has ever made” (15).

Against Human:

The aftermaths of the nuclear weapon tests harm the human beings in several ways. “Thousands of square kilometers have been highly contaminated, including entire river systems, lakes, and farmland. Millions of tones of nuclear waste have been produced, but no satisfactory solutions to the problem of their disposal have been found. Radioactive fallout from atmospheric nuclear tests has likely led to thousands of deaths due to cancer already; even if no more nuclear tests are conducted, the incidence of cancer and other diseases resulting from exposure to long-lived radio nuclides will continue to kill for several centuries, taking a total toll of millions in all. The immense quantities of radioactive material remaining in the ground from underground testing around the globe are likely to lead to the contamination of water and the food chain in the long-term” (Ramana1-2). Not only the health crisis, due to it most of the people were displaced from their land of origin to somewhere else to survive. The nation only bothers about its prestige by forgetting the lives of several thousands of its people. Both land and the people of that place are “Oppressed, cheated” (13) by the politicians. “Knowledge about the impact on health and the environment from nuclear weapons production is also not desirable to governments. All nuclear weapons states have been so enamored of the idea of possessing bombs that are willing to pay any price required in terms of the health of their own voiceless poor and harm to the environment of ‘remote’ regions” (Ramana4).

Some scientist and politicians might say that the nuclear

weapons are not for war but for peace and the national leaders burst their bombs with pride by forgetting about the poverty in our country. They might declare “These are not just nuclear tests, they are nationalism tests” (6), by being ignorant about the improvement of the nation. “The greater the number of illiterate people, the poorer the country and the more morally bankrupt the politicians, the cruder the ideas of what that identity should be” (11). Mahatma Gandhi stood strongly for non-violence where as his grandson Tusbar Gandhi states about the nuclear weapon testing as, “As an Indian I am proud it was done in India and by Indians”. It clarifies that the politicians look at it as a prestigious issue instead of looking down at the suffering faced by its own people due to it.

Even though the paper looks at the result of nuclear weapons as two distinct parts, as against nature and against human, as Bate mentions, “ecological exploitation is always coordinate with social exploitations” (48). Thus the destruction of nature always leads to the destruction of human beings.

The second article “the Great Common Good” talks about the destructions done to nature as well as to the tribes and villagers due to the construction of Narmada Dam Project. The essay can be read under the title, “Middle Class Urban India Versus a Rural, Predominantly Tribal Army”, which Roy has used in this essay. In this essay Roy questions why does the government takes wealth from one set of people to give it to the other? “Build a dam to take water away from 40 million people. Build a dam to pretend to bring water to 40 million people” (14). The imperial nature of the political leaders is presented through their sayings in this article. J. Nehru utters “If you are to suffer, you should suffer in the interest of the country” (1). Morarji Desai speaks in a public meeting as, “We will request you to move from your houses after the dam comes up. If you move it will be good. Otherwise we shall release the water and drown you all” (2). The politicians, in the name of national developments, try to bring comfort

to the city people by punishing the villagers and the tribes, by displacing them from their place of origin.

The whole essay talks about endangers the rural India faces and gives as price to face the development, which has nothing to do with it. All the developments and benefits are taken by the urban people where as the rural suffer in order to comfort the urban and the politicians. Mahatma Gandhi said that India lives in her village where as at present India lives in her cities by ruining the villages. Roy gives the statistics of displaced people that is the victim of the dam constructions. Constructions of big dam alone till 1999, made 33 million people to displace in India. Not only the land, they also lost their culture and tradition due to the invasion of modernism and developments.

The tribes and the villagers are not treated equally with the urban people in the democratic country. For the benefit of the urban the livelihood of them are taken forcefully by the government. In most of the cases, “The people whose lives were going to be devastated were neither informed nor consulted nor heard” (4). Like cattle they were moved away from one place to another.

When someone talks about the discrimination the government shows upon the villagers, the government manipulates about the development of the nation. Developments, which are brought into the village, are atrocities by the Police and the Army. “The ‘fruit of modern development’, when they finally came, brought only horror. Roads brought surveyors. Surveyors brought trucks. Trucks brought policemen. Policemen brought bullets and beatings and rape and arrest and, in one case, murder (7). The development has not only suppressed the rural people with iron hand but also nature. The lives of wild animals, birds, insects, fishes etc get affected due to the destruction of nature. The nature which is silent till then shows its anger upon the human beings by causing “floods, water-logging, salinity... spread disease. There is mounting evidences that links Big Dams to earthquakes” (2).

When the world is in need of afforestation, the government destroys nature in the name of developments. If the villagers get more water due to the construction of dam, they will convert the soil which crop single time a year into several times, which leads, “depleted and degraded, the agricultural yields begin to wind down” (11).

In both essays Roy, however talks against Nuclear weapons and Dam, she is not against the development of the nation. The government should develop the nation by not destroying the natural resources of the country, because the developments which destroy nature will “Scramble the intelligence that connects eggs to hens, milk to cows food to forests, water to rivers , air to life and the earth to human existence” (15). These two essays portray the subordinate place occupied by the rural people and nature under the imperial hands of politicians. In order to make one part of people to live comfortable life and also to look at the world proudly, the government pays lives of the rural people and the nature as its price.

The parallel study shows the dual nature of the environment: being dominant and being dominated. Whatever the role of the nature is, it gives life sources to many livings including human beings. One should not destroy nature for the benefit of short term happiness. Nevertheless some scientific inventions and developments seem to be good for the development of a nation, when it demands the destruction of nature, the development is simply a mirage. Due to it each and every one should take care of the environment. I conclude the paper with the quote of Rigby to look at the world with an optimistic view.

No matter how grim the statistics on the degradation of soil, air and water, on the loss of biodiversity, on global warming and the depletion of the ozone layer, or rising human population and consumption levels, we continue to wager on the possibility that the extraordinary beauty, diversity and fecundity of the earth can, in some measures, yet to be saved, and that we might one day learn to live on this earth more

equitably (8).

Works Cited

- Bate, Jonathan. *The Song of the Earth*. Cambridge, Mass: Harvard University Press, 2000. Print
- Desai, Anita. *Fire on the Mountain*. London: Penguin Book, 1977.
- Sethuraman, Nagappan. "Existentialism in Anita Desai's *Fire on the Mountain*". *The Indian Review of World Literature in English*. 1:1 (2005). Accessed from <http://worldltonline.net/july-05/existentialism.pdf>.
- Ramana, M. V. and Surendra Gadekar. "The Price We Pay: Environmental and Health Impacts of Nuclear Weapons Production and Testing". *Prisoners of the Nuclear Dream* eds. M. V. Ramana and C. Rammanohar Reddy. New Delhi: Orient Longman, 2003. Print.
- Rigby, Kate. "Ecocriticism". *Literary and Cultural Criticism at the Twenty-First Century*. Julian Wolfreys (ed.), Edinburgh: Edinburgh UP, 151-78. Print.
- Roy, Arundhati. *The Cost of Living*. Flamingo, 1999. Print.
- Oppermann, Serpil. "Ecocriticism: Natural World in the Literary Viewfinder". *Journal of Faculty of Letters*. 16.2 (December 1999): 29-46. Print.

Samriti Agarawal

Resonance of the '30s in Arthur Miller's *The Price*

Abstract

The Price was written in 1967 and produced in 1968, twenty years after *All My Sons*. But it is not so much about 1968 as it is about the 1930s. Actually it depicts the era of 1930s, the period of the Great Depression. In the play, Miller created characters that looked back almost forty years to another moment when history caught up with America– the Depression. The entire frame of the Great Depression is intended to provide the socio-economic background that plays a vital part in the tragic drama being enacted before us on the stage. The Depression is not just an isolated phenomenon that belonged to the thirties, it is, on the contrary, symbolic of the economic forces and the crucial part they play in the drama of human lives. The play explores the ramifications of the theme of human integrity in a society governed by economic considerations. Money is certainly the most crucial operating metaphor throughout the play. It gives the play its rich texture of meaning by suggesting the role that economic forces play in the lives of individuals.

Arthur Miller wrote *The Price* in 1967 and it was produced in 1968, twenty years after *All My Sons*. But it is not so much about

1968 as it is about the 1930s. Actually it depicts the era of 1930s, the period of the Great Depression. In the play, Miller created characters that looked back almost forty years to another moment when history caught up with America— the Depression.

The Price shows that Miller is consistently concerned with the treatment of human values like love and loyalty and the corresponding socio-economic pressures which compel a man to pursue success at the cost of these values in a bid to survive in the rat-race. It deals with these and other fundamental human problems through the perspective of a tragedy. Miller, once again in this play, uses realism as the foothold of tragedy by using a family structure, yet he transcends all parochial concerns and addresses himself to certain questions which lurk at the bottom of the present day social dilemma. This play is not merely a domestic play, since the main force of the tragedy springs from the underlying tension between individual freedom and socio-economic pressures.

The Price brings together two brothers, Victor and Walter Franz, who meet to dispose off their father's assets. Their lives have taken divergent paths. They have each created myths out of a past which they have reshaped to serve current needs. At stake is their sense of themselves, as they seek to justify what they have become, explaining their perceived success and failure in terms of past actions, and their sense of the world they inhabit. Resentment, accusations of betrayal, exploitation and denial, make their confrontation simultaneously painful and strangely curative.

The father of the two men who now come together to settle the estate has died sixteen years before. There has been a long-deferred confrontation. When they meet they proceed to fence with one another but their weapons are not foils but competing memories. Coming together to share out the remains of their father's estate, they discover how little they share, not least the histories which might be assumed to

be their common property. They have been bequeathed something more than a roomful of furniture.

Although the play's characters seem most influenced by the 1930s and World War II and the play's conventional structure may appear to be equally dated next to the avante-garde productions of the off- and off-off Broadway scene of the period, the play is a timely one. In one of his interviews with Enoch Brater, Miller answered one of the questions asked by the audience about being one of the few American writers who still have a connection with the Great Depression: "One thing that was sometimes or more often obvious in the thirties was that people had of necessity to think socially. They had to think beyond the scope of their own little lives, and there was a kind of a spirit of being together with other people" (254).

The play dramatizes the ambivalent relationship of the two brothers. The Great Crash of 1929 left Victor and Walter to care for their father who had been ruined in the Stock Market collapse. While Victor, loyal to his father, dropped out of college to earn a living for them; Walter went on to become a wealthy surgeon. This was the situation during the time of Depression; brothers became each other's enemies. People became selfish and no love remained between father and son.

The period of the 1930s shattered the dreams of each and every person and it is reflected in each and every scene of the play. The enmity between the two brothers, Victor's doing number of jobs to earn his living, Walter's leaving both his brother and father in order to have a better life, all provide glimpses of the Great Depression of the '30s.

Mel Gussow in an interview asked Miller if, "*The Price* [was] direct from life?" Miller replied, "Well, it's not *me*. But the fratricide that goes on in a lot of these plays, the brother conflict . . ." (99). But we can't say that Miller and his brother Kermit were like Victor and

Walter. In *Timebends*, he said that “The characters were not based on Kermit and me, we were far different from these two, but the magnetic underlying situation was deep in my bones” (13).

Written in 1967, this play was a reaction to two big events that had come to overshadow all others in that decade. One was the morally agonizing Vietnam War, the other a surge of avante-garde plays. Miller said, “I was moved to write a play that might confront and confound both” (“Past and its Power”). And these events have various effects on the characters in this play.

Each of the characters in *The Price* has reached a crisis which has precipitated an intense self-examination. In the course of the play, Walter and Victor are made to confront facts which they had known about their lives but never before dared to face. The action of the drama itself consists of the gradual peeling away of fantasies until each of the characters is forced to look upon the truth. The characters not only interact with one another on a realistic level but they also bear certain symbolic relationships to each other and to the central meaning of the play. Victor and Walter are the archetypal brothers we find in several Miller plays—one selfish and materialistic, the other idealistic. Both brothers are a product of the Depression but they have reacted to that catastrophe in opposite ways. The spectacle of his father’s ruin inspires Walter with a kind of terror that haunts all his subsequent life. The fear of finding himself degraded and thrown down as his father had been, drives him to seek the kind of financial and social security that would render him safe. Following a nervous breakdown, Walter comes to understand the driving force at the root of his existence and succeeds in living a slower-paced, more outgoing life after his recovery.

Victor, too, has been shaped by the catastrophe that hit his family but in a much more complex way. His perception that the world is merciless leads him to reject the rat-race and to assert the importance of love, loyalty and kindness. But his matter of pension after twenty-

five years in the police force brings on a crisis somewhat like Walter's nervous breakdown. After a quarter of a century planning a new life Victor finds, when the opportunity comes, that he is unable to make a decision. He has begun to doubt whether the values he had chosen as a young man are, in fact, as valid as he had believed them to be. Having started out believing that life is more important than the rat-race, he discovers that only money is respected. Part of the reason for Victor's uncertainty is his realization that his dream of starting again in another career at fifty, is an illusion.

Most of Miller's plays involve a problematic relationship troubling two brothers and their father. Typically, one brother is faithful to the father during some financial or moral crisis, while the other becomes ambivalent toward him and turns to goals outside the family. The son who leaves home, usually to follow a career, strives for independence and self-realization but experiences severe distress, he may feel insecure, immature or guilty of betrayal and he may also feel the persistent influence of his father's values after discrediting them. His success in the outside world continues to be jeopardized by an unresolved psychological problem that originated in the home before his eighteenth year. Until he re-evaluates his attachment to his father he remains disoriented and perhaps self-destructive. *The Price* repeats this theme of filial disloyalty.

The play projects the two brothers examining their own relationship in the context of their father's role and the price they have had to pay for the courses of action which they adopted in their lives. Their father's failure in the Depression called upon the two brothers to choose either their career or filial responsibility. Victor was bold enough to take on the role of a self-sacrificing martyr. He set aside the possibility of a good career in science because he felt that a son had a moral responsibility to stand by his father through thick and thin. He respected filial duty more than anything else. He kept moral values above materialistic gains. But Walter chose to go ahead for his own

gains. He sent a meager sum of \$5 a month only because he thinks that his father is fit enough to work. Victor had demanded \$500 from Walter who was in a position to help him but Walter had refused to help Victor. This refusal had affected their relationship.

Although the play is set in 1967 it is our own modernity which is on trial here. As John Baker observes rightly: “It is simply the importance of money or material wealth versus personal integrity, something which affects every one of us. For whatever station you have arrived at in life, there has been a cost involved.”

The second part of the play is no less explosive as the family secrets come to light and multiple betrayals of trust are revealed. Walter too, it seems, has paid a heavy price for his success— friendlessness, divorce and ultimately a nervous breakdown. Their increasingly-heated dialogues are punctuated by the old furniture dealer, desperately trying to make peace and save his sale, and Esther who learns that all that glitters may not be worth the cost. The story is an uncomplicated one on the surface. It is about one man called Victor who is selling his departed father’s furniture to make money. Solomon is a dodgy dealer and a very old man. He uses mind games to make Victor sell for a low price. Victor wants a slightly higher price so he can divide the money with his brother. In the end he concedes and just before the deal is done, his brother Walter enters.

Walter has come with a proposition for Victor, to become a secretary at his company— a lucrative job. Victor is concerned because he hasn’t been trained, he didn’t go to science school like he intended because he was looking after his ill father. Walter tells him that it was up to Victor whether he wanted to go to science school or not, his father just wanted to sponge off him for food and money. Unable to take this, Victor has an argument with Walter that leaves them both heartbroken. So, *The Price* refers to both the price the furniture was sold for and the price of the brother’s relationships.

Victor places the moral values at a higher pedestal than the material gains. He does not let materialistic concerns get the better of his virtues. Solomon's present offer of \$400 only, so that Victor could gain money from Walter's share, is not acceptable to Victor. This is because Victor upholds moral virtues of honesty and integrity in spite of his poor fiscal condition. Victor is compensated a bit in his life. He has at least something very heartening to counter the loss of monetary advancement. His son, Richard, is studying science on a full scholarship and is pursuing that very line which he himself once wanted to. But he is unable to forget the past-acts of his father and brother which altered his life.

Walter returns home to re-establish a good relationship with his estranged brother. Their present meeting revives the nostalgia associated with the past household belongings. Commenting on their relationship, Santosh K. Bhatia quotes, "Their latent hostility floats to surface and the conversation explodes into an overt post mortem of their respective behaviour towards their father" (109).

Walter is a successful rich surgeon. But he has to pay a heavy price for his fiscal advancements. His wealth has become his bane. He has lost his family. His wife has divorced him. His sons have not come up to his expectations. They don't even live with him. He has suffered a nervous breakdown. Now he has realized that happiness does not lie in the wealth he has accumulated. He thinks that his brother, Victor, has found a meaningful life by helping others in dire need. Walter has realized that he made a wrong choice in the past. He says, "It was only two seemingly different roads out of the same trap" (91).

As Victor visualizes the prospect of retirement, he is afraid of the emptiness that lies ahead. His achievement, his identity, the meaning of his life is exposed and he acknowledges what he has made of himself, nothing. As he says to his wife, "I look at my life and the whole thing is incomprehensible to me. I know all the reasons and all

the reasons and all the reasons, and it ends up- nothing” (24-25). Looking at their dreams that Esther once wrote poetry as her husband once looked forward to a career in science, both have faded. Actually they are made aware that money is a problem which was one of the major issues during the periods of Depression.

Victor has to pay a heavy price in his life and this is reflected in his words after Walter’s final revelation that all along, their father had nearly four thousand dollars. He had asked Walter to invest that sum for him believing that sooner or later Victor would desert him. At this point, Victor’s response is an angry one. He angrily dismisses his brother’s efforts at reconciliation:

You can’t walk in with one splash and wash out twenty-eight years. There’s a price people pay. I’ve paid it, it’s all gone I haven’t got it any more. Just like you paid, didn’t you? You’ve got no wife, you’ve lost your family, you’re rattling around all over the place? Can you go home and start all over again from scratch? This is where we are; now, right here, now. (81)

Right here and now, Victor seems to have the upper hand. By this, he shatters Walter’s attempts to buy off the past. Furthermore, he sees and resents the implication that his life has been a failure and his sacrifice needless. Walter betrays his own deep ambivalence by admitting that while he might admire the decision to forgo the rat-race, he cannot respect poverty. In the play, Walter is the achiever as his brother is a failure. However, throughout the play, it is revealed that he has suffered a breakdown and has been away from his work for three years. He has disposed off his opulent apartment and moved into a more modest one.

Walter has imbibed the materialistic values of the society to the full. This is brought out by his words, “Were we really brought up to believe in one another?” he asks. “We were brought up to succeed, weren’t we? Why else would he respect me so and not you?” (89).

He also reminds Victor of their father's laugh when Victor needed him: "What you saw behind the library was not that there was no mercy in the world, kid. It's that there was no love in this house. There was no loyalty. There was nothing here but a straight financial arrangement. That's what was unbearable. And you proceeded to wipe out what you saw" (90). As his truth sinks in, Walter elaborates on it: "We invent ourselves, Vic, to wipe out what we know. You invent a life of self sacrifice, a life of duty; but what never existed here cannot be upheld. You were not upholding something, you were denying what you knew they were. And denying yourself. And that's all that is standing between us now - an illusion, Vic" (90).

This play shows how human relationships tumble to fail in the face of materialistic values. Walter becomes so money-minded that he leaves his ailing father alone. He even breaks up his relations with his brother. What is left behind is only hatred between the two. They meet only to dispose off the furniture: which reflects their materialistic attitude. It is money mania that brings the two brothers together. What is left between them? Only that property! Those brothers, who haven't talked to each other, meet only for the purpose of money. But where are the human relationships? Where is the belongingness? Where is love? Nowhere. Everywhere is detestation. Walter becomes so involved to make money that he even forgets his responsibility. But he pays the price. May be this is the only punishment for him. Walter has realized now that wealth alone is not the secret of success. The two brothers are estranged and the conflict between them hinges on the assumption that there is such a thing as a moral debt. Victor views his entire life as his moral capital.

The discussion of the price of furniture leads them forth to a discussion of the price each has paid for the life he has lived. The effect of past on the lives of Victor and Walter is very harsh. Victor has lived a life devoid of any material benefits because he believed in

his father and thought that he loved him. The effect on their lives is very aptly put forward in the following words of Esther addressed to Victor: "It was all an act! Beaten dog! - he was a calculating liar! And in your heart you knew it! No wonder you're paralysed - you haven't believed a word you've said all these years. We've been lying away our existence all these years; down the sewer, day after day" (87).

The effect of past on Walter is even more harsh. Walter is a completely shattered man now. His present plight is described clearly in Victor's words as, "You've got no wife, you've lost your family. You're rattling around all over the place" (81). If Walter has a clearer understanding of reality and the need to accept responsibility for one's actions he lacks Victor's moral sensitivity. Yet the struggle is to find an interpretation of existence which depends neither on a naive endorsement of human perfectibility nor a cynical pose of alienation.

The Price is fundamentally about shattering illusions. But even when Victor takes responsibility for his decision to help his father, he reveals that his life has evolved in a way he had never predicted. He confesses to Solomon: "It's that you've got to make decisions before you know what's involved, but you're stuck with the results anyway . . . I figured I'd go on the Force temporarily, just to get us through the Depression, then go back to school. But the war came . . . we stay out of the rat race . . . But . . . it all ends up she wants, she wants" (43). Once again, Miller is fascinated by how the economy shapes a character's fate. The Depression of the '30s left a permanent scar on his imagination. The conflict between brothers and between fathers and sons continues to be paradigmatic for Miller.

In the past, both the brothers had parted from each other on the question of moral obligation of sons to help their father. But in the present, both Victor and Walter recapture their past. It is a story about two brothers who come together to pinpoint the positives and negatives of the past. However, they are the victims of the Great Depression,

who cannot think beyond money. They meet after so many years but still talk of only money, that is, the sale of furniture.

Thus, the era of the '30s provided Americans with an opportunity to examine their way of life and attitudes to the American Dream that is to say, the conventional American ethos, to review the ethical and moral implications of the dream, a ligament supposedly uniting all Americans. The play, thus, subjects the conventional American ethos to a close scrutiny, highlighting the dangerous consequences of a blind pursuit of success and wealth.

Works Cited

Baker, John. Rev. of *The Price*, by Arthur Miller. York Theatre Royal, Compass Theatre Company, New York. *John Baker's Blog.co.uk*. John Baker's Blog, 4 May 2007. Web. 30 Sept. 2007.

Bhatia, Santosh K. *Arthur Miller: Social Drama as Tragedy*. New Delhi: Arnold-Heinemann, 1985. Print.

Miller, Arthur. Interview by Enoch Brater. "A Conversation with Arthur Miller." 26 Oct. 2000. *Arthur Miller's America: Theater and Culture in a Time of Change*. Ed. Brater. Ann Arbor: U of Michigan P, 2005. 244-55. Print.

—. Interview by Mel Gussow. "Some Good Parts for Actors." 12 Dec. 1986. *Conversations with Miller*. By Gussow. London: Hern, 2002. 83-134. Print.

—. "The Past and Its Power: Why I Wrote 'The Price'." *New York Times*. New York Times, 14 Nov. 1999. Web. 14 Jan. 2009. Print.

—. *The Price*. Harmondsworth: Penguin, 1970. Print. Subsequent references are to this edition of the text and page numbers have been given in parenthesis after each quotation.

—. *Timebends: A Life*. 1987. Introd. Miller. New York: Penguin, 1995. Print.

Aashaq Hussain Zargar

Modern British Women Playwrights: From Silence to Words

England has had a long tradition of drama and its association with theatre. It has witnessed two great periods in the history of its drama. The first being Renaissance or Shakespeare's age, and the second confusingly called the Renaissance of the British Drama featuring George Bernard Shaw and the 'New Drama'. Ironically, as the history of English drama testifies, one do not find any woman playwright upto the modern period. It speaks volumes about the state and status of women in the western society as we do not find them as the members of the elite superstructure that is dominated by the male writers. We are bound to think as to how females, having any semblance of literary taste and an urge to express themselves in the largely male dominated society, might have been feeling about themselves as far as their relationship with the power structure of that time is concerned. Whether it be the drama rich Elizabethan period, or the transitional period or even the democratically live Victorian period, we do not feel but the absence of women on the stage, though they have been widely represented by males in all the genres of literature. This absence demands a critical thought and invites our attention to the study of that domineering structure of power that has been the epicentre of western

metaphysics and has been only recently dismantled and demolished when the 'New women' is finally born.

The present paper is an attempt to explore and examine the rise of female writing in the backdrop of modern British theatre which was hardly ever the centre of female performance. Though they wrote novels and poetry in the nineteenth century the British theatre had not been stormed by female writers and actresses as yet. Feminist tradition, as this paper aims at finding, scaled new heights when women playwrights such as Dodie Smith, Gertrude Jennings and G.B. Stern took to the stage and demonstrated the aspirations of female consciousness before the audiences and also strengthened and reinforced the battle of ideas that the proponents of feminism had started in Europe.

Theorizing women's theatre history is a problematic one. The fact that there is no available record or written texts on women's theatre makes it all too difficult to reach at a particular consensus. What we have is a representation of women as characters both on and off the stage. This representation is done by male writer which is often too biased and far away from reality. As theatre industry is male dominated, most directors, writers, stagehands, casts etc. consist of more men than women. Even the classical canons of plays are written from a male centered point of view which is unthinkable considered 'universal' and the 'norm'. This male dominance of theatre industry where everything is seen, be it action or performance, from the perspective of male protagonist, creates a sort of gender imbalance. In this gender imbalance women is marginalized.

Women have been formative in the development of the novel as a literary genre, yet they scarcely figure in the literary map of theatre history. Women's plays are being excluded from the theatrical canon because of the assumption that they are domestic in nature and do not talk about universal issues. Women playwrights hardly get published

and there is very little available in print which makes it difficult for women writers to be remembered as Michelene Wandor comments:

“There are a number of reasons for women’s relative invisibility as playwrights. The first is the perennial problem of publication. As a production process, the core of theatre is its live performance. Commercial success in performance is used as the yardstick by which to judge merit for publication. Since relatively few plays achieve commercial success, relatively few see the light of the printed page, and thus disappear from history. Without a text, plays cannot continue to be produced; and the publication of scripts by, for example Methuen, the largest drama publisher in this country, depends largely on the approval of the theatres which have produced the plays. Thus decisions about publication are essentially (if indirectly) made by theatre directors. This militates against women playwrights’ access to print”.(Wandor 85)

Since history is text based and, without ample texts available, it problematises theorizing a history. Plays are meant to be performed and a performance is ephemeral in nature this means without a written text it is going to be in void. This lack of published texts written by women makes it difficult to draw conclusions about women theatre history. Due to lack of publishing, plays by women disappeared from the stages and thus failed to be included in the dramatic literary canon. Cheryl Robson in her introduction to play collection *Seven Plays By Women: Female Voices, Fighting Lives* writes:

“Women playwrights are often considered to be unsuitable for long-term investment because they may take time out of their writing career to have children. With more plays by men being published every year, it’s not surprising that plays by a women fail to be included in courses of dramatic literature, that women’s drama is marginalized, treated as an optional, extra for women students-who usually comprise over fifty percent of any theatre studies department”.(Robson 5)

Historically, women have been more in evidence as playwrights at moments of social and cultural change such as during Restoration period, in the early parts of twentieth century and the 1970s, a small minority, disappearing when the social crises is over.(Wandor 122) Though women are absent from history and are thus visible on some occasions, especially during the social, political, cultural and economic crises which Honor Ford-Smith describes as ‘democratic openings’, a moment in history in which there was possibility for those who are oppressed to intervene in history and transform their society.(Aston 3) yet it could be asserted that women writers had by then decided to accept the challenges of the ‘Brave New World’ and take the patriarchal system head on.

For feminist theatre historians to rediscover women’s theatre work erased by history has become altogether difficult. Since until recently, women playwrights rarely appeared in theatre histories, so each generation of women in theatre has had to invent themselves a new. As theatre histories are mostly written by male writers within the dominant discourse of patriarchy, this dominant discourse of patriarchal ideology problematises the theorizing of feminist theatre history. Charlotte Canning in her paper ‘Constructing Experience: Theorizing a Feminist Theatre History’ argues that:

“As feminists, they must discover a historical method that will allow them to tell stories of women in theatre without effecting their assimilation into the dominant discourse or so greatly distorting the theatre work that its oppositional potential is negated, so allowing the works’ appropriation by patriarchal interests”.(Canning 529)

In fact, the hegemonic tradition of theatre history puts feminist historians of theatre in a contradictory situation. They, as historians, have to work within the male discourse of historiography which they distrust. This distrust of feminist historians of the patriarchal biases and assumption of theatre historiography as male further widens the

ideological gap between the two. They felt the need to theorize and implement a feminist theatre historiography in order to recuperate women theatre work hidden from the history and the responsibility to critique that work between the historical moment under consideration and the current movement in history. In order to construct women's theatre history, feminists relied on essentialism (*In Ontology, the view that some properties of objects are essential to them. Actually, essentialism is the view that, for any specific kind of entity, there is a set of characteristics or properties, all of which any entity of that kind must possess.*) and the use of post-structuralism. Feminists primarily focused on the notion of 'lived experience' of women as a primary site for thought and action.

'Experience' is the process of constructing an identity in context. The events, emotions, impressions and thought comprising that context are inseparable from the identity they produce. By attending to the ways that women produce and interpret experiences, the historian can break with the masculinist definitions that have governed history in order to make women historically visible on their own terms. Feminists put a strong emphasis on the events and feelings of 'private life' and their legitimate role in shaping the agenda of 'public life'. One of the slogans of the Women's Liberation Movement (*Refers to a series of campaigns for reforms on issues such as reproductive rights, domestic violence, maternity leave, equal pay and so on. In other words, women's struggle to have greater control over their biological and in consequence, their social lives, was crucial to the WLM campaigns.*) was that 'the personal is political' (Aston 62) This emphasis on personal experience over tradition and had its beginnings in the theory of 'New left'.

Since the assumption is that theory and historiography had been based on norms and values shaped by oppressive ideologies, feminists sought a way to resist and discard those discourses. One way of this approach was consciousness-raising. In this consciousness-

raising, experience was offered as a testimony which was discussed and analyzed as political material. This was intended to resist divisive effects of the patriarchy. Feminists demonstrated that women's experience was not individual and unrelated occurrences, but part of a large pattern in the material oppression of women. This new politicized understanding of experience became the basis for all political action. It was the male discourse of theatre history which dictated to women how, when and why they would appear. By foregrounding the lived experience of actual woman, it became possible to theorize women's theatre history. Thus it was this exploration of lived experience of 'actual woman' which provided feminists with a method of defining feminist theory and identifying the relationships of power, resistance and experience.

Feminists rejected the notion that history is objective in its treatment. As all history is based on somebody's experience, usually male experience which is presented as neutrally 'universal' so representation of women's experience demanded new historical strategies and language sensitive to material. Since history is based on male experience which is considered to be universal, hence it cannot adequately portray women's experience, because history has excluded women and mystified male experience as universal.

The earliest attempts to theorize and offer a specifically feminist view of history were produced by the women in the 'New Women's History Movement' in the mid 1970s to early 1980s. Women including Linda Gordon, Gerda Lerner, Carroll Smith-Rosenberg, and Joan Kelly, wrote histories of ignored topics: the history of women and birth control, women and the family, or women and work. (Canning 532) Those were subjects that had not been previously considered legitimate for historical investigation. The New Women's History Movement' presented experience in a new way.

In theatrical history, there is a mode of constructing a history not available to most historians in other disciplines. Through stage productions, women could create historical identities for themselves and offer challenges to male hegemony that had so long controlled theatre history both on and off the stage. As Charlotte Canning states:

“Women theatre practitioners created theatre pieces about historical women, Anne Hutchinson or the Countess de Markievicz for example, and about mythical women, using the figures of Antigone, Demeter and Persephone, or Electra to re-write the received mythic heritage that women believed had been corrupted and distorted by patriarchal culture”.(Canning 533)

So, feminist theatre practitioners often wrote the theatre history texts they felt need to exist by re-discovering the lived experience of ‘actual woman’ or connecting their own experience with the historical woman. However, poststructuralist theory immediately called into question the homogeneous definition of experience. Experience as expressed by consciousness-raising and New Women’s History Movement was an essentialising practice that relied on a notion of experience as unified and fixed whole having a centre. This notion of presenting women’s experience as authentic truth about a condition of being a woman was challenged by poststructuralists.

Feminist historian used poststructuralist theories in order to confront or resist the specificity of male experience that had been universalized and mystified into a gender, class, race and sexuality as neutral history. As theatre discourse is written by male writers and in turn reflects male ‘experience’, this male ‘experience’ of history was challenged and it was no longer cast as a coherent expression of truth about women. Rather experience was treated as ‘ones’ personal subjective engagement in the practices, discourses, and institutions that lend significance (value, meaning, and effect) to the events of the world.(Lauritis 159)

Feminists borrow from both essentialism and post structuralism as they construct their positions. As feminist historians draw upon variety of theoretical approaches to explore women's experience in theatre, they often find themselves writing about things that did not happen, events that were not documented. In spite of this re-discovering the experience of 'actual woman', it proved helpful in theorizing feminist theatre history.

Since feminist historians have been primarily concerned with the re-discovery of women's playwriting which as such previously has been 'hidden' by the canonical values of patriarchal system, those values which for example enshrined Shakespeare, Ibsen, Brecht, and left Aphra Behn, feminists were quick to claim the periods of Suffrage and 1960s (feminist movement) as a high point for women's theatre history. By doing this, they paid no or less attention to those women playwrights who were writing between two World Wars and upto 1960s. They devalue this period as less interesting politically and formally. The women playwrights of the interwar period have been manoeuvred out of history to a great extent. Their works were denigrated both by critics and feminist historians. As they were writing realist domestic comedies, feminists were afraid 'that realism as a dominant genre does nothing to challenge the status quo. In other words, realism served the dominant classes.

The years between two world wars and upto 1960s are considered less fruitful for woman playwrights in terms of feminism. As there was no visible or organized women's movement during the inter-war period for their political inactiveness, so by focusing on certain periods of history as politically active such as 1908 (Suffrage movement) and 1960s (feminist movement) which provided context for women playwrights, we do neglect a vast majority of women playwrights who were writing during 1918-1962. It is assumed that women playwrights who were writing during inter-war period lack feminist perspective

and innovative strategy and that their work does not warrant serious examination.

Thus, the feminist theatre historians who documented the placement of women in theatre focused on the plays and playwrights of specific periods (Suffrage Theatre) of women's theatre history thereby ignoring those playwrights who wrote in less political environment. It is unfortunate that the work of these women playwrights is still overlooked. The playwrights such as Dodie Smith, Gertrude Jennings, G.B. Stern, Aimee Stuart, Clemence Dane, etc to name few, who were writing between inter-war period and upto 1960s have been excluded within feminism. Their work is often dismissed as they were writing for commercially oriented theatre and were writing especially for middle class audiences. As their work does not fit in the analytical frame work of feminism, they are very easily excluded from theatre histories. As Maggie B. Gale States:

“Very little research has been carried out in recent years on the non-political theatre of the years between the wars and up until the mid-1950s. From the point of view of theatre history, many of the female playwrights have been critically dismissed because the theatre of their era is thought to have been both middle class and lacking in either conceptual or ideological challenge. The general pattern of theatre history research negates their work; current ignorance about their contribution to British theatre is by no means entirely due to the false marginalizing practices of recent feminist theatre historians”.(Gale 62)

The Actresses Franchise League (AFL) and its association with Suffragette movement is seen as example of a feminist theatre valid in its equivalent ideology and practice to that of the feminist theatre of the late 1960's. However, there is rarely any passing reference to the theatre that followed the brief history of the Actresses Franchise League. Feminist historians have perhaps intentionally or unintentionally focused on particular periods of theatre history in order to highlight

the periods of history of their interest. This practice has done a great wrong to women's theatre history as it signifies a particular period of history as being an exception in terms of women's creativity and theatre. By doing this, they have foregrounded one group of writers at the cost of another. Hence, women remain on the margins and their creative presence is exception rather than the rule. This foregrounding of one group of women playwrights at the cost of the other by feminist historians of theatre history has again re-marginalized the women as 'other'.

The women playwrights who wrote between the two world-wars and upto 1960s are re-marginalized as 'other' and thus become invisible from the history. Maggie B. Gale argues that we need to rethink a feminist approach which values the radical at the expense of the conservative. Rather what we need to understand are the changing circumstances of women's lives and their writings. (Aston 26-34)

Women playwrights who were writing between the inter war period and upto 1960s have in common their gender and in general have leanings towards the conservative than modern feminist scholars would perhaps like.

This 'lost generation' of women playwrights writing between 1914-to 1960s is generally ignored both by feminist and non-feminist historians: Feminist historians ignore them because their work does not fit in the analytical frame work of feminism, and mainstream historians reject their work as 'frivolous' type of domestic comedies. It would be naive to overlook the works of these playwrights such as Gertrude Jennings, Gwenn John, Clemence Dane, Gordon Davoit, Margaret Kennedy, Aimee Stuart, Dodie Smith, Joan Temple, Enid Bagnold, Bridget Boland, G.B. Stern and so on. These playwrights were writing during the inter-war period and were successful in their own time. Commercially, they were very successful and earned more money and acclaim from their theatre writings. However, the work is overshadowed by movements like Suffrage and Actresses Franchise

League. As the Actresses Franchise League and Suffragette movements are seen as examples of a feminist theatre valid from the feminist perspective, they do reflect feminist ideology in letter and spirit. The years between the two world–wars are neglected in terms of re-assessment of women-playwrights in particular and theatre history in general. Actually there was no organized political movement in the period in question.

The women playwrights like Dodie Smith, Gertrude Jennings, G.B. Stern, Gordon Daviot, Joan Temple, Clemence Dane, and American Susan Glaspell, etc, who were writing during inter-war period, are ignored by theatre historians. Although they were not self professed feminists but much of their work positioned perceptions of the private lives of women inside the public arena of the theatre, foregrounding the female experience in order to create the central narrative in their plays.

The context of British theatre was influenced by two world-wars and the social, economic and cultural changes which were accompanied by it. Women's identity during this period was in a constant state of transformation. The social changes brought about by war had affected women's lives greatly. Women's role within the home and work place changed immeasurably. The war provided an opportunity for women of all classes to move into the public sector and take on jobs. They were needed to work in industries during the war, but as soon as war was over and the men came home, women were expected to get back to their 'proper sphere' of domesticity, whether this meant being back in their home, or working as low paid domestic servant in somebody else. Thus the woman was forced back to her domestic sphere. This created a sense of 'dislocation both for men and women. For many women it was impossible to readjust with the domestic affairs.

For women of all ages and classes, interwar years are characterized by enormous pressures to choose between work and the family and even after the Second World War pressures continued. During war period as women moved enmass and occupied a male domain of work and thus enjoyed the economic independence for some time. However, there was a consistent pressure on women in the first half of the twentieth century to choose between a 'feminine' domestic life and an 'unwomanly' public life. When a woman moves into a traditionally male area of employment, her level of femininity is put into question. This thematic concern is found in many of the plays during inter-war period. For example G.B. Stern's *The Man Who Pays The Piper* represents a serious attempt to analyze the relationship between gender and socio-economic power. This play brings up all kinds of questions about the nature of femininity in relation to the need to work, whether one choose to work at all was often used as a contributing factor to a process of defining gender boundaries. The women who chose to work were seen as being somehow 'manly' or 'unsexed' women, even if the choice to work came out of necessity.

The majority of the plays written during inter-war period are set in traditional 'female' spaces such as inside the home, in all-female working environment, and so on. Many plays have either all-female casts, or female characters are in the majority, and the plots are often centered around women's lives and experiences. So during a period when we are led to believe by some theatre historians that there was no significant work being done by women in theatre, there is a visible wealth of playwriting which not only brings discourse centered on the private lives and experiences of women onto the public stage. These playwrights also created new employment possibilities for actresses. Many of the women-dramatists wrote self-consciously about the nature and conditions of women's lives, their place in the economic order and their difficulty, not so much as finding a voice but in finding an

acceptable and workable identity. One such example is G.B. Stern's plays *The Matriarch* and *The Man Who Pays The Piper*.

Thus the majority of women playwrights during the inter-war period were pre-occupied with certain themes such as question around women and work, the family, mothering and the 'female condition' in general are dramatically foregrounded. There were discussions about women's role in both post-war economics, marriage, family life, women's social status. There is a constant debate and theorizing on what it meant to be a 'woman'.

Therefore, the two world-wars had a profound impact on the women playwrights writing between 1914 and 1962 in terms of social, economic, and cultural changes. However, the period between the two world-wars was less political than the women's movement during suffrage theatre. But it does not mean that women stopped writing as there were no active political movements. Despite many deficiencies and limitations, women kept on writing. Their writing is informed by the changing social, economic and political conditions of the period in question. Although there was no visible feminist movement, yet they do reflect the feminist concerns in their writings. So, what is important is the way in which, as women playwrights, they represented 'women' in the public arena of the theatre at a time when 'women', the feminine and femininity were constantly undergoing a process of negotiations.

However, the work of women playwrights writing during war period were critically devalued as a frivolous type of drama by many critics. As majority of plays written by women between 1914 to 1962 focused on the lives and concerns of middle class women, issues around work and division of labor were highlighted. Since they are discussed by both feminist and non-feminist historians, as they were writing within the boundaries of realism, they were criticized because of their inclination towards sentimentality, the domestic nature of their plots, humour, etc. However, by writing realistic domestic comedies, they

were consciously or unconsciously promoting an ironic mixture of conservatism and feminism. The conservative element is pronounced in the class of women about which they choose to write (writing about middle-class life) as well as they choose to write in a dominant discourse. The feminism comes out through the conscious portrayal of women in the public sphere, whether through choice or necessity and in some cases both. They do not represent on stage the many strikes of women but they do write positive images of women at work.

Works Cited

- Aston Elaine, Reinelt Janelle(ed.). *The Cambridge Companion to Modern British Women Playwrights*. Cambridge: Cambridge University Press, 2000. Print.
- Canning Charlotte. 'Constructing Experience: Theorising Feminist Theatre History'. *Theatre Journal*, Vol-45, No. 4, Dec, 1993.
- Gale B. Maggie. *West End Women: Women And The London Stage 1918-1962*. London: Routledge, 1996. Print.
- Lauritis de Teresa. *Alice Doesn't: Feminism, Semiotics, Cinema*. Bloomington: University of Indiana Press, 1984. Print.
- Robson Cheryl (ed.). *Seven Plays by Women: Female Voices, Fighting Lives*. London: Sure Metro Publications, 1991. Print.
- Wander Michelene. 'The Impact Of Feminism On The Theatre'. *Feminist Review*. No-18, Nov-1984. Print.

Rashmi Gaur & Richa Shrivastava

Silence of Women in Naylor's *Linden Hills*

First published by Ticknor and Fields in 1985, *Linden Hills* is the second novel of Gloria Naylor. In many ways it continues with the themes of her first novel *The Women of Brewster Place* (1982), which had narrated inter-related tales of seven African-American women residing in a dead end street of a ghetto. It portrays how women suffer insensitivity and violence at the hands of men from their own families and communities and weaves their despair and betrayal in a succinct tale of love and loss. *Linden Hills* also takes up the issue of the suppression of women within and outside familial structures and puts it within discussions related with the construction of genders and the economic consequences of such constructions. The story line of the novel maps several generations and puts across the socio-economic changes in the lives of Black American women over a passage of time, enabling us to interpret the novel as a contemporary writing, while simultaneously making it a new-historic commentary on the shifts taking place in the lives of black women in a capitalist democracy.

In the works of Gloria Naylor realism subordinates the allegory. Naylor has used locations in a highly evocative manner. The locality of Linden Hills emerges as a symbol of the marginalization of women and also of the oppressive power structures within the black

community. The novel showcases how the amalgamation of patriarchy with socio-economic forces adds newer magnitude to the subjugation of women within a culture. *Linden Hills* narrates the story of the Nedeeds – men as well as women. Critics have commented on its similarities with Dante's *Inferno*. The marginalization of women characters and absolute loss of their subjectivity begins with the first generation of the Nedeeds. The first Luther Nedeed had purchased a slave to run his household and establish his dynasty. After the birth of his son, he had legally imparted the free status to his son. This act had meant that the mother of their son was not only a slave to him; but would continue to be a slave of her own son also. Whereas Naylor's first novel *The Women of Brewster Place* (1982) had depicted the financial independence of women and their struggle to keep the family intact through it, *Linden Hills* underscores the abject commodification of women by focusing on their economic dependence which aggravates the social and racial dimensions of their exploitation. When the novel opens, the reader is told that the Luther of the present generation had "not followed the pattern of his fathers and married a pale-skinned woman", "He knew those wives had been chosen for the color of their spirits, not their faces" (LH 18)

Linden Hills is a story of the five generations. The location at Linden Hills was purchased by the first generation of Nedeed in 1820, a time when vast stretches of land could still be claimed. The ambition behind the purchase however never had any humane dimensions. The first Luther Nedeed had sold his octoroon wife and six children into slavery and had moved from Tupelo, Mississippi to purchase land in an unspecified location. The land had remained with him and later on with his sons for more than a hundred and fifty years. The first Luther – his son and grandsons bore the same name and also had stark physical resemblance with him – opened a funeral parlor and later on leased the sections of the land to black families. To him the land symbolized not only Black achievement but also his abhorrence of the Whites and

one-upmanship in social hierarchy. Naylor posits how Linden Hills was not only “one cry of dark victory for blacks” (LH 16), but also a “wad of spit right in the white eye of America” (LH 8).

When the novel begins, the ambition of the first Luther Nedeed has already been realized. Linden Hills is different from the other black societies because of its affluence. It comprises of showcase homes with elegant lawns, which are the resorts of wealth. ‘Somehow making it into Linden Hills meant “making it” (LH 15)’. Furthermore, residence in the Linden Hills society was difficult to get. No one knew the precise qualifications of getting a home in this locality. Everyone has been aware that only certain people could avail homes in Linden Hills. ‘Linden Hills – a place where people had worked hard, and saved hard for the privilege to rest in the soft shadows of those heart shaped trees’ (LH 15). Another class distinction exists within this locality. When people arrive at Linden Hills their quest continues for a house on Tupelo Drive which is considered to be the pinnacle of achievement and noticeable success in the Black community. People however are not aware that the economic vigor of Linden Hills is based on a sheer exploitation of women. The turnover of the owners of Linden Hills, the Luther Nedeeds, has emanated from the basest facets of patriarchal practices.

Linden Hills portrays the cruelty of men towards women. Generations of men – owners of Linden Hills – have imprisoned their women and wives in the basement; their purpose having been limited to the production of an heir to the Nedeed property. The helplessness of Black women has often been pointed at by feminist critics. Bell Hooks has remarked in *Feminist Theory: From Margin to Center* that the position of Black women is “unusual”. White women and Black men can be both oppressed and oppressors. White women suffer from sexist biases but racism allows them to discriminate against the Black people; whereas Black men have to suffer racist discrimination but their gender enables them to subjugate their women. Hooks comments in this context:

As a group, black women are in an unusual position in this society, for not only are we collectively at the bottom of the occupational ladder, but our overall social status is lower than that of any other group. Occupying such a position, we bear the brunt of sexist, racist and classist oppression. At the same time, we are the group that has not been socialized to assume the role of exploiter/oppressor in that we are allowed no institutionalized "other" that we can exploit or oppress." (Hooks 16)

Linden Hills piquantly underscores the truth of Bell's argument. The absolute isolation of Black women can be witnessed in the following letter of Luwana, written to herself in the margins of an old copy of the Bible, "It seems so unjust that I am barred from having friends among the white wives because of my husband's color and among the colored because of his wealth" (*LH* 120). The wives of all Luther Nedeeds were imprisoned and led to gradual painful death by their husbands and masters once they had given birth to the heir. Mrs. Luther Nedeeds of all generations- Luwana, Evelyn, Priscilla and Willa - had to endure oppression and imprisonment in the basement for being simply Mrs. Nedeeds. Their bodies were kept dead bolted in the basement. Luther Nedeed I had sold his first Octoroon wife and six children to the Cajun saloon Keeper for the purchase of Linden Hills. It was rumored that he had purchased his wife as she did not look more than eighteen years in age. This eighteen years old purchased slave wife was Luwana Packerville who was bonded legally to Luther Nedeed I. She had a male child from Luther Nedeed I. When the child, Luther II, was able to eat solid food, Luther I had gone to the solicitor to draw up free papers for the baby. Afterwards Luwana was owned by his son as a slave woman and her child was instructed to desert her. As Angela Y. Davis puts it, "The housewife, according to bourgeoisie ideology is her husband's lifelong servant" (Davis 225). Luwana had expected that her marriage would set her free. Sadly she realizes that there was no law in the country to free slaves. She was

kept imprisoned unaided in the basement. As a result, she was split in personality. She wrote letters addressed to her own, in the New Testament of the Bible, “Since I was brought from a place where I had no mother or father, no sister to call my own, to whom could I send my blessings for good health, God’s faith, love – and from whom could I receive them?” (*LH* 20). A similar fate was meted out to other women - Mrs. Evelyn Creton, the wife of the next Luther Nedeed, committed suicide on the occasion of Christmas Eve by consuming roach poison blended in the ice-cream. Angela Y. Davis states in *Women, Race & Class* that “within U.S. Black Feminism, race, class, gender and sexuality constitute mutually constructing systems of oppression” (Davis 2011). Gender theories sensitize us to the fact that the body is considered as an *instrument* and *medium* through which culturally set meanings are recognized. These aspects are clearly discernible in the thematic motifs of *Linden Hills*.

Willa, wife of the fifth Luther, becomes the chronicler of the Nedeed wives. Imprisoned in the basement with her son, whom she has witnessed creeping painfully and slowly towards death, she stumbles on the remains of the previous generations of Nedeed wives and attempts to reconstruct their lives. She stumbles on the letters written by Luwanna. Her silence is so complete that it is not even noticed. She writes letters to herself to hold on to her sanity. Willa also finds the writings of Evelyn Creton in the form of recipe books and records of grocery purchase. Missy Dehn Kubitschek comments that Willa becomes “not only an audience for Evelyn but (her) creator”, “constructing an entire character” from Evelyn’s details (Kubitschek 121). Always covered under stiff corsets, high – necked collars and heavy shirts, Evelyn used to spend too much time in the kitchen to prepare her own recipes, “The women cooked as if she were possessed. What drove her to make that kitchen her whole world” (*LH* 141). Through her scribbling in the old copy of the Bible and Willa’s readings, Evelyn also comes across as a woman who is awake to the

needs of her body. Having been denied the sexual pleasure in her marriage she falls back on her culinary skills and clings to old whispered tales of herbs and roots which can act as aphrodisiac if mixed in food:

The amaranth seeds, snakeroot and dove's heart that Evelyn Creton kept mixing and measuring page after page, month after month. A little more of this, a little less of that. His coldness and distance, the feeling that things weren't the way they should be must lie in something that she just wasn't doing bright. If she hung in there long enough, he will change (*LH* 148).

Willa, Mrs. Luther Nedeed V, finds a remark in the final section of Evelyn Creton's recipe; consoling herself that there is nothing erroneous in what she has been doing. Evelyn is also forced to commit suicide once she realizes the futility of her efforts. She starves herself by eating little and taking strong doses of laxatives before actually consuming poison. Germaine Greer has quoted Friedrich Engels' "The Origin of the Family" in her seminal book *Female Eunuch*, stating that the modern individual family "is founded on the open or concealed slavery of the wife . . . within the family he is the bourgeois and his wife represents the proletariat" (Greer 247). The silence of women in *Linden Hills* corroborates the stand taken by Greer in her critique.

Another Nedeed woman Priscilla McGuire who is Evelyn's daughter-in-law is also led to a slow bewildering death owing to the stifling surroundings of her life. The story of her life is portrayed through a bunch of snap shots which Willa finds in the basement where she has been captivated like the previous generations of Nedeed wives. In the first photograph she is depicted as having 'soft compassionate eyes' and 'slender arms', "Large, oval wells with a bottomless capacity to absorb any seen or unseen challenge" (*LH* 205-06). The photographs taken after her marriage show her sitting in the wing chair whereas Luther Nedeed is standing beside her with a hand firmly placed on her shoulder. Despite being attired in formal stiff dress, Priscilla conveys a

sense of spontaneity with “the arch of her brows and lips seemed set to burst into laughter” (LH 206). However in subsequent photos her spontaneity gradually evaporates and she allows herself to be dominated by her husband and son. Priscilla was an enlightened woman as can be deduced from the text of the novel; she voted the socialist ticket in the 1920 polls – a significant date in the chronology of feminist movement, was familiar with the works of Darwin and Lawrence and had seen the stage show of *A Doll’s House*. Yet her resolve is gradually shattered and she blots out her face in her later photographs – “Cleaning fluid. Bleach. A drop of hot grease” – writing “me” in the empty space (LH 249). The silence of these three women tells us how the very being, the very core of existence can be thwarted by the patriarchal forces. *Linden Hills* becomes a particularly poignant novel as it focuses on the victimization of Black women by Black men. Elaine Hedges and Shelley Fisher Fishkin in their Introduction to *Listening to Silences: New Essays in Feminist Criticism* have talked about the significance of Tillie Olsen’s talk at the Radcliffe Institute in 1963. Olsen had talked about the unnatural silences which result from circumstances of being born in the wrong sex, race or class. She “pioneered a new critical territory” by putting the issue of silence at the centre of feminist enquiry. The Nedeed women in *Linden Hills* are unable to maneuver away from the silence which has imprisoned them. Their struggle to retain their lives and sanity allows them no scope to negotiate their unvoiced incarceration.

In her article Gloria Naylor’s “Linden Hills”: A Modern “Inferno” Catherine C. Ward has argued that the Nedeed women have betrayed themselves:

Each has cooperated with her husband’s denial of her value
Luwanna is Luther’s silent victim, who renounces God instead of renouncing her husband’s treatment. Evelyn tries to earn her husband’s love for a while, but finally gives up and destroys her own body. Priscilla is worse. Without a fight, she watches as the shadows of her husband

and son blot out her soul. (Ward 80)

She holds these women accountable for their own obliteration, comparing them with the three arch-traitors whom Satan chews on in Circle Ten of Dante's *Inferno*. She however overlooks the finality of their situation which has left them without any tools to fight the tyranny of their husbands. Traditional gender roles also assign certain power or its lack to men and women in any society. Economic dependence of women in the given setting, as well as the cultural norms of the society, compels women to accept their inferiority as fact. The issues of race are further aggravated by gender related constrictions as female psyche is conditioned to accept her inferiority within power relations. These differences/priorities are so ingrained in the psyche that even Sigmund Freud maintained – as quoted by Alsop et al. - that “conventional gender positions provide the best defense the individual has against painful and inhibiting neurotic symptoms because they fit with the requirements of culture; they are therefore more comfortable to live with” (Alsop *et al.* 47).

If Naylor has presented the painful silence of women in *Linden Hills*, she also presents an amelioristic vision through Willa's actions. Willa Prescott Nedeed is the wife of the fifth Luther. She is able to recall her self-hood and the chronology of events leading to her imprisonment in the basement by her husband. She knew as a child that her feet “could take her anywhere in the world” (*LH* 277). She also chose to marry Luther because she wanted to be his wife (278). She also knows that if tried by any court she would be acquitted as a good mother and a good wife and she could claim that identity for six years, till the moment Luther decided to punish her for her perceived treachery (279).

Willa was pale-skinned, of a dull brown shade. Her dilemma had started when she had given birth to a son who had a fair skin, even though Luther was dark. Luther V looked at the whiteness of

this boy as the destruction of five generations of black Luther Nedeed. The child remained unnamed and was avoided by his father. Nedeed men had always viewed Linden Hills as a dark victory for blacks outside and inside the place. The idea of a fair skinned Nedeed is unpalatable to him, "... a ghostly presence that mocked everything his fathers had built. How could Luther die and leave this with the future of Linden Hills? He looked at this whiteness and saw the destruction of five generations . . . Luther tried to discover what had brought such havoc into his home" (18). Furthermore, Luthers had always considered that traditions were sacrosanct and if continued, would guarantee similar results as they had given in the past, "He had done that - it was followed to the word. Like every Nedeed before him, his seed was released at the vernal equinox so the child would come during the Sign of the Goat when the winter's light was weakest. It had been infallible for generations, so what was wrong now?" (16-17). Luther also consulted a doctor to be sure of his reproductive powers. After having received a medical confirmation he decided that he had allowed "a whore into his home but he would turn her into a wife (19). He would have divorced Willa but no one in his family was a divorcee. The taming of a whore into a wife meant that Willa and her son were banished into the old morgue in his basement: "twelve concrete steps away" from the kitchen where Willa had been a mother and a wife. Luther restricts the supply of cereal and water to them. The son dies, but Willa survives. By Christmas Eve she is weak and emaciated. However her inner resolve gives her strength to rebuild her life. When she looks at her reflection in the a broken pan of water, she realizes that she still lives. She also thinks of her grandmother Tilson who used to warn her children not to lose their souls. She decided to live and accepts the reality. She takes small sips of water to sustain herself somehow and decides to rebuild her life, "She would take small sips, very small sips – and think. Now that she had actually seen and accepted reality, and reality brought such a healing calm. For whatever it was worth, she could rebuild" (268). Willa regrets the loss

of her son, also of the six years of her life, yet she decides to reclaim her life. She is aware that she also possesses an identity, a self-hood, which is independent of her identities as wife and mother:

“Upstairs, she had left an identity that was rightfully hers, that she had worked hard to achieve. Many women wouldn't have chosen it, but she did. With all its problems, it had given her a measure of security and contentment. And she owed no damned apologies to anyone for the last six years of her life”. (280)

Willa ultimately dies. Luther is also killed in the fire. Willa's death in a way destroys an oppressive dynasty. Teresa Goddu has opined that Willa's self-determination “like all female history in this book, ends in self-destruction and disappearance”. The fire not only erases Willa's identity, but also burns all the records of female history in the basement. Goddu comments that the ending of *Linden Hills* echoes and reconstructs only a male history and criticizes Naylor for her essentialism (Goddu 226). However, other critics feel that the Naylor's denouement in the novel is appropriate. Catherine Ward comments that the novel strips the reader “of the ease of innocence”; taking him on “a perilous pilgrimage” and forcing him to “consider the hidden cost of his choices” (Ward.net). Christopher Okonkwo comments that Willa's “self-sacrifice” not only envisions cleansing of the (original) sin wrought on the world (of Linden Hills) by a male, Luther Nedeed, but also, “in a larger racial/ political sense, it (re) establishes strong black womanhood at the centre of black liberation struggle and discourse”. (Okonkwo 131).

The silence of women in *Linden Hills* is a telling comment on the interrelationships of race and gender. It showcases how the patriarchal forces can coalesce with socio-economic institutions and augment their cruelty towards women. Gendered norms and practices, on the one hand forced the Nedeed women to remain silent in their suffering, and on the other made the Nedeed men comfortable in their callous treatment of their wives. Willa's determination also underscores

the message that women have to negate their silence in order to have any prospect of straight life. The novel chronicles that the power, finance and tradition of patriarchy overcomes racial oneness and that gender issues have to be talked about separately within the gambit of race.

Works Cited

- Alsop, Rachel, Annette Fitzsimous, and Kathleen Lennon, *Theorizing Gender*. Massachusetts: Blackwell Publishers, 2002. Print.
- Davis Y. Angela. *Women, Race & Class*. New Delhi: Narayana P, 2011. Print.
- Greer, Germaine. *The Female Eunuch*. New York: Farrar, Straus and Giroux, 2001. Print.
- Goddu, Teresa “Reconstructing History in *Linden Hills*”, *Gloria Naylor: Critical Perspectives Past and Present*. ED. Henry Louis Gates Jr. and K.A.Appiah. New York: Amistad Press, 1993. Print.
- Hooks, Bell. *Feminist Theory: From Margin to Center*. London: Pluto Press.2000. Print.
- Kubitschek Missy Dehn. *Claiming the Heritage: African – American Women Novelists and History*. Jackson: University Press of Mississippi; 1991. Print.
- Naylor, Gloria. *Linden hills*. Tikonrand Fields. United States of America: Penguin Books, 1985. Print.
- Okonkwo, Christopher N. “Suicide or Messianic Self– Sacrifice? Exhuming Willa’s Body in Gloria Naylor’s *Linden Hills*” Rev. of *Linden Hills*, by Gloria Naylor. *African American Review*. 35.1(Spring 2001): 117 -131. Print.
- Ward, Catherine C. “*Linden Hills: A Modern Inferno*”. Review of *Linden Hills* by Gloria Naylor”. Reprinted in *Gloria Naylor: Critical Perspectives Past and Present*. ED. Henry Louis Gates Jr. and K.A.Appiah. New York: Amistad Press, 1993. Print.

Jyoti Laxmi Kashyap

**Transfer of *Rasa* as a Journey from Sense to Essence in
Translation : A Study of BaniBasu's *The Enemy Within***

At unexpected moments, some men and women are born out of fire in order to fulfil mysterious needs of the time -spirit. History uses them just once, then discards them. Whatever remains unused is like the burnt out bits of the bomb that has exploded. This transformation from fire to ash consists of inhuman agony at every stage. But hardly anyone bothers to find out or understand. What we get at the end, is so little in comparison with what is exhausted, that there remains no excuse, no consolation remains when the explosion is over. (Datta, 04)

Literature is life seen from the perspective of the writer, the experience that echoes the sound of the sense quietly perceptible by the essence it alchemizes in the form of felt experience also known as the aesthetic experience. The greatness of the writer lies in the ability to achieve this experience which I would term as the emotional rationale, as it is the synthesis of emotion with the essential realization of some deeper truth, the text unfolds. However, the question arises whether a translated text too is able to correspond to identical aesthetic footage. G. N. Devy rightly states, "The translation problem is not just a linguistic problem. It is an aesthetic and ideological problem with important bearing on the question of literary history" (Devy 405)

And like writer a translators' ability too counts on the effective stimulation of aesthetic experience via the textual narrative. And no mind has been as exposed to multilingual transcultural influence as that of an Indian. Indian literary history is the product of overlapping culture and traditions, where multiple influences have went into the making of its literary dimension. Being multilingual, multiple cultural constructs have influenced the living tradition of Indian thoughts as a result the by product of every age has been multi lingual too. There have been many writers writing in more than one language. G. N. Devy says about them:

None of them shows any signs of any unusual anxiety about being torn or split between traditions. An average Indian reader, if he is reasonably well educated, reads works in his own language, in one or two other Indian languages. . . .; and yet does not feel anxiety or guilt for the loss of his linguistic, literary or cultural identity. Indian tradition has given to every sensitive Indian capacity to internalize a multiplicity of traditions. (Devy401)

Translation is more than a mere linguistic accomplishment. It transcends beyond the linguistic transference to translating consciousness so as to achieve the aesthetic demeanor.

The opening lines of the paper very clearly resonates the theme and the felt experience in the novel undertaken for study, the basic emotional rationale, what can be termed and described as the sum total of *bhâva* as per the Indian Aesthetics, that the text generates to give rise to a particular Rasa or relish. Here it would be pertinent to address that no matter how far the so called modernist literary critics digress from the subjective consideration, the text as a whole does open up some pavement to this ignored aspect and in the end does succeed in raising a particular emotion thereby, leading to an aware sense of being. But the fact that such an equation of sense and essence, of the awareness and the aesthetic experience is hard to achieve at is

true for a translator than for the writer writing in his mother tongue. As a writer's ability to transmute his emotions and feelings is effectively rendered in his mother tongue than the adopted language, the source text achieves accomplishment as a whole in form, sense as well as the essence. Translation therefore, is complex, tedious, of great responsibility and a difficult endeavour as it requires the translator to reach out to the essence of the source language via the structural parameters, which generally gets strayed since the focus is more on the establishment of sense and linguistic device which obviously cannot be ignored being the very foundation on which both the texts i.e. the source as well as the translated texts exist. Translation therefore requires both patience and a thorough understanding of the language, subject matter, empathic induction, milieu, and cultural parlanges to achieve what can be termed as the ideal translation, which is beyond the confinements of any theory. Translators' job is multidimensional; all his efforts are towards 'ideal' translation. Though, one may not be able to define ideal which can but be definitely explained and understood as an act beyond the reached off and outside the confinements of stipulated translation theories. One has to transcend the boundaries to sail on the similar boat to reach the mark. It can be asserted that the ideal translation is one which communicates the 'intension' of the original writer in the best possible way reaching to the same level of understanding and the aesthetic pleasure, which is the product of human soul and therefore hard to reach at.

Translation as an act of re creation aims at the transfer of thoughts and ideas from one language, the source language to the other language, the target language of both texts and utterance as accurately as possible. While the intent of the translator is to capture the intention of the source language, his purpose in undertaking the task as well as the material he chooses to fulfill his aim may vary which in turn tends to affect both the character as well as the end product of the process of translation. On the other hand the nature of material

also determines the purpose of translation. Broadly there are four aims of translation namely, pragmatic, ethnographic, linguistic and aesthetic-poetic. The pragmatic translation aims to translate the message as effectively as possible. The emphasis is on the content of the message. Ethnographic translation is the one that explicates the cultural context of the source and second language version. The linguistic translation is concerned with the equivalent meanings of the constituent morphemes of the second language and grammatical form, but the aesthetic-poetic focuses both on the information, and emotions, feelings and beauty involved in the source text. It should be noted that the aesthetic-poetic is not only ignored but express consideration is given to the literary mode as a result the aesthetic-poetic is frequently sacrificed at the altar of translation. But it is to be noted that out of all these aims, aesthetic-poetic is the most difficult to realize and is most demanding of the translator's task and achievement as he is subject to the overall considerations of form, meaning and aesthetic pleasure. A good translator thus tries to achieve the purpose of aesthetic-poetic in translation. In other words differences between a good translation and the ones which are not said to be based on the criteria of linguistic competence, comprehensibility and aesthetic pleasure whose accomplishment is extremely difficult since there are numerous languages, literary genres and literary styles along with the reader's dimension and the writer's intension and purpose of translation to fulfill the purpose of relishment.

The relationship between aesthetics and translation is most crucial to successfully affect the process. However, the issue whether aesthetics is by itself a criterion of a quality translation or whether a high quality translation is always an aesthetic literary needs to be understood. In this regard it can be said that the original text possesses the quality to render an emotional understanding which enables the arousal of aesthetic pleasure or the dominant Rasa via the act of reading. Since the task is essentially critical and requires abundant

skill, it can capture the intentions of the writer in the best possible way via the linguistic nuances, stylistic effects and amalgamation of the basic elements that renders structural unity and coherence to the narrative either with or without conforming to the set standardize aspects followed in source text however, conforming to the aesthetic appeal. This problem exists even in the case where the writer and the translator are the same. Most presumably, the translator does his best to work out a compromise between both the texts to fulfill the goal of succeeding to express the same intentions in the target language. Apart from the knowledge of the two languages, whether the translator succeeds or not to re-express depends, for the most part, on his aesthetic sensitivity and mental agility.

A novel like drama is an enactment of protagonists intensions situated in a particular socio-cultural milieu, interacting with other characters thereby causing action and reaction in the form of various *abhinayas* i.e. acting or expression, namely *Egika abhinaya* i.e. voluntary and non-voluntary expression to depict emotions and feelings. *Vcika abhinaya* i.e. verbal expression that express emotions and feelings with tone, pitch and expressive devices, *hrya abhinaya* via costume, setting or background to enhance the feelings and emotions. And lastly *sâttvika abhinaya* i.e. involuntary and non-verbal expression reflected by sudden deep reaction by tears, horripilation, change of facial colour, trembling of lips etc to express deepest feelings. When all these factors are artistically conceptualized the magic of a heightened awareness takes place. But this achievement is a translator's challenge translation is therefore, equally interesting difficult and complex. The translator has to be careful, responsible so as to reach at the equation. Jayanti Datta has very successfully rendered translation of Bani Basu's '*Antrarghat*' as '*The Enemy Within*'. She has reached to the level of an ideal translation by being able to capture the intention of the writer. The narrative right from the opening of the first chapter till the very last, is able to synthesize the structural and linguistic pattern

to bring forth the theme of the novel. The entire narrative is so gripping and full of suspense that it appears like a thriller as multiple emotions rise during the course of the narrative. But as we reach by the end all the subordinate *bhâvas* culminate into one dominant rasa of *œoka*.

The Enemy Within deals with the contemporary issue of Naxal movement that is still one of the burning issues to rock the nation as a whole. The story is woven around and within the backdrop of the turbulent era of the early seventies which saw the emergence of Naxalite movement that left an indelible impression on the Bengali psyche. What began as a revolutionary movement turned out to be a tragedy writ in blood and terror causing a debacle to the system and more so to the very faith and spirit of the intelligentsia that had ruthlessly decided to purge the nation of corrupt socio-political politicizing and practices thereby setting their mind to thought whether such violent steps of purgation are the sole panacea of reform and mass transformation.

The author does not propagate the ideology, neither details into the cause of the movement, nor is judgmental over the issue but is concerned with its aftermath that resulted into a tragedy. Bani Basu in the afterword of the novel says:

....The curtain goes up about a decade later when everything can be seen and assessed in perspective. It turns out to be a tragedy of conscience for everybody concerned. The past decade haunts each and everyone. From the apparently calm exterior, no one can dream what terrible scars the erstwhile protagonists carry within. One can escape the police, flee the country, but not for ever. Destiny overtakes, if not by death, at least by searing self-reproach (Datta 169)

The story develops in backward motion and the plot fluctuates from past to present gradually unveiling the main event that led to the tragedy of the people who gave their head and heart and soul to the zealous mission for a clean and unpolluted social fabric. The brutal

dance of death in the name of revolution has already taken place. The story begins when the action has gradually subsided on the external front, quietness prevails, and life flows at its usual pace. The present is again ruffled, the pain, scar and the agony of the horribly brutal memory is again brought to the fore.

The novel questions the validity of mere idealistic streak that provoke young men and women to walk through the bonfire of strenuous ordeals, to stake their lives to reach at their motives to bring about transformation through violence and bloodshed. Though the main character is the movement itself, yet it revolves around the central character, Bibi, a young university student, dissenter by nature drawn into the thick of action by her very impulse when she questions her English professor why should they be taught, *The Twelfth Night*. The leader picked her out; she had many questions for them too but was quietly reminded in the words of Macbeth: “we are in blood steeped in so far that, should we wade no more, returning was as tedious as go o’er” (Datta 72). She finds herself into thick of the movement. There seems no way out, eventually both her brothers were rounded up for brutal police interrogation.

The thread of the story begins after the gap of fifteen years of the horrific incident when all the people involved in the movement reappear but under different names and in unexpected roles, gradually, the event is relived, pain and fear foreground by reminiscence and memory. Since the narrative fluctuates from past to present, the structure assumes a distinctive approach to unleash both the sense of the novel by realization via the emotional experience, the aesthetic pleasure it arouses in the aesthete, the reader. The structure makes the narrative interesting. All the chapters move in a gradual pace and suddenly the narrative shifts to some distant past. Jayanti Datta allows the characters to lead the action. And the reading gives the impression that there are two stories running parallel having no connection at all, yet when the events intersect each other, the reader are suddenly taken in for a

surprise and in an instant like a flash the entire story falls into a linear whole, drawing to a aesthetes to a new sense of awareness in the emotional experience by having an aesthetic experience of rasa realization.

Bani Basu was able to trace the emotion of the horrible phase because she was a witness to some of the horrific incidents which finds mention and description in the novel. She herself states in the Afterword of the translation about the reason of her writing the text:

But it was not out of indignation alone that I wrote this book. It was out of immense sadness, that a whole bright generation could thus be misguided to a state of mental decrepitude, that so many class institutions could be laid waste, and the prevailing education system ruined: (Data 170)

Jayanti Datta's achievement as a translator is duly credited because she too belongs to the same socio-political milieu of similar cultural garb, and aware of the psychological nuances of the Bengali streak of mind and character. Her intention for translating a text does not only lie in the sense of understanding the background and the equation of Bengali character but the similar sense of waste which the author had felt that motivated her to translate the text. The credit of achieving similar emotional equation goes to Jayanti Datta who has effectively succeeded in portraying the age, horror, pain, frustration and utter waste that came in its wake. She has tried to retain the feeling of 'aching sense of waste' in the process of translating the text. Though she is aware about the problem of translation but the recourse she adopts ultimately fulfills her end of translation:

The continuing problem of translation is the risk of opaqueness on the one hand or submission to the needs of 're-programming' a text taking the receiver's previous knowledge, his culturally conditioned expectations into consideration. The so called 'retrospective translating' deliberately expects the target

language's reader acquire an insight into the sender's language and culture, to 'come', as it were, to the source text (Datta ix)

And she has made a balanced approach by retaining the cultural condition into consideration by retaining customs, rituals, terminology used for relations or some statements that give both the flair and a feel of the overall emotional rendering. All these references have an association to the inner form and are likely to lose their essence when rendered into translation; therefore, they give the similar feel of the original text in its renderings. Jayanti Datta reaches out to the level of emotional rationale by using poetic language which heightens the sentiment of revolution. The structural and linguistic parameters sensitize the readers for the realization of *rasa* on the whole which does not turn out to be easy as the narrative is not linear in movement and events fluctuate between past and present which breaks the essence at many a place disrupting emotional appeal. But Jayanti Datta has retained the flow logically by incorporating sudden and swift nuances in the speech that gives a sense of feeling of the action and reaction to the situation of any incident. The scene, tempo and tone of the novel shifts alternatively after every chapter, it appears as if there are two stories moving side by side. One story line deals with the young university student, Bibi drawn headlong into the movement and the other about Bratiti, a young married woman leading a quiet, simple but pained life and there is no inherent or apparent connection with the characters, their name, even situation and motives which direct their life but when the entire narrative nears the end, the readers are able to synthesize the narrative of both the threads into one composite whole.

The challenge for *rasa* realization in the given text is the uneven fluctuating thread of narrative that shuffles alternatively between two different levels of story thereby, causing a hindrance to the flow of thought and disrupting emotional flow the essential to *Rasa* realization.

Two threads of narrative move side by side. The first story deals with Bibi, Munni, Bappa, Bacchu, Antu who are *vicyâlbana* or *âeraylbana* placed in the *uddîpanavibhâva* of the Naxalite movement. All these characters wish to transform the social structure and the existing rotten education system awed by idealistic notion of aggressive transformation. ‘Red Terror’ is the *uddîpanavibhâva* which acts as the backdrop for the characters to act and enact thereby arousing *vyhicâribhâvas* that culminate into basic sentiment. The other thread of the narrative deals with Parmartha Ray, his wife Jayanti Ray, Sumanta Sengupta, his wife Paromita Sengupta and Arnya Mukherjee and his wife Bratiti Mukherjee who are *vicyâlbana* or *âeraylbana*. All these characters happen to meet at the same place owing to the common workplace which is the *uddîpanavibhâva*, the circumstantial cause that accentuate the rise of a particular emotion. The storyline of both these narratives move independently without any connection, either in the circumstance or character description.

The first part of the story deals with the tragic event of the Naxal movement that triggered in no time and spread like wild fire in Calcutta inspiring urban youth who had turned restless with the non-performance and corruption of the existing system. The story describes the gaining momentum of the revolution among the university students who became naxalite under the firebrand leadership of Charu Majumdar and Kanu Sayal. Their signal slogan was, “power flows from the barrel of a gun”. They plan to organize a People’s Liberation Army to knock the class enemy and throw away the present reactionary system of government. They are confirmed that the road to revolution is slippery with blood and so unanimously they chant, “Down with parliamentary democracy!”, “China’s Chairman is our Chairman!”, “Naxalbari-Red Salute!” (Datta 23) Here *vicyâlbana*, Munni, Antu and all the young students of university, who secretly toil to spread the fire of revolution and *âeraylbana*, Bibi in the course of her argument with the English teacher regarding the justification of teaching The Twelfth

Night, give rise to *bhâva* of *utsâha*. Soon the protest grew into a procession and all the classes were suspended leading to the rise auxiliary, *vîra rasa*. The same enthusiasm is visible when Bibi goes to meet the leader of the urban Naxal movement in some dark corner of the city. The interaction between Munni, Bibi and later of Bibi with Antu issues discontent and doubt about the intention and ideology that directs the movement in Bibi, but she doesn't get satisfying reply. She has a question but is replied, "There are times, when there is no time left for questions. Nor for answers." (Datta 24) this germinates a sense of sadness and pain both in Bibi and the readers, who feel signs of impending sorrow in the turn of the story. And in no time, the movement does take a bloody turn. Bibi's brothers Bacchu and Bappa too are dragged in the movement. Here the *uddîpanavibhâva* dominate the description as the focus is more on the bloodshed and naked dance of death that begins to play in the wake of revolution. Some of the political leaders and lumpens in the guise of Naxal action go on a killing spree, killing whoever they have a grudge against. These people did not know either the Marxist, Leninist or Maoist doctrine but like raving mad men lashed with daggers in group began attacking from behind any known against whom they had grudge in some dark corner of street striking repeatedly with choppers leaving him slaughtered and butchered to pieces and writing in his blood, 'long live Chairman Mao, Naxalbari- Red Salute.' These murderous incidents described in the novel play a conspicuous role and acts as *uddîpanavibhâva* giving rise to *vicyâlbhâva*, transitory emotions culminating to sense of bhaya, leading to the rise of *bhayânaka rasa*. The culmination comes with the murder of one of Bibi's brother and the retaliation by the state authorities in the name of White Terror. These young revolutionaries faced with the stark realities of counterattack from the establishment which these young rebels were found lacking in such basics as organization and coordination, the movement soon crumbled and many turned informers, some broke

down while some fled the country. Young men and women were captured, ruthlessly tortured, maimed or killed. The entire description of the raid, retaliation and the heart rendering scene of Bibi's torture send shiver down the spine. The *uddîpanavibhâva* of the third degree torture give rise to *vybhicârîbhâva*, that culminates into supporting rasa of bhayânaka(terrible).

The police van contained a number of unconscious female bodies. Were they alive or dead? Wrapped in blood-stained, torn sheets, they were naked under-neath. On the neck and breasts, on the stomach and genitals, they bore festering sores caused by burning cigarettes, cheroots. A few days in hospital. As soon as they regained consciousness, back to the police headquarters at Lalbazar. (Datta 80)

The first thread of the story thus describes the beginning of revolution, its culmination and its horrible end. The *vibhâvnu bhâva* initiate the culmination of vira and bhayânaka rasa, carrying in its wake the emotion of pain, and sorrow.

The second thread of the story deals with Bratiti Mukherjee, wife of Arnya Mukherjee, Soumya, Shirsha, Parmartha Ray, his wife Jayanti Ray, Sumanta Sengupta, his wife Paromita Sengupta are *vicayâ lambana* or *âûhrayâ lambana*. All these characters happen to meet at the same place owing to the common workplace, Kanti Bhai Bhula Bbhai Engineering Works which is the *uddîpanavibhâvba*, the circumstantial cause that accentuate the rise of a particular emotion. Though, Ray's have known the Mukherjee family, its Mr. Sengupta who joins the company as chief engineer in the firm whose arrival causes some discomfort to some especially Bratiti Mukherjee who express *vyabhichârîbhâva* of *ûankâ* (apprehension), and *cintâ* (anxiety) along with temporary emotion of *ærama* (exhaustion), *dainya* (depression), *cintâ* (anxiety) and *vicâda* (dismay). Bratiti has no liking for the Sengupta family who happen to shift over their house on the

first second floor, of no cause. But their stay doesn't last long as Sumanta Sengupta commits suicide and the story takes a swift turn to the revelation of the past incident in the course of investigation and all the threads are laid bare. The language of the narrative appears to be like that of a thriller. The vicayâmbana and the *âûrayâmbana* give rise to *bhayânika rasa* in the suicide of Sumanta Sengupta. But soon the police investigation reveals that all these characters had a horrible past linked to the events described in the first part of the story. The investigation exposes that Bratiti was popular as '*Agnikanya*' among the revolutionaries whose real name was Bibi. Mrs Ray was Munni, and Sumanta Sengupta, the famous leader of the urban movement Antu, who loved Bibi but could not bear the torture and broke under the police third degree police investigation and revealed the names and whereabouts of his fellow comrades. The price of his weakness was paid by Bibi (Bratiti) who had to undergo shameful and horrible torture, emotionally torn to shreds, was rendered impotent to conceive. Her brothers Bcchu (Shirsha) and Bappa (Soumya) too were rendered physically and mentally handicapped. They were tortured to the extent that Shirsha becomes more dead than alive. Sumanta Sengupta the *âûrayâmbanagive* is filled with the feeling of pain on meeting Bratiti initially and finally when he sees the condition of Shirsha (Bacchu) who admired him like god is filled with remorse and pain on having realized how easily he had put the lives of all these people at stake, filled with pain to safeguard his own. The feelings of remorse overpower him and he commits suicide. In the diary which Shirsha picks up from Sumant Sengupta's (Antu) room after the incident throws light on the state of mind of the character and the failure of the movement which ultimately materializes in the arousal of *œhoka rasa*, followed by the realization that any transformation cannot have its existence on mere ideological basis. It needs strong principles, rational approach and determination. Sumanta Sengupta (Antu states):

But do you know where our actual weakness lies? Do you

know why all our efforts were reduced to a heart-rendering tragedy? Revolution takes it for granted that the best among men are super-heroes, warriors. Revolution expects every man to be a man of fire, with boundless endurance. It claims the kind of power that can easily destroy. But the basic and supreme principle of creation is not to destroy, but to build. (Datta 165)

This realization in Sumanta (Antu) which prompted him to take his own life, and later this realization after Sumanta Sengupta suicide, prompts Shisir (Bacchu), Antu's great admirer to take his own life too, just to safeguard the lives of all the others left alive i.e. Bratiti (Bibi), Saumya (Bappa), Mrs. Ray (Munni) force the readers to analyze the validity of recourse to violent protest for transformation. The disillusionment, futility and the utter waste of the entire movement leads to the arousal of *œoka* as the readers are able to associate their own personal experiences somewhere down their lives that have given them this sense of failure and futility in their endeavour, thereby giving them a sense of pain and *œoka*.

The translator has justified the objective to amalgamate via the narrative both the sense and the essence by retaining the essential cultural specific terminology which reflect the nuance and local essence. She has used poetic language that enables the reflection of passion and underlying emergency requisite for any revolutionary movement. The description verges on highly poetic and imaginative description setting the ground for a thriller like narrative, full of suspense and mystery which give rise to multiple *rasa*, culminating to the basic *rasa* of *œoka*.

Works Cited

- Datta, Jayanti. Trans. *The Enemy Within*. New Delhi: Orient Longman. 2004. Print.
- Devy, G. N. "Literary History and Translation: An Indian View". *Meta: Translators' Journal*. Vol. 42. No.2. 1997. Print.

T.S.Ramesh &T.G.Ahila

Culture or Superstition ? :
A Study of Rohinton Mistry's *Such a Long Journey*

The first question, regarding the title of this research paper, which comes in our mind, is 'Is there a real connection between religion and superstition?' Most of the supporters of various religious faiths often argue that the religion and superstition are fundamentally different types of beliefs but the persons who stand outside of religion notice some very important and fundamental similarities. It is also clear that the person who is not religious is also superstitious and the person who is superstitious is also religious. The purpose of this research paper is to find out the beliefs regarding religion and superstition in Rohinton Mistry's *Such a Long Journey*.

Rohinton Mistry, in his fiction, delineates the spiritual exploration of Parsis which is a small, yet united, religious community in India. The largest Parsi community is in Bombay. There are Parsis in Karachi (Pakistan) and Bangalore (Karnataka, India) also. The population of the Parsi community is diminishing due to its unwillingness to accept conversions to the faith. Parsis maintain the importance of their purity in the face of high death rates and low birth rates. Rohinton Mistry in *Such a Long Journey* not only glorifies the Persian culture but also give place to various superstitious beliefs.

The novel, *Such a Long Journey*, recounts the journey of Parsis who came to this land all the way from Iran in the 7th century A.D. In the novel Gustad is proud of his ancient roots when talking to Malcolm, “But our prophet Zarathustra lived more than fifteen hundred years before your son of God was ever born.”(24) As far as the settlement of Parsis in India is concerned, it was in 936. A.D. Parsis, named after the Persian province of Pars settled near Gujrat in North-west India. Not unlike the pilgrims, father’s journey from a hostile England towards what they hoped would become a New Jerusalem the Parsi migration from Pars to Gujarat has been the subject to mythologizing.

In particular, their arrival in Sanjan and the ensuing negotiations with the local Hindu Rajah Jadhve Rana have become one of the most widely circulated stories about the community. The Parsis were granted the right to settle on the coast of Gujarat provided they would not be disruptive to society and be willing to acculturate. The local Rajah expected them to explain their religion to him to henceforth adopt Gujarati as their native tongue to dress according to local customs, to dispense with weapons along with and to practice their faith only after nightfall, so as to avoid giving offence to the local Hindu majority. As the Parsis complied with the Rajah’s conditions, they were allowed to settle in Sanjan and since that time have proved loyal to their respective rulers.

The trajectory of the Parsis since early modern times is impressive. Starting out as a rural community consisting predominantly of farmers, weavers and carpenters, the Parsis quickly become wealthy merchants and industrialists. As a matter of fact, their rise as a community is closely connected to the British penetration of India. Parsi knowledge of trade and country became a crucial instrument in the British development of the Indian market. Dinshawji remembers the days during the British Raj. “What days those were year Parsis

were the kings of banking in those days.”(38) The country made a name of itself by serving the colonizers as cultural translations.

When the British shifted their centre of trade from Surat to Bombay, the Parsis as shipbuilders and industrious merchants were encouraged to settle there. They played an important part in the development of Bombay where they built a dockyard and owned for a long time. As a consequence of their entrepreneurial success, the Parsis become India's most urbanized and most prosperous community. With their assistance, Bombay developed as the centre of India's economy and industry and become the focal point of Parsi life and culture. There they felt a sense of insecurity. This is evidently seen in *Such a Long Journey* when they say. “Today we have that bloody Shiv Sena wanting to make us second class citizens.”(39) He says that there is a constant threat from Shiv Sena people to the Parsis. They say “Parsi crow eaters we will show you who is the boss” (39) and “wait till the Marathas take over then we will have a real *Gandoo Raj*.”(73)

In the past, Parsis had been in India for a thousand years and they counted themselves as Indians. On the other hand, there were also who suffered from the Indian postcolonial reality and took refuge in a glorification of the Parsi achievements of the past as well as to an uncritical nostalgia of everything British. This process of cultural inversions becomes evident in Dinshawji complaint about the change of street names. Dinshawji argues:

I grew upon Lamington road, but it has disappeared, in its place is Devdasaheb Bhadkamkar Marg. My school was an Carnac Road. Now suddenly its on Lokmanya Tilak Marg. I live at Sleater Road. Soon that will also disappear. My whole life I have come to work at Elora fountain. And one fine day the name changes. So what happens to the life, I have lived. Was I living the wrong life, with all the wrong names? Will I get a second chance to live it all again with these

new? Tell me what happens to my life. Rubbed out just like that? Tell me.(74)

The novel also pays close attention to religion which plays an important role in shaping the Parsi identity. Mistry describes the Parsis as an ethno–religion minority. As Mistry’s discourse does revolve around the Parsi identity, the relevance of the Zoroastrian faith deserves mention not only as a major influence on many world religions but also as a shaping factor for the characters of the novel.

It is repeatedly emphasized that Zoroastrianism is a matter of birth not of affiliation it is not acquired by the way of social system but considered an integral part of one’s genetic heritage. Among the adherents of the Zoroastrian religion, the teaching of Zoroaster occupies an exceptional position. Zoroaster is the author of the five Gathas (chants), which are an integral part of Zoroastrian’s sacred scriptures, the *Avesta*. In the Gathas, Zoroaster proclaimed a sole, omnipotent and the Vultures that make short business of us in life are too many and too relentless. The corpses in the Tower of Silence are lucky because they face the ordeal only once. He laughs away the tears and tortures of life. Gustad thinks about the Tower of Silence after the death of Dinshawji “and after the prayers are said the rituals performed at the Tower of Silence, the vultures will do the rest when the bones are picked clean and clean bones gone to proof Dinshawji.”(223)

Mistry in *Such a Long Journey* even gives the geographical description of Tower of Silence. “It had a little verandah in the front leading to the prayer hall and bathroom at the back where the diseased would be given the final bath of ritual purity.”(246) Mistry also depicts Fire Temple as well as about the Tower of Silence. The Parsi worship there and perform all holy ceremonies there. They go there for prayer as Hindus go to temple. Muslims go to mosque. Without cap they cannot enter in the Fire Temple. Dinshawji’s wife says to her child, “You boy without brain, she said gritting her teeth softly, in deference

to the place and occasion; coming to place of prayer without prayer cap.” (246) They go there with ‘Sukhad’ or sandal wood. The place where the fire dwelt is always a sacred and charming place. The ‘sukhad or sandal’ wood proceeds to Sanctum: “The priest picked up a silver of sandal wood dipped it in oil and held it to the flame.”(247)

The individual contribution to the fight between good and evil eventually also entails a moral choice. ‘Asha’ implies truth, honesty, loyalty, courage and charity. Following the principle of ‘Asha’ is an ethical commitment. Man is to care for himself and his fellow human beings as creations of God. The obligation for every Zoroastrian to abide by ethically acceptable behaviour is summed up by the formula, manashai, gavashni, kunashni, i.e. good thoughts good words, good deeds. The emphasis on ethics also means that for a believing Zoroastrian deeds will always speak, louder than words. Man cannot help the world and himself to salvation through sacrifices on magic prayer, through rites of atonement, but only through correct behaviour. In other words, for the Parsis whose reputation for honesty and propriety is a by word, truthfulness and charity are more important than regularly going to a Fire Temple to worship. This explains why the role of energy within Zoroastrianism is on the whole negligible priests, the theologians are seldom required as mediations between god and man. With the exception of burial marriage and initiation rites, the majority of rituals to be performed can be celebrated at home. The most important ritual Zoroastrianism is the Kusti a prayer in the course of which, the threads of praying belt (kusti) are tied and united in a special order. The writer’s concern for kusti is depicted through Gustad Noble.

He recited the appropriate sections and unknotted the kusti. From around his waist when he had unwound all nine feet of its slim sacred, hand woven-length, he cracked it, whip like once, twice, thrice and thus was Ahriman, the evil one, driven away – with that expert flip

of the wrist possessed only by those who performed their regularly.(4)

According to Zoroastrian Ahura Mazda or Ormazd as he is later called, created the world and will preside over a final judgment on doomsday. Many characters in Mistry's fiction pray for the better to Ormazd. Gustad complains to Dada Ormazd for his misfortunes, "O Dada Ormazd, what kind of Joke is this? In me when I was young you put desire to study get ahead, be a success." (55) Mistry laments seeing the present social chaotic condition and so says "such a gluilsh system ill became a community with progressive reputation and forward thinking attitude." (317) The orthodox defense was the age old wisdom that it was a pure method, defiling none of God's good creation: earth, water, air and fire. Every scientist local or foreign, who had taken the trouble to examine the problem, using modern, hygienic standards, sang its praises. Mistry gives words to the feelings to orthodox camp in the following way:

The orthodox camp for vulturists, as their opponents called them countered that reformists had their own axe to grind in legit imaging cremation they had relatives in foreign lands without access to tower of silence, More over, the controversy was a massive fraud cooked, up by those, who owned shares in crematoria, they charged: the chunks of meat were dropped on balconies from single engine aeroplanes piloted by shady individual on the reformist payroll.(317)

The novel, while representing the Persian culture with universal significance, tries to bring out superstitious elements in other smaller rhythms within its fold. One notice alongside the main plot there runs a sap plot to affect the return of Sohrab and cure the illness of Roshan through magico-religious rites performed by Mrs. Dilnavaz following the advice of Miss Kutipitia. Miss Kutipitia is a person:

Who wanted to offer help and advice on matters unexplainable by the laws of nature? She claimed to know about curses and spell: both to east and remove; about magic; black and white; about omens

and auguries of about dreams and their interpretation. Most important of all was the ability to understand the hidden meaning of mundance events and chance occurrences and her fanciful fantastical imagination could be entertaining at times.(4)

Dilnavaz becomes to unnerved when her husband and Sohrab carry on fighting abusing each other very frequently as her son loss interest in IIT, till at last he leaves her house violent protest against his father's anger and threat unleashed against him. Equally disturbing is the illness of her daughters Roshan that goes on to worsening day by day. (78)

Infect the misfortune that befalls Gustad's family is interpreted by Miss Kutpitia from her own ideological point of view rooted in beliefs and superstitious, culturally accepted and transmitted from generation to generation. First the genesis of the trouble in Dilnavaz is family is at tribute to killing a live bird in the house – the live chicken which is brought by Gustad to celebrate his sons selection to IIT and the birthday of Roshan. Killing a bird in the house is very ominous, according to Miss Kutpitia, second what has happened at the dinner party has many things to do with the incident which took place at Miss Kutpitia's home the same day.

In the morning Miss Kutpitia had killed a lizard on her breakfast table, it broken tail wriggling and dancing for about five minutes definite omen for bidding her to go out for the next twenty – four hours. She declines therefore the honour of joining the dinner party. The initial guest to a merriment of the party decelerate and sink into much second and fury when Gustad and Sohrab tone up their difference anger and arguments with the unwarranted declaration by Sohrab that he is no longer interested to go IIT. Nobody feels like eating and whole effort and relish go unappreciated, “of the nine chicken portion, Six remained in the dish.” (50)

When the matter is brought to the notice of Miss Kutpitia by the apparently worried mother, the former attributes all this to jaadu mantar. She further contends that somebody tries to gain the interest of Sohrab out of his own loss of interest and that there are ways and means to set things right Dilnavaz is instructed to do some magic rites for a few days before the setting of the sun. In this process the trial goes on, but the result is far from being satisfactory. Sohrab drinks some lime juice prepared by his mother who does some magic to regain her son's lost interest but this comes to no avail. Now somebody has to drink a juice mixed with lime juice to transfer the spell from Sohrab to the second person. Both choose Tehmul to be the target. Still there is little effect on Sohrab's mind. Instead things go from, bad to worse. Sohrab revolts and leaves home and Roshan's illness becomes a matter of great concern.

Miss Kutpitia maintains that Roshan's illness is caused by evil eye. To protect her from it, she asks Dilnavaz to perform a ritual. "Take needle and thread, a nice strong thread with a big knot at the end. Select a yellow lime and seven chillies. Chillies must be green, not turning red. Never red string them together with the needle. Lime goes at the bottom than hang the whole thing over your door, inside the house." (149-50) Then she goes on "It is like a taveej a protection. Each time Roshan walks under it, the evil eye becomes less powerful. Actually everyone in your family will benefit" (150) but even this does not relive Roshan of her illness.

It is both evil eye, and some dark forces that are responsible for the continuous illness argues Miss Kutpitia. Ultimately, she discovers and makes Dilnavaz see that the person behind is a man who has a dog, suggesting that Mr. Rabadi is the man. As regards Sohrab's not coming home, Miss Kutpitia asks Dilnavaz to get some nails of Tehmul to burn in coal fire and when the nails are melted, then turmeric and cayenne powders are to be sprinkled. This ritual "would open wide

Tehmul's channels through which his spirit would reach and yank the evil out of Sohrab's Brain." (153) Even that helps little so the last remedy is thought out that is lizard ritual amidst Miss Kutpitia's warning "Terrible things could happen. And not all your sorrow or regret later on will do any good or change one single thing." (275)

Therefore it might be easy to conclude that religion and superstition are two different types of beliefs. Moreover, because the very label superstition seems to include a negative judgment of irrationality, childishness, or primitiveness, it is understandable of religious believers wouldn't want their own faiths to be categorized with superstitions. We must, nevertheless, acknowledge that the similarities are not superficial. For one thing, both superstition and traditional religions are non-materialistic in nature. Instead, they presume the added presence of immaterial forces which influence or control the course of our lives. In the novel we find that some miracle or coincidence does take place, Roshan gets better, Gustad returns home safely from a trip to Delhi; and even Sohrab's absence, Dilnavaz thinks would now somehow be put right. Whether he returns to Sohrab has something to do with death of Tehmul is yet a matter of speculation. Surprisingly, the day Sohrab changes his mind, Tehmul dies. All this seems to correspond with the dire consequence Miss. Kutpitia had warned Dilnavaz of but things at this level remain highly unexplainable.

Works Cited :

- Mistry, Rohinton. *Such a Long Journey*. London: Faber and Faber, 1991. Print.
- Dodiya, Jaydipsinh. *The Fiction of Rohinton Mistry: Critical Studies*. New Delhi: Prestige Books, 1998. Print.

Saurabh Kumar Singh

J.M. Coetzee's *Disgrace*: A Tale of Troubles

J.M. Coetzee's Booker Prize winning novel *Disgrace*, set in post apartheid South Africa, is a grave and even cynical book that reminds us the bitter fact that political {colonial} change is not the only solution to the miseries faced by common humanity. As we all know that South Africa as a Nation had experienced many phases of western roller of colonisation, and the remnants of colonial exploitation are still there even after the colonisers have gone. So here is a text, *Disgrace*, that ventures to provide the tumultuous and turbulence encounters and their consequent affect on the total psyche of the nation. J.M. Coetzee, in this way, sees: "the South African situation as only one manifestation of a wider historical situation to do with colonialism, late colonialism, neo colonialism, programmes a reliable account of the varied% physical, ideological and cultural% confrontations that assail the afflicted nation, people and institutions, as power changes alliances" (Watson 1978: 21-24).

Indeed, in Coetzee's works like *Waiting for the Barbarians*, *Life and Times of Michael K*, and for this matter, all of his works, we witness the political and historical forces blowing the very foundation of humanity and reducing the situation so down that will comfort no

one, irrespective of race, ethnicity, nationality or view point. In this paper I intend to depict this very hurly burly situation of South Africa on the basis of *Disgrace* that narrates the saga of troubled people in troubling time and compel them to lead a life of *disgrace*.

The troubling history of South Africa has evolved differently from other nations in the continent. The perpetrator of exploitation i.e. West has immensely been drawn to the rich mineral resources of Cape Sea Route. This region has the largest population of 'coloured', white settlers and Indian communities. The notion of superiority i.e. white over black has caused a significant impact on the nation's history. Adding fuel to fire, the emergence of policy of segregation 'apartheid' (literally means 'apartness' in Afrikaans), instituted by National Party in 1948, too showed its bitter consequences. The laws that were passed to ensure the segregation policy began to rescind only in 1990. But it was too late. The prolonged bloody violence struggle by Black majority had left the nation in the perpetual abyss of marred and battered condition beyond possible repair.

A middle-aged, divorced scholar of Romantic poetry, formerly a professor of modern languages in Cape Town, David Lurie would have undoubtedly been a pathetic figure under the old regime — one imagines an ineffectual white liberal teaching Wordsworth to bored Afrikaners while largely ignoring the atrocities perpetrated in his name. But in the Mandela era, David has become a victim of "the great rationalization": His University has been remade into a technical college, and he is serving out his time teaching "communication skills" and "one special-field course a year, irrespective of enrollment" that he finds nonsensical. This leads to his further sufferings. He suffers from broken home- family relations, when they do not become impossible through distance, absence or death. He is a disgruntled academician who is fulfilling his obligations without any real attachment to what he teaches and to whom he teaches. This dissatisfaction is

almost mutual: “He has long ceased to be surprised at the range of ignorance of his students. Post-Christian, post historical, post literate, they might as well have been hatched from eggs yesterday, so he does not expect them to know . . .” (Coetzee 2000: 32). As a consequence, Lurie is trapped in a selfish egocentric subjectivity. He becomes ignorant of ‘others’. His cultural legacy works heavily on him and he becomes the incarnation of violence, cruelty and male depredation. The subjugation or conquest of women is flattering to his vanity. With the ‘snake’ as his totem and his physical virility, he assumes to have a magnetic personality. But he degrades himself by having illicit affair with the wives of his colleagues, and whores. Here as Charles Sarvan analyses: “Basically insecure, Lurie does not want mutuality but domination, hence his relationships with women who are much younger- and passive. He is predator, an exploiter” (2004: 14).

In *Disgrace*, we see the dregs of the old South Africa where white racial supremacy has been overthrown and replaced by a tribalism whose only vestige of universal morality is in the justified self-condemnation of the remaining whites. As Lurie discovers, the old prohibition on racial miscegenation is replaced with a new prohibition on intergenerational sex. The predator and exploiter Lurie is best exposed here. His seduction of Melaine Issacs combines this interracial and intergenerational twist in the further degradation of his personality. This forbidden, dangerous and disgraceful liaison with Melaine, stakes his social/academic reputation as the University, after its official investigation which involves her boyfriend and father, orders his expulsion. Though he pleads guilty, but personally believes the entire episode to be a private matter, and declares himself to be “a servant of Eros” (2000: 52), as Lord Byron believed. But ironic enough, in the post apartheid South Africa the notion of sexuality as worship with detachment can quickly transform itself into rape. Lurie then flees to his daughter Lucy’s farm in the Eastern Cape, where he takes refuge

from the bleak fact that he has outlived his sexual attractiveness. Lucy boards dogs, and sells flower in the local market. Lurie finds his own niche in the country by helping euthanize unwanted animals and by seeing that their bodies are burned in the hospital incinerator: his urban sensibilities about a proper death are applied with a rural awareness of the continuity between human and animal existences.

In Coetzee's fiction the stark and beautiful South African countryside has always played a half-allegorical role as both a destructive and a regenerative environment. He certainly can't be accused of sentimentalizing rural life; shortly after David goes to live with Lucy, a stolid lesbian who, like him, seems to have been abandoned by the world, they become victims of a vicious criminal assault that may not be as random as it first appears. Her sexuality, perhaps, may not be about sex at all: in any case she hardly seems anymore successful at relationship with a partner, as her lover has moved out, leaving her all alone, like her father. Another disgrace dumps: three black hoodlums come and attack Lurie and rapes his daughter, Lucy. Lurie's 'nor quite rape' of the 'black' girl in the city is, 'inverted' in the rape of his own daughter who is shamed at playing out the gendered role of a rape victim by the patriarchy in spite of her alternative/different sexual orientation. As Lucy later describes her violation as an act of 'subjection, subjugation'. She decides not to tell the police that she was raped, only that her father was attacked and some property stolen. Unlike her father who believes in authority and law as he did in his case, she does not believe the authority and system. She is of the opinion that whatever happened to her is a purely private matter. In another time, in another place it could have been different. It could be a public matter. But right now it is intensely her business only, because this place is South Africa. Post apartheid South Africa is a place where 'vengeance is operative', and where it is fire which becomes hungrier the more it devours (112). Lurie accuses them: "It

was history speaking through them. A history of wrong. It may seem personal, but it wasn't. It came down from the ancestors" (156). Here he simply forgets his own act of 'rape' and fails to recognize the parallels between his act and that against Lucy but is forced to acknowledge the bitter fact that in post apartheid South Africa these parallels are bound to come up in full swing.

History, race and politics, in the wildest sense, operate her. Lurie and his daughter are white and their attackers black. And their relations with Petrus, the African farmer who is their nearest neighbor, become increasingly troubled and ambiguous. He may have engineered the whole incident to attest the white's vulnerability in the newly emerging South Africa. Petrus is that black man of Africa who asserts his independence, has a plot of land, working it, obviously the future whereas Lucy is only a silver of the past that will have to survive there only at his sufferance /clemency. Power shifts steadily: from white to black. Conveniently and obviously, not accidentally or coincidentally. Petrus heralds the resurgence of the oppressed blacks: his shrewd eyes and Land Affairs Grant makes him audaciously offer Lucy protection or even patronage in such times of heavy change and convulsion. Referring to this phenomenon Sarah Gertude Millin asserts that the black man is subjugated and bewildered. The white poses as his lord, teacher and tyrant. The black has been shattered by the white so in turn it is the responsibility of latter to mend the former (1934: 23).

The world of *Disgrace* is the world of transition, and Lucy is all ready to accept it. She does not accept Lurie's offer of escape to Holland, but she is not ready to abandon her small piece of land and what life she has here, despite some disgraceful compromises. Here it is not the white man but the white woman, the archetype of light and fruitful tiller of the soil, is more reconciled to the triumph of black master. By bearing the child of the black, she forges an alliance with

the former enemy. What is paramount is a willingness on her part to “start at ground level. With nothing. Not with nothing but with nothing. No cards, no weapon, no property, no rights, no dignity” (2000: 205) to ensure peace and safeguard the nation’s future% a nation that has “too many people” and “too few things” [...]. Not human evil, just a vast circulatory system, to whose workings pity and terrors are irrelevant” (98). In this dire situation, can we even think of remote possibility of establishing a semblance of social and economic justice in post apartheid South Africa? No. For the time being the white oppressors have to survive ‘like a dog’ in a country in which ‘animals come nowhere’ (73).

Disgrace is therefore a highly disturbing novel because it seems to present a world dying without hope. The academy is portrayed as deprived of grace by its failure to reproduce the cultural heritage that was placed in its keeping. It drastically fails to carry the responsibility bestowed on it. The insecurities experienced by the Eurocentric intellectuals in South Africa: Lurie in *Disgrace*, Helen in *Age of Iron*, or Coetzee himself, can be taken as emblematic of the insecurities of Western culture itself. Whatever is fertile comes from a genuine encounter with the human problems of our postcolonial world outside the academia. In the eyes of outsiders, the University is principally deprived of grace by the political correctness that presently works the levers of its disciplinary machinery. It is to this political correctness that Lurie is sacrificed-or rather, because it is doubtful whether his dismissal represents a genuine loss of intellectual or cultural values, it is this political correctness that his termination goes to nourish. The world outside the University is represented in *Disgrace* by post apartheid South Africa in all of her brutal violence and the economic squalor that the violence leaves in its wake. In the new South Africa, the deepest disgrace is the lack of power to protect one’s own. Thus we witness an extraordinary gap between the moral standards of the

University and those of the outside world. A member of the committee who disciplines Lurie, the female business lecturer Dr. Farodia Rasool, invokes the sense of “the wider community”, but it seems that the University’s moral standards are utterly alienated from those of the wider community. The isolation of the University’s moral standards from the harsh realities of post apartheid South Africa is not necessarily a bad thing. The monastic life as regulated by St. Benedict was cut off in the Dark Ages from the moral standards of the wider community. To a great extent, the triumph of the modern order was not a triumph of new standards so much as the triumph of an ability to enforce the moral standards that had always been preached. It is just as well that moral standards continue to be enforced, and perhaps enforced with greater rigor, in the Universities, even as the Universities become increasingly isolated as moral communities. The moral laxity of a Lurie could be accepted when the University and the moral universalism it champions were not themselves under siege. The notion of a gap in moral standards returns in the gap between the attitude toward animals exemplified by Bev, the priestess of dignified animal death, and eventually, her acolyte and dog undertaker, Lurie, when contrasted with that of Petrus and the three rapists. In her animal clinic, Bev teaches Lurie to give suffering animals the last grace of a painless death. The intruders leave Lucy’s dogs to die in pain: they do not even bother to administer a *coup de grace*. Similarly, when Petrus buys sheep to slaughter for a party and tethers them on a barren patch of ground, Lurie moves the sheep to where they can graze. The city, he thinks, has as much a right to judge the country as the country does the city. In the Enlightenment form of life, the city values colonized the country. This project has not succeeded in South Africa. It failed for the first time in 1948, with the proclamation of Afrikaner supremacy under the guise of white racial hegemony, and it has failed again in the racially motivated crime wave that Lucy’s rape exemplifies. In post

apartheid South Africa of ever-rising disorder, the Afrikaner is treated according to the standards by which he treated others, not the standards that were used by enlightened world opinion to condemn him. There is, no doubt, a kind of justice here, although not one that either Lurie or Coetzee is willing to swallow without much protest. But this is precarious. The sense of community must not involve the feelings of unjust behaviour. As Coetzee in an interview remarks, "I do not believe that any form of lasting community can exist where people do not share the same sense of what is just and what is not just" (1991: 340). *Disgrace* holds out little hope for a community among the current inhabitants of South Africa. Yet, as Coetzee goes on to say, he is not a "herald of community," but "someone who has intimations of freedom". In order to reconstruct a society to find and formulate those resources, visions and policies that bind the nation together and to take its people decisively from a traumatized past to a reconstructed future. The sense of community is very vital for the development of any nation. South Africa is not an exception. Nelson Mandela too advocated for producing an alternative content for the new non-racial, post racial or perhaps anti-racial, political identity that could unite the citizen of new South Africa on a new solid basis. For this purpose, he turned to land, the common ground beneath the feet of his diverse audience to signify this possibility: "Each time one of us touches the soil of this land, we feel a sense of personal renewal. . . . That spiritual and physical openness we all share with this common homeland explains the depth of pain we all carried in our hearts as we saw our country tear itself apart in a terrible conflict. . . ." (Gilroy 1993: 316).

Certainly the very troubled people in this troubled time of *disgrace* can only be restored to its health by showing their allegiance to community life, and tradition. This only can redundant the deep engraved racial hierarchies. White (Lucy) and black (Petrus) can together tend to daffodils and dogs on a renewed sense of optimism. But what

will happen to people like David Lurie or those who fail to enter into such alliance? Lurie, a city paragon, confesses that “[he] has never had much of an eye for rural life, despite all his reading in Wordsworth”, and who is consuming in the disgraceful reality of contemporary South Africa? (2000: 218). Walter Benjamin in his great essay on Kafka quotes his remarks to Max Brod that there is hope, “plenty of hope, an infinite amount of hope-but not for us” (1999: 798). If “us” is the typical David Lurie of *Disgrace*, a white male academic, this statement of Kafka’s provides the key, I think, to the novel’s disturbing character: there is hope, but not for *us*.

Works Cited

- Attwell David, ed. *Doubling the Point*. Cambridge: Harvard University Press. 1991. Print.
- Coetzee, J.M. *Disgrace*. London: Vintage, 2000. Print.
- Gilroy, Paul. *Black Atlantis: Modernity and Double Consciousness*. London: Verso, 1993. Print.
- Millin, Sarah Gertude. *South Africa*. London: (Company not mentioned) 1934. Print.
- Sarvan, Charles. “Disgrace: A path to Grace?” *World Literature Today*. Jan-April, 2004, Vol. 78, Issue 1, 2004. Print.
- Walter Benjamin. “Franz Kafka: On the Tenth Anniversary of His Death.” Trans. Harry Zohn in *Selected Writing*. ed. Michael W. Jennings, Howard Eiland, and Gary Smith, Vol. 2. Cambridge: Harvard University Press, 1999. Print.
- Watson Stephen. Interview with J.M.Coetzee. *Speak* 1, no.31978. Print.

Shrawan K. Sharma

Art Categories of Brahma in Poetry, Music and Architecture

Shukadev, the son of great Sage Vyas, was a great *yogi* and a great *samadarshi*, who had no difference of perception in the physical form. He decided to take *sansayasa*. Vyasji tried to persuade Shukadev not to take *sanyasa* but it was all in vain. When Shukadev was going to the forest all naked, Vyasji was following him surreptitiously. On the way Vyasji saw some girls, who, while taking bath in a pond, did not bother about Shukadev, who was all naked but seeing Vyasji, who was fully dressed, they hastily covered themselves with clothes. Vyasji was surprised to see the behavior of the maidens. When asked about their behavior, the maidens said, "Vyasji, your mind is still attached to temporal colours but in the mind your son there is no temporality. There is no difference. Minimize the proportion of difference in your eyes." Such an encounter at spiritual level to minimize the difference of perception has been the vital concerns of humanity to have harmony in life. If I rephrase it, it is a kind of entering into the kingdom of God within. The Vedas were compiled to enable man to experience the kingdom of God within but it was not possible for all to extract this message from the Vedas. In order to simplify the message, the medium was changed and we had Upanicadas in the form of discourses to sensitize the humanity to the kingdom of God within. In *Kenopaniṣada*, the disciple asks "who

commands the mind or psyche to take a flight?” who commands the senses to see, hear, speak and touch? Who regulates the vital airs? In *KathopniṬad*, Nachiketa asks the Yamaraja, ” What remains after death? Some say that a person lives even after death and some negate. *MundakopaniṬad* Shonaka goes to Rishi Angira and asks, “Tell me what is worth knowing to know all. In *īwetasur UpaniṬad* īwetasur invites *ricis* and asks: “ Who is the cause of the universe?, Why and how does the mind or psyche travels in the context of time and why does the body travels in the context of place? In *PraīnopaniṬad* the disciple expresses the same desire and same obstinate questionings: Where do we come from and where do we go? It is interesting to know that the authors of these texts are unknown. Nobody knows who have written them. This shows that Indian tradition negates the importance of “I” because it is this “I” or Ego that is an obstruction in the realization of the Kingdom of God within. But again it was not possible for everyone to extract this message of the UpaniṬadas.

Hence, the medium became drama and then literature in order to enable the humanity at large to realize the Kingdom of God within. Bharata’s justification of *NṣṬyaīṣtra* upholds this viewpoint. After completing his *NṣṬyaīṣtra*, Bharata tells his disciples that he has written the *NṣṬyaīṣtra*, the fifth Veda. The disciples become inquisitive. They ask as to how this treatise is known as the fifth Veda. Bharata explains that the purpose of the Vedas is to strengthen the human race with moral instruction to realize the kingdom of God within. But for various reasons only few could comprehend the message. The purpose of *NṣṬyaīṣtra* is to disseminate the same message of experiencing the Kingdom of God within in the form of a delight followed by a kind of moral instruction .

Indian aestheticians hold that the Brahma (the Absolute) in the metaphysical context concretizes or objectifies itself in different categories of the universe. Similarly in the context of the fine arts, it concretizes or objectifies itself in different art categories *Rasa-Brahma*,

N³d-Brahma and *Vastu-Brahma* which express themselves in different arts and their works in accordance with the medium adopted. Poetry is the highest type of art, because the *v³cya-īabda* (articulate sound) that it employs as the medium of presentation of the spiritual idea (the contents) is mere symbol of ideas and in itself is without any significance. It does not constitute an element of the experience that poetry arouses. It does not constitute the objective aspect of poetic experience as the configuration of tones does in the case of musical experience. For, in poetry it is thought, feeling, emotion, and so on which constitute the objective aspect of such an experience. Music comes next because the experience that it arouses is not free from the sensuous element. For, the configuration of tones is an essential element of the musical instrument. But it is higher than architecture because its contents as well as the medium of its external expression are subjective. Architecture is the lowest of all arts in so far as the medium that it employs for the presentation of the spiritual idea is the grossest i.e stones, brick, clay etc.

Thus in Indian aesthetics, there are three schools: i) *Rasa-Brahma-v³da* (school dealing with the experience of absolute in literature) ii) *N³d-Brahma-v³da* (school dealing with the experience of absolute in music. iii) *Vastu-Brahma-v³da* (school dealing with the experience of absolute in architecture). These schools have been established on the basis of the dynamics of dramatic art. The reason is that Bharata gives all other arts subordinate position to dramatic art. He holds that a dramatic presentation includes all lore, experience, spiritual discipline, science, art (fine and mechanical), craft and object. But the authorities on *N³d-Brahma-v³da* (school dealing with the experience of absolute in music and *Vastu-Brahma-v³da* (school dealing with the experience of absolute in architecture) assert the independence of these two arts (music and architecture) in giving rise to aesthetic experience. Indian aestheticians do not recognize sculpture and painting as independent fine arts. (Pandey, Vol. I: 1995, 01).

The present paper aims at dealing with the working of *Brahma-v³da* (school dealing with the experience of absolute in art) from the point of view of the *sah•daya* (the aesthete). The attempt has been made to unfold the issues related to *Brahma-v³da* (school dealing with the experience of absolute in art i.e. the nature of aesthetic experience, the process of aesthetic experience, the state of mind of the artist, the relationship between the aesthete and the artist and the aesthetic experience as a cumulative state of mind.

The fundamental principal of *Rasa Brahma-v³da* is that N³da Brahma makes itself objective for the immediate vision; it concretizes itself so as to become object of aspect of poetic experience; it manifests itself in the thought, feeling, emotion and all that is necessary for their unity.

A reader, while studying a text, feels thrilled, transported, at varying intervals. This experience involves two things: the first is beauty caused by the creative use of language, known as aesthetic beauty and the second is pleasure caused by beauty known as aesthetic pleasure which is experienced by the reader. Indian aestheticians call this experience *rasagatasaundarya* (experience caused by aesthetic sentiment) *ala@k³ragatasaundarya* (experience caused by figures), *r^otigatasaundarya* (experience caused by style), *dhvanigatasaundarya* (experience caused by suggestion), *vakroktigatasaundarya* (experience caused by oblique expression) and *aucityagatasaundarya* (experience caused by propriety). Accordingly, Indian aestheticians have examined the creative use of language from the standpoints of *rasa* (aesthetic sentiment), *ala@k³ra* (figures), *r^oti* (style), *dhvani* (suggestion), *vakrokti* (oblique expression) and *aucitya* (propriety).

The fundamental principal of *N³da Brahma-v³da* is that N³da Brahma makes itself objective for the immediate vision; it concretizes itself so as to become object of sensuous perception; it manifests itself in the musical notes and all that is necessary for their production.

The philosophy of music is based on the conception of *n³da*. *N³da* is admitted to be the ultimate source of all sounds articulate and inarticulate, alphabetical or musical. *N³da* has two kinds: *anhata* (a sound that is not due to a stroke) and (ii) *hata* (a sound due to stroke). *Anhata* is the object of mental concentration of the yogis who practice *R³jayoga*. *Anhata* is not attractive so does not attract mind to rest on it. But on the contrary *hata* as that of song is very charming is recognized of serving for mind as a means of liberation. It is the *hata* from which spring all *Īrutis* and *svaras* etc. Abhinavagupta accounts for the musical notes, produced by organs of speech and musical instruments, in terms of *par³n³da* through gross *paṅyanti* and *madhyam* respectively. Abhinavagupta treats *n³da* as *parnda* because he identifies it with *vimarīa* (light) aspect of the absolute. Nagesh Bhatta holds *n³da* or *n³da m³tra* emanating from *bindu* which in turn comes into being from the creative will of the *Parmeīwara* (the Lord), technically called *m³y³v•tti*.

The sounds are produced in the form of music by concentrating on the three *cakras*, *anhata* (situated in the heart), *viṅuddhi* (situated in throat) and *lalan³* (situated in the root of the tongue). The concentration on the first, eighth, eleventh and twelfth of the *anhata cakra*, on the eighth part of *viṅuddh cakra* and from the eighth to the fifteenth, and on the tenth and eleventh parts of *lalan³* are admitted to lead to the production of music. Superb music, however, is admitted to be due to the concentration of the vital airs or *j^ova* in the *Brahmarandhra*.

The fundamental principal of *Vastu Brahma-v³da* is that Brahma makes itself objective for the immediate vision; it concretizes itself so as to become object of sensuous perception; it manifests itself in the works of architecture and all —stones, bricks and clay etc.— that is necessary for their production.

A work of architecture admits of being viewed from two points of view (i) objective and (ii) subjective. From the first point of view it

is immediately present to the sense of sight as the vision of the architect, as an ideal realized as a piece of heaven on earth. It is viewed as something impossible. As such it arouses the feeling of wonder and consequently of the aesthetic experience, technically called *adbhuta*. As a result of deep contemplation on the objective present, the spectator gets completely deindividualised. From the subjective point of view, that is, from the point of view of the indwelling human or divine personality, whose basic tendency or the state of mind the building reflects, express or manifests, the aesthetic experience from a work of architecture consists in the experience of the basic emotion of the indwelling personality through identification with him. A building may give rise to the love emotion, heroic emotion, pathetic emotion etc. Thus the aesthete has the experience of *Vastu Brahma* from a work of architecture exactly as the lover of music has the experience of *Nda Brahma* from instrumental or vocal music or as the lover of poetry has that of *Rasa Brahma* from reading or hearing poetry.

Abhinavagupta says that external objects are painful or pleasant, when they are related to individuality of the perceiving subject, when they are viewed objectively and purposively, when the relation between the subject and the object is utilitarian. But when the utilitarian relation is substituted by the aesthetical, when the object is viewed without any objective purpose, when the perceiving subject is free from all elements of individuality, when object is reflected on deindividualised self, it is not experienced as either pleasant or painful but simply produces a stir in the universalized self of the percipient, brings about the predominance of the *³nand* (bliss) aspect of the self. This exactly happens when an aesthete reads poetry, hears music and sees a work of architecture. The aesthetic experience from the poetry, music and architecture is the experience of *³nand* (bliss). But again only one who is capable of rising to the transcendental level, can have this experience of bliss.

Artistic beauty is essentially harmonious unity of the contents of a work of art. In drama and poetry it is the harmonious unity of *vibh³va*, *anubh³va* and *vy³bhic³ris* that constitutes their beauty. In music, it is the harmonious unity of the musical notes that makes them beautiful. The power of music to draw the human heart springs from the harmonious unity of the musical notes. And in architecture it is again the harmonious unity of the work of the architecture from the point of view of vision of the artist and from the point of view of the indwelling personalities.

Abhinavagupta (10th —11th c.) considers this aesthetic experience as *brahm³nandasahodara* (uterine brother of bliss), one of the three kinds of *³nand*, the other two being *vicaynand* (pleasure) and *param³nand* or *Brahm³nand* (bliss) (Abhinavagupta 09). Of these, *vi³ay³nand* (pleasure) is related to the satisfaction of the material appetites and stands at the lowermost rung of the ladder. *Param³nand* or *Brahm³nand* (bliss) is related to the attainment of Communion with the Brahma (the Absolute Being) and occupies the topmost status. The aesthetic pleasure falls intermediate between the two. During the course of this experience in poetry, the verbal powers—*abhidh³* (primary meaning) *lakṣṇ³* (secondary meaning) and *vyanjan³* (suggestive meaning) end and *īabda* (the verbal testimony) itself becomes Brahma (the Absolute Being). Similar happens in music and architecture when the power of musical tones and that of the work of architecture end and they themselves become Brahma. It creates a temporary state of Bliss in the *sah•daya* (aesthete) and helps him having an impersonalized and ineffable judgment. It is because of this experience that *kal³jagata* (the world of art) is different from *vi³ayajagat* (the human world). It is noteworthy that unlike the world of art, the human world lacks this experience. There is only either *sukh* or *dukh* (pleasure or pain) in the experiences of the world. The aesthetic pleasure is above the experience of pleasure and pain caused by the worldly experiences of life.

Indian aestheticians consider this experience to be the purpose or function of poetry. In his *Nāṭyaśāstra* Bharata (5thc.) holds that dramatic presentation primarily aims at giving rise to *rasa* (aesthetic sentiment) in the aesthete and later this experience is followed by moral improvement. He further says that dramatic presentation imparts *harṣa* (pleasure) to all who are unhappy, tired, bereaved and ascetic. (Bharata 144-45) The disciples of Bharata after witnessing the drama, and analyzing the effect it has on them, they 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*, *kāma*, *mokṣa* (righteousness, worldly possessions, desires, salvation) ought to be pursued.

This experience can be further understood by the nature of the artist. In Indian poetics, the artist is said to attain a higher state of mind than that of a yogi (ascetic), which enables him to have extraordinary or say supra-human power or universal rhythm.³ To articulate this nature of mind of an artist, one needs to know the process of artistic composition which has five states—*sṛjati* (creation), *stithi* (preservation), *saṁhṛ* (transformation), *tirobhva* (diffusion) and *anugraha* (grace). Here *sṛjati* (creation) is aesthetic intuition that charges the artist. *Stithi* (preservation), denotes object of inspiration which captivates the mind of the artist. *saṁhṛ* (transformation) is indication of expression which is the depth of the artist. *Tirobhva* (diffusion) is resulting stimulation which diffuses illusion. And finally *anugraha* (grace) is the manifestation of the universal rhythm. An artistic composition which has this universal rhythm activated by *anugraha* (grace) offers truth, meaning and imparts aesthetic pleasure. This experience of universal rhythm is the artist's conscious state of *niruddha* (meditative i.e. the state of total stillness) one of the five states of the mind, the other four being, *kṣipta* (sensitive and agitative), *mūḍha* (insensitive and dull), *vikṣipta* (interruptive and disturbed), *ekagra*

(concentrative and pointed). The mind shifts over from one state to another at a fast speed. Sometimes it is *kṛipt* (sensitive and agitative), sometimes *mṛā* (insensitive and dull), sometimes *vikṛipt* (interruptive and disturbed), sometimes *ekṛā* (concentrative and pointed) and sometimes *niruddha* (meditative i.e. the state of total stillness). Of the five, *niruddha* (meditative i.e. the state of total stillness) is the highest. It can further be divided into two sub-states : *samprajñā* (conscious) and *asamprajñā* (trans-conscious). Here the second state is the final state of a yogi, in which he becomes thoughtless. As far as the first state is concerned, it is the state of the artist which makes him concentrate his mind on both gross and subtle elements of nature (earth, water, light etc.) It is the state of realization of universal rhythm. It enables him to know the real nature and character of various objects and materials of nature. It also enables him to achieve his purpose for himself and society. This realization of universal rhythm which makes one an artist is impregnated with sympathy, sensitivity and imagination.⁴

If such be the impulse behind art, what is that we may seek from it. The answer is twofold: one is based on optimistic standpoint and another on pessimistic standpoint. The former draws us closer to the intrinsic truth and beauty and the latter takes us away from the sufferings and perplexities of actual life. In each case the *sah[daya]* (aesthete) feels transported and experience aesthetic pleasure.

In Indian critical tradition *sah•daya* (aesthete) is also supposed to bear this nature of poet, which enables *sah•daya* (aesthete) to experience aesthetic pleasure. According to Indian aestheticians, he should have the basic receptivity to attune himself to the level of the artist. If his heart is at par with the imaginative mind of the artist, he can experience this aesthetic pleasure. Unless the *sah•daya* (aesthete) has an adequate degree of intellectual and emotional equipment, he may not be able to establish that rapport with the artist which is essential for the realization of *rasa* (aesthetic pleasure). Etymologically *sah•daya* has two components—*sa* and *h•daya*—the first stands

for 'equal or same' and the second means 'heart'. In a word, *sah•daya* (aesthete) must have *sam³nadharmā* (the nature of the poet himself). There may be a difference of degree, but not of kind, in sensitivity and capacity for imaginative contemplation. Those, who by constant practice of reading poetry, listening music and viewing work of architecture have acquired in their cleansed mirror-like minds, the capacity to identify themselves with the artist and are thus attuned to the artist's heart, are *sah•daya* (aesthete). But it is again impossible for a *sah•daya* (aesthete) to attune to the heart of the artist if he is not *savsana* (one who has instincts or impressions) which are of two types—*idantini* (instincts or impressions related to the past lives) and *pr³ptak³lik* (instincts or impressions of the present life). Abhinavagupta holds that *sth³y^obh³vas* (basic mental states or basic sentiments) reside inherently in the human *citta* (mind) in the form of *v³san³s* (instincts or impression). They remain dormant in the mind of every human being. They are even carried forward to subsequent births. These instincts or impressions and the universal sympathy enable the reader to have aesthetic experience. A child has *v³san³s* (instincts or impression) related to the past lives but the *v³san³s* (instincts or impression) of this life are not developed in him fully. They remain dormant in the mind of a child. Hence he cannot realize the universal rhythm which enable him to have aesthetic experience.

Thus the realization of this universal rhythm is indispensable for both the artist and the *sah•daya* (aesthete). It enables the artist to heighten the common experience of life to the level of aesthetic experience in his composition and the *sah•daya* (aesthete) to experience aesthetic pleasure. Now even the *sth³y^obh³vas* (basic mental states or basic sentiments) like *īoka* (grief), *bhaya* (fear), and *jugups* (disgust), which are unpleasant in practical life, become pleasant. Vishwanath unfolds the reason of two different natures of the unpleasant *rasas* (aesthetic sentiments). He holds that the unpleasant sentiments in life produce grief due to association with

material world), but they become *alaukik* (supra-human) as a result of association with aesthetic world. In an artistic composition the subjects afford aesthetic pleasure, leaving their original material flavour. It is further to say that situations of life and situation as delineated in art fundamentally differ in taste and complexion. Art has its own culture and its characteristics. The sentiment of life undergoes a type of processing in art, resulting in sublimity. And inasmuch as a poetic composition is *m³nas vy³p³ra* (act of mind), the *sah•daya* (aesthete) is moved by poetic portrayals in a manner and depth as seldom characterizes life's practical experiences. It is this speciality of the poetic culture that absorbs and overwhelms the mind or inner self of *sah•daya* (aesthete) for the time being. He might become forgetful, as well, of all the exterior objects or concerns of life. This is the state of *sattvodreka* (internal luminosity) in which the mind experience the aesthetic pleasure

In this process the *sah•daya* (aesthete) turns from *laukik* (worldly) into *alaukik* (supra-human) and hence now he experiences aesthetic pleasure even in weeping. Here it is noteworthy that the *sah•daya* (aesthete) transcends the world but does not enter into a divine a world. Here *citta* (mind) has two states: *d^opti* (state of luminosity) and *pighalan* (state of liquefaction). The former state arouses the *rasas* (aesthetic sentiment) of *bhaynaka* (the terrible), *v^ora* (the heroic), *h³sya* (the comic) etc. while the latter arouses *karuṇārasa* (sentiment of pathos), *ī•ḍg³rarasa* (erotic sentiment) etc. It is noteworthy here that *citta* (mind) is like sealing wax which gets melted in the company of heat and finally turns into a liquid form. Now *rajas* (mode of passion) and *tamas* (mode of dullness) are also liquefied and so *citta* (mind) experiences universal rhythm followed by *rasa*. Now *citta* (mind) transcends the worldly limits. It is *rajas* (mode of passion) and *tamas* (mode of dullness) that makes *citta* (mind) have different experiences of life. They limit the realization of *citta* (mind) but the moment these *guṇas* (modes) are melted, the

limitations of *citta* (mind) are removed and we have *rasa* (aesthetic sentiment). The liquefaction of *citta* (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.

Let us now consider how this common experience of life becomes the heightened form of aesthetic experience in a composition. According to the ancient theorists each of us is fitted with a built-in structure of *sth³y^obh³vas* (basic mental states or basic sentiments) which are the modified forms of basic drives or instincts as a result of centuries of evolutionary process of humanization and social living. These *sth³y^obh³vas* (basic mental states or basic sentiments), which are chiefly eight in number, are heightened to *rasadaĩ³* (a relishable state) by the artist so that we have one *rasa* (aesthetic sentiment) corresponding to each of them. The artist succeeds in doing this by resorting to the device of concretization. It is the integration of *vibhvas* (causes and determinants of the rise of a sentiment), *anubh³vas* (the visible effects or gestures) and *vy³bhic³ribh³vas* (the transitory emotions) awakens the *sth³y^obh³vas* (basic mental state or basic sentiment) into a relishable flavour called *rasa* (aesthetic sentiment)⁵. This flavour or state remains subjective unless it is delineated by the artist in a artistic composition where he objectifies his experience.

Now let us see how this experience passes on to the *sah•daya* (aesthete). Shankuk hold that the permanent mood of the subject is inferred to exist in the actor and sensed by the the *sah•daya* (aesthete) which develops into the relishability of *rasa* (aesthetic sentiment). This logical process of inference leads to *ras³nubh³ĩti* (experience of aesthetic sentiment). Shankuka explains how the *sah•daya* (aesthete) comes to regard the actor as the real and associates *rasa* (aesthetic sentiment) with him. The answer to this question can be given on the basis of the role of *j³na* (knowledge) in the experience of the reader. There are four kinds of *j³na* (knowledge) familiar in worldly

experience. The first is *samyakaj³na* (exact knowledge) in which there is absolute certainty as to the object of knowledge. The second is *mitthyj³na* (false knowledge) in which the actual object of knowledge is repudiated. The third is *sa^o³ ĩ³aya³j³na* (doubtful knowledge) in which there is no definite apprehension of the object of knowledge. The fourth is *sdd• ĩ³aya³j³na* (resemblant knowledge) in which resemblance of the object of knowledge is recognized in another object. In an artistic composition, these four kinds of knowledge fail to explain the nature of aesthetic experience. In order to explain the nature of aesthetic experience, Shankuka has pressed into service the analogy of the *citraturaḍganyya* (the picture-horse logic). He holds that looking at the picture of a horse, one does not assume that it is a real horse; one does not fail to understand that it is a horse; one does not, further, harbour any doubt whether it is a horse; and likewise, one does not think that it resembles a horse. All that suggests that, despite the perception of the picture –horse not confronting to any of the four types of knowledge, it strikes as real or living and thus creates delight in us. Accordingly, the *sah•daya* (aesthete) comes to regard the actor/ character as the real hero and associates *rasa* (aesthetic sentiment) with him on the line of *citraturaḍganyya* (the picture-horse logic). Thus this aesthetic experience is a state of cumulative experience of mind. It creates internal repose which is accompanied with aesthetic experience.

Abhinavagupta discusses in detail and holds that it is through *s³dh³rañ^okarañā* (generalization) that aesthetic pleasure is obtained. Through *s³dh³rañ^okarañā* (generalization) the artist transcends his subjective, objective and neutral states and has *ek³k^obh³va* (single sentiment). Here *vibh³va* (causes and determinants of the rise of a sentiment), *anubh³vas* (the visible effects or gestures) and *vy³bhic³ribh³vas* (the transitory emotions) and *sth³y^o-bh³vas* (basic mental states or basic sentiments), all abandon their local, individual or temporal associations or limitations and acquire a sort of

s³dh³raĩ^okaraĩa (generalization) rather universalizaion. Accordingly, the *sth³y^obh³va* (basic mental state or basic sentiment) becomes the respected sentiment of ordinary men and women. It is after this *s³dh³raĩ^okaraĩa* (generalization) has taken place in the mind of the *sah•daya* (aesthete) that the aesthetic experience takes place, giving rise to repose in the mind of the artist. This is a progression from *laukika* (worldly) to *alaukika* (supra-human).

Notes

¹The word “aesthetics” originally meant pertaining to things perceptible by senses, things material, as opposed to things thinkable or immaterial. In western context, particularly from Hegelian point of view, “aesthetics” means “the philosophy of fine arts” which seems to mean “a theory of beautiful in general, whether in art or in nature.” There beauty has been studied by different thinkers at different times and accordingly there are different theories based on different points of view. The earliest theories like hedonistic, rigoristic and moralistic or pedagogic represent a study of the problem from the point of view of the end of art. The theories of imitation, illusion, and idealized representation represent a study from the point of view of the artist. The theories of confused cognition, inference and mysticism represent a study of the problem from the point of view of the spectator. All these theories have been propounded on the basis of the architecture, sculpture, painting, music and drama.

² Bhamah (6thc.) states that *kvya* (poetry) promotes *purucrthas* (four ends of life)—*dharmā, arthā, k³ma, mokṣā* (righteousness, worldly possessions, desires, salvation). Vaman (8thc.) mentions *k^orti* and *pr^oti* in the first section of the first chapter of his *Kavyalamakarasutra*. He holds that “poetry, when excellent, accomplishes perceptible as well as imperceptible results,—bringing about, as it does, pleasure and fame.” Thus he uses *pr^oti* in the sense of aesthetic pleasure as one of the purposes of poetry, the other being

k^orti (the reputation). Mammata (10th c.), describing explicitly the purpose of poetry, says that poetry is for attaining *yaśā* (fame), *artha* (wealth), *vyavahra* (practical knowledge), *īvetarakīrti* (destruction of evil), *sadyah paramnand* (aesthetic pleasure), and for attaining *k³nt* (instructions). Of these six purposes or functions of poetry, described in the verse, the first four are applicable to the poet while the remaining two apply to the reader. Like Bhamah and Vaman, Anandavardhana (9th c.) and Abhinavagupta (10th c.-11th c.) and Pandiaraj Jagannatha (16th c.) talk of *pr^oti* in the sense of aesthetic pleasure as one of the purposes of poetry. Rajshekhar (10th c.) in his treatise also holds *3nand* (aesthetic pleasure) as the purpose of poetry in his own way.

It is because of this power or rhythm that a poet has been considered as *kr³nta darīinh* (capable of looking both into the past and the future). Bhattanayaka, Abhinavagupta's teacher also considers him as a •*Ṛ^o* (seer) who has *darīana* (inner view of Invisible Truths). This conception of the poet is implied in the Sanskrit word for him, viz. *kavi* itself, which occurs as early as the *Rigveda*. Philologists trace the word to a parent root from which the English verb 'show' also is descended. Thus *kavi* (poet) means 'one who shows' and he who shows must necessarily have himself seen.

⁴ Matthew Arnold versifies this in the following lines of one of his poems:

Lean'd on his gate he gazes—tears
 Are in his eyes, and in his ears
 The murmur of a thousand years.
 Before him he sees life unroll,
 A placid and continuous whole—
 That general life which does not cease,
 Whose secret is not joy, but peace;
 That life, whose dumb wish is not miss'd

If birth proceeds, if things subsist;
 The life of plants, and stones, and rain,
 The life he craves—if not in vain
 Fate gave, what chance shall not control,
 His sad lucidity of soul.¹⁰

⁵Bharata has put it in his *N³Ūy³ īastra* in the following way: “*vibh³nubh³vay³bhic³risaḍyogateerasaniĪpattih*” (the savouring of the sentiment is possible through the combination or integration of *vibh³va* (causes and determinants of the rise of a sentiment), *anubh³va* (the visible effects or gestures) and *vy³bhic³ribh³va* (transitory emotion).¹¹ *Vibh³va* (causes and determinants of the rise of a sentiment) stands for the dramatic and emotive situation, which is not the cause but only a medium, through which sentiment arises in the actor. It is called *vibh³va* (causes and determinants of the rise of a sentiment) because it arouses sentiment in a manner quite different from that, in which sentiment arises in actual life. *Vibh³vas* (causes and determinants of the rise of a sentiment) are of two two kinds: ³*lamban vibh³vas* (the object, responsible for the arousal of sentiment) and *udd^opan vibh³vas* (stimulating factors or circumstances). ³*lamban vibh³vas*(the object, responsible for the arousal of sentiment) is again of two kinds *vicaylamban* (object of the sentiment) like Madeline and ³*īraylamban* (the subject or person in whom the sentiment resides) like Porphyro (Keats’s *The Eve of St. Egnés*). *Udd^opan vibh³vas* (stimulating factor) is the environment, the entire surrounding which enhances the emotive effect of the focal point, the object which primarily stimulates sentiment. *Anubh³vas* (the visible effects or gestures), include all the physical changes due to the rise of a sentiment. Thus they are indicative of the rise of emotion. In actual life they are known as effect of sentiment. These changes are voluntary as they can be produced by an effort of the will. They are called *anubh³vas* (the visible effects or gestures) because i) they communicate the basic sentiment to the characters, present on the

stage ii) they make known the nature of sentiment in the hero iii) they make the reader/ spectator experience an identical sentiment. *Vy³bhic³ribh³vas* (the transitory emotions) go along with and consequently reinforce prevailing mood or emotional disposition.

Works Consulted & Cited

- Abhinavagupta. *Abhnavabh³rati*. Pune :Gaekwar Oriental Series, 1960. Print.
- Bharata. *The N³Ūy³ ĩastra, A Treatise on Hindu Dramaturgy and Histrionics*. Ed. Manmohan Ghosh. The Royal Asiatic Society of Bengal, 1950. Print
- Bhamah. *The K³vy³la@ak³ra*. Ed. Naganatha Sastry. Delhi:Motilal Banarasi dass,1970. Print.
- The K³vy³la@ak³rasktra of Vamana*. Ed Ganganath Jha (Delhi:Satguru Publicatios, Indian Books Centre,1990) 02. Print.
- Mammat. *K³vya Prakĳa*. Thaneshwar Chandra Upreti (Delhi: Parimal Publications, 2003) 02. Print.
- Swami Satyapati Parivrajaka, *Simplified Yoga for God Realization*, trans, by Tulsiram (New Delhi, 1997) Print.
- E. F. Carritt, *An Introduction to Aesthetics* .London, nd., Print.
- Matthew Arnold. *Poetical Works* “Resignation”. ll.186-148. Print.
- S. K. De. *History of Sanskrit Poetics*, Vol. II, Vol. II, second ed. Revised.Calcutta, 1960. Print.
- K.C. Pandey, *Comparative Aesthetics* Vol. I &II (Varanasi: Chwkhamba Sanskrit Series, 1995). Print.

Contributors

- O. C. Handa,** - 11, Shiwalik Bhawan, Sanjauli, Shimla 171006, H.P.
- Ajai Sharma** - Dept. of English, M.M.(P.G.) College, Modi Nagar, Ghaziabad, U.P.
- Ngozi Chuma-udeh** - Department of English, Anambra State University
- T. Sasikanth Reddy** - Dept of English, S.C.N.R Govt. Degree College, Proddatur Town, YSR Dist, A.P.
- Sadia Hasan** - Dept of English, AMU, Aligarh-202002, U.P.
- Pratibha Malik** - Dept of Communication, DBIT, Dehradun, U.K.
- Seema Malik** - Department of English, Mohanlal Sukhadia University Udaipur, Raj.
- Ranu Upadhayay** - Department of English, Mohanlal Sukhadia University, Udaipur, Raj.
- Ashima Shrawan** - Research Scholar, Department of English, Gurukula Kangri University, Haridwar, U.K.
- Kiran Dalal** - Department of English, Pt. C L S Government (P. G.) College, Sector-14, Karnal, Haryana
- S.Sujaritha** - Department of English, Pondicherry University Community College, Lawspet, Puducherry
- Aashaq Hussain Zargar** - Department of English, Govt. Yusuf Memorial Institute, Bandipora, Kashmir.
- Rashmi Gaur** - Professor of English, Department of Humanities & Social Sciences, IIT Roorkee, U.K.
- Richa Shrivastava** - Research Scholar, Department of Humanities & Social Sciences, IIT Roorkee, U.K.
- Jyoti Laxmi Kashyap** - University of Petroleum and Energy Studies, Dehradun, U.K.
- T.S.Ramesh & T.G.Ahila** - Dept. of English, National College, Tiruchirapalli
- Saurabh Kumar Singh**-Department of English, Vasanta College for Women, Banaras Hindu University, Rajghat Fort, Varanasi. U.P.
- Shrawan K Sharma** - Department of English, Gurukula Kangri University, Haridwar, U.K.