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S.A. Hamid

Islam and Indian Culture

Before I venture into the domain of the relationship, however strained it may appear to be, between Islam and Indian culture, or, on the ground level, between Hindus and Muslims, it would be imperative to tackle the vexed issue of defining Indian culture, or Indianness, as it exists in the present time. Humayun Kabir finds tolerance and re-adjustment at the root of Indian culture:

The ancient world threw up fine flowers of civilization in many lands. With the exception of India and China they are all dead and gone. New civilizations may have blossomed in such ancient lands, but they are novel growths. It is only in India and to some extent in China that the old civilization and culture have grown and changed, but never grown and changed at the expense of an underlying unity. This has been possible only through the capacity of re-adjustment exhibited by Indian society. (5)

In other words, it is tolerance (much in the news recently, when several writers returned their awards in protest against what they called 'intolerance' of the Central Govt., which in turn called them politically motivated) and the spirit of assimilation which is at the root of what has been labeled as 'Indianness', a term that has been much debated in English Studies in the context of Indian English Literature. In an interesting article, K.J.Purohit, the distinguished Marathi writer, lists many features of Indianness including superficial ones like the famous 'Indian curry', the ancient style of wrapping a dress material, to the

seemingly definite geographical description of people living beyond the Sindhu or the Indus river. He then identifies caste, which, despite various reform movements remains to this day an intrinsic feature of Indianness, and, according to him, "this awareness of caste is typically Indian and I would say in a sense a touchstone of genuineness of Indianness in Indian Literature." (344). But the most important feature of Indianness, according to him, is the Sanskritic past of India:

This Sanskritic past, (you may name it any other way) had a definite philosophy, embodying a certain worldview. This was the core of Indianness; this is still the core of Indianness, elastic enough to absorb changes and strong enough to retain its original features. Plurality of beliefs is the most significant single characteristic of our mental make-up. The belief that there are more than one valid approaches to truth or there are more than one authentic aspects of truth is deeply rooted in the Indian mind. Since the basic belief is *Ekam sad viprah bahudha vadanti*, it encourages us to respect more than one savant, more than one prophet, more than one book. This has engendered tolerance for diverse, even opposite views. (Purohit 344)

Makarand Paranjape, on the other hand, finds Indian-ness 'untenable' as a concept but the reason why it exercises a powerful hold on our imagination is simply because it answers to a powerful emotional urge:

Imperialism constructed an Oriental who was weak, passive, feminine stagnant, lying, unreliable so that the imperial powers could see themselves as strong, masculine, scientific, progressive, just, truthful and superior. The boundary between the ruler and the ruled had to be well defined if Empire was to be

sustained. In an opposite strategy, we defined the West as the opposite of what we wished to be during the freedom movement— the West was materialistic, corrupt, unjust, barbarous, violent, unchristian, immoral, decadent, and evil, while we were non-violent, spiritual, meek, unspoiled, innocent, childlike, good and charitable. The "Indianness" so constructed enabled us to safeguard our interests. The idea of "unity in diversity," for instance was first introduced by the orientalisks to find a solution to the multicentricity of India; but the idea was picked up by Jawaharlal Nehru, among others, in his *Discovery of India* and then deployed in the construction of a modern nation state. Unity in diversity, therefore, became a convenient slogan with which to resist the colonial imperative of *divide et impera* or divide and rule. (160-161)

He goes on to conclude that there is no such thing as unchanging and eternal Indianness behind the flux of change. He calls it a myth, not an actuality; anything or any idea can be appropriated under the rubric of Indianness and, therefore, it is flexibility rather than definitiveness which is the hallmark of this concept. We may, for the purpose of convenience, conclude that tolerance, plurality of beliefs and thought, flexibility, assimilation, and a certain degree of mysticism lurking somewhere in our consciousness, are the basic features of Indianness.

Islam came to India via Arab traders who came to the western coast of India, Malabar and Konkan-Gujarat, in the 7th century AD. The Cheraman Perumal Juma Masjid is perhaps the first mosque built in India around 629 AD. Thence followed a series of invasions and conquests starting with Muhammad bin Qasim's invasion of Sind in 711 AD. This was followed by the invasions of Mahmud

Ghazni which included the plundering of the Somnath Temple in Gujarat. The Mongols and the Turks also killed and brought destruction in the name of Islam. Later the foundation of the Muslim Empire in India was laid by Shahab-ud-din Ghori by the end of the 12th Century, which included the destruction of Nalanda by Bakhtiyar Khilji in 1193. Several dynasties ruled India, ending with the Moghul Empire, which went into decline by the beginning of the 18th Century. Jiziya or tax on non-Muslims was introduced as early as the first decade of the 13th Century by Qutub-ud-din Aibak, and although it was discontinued by Akbar, who made genuine efforts to bring about conciliation between the Hindus and Muslims, it was re-introduced by Aurangzeb. Thus, Medieval Indian history is replete with confrontation between the two communities—one polytheistic, believing in the law of karma and reincarnation, and varied approaches to truth, the other fiercely monotheistic, believing in single-path-to-truth and codified faith. Discussing the feeling of mutual suspicion and animosity between the Hindus and Muslims, Khushwant Singh remarks:

Muslims look upon Hindus as mean, cunning and cowardly, fit only to be *babus* (clerks) or *baniyas* (shop-keepers). They dismiss Hindu scholars as sanctimonious gasbags. "The only language a Hindu understands," say the Muslims, "is the language of the sword." Hindus look upon the Muslims as dirty, incapable of hard work and grasping. "Give them one thing and they'll be asking for another," say the Hindus. "Their mentality is that of the Arab Bedouin. They are not the sons of the desert but its fathers,

because wherever they go they create a desert. Look what they did to Hindustan!" (18-19)

This feeling of mutual suspicion and hatred had been further fuelled by the bloodshed and displacement as a result of the Partition of India in 1947, based on the 'two-nation theory,' that Hindus and Muslims constitute two distinct nations based on religion, propounded by Mohammad Ali Jinnah for the creation of a separate Muslim nation-state, Pakistan. This has, on the political, social and cultural level, created a piquant situation for the Muslims who preferred to stay back in secular India. The process of their ghettosization began by their dependence on the religious leaders, the mullahs, maulvis and Imams of mosques, who have exploited their religious sentiments due to a general lack of secular and modern education among a large section of the community. With the passage of time, they seem to have become obsessed with a separate identity, despite the fact that they have, by and large, reposed faith in some mainstream political party or the other, rather than on a religious political outfit. There has been a phenomenal increase in beards and skull caps in recent years and most political parties prefer to have such a gentleman in their photo-ops for enhancing their vote value among this community. The demolition of the Babri Masjid, the forceful exodus of Kashmiri pundits from the Kashmir valley, the rise of terrorism in the name of Islam, the insistence of Muslims to stick to Shariat Law in certain civil matters and their resistance to a uniform civil code despite dissenting voices from a section of Muslim women against practices like triple talaq, all these issues have only widened the gap between the Hindus and the Muslims on a collective level, despite individual friendships and goodwill. The communal cauldron seems to reach boiling point several times, with

political parties adding fuel to the fire for their vested interests, but every time the spirit of tolerance and peaceful co-existence, which is an integral part of Indian culture, brings down the temperature, and sanity returns once again.

But all this should not lead us to the simplistic deduction that the history of Hindu-Muslim contact in India was only one of enmity, strife and violence. Hinduism and Islam impacted each other and two spiritual movements, the Bhakti cult among Hindus and Sufism among Muslims, are living testimonies of this fruitful interaction and synthesis. During the medieval period, Hindu society was plagued by casteism, leading to untouchability, too much emphasis on elaborate rituals, and superstitions. The idea of equality and brotherhood, and the focus on the oneness of God along with the proselytizing zeal of Muslims was to a considerable extent responsible for the rise of the Bhakti cult in India. This reformist movement began in the South, where both the the Vaishnava and Saivite saints, Sankaracharya, Ramanuja, Madhava, Chaitanya and others formulated the philosophy of Bhakti. Later this cult spread to other parts of India, in the North with exponents like Guru Nanak, Kabir, Raidas and Mirabai and in Maharashtra with saints like Jnaneswar, Namdev and Tukaram. The emphasis of Bhakti is on devotion to the Supreme Being or God, and it is the devotee's adoration that leads to his salvation. It is essentially monotheistic in the sense that the devotee may worship any one deity, because all symbolize the One and the Eternal. Humayun Kabir stresses the contribution of Sankara to the origins and growth of Bhakti:

Sankara's life and teaching is a shining example of the spirit of synthesis which is a peculiar characteristic of Indian Culture. His teachings combined the best elements in Hinduism and Buddhism. He evolved a

practical philosophy which reconciled the two major religious systems of the land and set at rest the internecine warfare between the Buddhist and the Hindu. In addition, he incorporated into his synthesis those elements of the teaching of Islam which were most suited to the genius of the land. His extreme monism, his repudiation of all semblance of duality, his attempt to establish this monism on the authority of revealed scriptures, his tendency to regard his own activity as mere restoration of the original purity of the revealed truth are all elements which remind one strongly of the tenets of Islam. When one connects this similarity in outlook with the appearance of Islam as a living force just before his birth, the inference that he was influenced by the new faith can hardly be resisted. (51)

Bhakti, therefore, was a liberal movement that denounced all discrimination on the basis of caste or creed and preached the basic oneness of all religions, shunned idol-worship and elaborate rituals, emphasizing the oneness of the Divine, and stressed on the path of love and devotion towards God as the path to salvation.

The influence of Hinduism and Islam on each other was, of course, not one-sided but mutual. The interaction between Indians and Arabs is very old, mainly through trade and the contribution of India to Arab civilization was immense. India possessed advanced knowledge of astronomy, geography, astrology and Mathematics which was borrowed by the Arabs through translation by Indian scholars of that time. The Arabs were so impressed by the knowledge of mathematics that they named this discipline as *Hindisa* or Indian Mathematics. According to Sulaiman

Nadvi, at least four Sanskrit or Hindi words have been frequently used in the Quran: ambar, mushk (kasturi), zenjabil (ginger) and kafur (camphor or kapur). (Siddiqi 586). Moreover, the contribution of Hindu mysticism and philosophy to the growth and development of Muslim mysticism is certainly beyond doubt. This is very much evident in that branch of Islam, Sufism, which found a favourable soil in India to grow and flourish.

The term Sufism came into existence in the second half of the eighth century. Before that, the *Tasabuf* was followed by various ascetic sects like the *Zuh'had*, the *Kkas'sas*, the *Sak'kaun*, the *Nasmak* and others. It is generally believed that the followers of Sufism had their inspiration from the Indian wandering ascetics. An earlier form of such influence is manifested in *Zuhd* or asceticism which was in fact proto-Sufism...The *Aizudiya* form of Sufi thought according to which the Supreme Being is manifested in everything (*Hama Osat*), the individual soul and the universal soul existing in undifferentiated relation, resembles Sankara's interpretation of the Vedanta, while the *Suhudiva* school according to which everything is derived from the Supreme Being (*Hama asosat*) is akin to Ramanuja's Visistadvaitavada. (Bhattacharyya 576)

As the early Muslim invaders like Muhammad-bin-Qasim and Mahmud Ghazni came to India as conquerors to plunder its riches and brought about destruction of Institutions like Nalanda and plundered temples like Sonmath, that even after the establishment of the Delhi Sultanate, there was a huge barrier between the Hindus and the Muslims. The two religions had little in common with each other in so far as their beliefs and way of life were concerned. It was only after Sufism came to India in 11th

century that the wide gap between these two religions could be bridged to a considerable extent. Sufism is a mystical Muslim movement, whose followers believe that realization of God or Divine truth is an individual quest which can be achieved through love and asceticism. The first great Sufi saint, Ali Hujwiri, popularly known as Daata Ganj Baksh (the master who bestows treasures), whose shrine is in Lahore, spoke of *fana*, or complete merger of one's self with the Almighty, which corresponds to the concept of the essential oneness of the *Atman* and *Brahman* in Hinduism. Sufis also stressed upon a close and fruitful relationship between the master-teacher and the disciple, which find its parallel in the *guru-shishya* tradition/relationship in India. Every Sufi, whose ultimate goal is complete union with the Divine, needs a spiritual guide or preceptor, some *Pir* or *Shaikh*, who guides, regulates his disciple's conduct and keeps watch over his spiritual progress. Sometimes, this relationship becomes very intimate, like that of a lover and beloved. The example of Hazrat Khwaja Nizamuddin Auliya and Amir Khusro is a case in point. Many songs that Khusro wrote were for him and I was told on my visit to the Dargah a few years back, that although Khusro was buried at a little distance from his master according to Islam with the head towards the holy Ka'aba, Khusro's grave turned towards Hazrat Nizamuddin after some time and is in the same position today, such was his devotion towards his spiritual guide. Sufism is a religion in which it is believed that the Divine can be attained through love and intense devotion, with poetry and song, esp. the *qawali*, and ecstatic dance its mode of worship. Sufis made no distinction between the followers of different creeds or faiths and therefore, the principles of cosmic harmony, spirituality, love and humanity, which are ingrained in Sufism, found acceptance

in India by the Hindus. We find people of diverse beliefs visiting the *dargahs* of the Sufi saints at Ajmer, Fatehpur Sikri and other places. Sufi poetry and music are very popular in India, 'Chhap tilak sab cheeni re mosey naina milai ke' by Amir Khusro and the recent song 'Saiyyan', sung by Kailash Kher, can be cited as two popular examples. The following two poems of the famous Sufi poets, Jalaluddin Rumi and Ibn Arabi, can be quoted as examples of Sufi philosophy and mysticism:

Only Breath

Not Christian or Jew or Muslim, not Hindu
Buddhist, Sufi, or Zen. Not any religion
or cultural system. I am not from the East
or the West, not out of the ocean or up
from the ground, not natural or ethereal, not
composed of elements at all. I do not exist,
am not an entity in this world or the next,
did not descend from Adam and Eve or any
origin story. My place is placeless, a trace
of the traceless. Neither body nor soul.
I belong to the beloved, have seen the two
worlds as one and that one call to and know,
first, last, outer, inner, only that
breath breathing human being. (Rumi)

Garden Among the Flames

Wonder,
A garden among the flames!
My heart can take on
Any form:
A meadow for gazelles,
A cloister for monks,
For the idols, sacred ground,

Ka'ba for the circling pilgrim,
the tables for the Torah,
the scrolls of the Qur'an.
My creed is love;
Wherever its caravan turns along the way,
That is my belief,
My faith. (Arabi)

It becomes evident from the above discussion that Indian mysticism and philosophy exerted a powerful influence on Sufism/ Islamic mysticism:

The celebrated Sufi Mansur's revolutionary declaration *Anal-Haq* (I am the truth) is the literal rendering of the Upanisadic Mahavakya *So'ham asmi*. He is said to have visited India and upheld the doctrine of hulul, i.e., the incarnation of the divine in man... Another Sufi Bayazid Bistami, learnt the doctrine of Nirvana, *fana*, from a Sindhi mystic. Thus it may be observed that most of the doctrines and practices of the Vedanta, of unity, *aikyam*, *Wahdutu'l-Wajud*, of spiritual journey, *patha*, *suluk*, of realization of Truth through four stages — *jagrat*, *svapna*, *supta* and *turiya* or *nasut*, *jabrut*, *malkut* and *lahut*, of meditation, yoga, *Zikr* of physiological discipline, *pranayama*, *habth-i-dam*, etc were incorporated in Islamic Tasawwuf and led to the development of different Sufistic orders. The Madariya or bi-shar'a sect, founded by Badi 'ud-Din Shah Madar, a native of Arabia, was dominated by Indian features. (Siddiqi, 586-587)

It is an established fact that there is an intrinsic relationship between language and culture. The culture of a particular region/nation is reflected in its language and at the same time the language that we use shapes our thought

and culture. Let us take the words used to describe relatives to explain the difference between the culture of Indian and English speakers. In Hindi, for instance, we have different words for describing relatives on the mother's side and father's side like 'chaacha', 'mama' and 'phoofha' while in English there is only one word, uncle. This difference indicates that relationships play a more important role in India esp. keeping in view the earlier joint family system. There are also specific words for food items in different languages and there are certain culture-specific words, for instance *takalluf* in Urdu, which are untranslatable. In this context, Urdu played an important role in bringing about a blending of Muslim and Hindu culture. Muslims brought Arabic, Persian and Turkish to India. A new language started emerging in the thirteenth century as a result of the interaction of these languages, the dominant one being Persian, with Hindi and its dialects. Eventually it evolved into Urdu ('Ordu' meaning 'camp' in Turkish). This new language soon spread to urban centers, becoming the language of daily life. Subsequently, it reached the palaces and came to be written in Persian script although it retained the grammar and a sizeable vocabulary of Hindi and its dialects. Urdu represents, therefore, not only a meeting of two languages, Hindi and Persian, but also the confluence of two cultures, Indian/Hindu and Persian/Muslim. It became the lingua franca in many parts of India and the Urdu ghazal became a very popular form of poetry with a vibrant oral rendering in the Mushaira, in which the rapport between the poet and the audience is unparalleled. In the beginning, those who wrote in Urdu were Muslims, but as people became familiar with the script, Hindu writers made a name for themselves in Urdu Literature. Prominent among them are Raghupati Sahay 'Firaq Gorakhpuri', Khushbir Singh

'Shaad', Rajindernath 'Rahbar', Ishwar Dutt 'Anjum', Krishna Bihari 'Noor, Prem Chand, Upendra Nath 'Ashk', Rajinder Singh Bedi, Krishan Chander, and several others. They contributed a lot to dispel the notion that Urdu was a 'Muslim' language, an opinion which had been further reinforced by the Partition of India. Urdu is an Indian language and still does, to a considerable extent, bridge the gap between the two communities. It not only represents the 'Ganga-Jamuni tehzeeb' of Awadh/Lucknow, but is the language of a large chunk of Bollywood songs even to this day. The legendary Jagjit Singh brought the ghazal to the masses with his deep, rich voice and simplicity of rendering. Availability of Urdu literature in Devanagari script has extended its reach. It is common to find somebody express his feelings in a sh'er of some Urdu poet and this includes members of Parliament; one or two Urdu couplets are usually recited by the Finance Minister during the course of the presentation of the Union Budget. With the passage of time, a large number of Hindi words have become part of the vocabulary of Urdu, as have several Urdu words become part of the vocabulary of Hindi to the extent that a combination of the two is often called Hindustani language. Urdu, therefore, in addition to the Bhakti cult and Sufism, is a living example of the confluence of Islam and Indian culture.

It would be in the fitness of things to end with a couplet by Ahmad Wasi (along with my translation) on the sweetness of the Urdu language, which has perhaps made it so popular:

*Wo karey baat to har lafz se khushbu aayem
Aisi boli wahi boley jisey Urdu aaye.*

When they converse, each word a fragrance spreads
Only they, who know Urdu, can that way speak.

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Anjo Rani

Impact of *Jatakas* and *Panchatantra* in the Short Stories of Manoj Das

Abstract

In Indian Literature, the origin of stories is considered to be from Vedic Literature. In the tenth division of the *Rig-Veda*, there are many tales. "The learned have divided this whole narrative literature mainly into ethical tales and folk tales. The *Panchatantra*, *Hitopdesha*, etc. come under ethical Tales. The *Jataka* Stories come under Pali literature, yet, as per these indications, it will be correct to call them Folk Stories only. The most significant speciality of these stories is that they are useful for reading by all ages too" (Rana 5). The *Purana*, *Ramayana*, *Mahabharata*, etc. seem to be a developed form of these tales only in the latter Sanskrit Literature. Indian Folk literature has influenced the contemporary writers to a great extent. One of such writers is Manoj Das who has written number of stories being influenced by the tales of *Jataka* and *Panchatantra*. The present paper is an attempt to gauge the influence of Indian folk tales on Manoj Das as a short story writer. The paper has been divided into two parts, one dealing with the impact of *Jataka* stories and another with that of *Panchatantra* on Manoj Das as a short story writer.

Keywords: Folk literature, Folk tale, Folk culture, *Jataka*, *Panchatantra*, *Hitopdesha*.

Very recently the Sahitya Academi has come out with a two volume anthology comprising *Great Masters* significant literary movements and contemporary literary icons over

half of a century. Manoj Das figures in this anthology. He is a known Odiya writer and has written his stories based on *Jatakas* and *Panchatantra*. Manoj Das, an Indian writer of the post-independence generation writing in English, is mainly known for his short stories which again illustrate the author's continuation of a very old tradition of story-telling in India. What Mariaconcetta tells about Okri: "In marked contrast to Western literary forms, which are dominated by individual world-views and experimentation, African stories consist of values and strategies that are kept alive by a collective effort of perpetuation and transformation" (26), applies to Manoj Das. In the words of Mohit K. Ray: "Das deliberately follows the form of ancient tale to write short stories. He adopts the form with the consciousness that folktale is a strong cultural force in any civilization and in a country like ours which has a rich past covering thousands of years, it is of immense practical value", (Ray Deprogramming 145). The collection of stories are based on the *Jataka* stories and *Panchatantra* stories.

As has already been stated earlier the first part is devoted to the impact of *Jataka* stories. But before we deal with the stories of das, it would be worthwhile to have a brief account of *Jataka* stories. *Jataka* is the oldest and most important collection of Indian folk-lore. It is the 'Birth-stories' or stories of Gautama Buddha in his previous births: it consists of five hundred and fifty tales, each containing a moral; each is placed in the mouth of the Buddha, and in each the Buddha plays the best and most important part. It is this device of a framework or setting for the folk-tales that constitutes the principal essentially literary element of the collection. .

The *Jatakas* are among the oldest stories in the world. *Jataka* literally means "concerning birth". It is believed

that the spirit, which ultimately took birth as the prince of Kapilvastu and became the Buddha, had taken birth earlier many-many times. Each time it gained some valuable experience.

There are altogether 457 *Jatakas*. Some of them are said to have been narrated by the Buddha himself. But many more were told by his early disciples, after the passing away of their Master. The Buddha lived between the 6th and the 5th centuries B.C., Some of the *Jataka* stories travelled to countries outside India pretty fast. The renowned Greek philosopher, Plato, who lived between the 5th and the 4th centuries B.C., refers to one of them. Das, Preface

The *Jatakas* stories are morally rich. At the same time, they give us much information about the social conditions and characters of a remote past. Last but not least, we can enjoy them as good stories." says Manoj Das in the preface to *The Golden Deer and other Tales from the Jatakas'* published by Popular Prakashan in 1997.

A Strange Prophecy and other Tales written by Manoj Das and published by Chandama and Popular Prakashan Mumbai, is a collection of *Jatakas*. The book contains 11 *Jataka* tales, namely, a "Strange Prophecy", "Three Friends", "The Hero and His Mask", "The Swan who Shed Gold Feathers", "Cure for a King", "The Flattered King", "The Hermit and the Hunter," "The Woodpecker's Luck", "Whose Bullocks?", "Miracle in Music" and "The Unique Bridge".

In the title story, "A *Strange Prophecy*" Manoj Das has described the story of a Brahmin, who along with his was saved from death on the suggestion of a sage. The sage was none other than the '*Bodhisattva*'. In the *Jataka* titled 'Three Friends' the tortoise's life was saved by the woodpecker. The

woodpecker, the tortoise and the antelope were three friends. After the tortoise's life was saved from the clutches of the hunter, the three friends went over to the other side of the lake where they lived long and happily. 'The Hero and his Mask' is yet another *Jataka* story. The short story is about an archer (short-statured), Bhimsen and the king of Takshasila. On one occasion the brave act was shown by the archer but Bhimsen took credit of that. The archer did not speak anything. Then once the king was attacked by the army of the enemy. Bhimsen was called upon to repeat the same act of bravery but could not. The archer showed bravery and his master won the war. The king embraced the archer. He then realised that Bhimsen who looked like a lion, had the mind of rabbit. The archer was appointed as the commander of the army. The archer was none other than 'Bodhisattva'. 'The Swan Who Shed Gold Feather' is yet another short story written by Manoj Das. The author summarises it in the following way: "As time passed new feathers grew on the swan. At last one evening he took off for his lake. He never looked back and never returned to the home that belonged to his earlier life. The spirit that had taken birth as a swan was 'Bodhisattva'." (26) 'Cure for a King' is a story of a king who ruled over a prosperous city. The king was greedy for more money and more power. "The happiness or unhappiness of his subjects did not matter to him at all." (27) "One day a bright man met the king in private and told him, "my lord, I know three beautiful cities abounding in wealth which lie unprotected at the moment". Their kings have died. He continued "If you mobilise an army and follow me I can lead you to an easy conquest of the cities in three days." (27) The author has concluded the story, with a youngman comment: "Then, my lord what is the use of possessing three more cities when you are already

the master of one? Is it not unfortunate that in your desire for more wealth, you should lose the best wealth you already possessed, namely, your health". (28) It was 'Bodhisattva' who had met the king, first assuming the form of a young man and then assuming that of an old man, to cure him of his greed.

In 'The Flattered King' there was a king who never paid any attention to the woes of his subjects. He spent all his time in the company of his selfish friends. They kept the king pleased with flattery and every day invented new ways to flatter him. A priest came to know the nature of the king and by his acts taught a lesson to the king. The author says that :

The king's humiliation was now complete. He shed bitter tears but the priest consoled him, saying, "My lord what you have heard and what you have seen should be a great lesson to you. It is never too late to change for the better. You are young and you have a long way to go. If you keep off bad company, punish the wicked officers, dismiss the lazy and encourage the good ones, the situation will change.

The king followed the priest's advise. Years later when he travelled the land again, he heard his subjects blessing him. The young man was none but 'Bodhisattva'. (36)

'The Hermit and the Hunter' is again a short story in the category of *Jatakas*. Here the hermit himself was *Bodhisattva* who was blessed by the spirit for his purity of mind and senses.

In 'Woodpecker's Luck' there was a lion who was sick and crying due to which he could not sleep for two days

and had not eaten even a morsel. The woodpecker treated his illness by entering into his mouth and placing a piece of wood between two rows of his teeth. Time passed and one summer day the woodpecker found no food for himself. He found the lion he had helped. The woodpecker asked his friend to through a little meat for him because the bird was very hungry. The lion refused. The bird said :

"But sir have you forgotten all about the time when you could neither eat nor sleep – and now I came to you rescue? What about a small reward?"

Interestingly the answer of the lion was :

"How many creatures are there in this wide, wide world to boast of having entered a lion's mouth and come out alive?" asked the lion in huff. "Wasn't that reward enough for you?"

"Perhaps I am the only creature to boast of that luck. But I wonder if I would have been there to beast of that if I had not taken care to place a piece of wood between your jaws!" said the woodpecker as he flew away" (Das 42).

The story "Whose Bullocks?" is about a thief and a farmer who had bought two bullocks but the thief contended the bullocks as his own. They took the matter to a wise man, a physician, who decided the matter intelligently that the bullocks belong to the farmer and not to the other person who was alleging them to be the owner of the bullocks. The physician was none other than the '*Bodhisattva*'.

In 'Miracle in Music' there were three merchants of Varanasi on a visit to a faraway town. They were lovers of music. After day's business, in the evening, they wished to enjoy some music. The merchants were taken to a young

musician. The merchants did not seem to be listening and were talking among themselves. The young man stopped playing. "Don't you find my music interesting enough?" he asked. The young man again played his music but the merchants did not listen to him. The merchants paid him some money for his performance.

The merchants told the young man that they knew a very good musician who was the musician in the court of the king of Varanasi. The young man accompanied the merchants to Varanasi. The young man wanted to learn music from the musician of Varanasi called the Guru. But the Guru refused to teach the young man. The Young man did not give up, shed tears and at last the Guru accepted him as a disciple. The guru had retired from his position and recommended the young man as the musician for the king. The young man stopped visiting his ill teacher's house. The young man was offered lesser salary than the Guru. The young man complained to the king. The king politely said "Don't compare yourself with him. He is the greatest musician I have ever known." The young man offered to compete with the Guru before the king. Guru was shocked to hear of his disciple challenging his superiority.

At the night the Guru had a different inspiration. The ungrateful and arrogant young man should not go without receiving a final lesson. Guru ji then went to the king and consented to take part in the contest. The duet began. The duet reached a crescendo. Suddenly one of the strings of the Guru's veena snapped but unmindful of the broken strings Guru continued to play music. The eyes of the enchanted audience were glued to the Guru. All seemed to have forgotten the disciple.

The young man felt bewildered at this unexpected turn of events. The young man thought that he too would do

well to snap his strings. He broke them one after another. Jarring notes now marred his music. Many in the audience looked annoyed. The king gestured to him impatiently, asking him to stop playing.

The young man stopped. The old Guru went on for a while – even though only one string was now left on his Veena. The audience sat spellbound for a few moments even after he had concluded then it broke into a long applause. The king bowed to him and many others went and touched his feet. When they remembered the disciple, he was not to be seen at all. Shame had driven him out of Varanasi. This is a story of ungrateful people.

In 'The Unique Bridge' there was a king who got a mango which was surprisingly unique in taste. The mango was carried to him through a river from the mango tree. The king traced the mango tree and ordered his men to kill all the monkeys so that no one could fetch the mango except the king. Any how the monkeys managed to reach the mango tree with the help of their leader monkey. One of the monkeys was wicked and envious of the leader because of which the leader monkey was wounded. The king sent for his physician and asked him to heal the monkey's wounds. But his concern was in vein and the monkey died. The leader was none other than *Bodhisattva* – the spirit of the Buddha in one of his earlier births. The wicked monkey who was so cruel to him, was to be reborn as Devadutta, always hostile towards the Buddha.

In 'The Golden Deer' there was a king fond of hunting and eating animals' flesh. He collected all the deers and asked them for his food one by one every day. Then came the turn of a pregnant hind. There was also a golden deer which the king liked very much. The golden deer offered

himself to the king for his lunch rather than the pregnant hind. The golden deer was very dear to the king. On the sacrifice of the golden deer the king was ashamed and felt guilty. The king said "Very well, my friend' he said in a gentle but firm tone." "I forbid hunting altogether in my kingdom. From today no bird, no animal shall fall prey to a hunter." The king looked at his Minister who stood behind him and asked him to announce his resolution all over the kingdom. The golden deer shed tears of gratitude. He blessed the king and led his herd out of the park, into the freedom of the forest. The golden deer was none other than the *Bodhisattva*.

Next in importance to the Buddhist *Jataka* stands the '*Panchatantra*'. Here the material is not essentially different in kind from of the *Jataka*; but again it is the setting of the material which gives the work its distinctive literary character. It is a kind of 'Mirror for Magistrates'. Like *Jataka* stories, *Panchatantra* has also given a base to the stories of Manoj Das. Das himself has acknowledged *Panchatantra* as the source of his stories. Before we see how Das's stories have been influenced, let us have a bird eye-view of this collection. In the words of Mathews: "...the *Panchatantra*, a collection of five books of beast fables composed about 200 B.C., is one of the early models for stories in which animals are endowed with human quality and abilities through their behaviour revealing the moral strengths and weaknesses of human nature and offering insights into virtue and happiness." (Mathews 9)

The Sanskrit *Panchatantra* (300-400 BC), it has been observed, has been the second most translated book after the *Bible*. The frame story of *Panchatantra* is that of the scholar, Visnu Sharma, who tells a series of stories for the

instruction of *three stupid princes*; these are stories generally about animals which are intended to highlight aspects of practical wisdom and the art of governance. The stories have enjoyed enduring popularity – and have led to endless revision and interpolation. A Persian scholar, Burzoe, translated the Sanskrit text into Pahlavi in the sixth century and also expanded. Burzoe's version, now lost, was translated into many foreign languages e.g., Syriac, Arabic and Spanish by the thirteenth century. In the centuries that followed, it was also translated into Greek, Hebrew, Latin, German, Danish, Icelandic, Dutch, Turkish, Hungarian, French, Malay and many other tongues. It is, however, a relatively late arrival in English.

When Manoj Das undertook the task of adapting the *Panchatantra* fables he wrote with the weight of this long tradition on his back. Yet he seems to be blissfully unaware of his burden, so easefully he sets himself to the task. In the collection *Bulldozer and Fables and Fantasies for Adults* (1990) Das goes back to three stories of *Panchatantra* which he rewrites imaginatively "for adults" according to this professed claim. In the Prologue to the series, he says:

The three *Panchatantra* stories made use of in this series are widely known in India and abroad. In their originals, the first story ends with the tiger devouring the traveller after the latter is caught up in the mire; in the second, the turtle falls to its death when it forgets the necessity for keeping mum, and in the third, the monkey kills its master in the process of killing the fly. Needless to say, the present versions are never meant to be alternative to the profound didactic messages the original parables have. The author has only

borrowed, with apologies to Pundit Vishnu Sharma, to give vent to the imagination they inspired in him.
(Das, *Bulldozers* 72).

According to Das's own admission, therefore, these are going to be Das's own response to, and re-imagining of the source. In an interview, given on 10 August 2001, Das said: "as I grew up a little bit, I started being influenced by Vishnu Sharma, the author of *Panchatantra* and Somdeva, the author of *Katha Sarit Sagar*. Of course, later on, hundreds of other influence-came but these other influences are very subtle and indirect" (Biswas: Interview). P. Raja represents a typical view on Manoj Das when he points out the element of continuity of the tradition in Das, and focuses on his satiric use of the source material for the purpose of highlighting the working of the individual mind and its socio-political environment:

Some of the stories of Manoj Das included in *Fables and Fantasies for Adults* were continuation of the fables of the *Panchatantra* in a satirical vein, to focus on the labyrinth of human mind in the light of psychology and politics as they have since grown. But the influence of the story-tellers of India has spread into the fibres of his stories, occasionally perceptible but generally imperceptible. Raja 15

The stories published in Manoj Das's collection entitled *Stories of Light and Delight* published by National Book Trust, India, New Delhi, are impregnated with the shades of *Panchatantra*. 'The King and Squirrel' in his collection by Das is a *Panchatantra* story. The story goes like this: There was king very proud of his wealth and power and the squirrel used to chide him every now and then. The king was very disturbed and even ordered to his soldiers to kill all the

squirrels in his kingdom. His men advised him not to kill all the squirrels because practically it would not be possible. At last the squirrel approached the king and chanted that the king had been obliged to return his wealth out of fear. The king remained unmoved. He smiled and said gently:

Who does not know that the mighty squirrel
In wealth and wisdom can excel
A king or a monarch, as the yawn of a hen
Excels in expanse the mighty ocean?

The squirrel was taken aback. He looked at the king in surprise. Then without another word he vanished and was never seen again. The squirrel challenges the king and after all the king had to surrender and to accept the supremacy of the squirrel. Everything in the world has its own place. No one is big and no one is small. This is the lesson the story teaches us.

Another story based on *Panchatantra* stories is the 'Whisper'. The story goes like this: There were two friends Raghu and Raju. Raghu was honest and hardworking whereas Raju was not. The king was impressed by Raju's cleverness and appointed him prime minister. Raghu was not happy to hear this news because he knew Raju was dishonest. Neither was he unhappy as he never worried what did not concern him. Manoj Das writes that : Some time later Raghu unknowingly reached a palatial building wherein Raju was the Prime Minister. "Raju had become as fat and as round as a tub." Raghu greeted Raju but was not responded by Raju but rather he asked his men to throw Raghu out of the palace. Raghu commented that if he wanted he could become as rich and as powerful as Raju was. "But I would like to hate to use your methods."

A few months later, a bearded stranger approached the king when he was alone in his garden. The stranger said, "My lord, every day I shall secretly give you 50 gold mohurs. In exchange you must permit me every day to whisper any thing I like to you a few minutes while you are in your court." "Well, I don't see any harm in that" replied the king. (14)

The stranger put his lips almost touching the King's ear, whispered. "It is a lovely day today. The sun is shining brightly and there is not even a wisp of cloud in the sky". On this Raju became envious and fearful. The king continued to get 50 mohurs daily. Raghu promised to pay 100 mohurs daily to Raju if he discloses the contents of the whisper to Raghu. Raghu continued to pay 100 mohurs daily to Raju. Raju accumulated more than 10000 gold mohurs from Raghu.

During the course of all this Raghu made the king realised that his officers were unworthy of their positions. They were all corrupt. The careers of Raju and his colleagues had built on deceit and lies collapse then and there. The King appointed Raghu his Prime Minister.

Another tale from *Panchatantra* entitled "A Visit to a Strange Land" written by Manoj Das reveals his mind-set. This is a story of a father and his son. The father gave his son two horses to sell in any southern country and advised him not to go westward because he had lost his another son when he travelled westward. The son, Arjun, assured his father not to go west ward because as per his father's advice that was a 'Land of Rogues'. Arjun due to circumstance beyond his control had to go westward. The people were really rogues and on flimsy grounds snatched both the horses. In the mean-time he met a stranger who took him to the king's court. Arjun was clever enough to put his case

before the king and got his two horses back. The stranger was none other than his lost elder brother. "Both brothers went south, sold their horses at a very high price and return home. Their father declared himself the happiest man." (Das 27).

There is yet another story "The Best Bridegroom for All". Once on the banks of Sarayu there lived a mendicant and his wife without any child. Mendicant's wife wanted to adopt a child which nobody gave them because they were very poor. The mendicant on the request of his wife turned a mouse into a beautiful girl. The girl reached the marriageable age and the mendicant wanting to find a suitable bridegroom for her. Sun was offered as bridegroom which the wife of mendicant turned down, then cloud was offered which was again turned down and now mountain was offered which was also not found suitable by the mousy. The mendicant then offered a mouse. The moment mousy saw him, she exclaimed with delight, "Oh! *Pitaji* this brave young lad is wonderful! Why is it that while the best and greatest bridegroom was within the reach, you kept showing me the sun and the wind? However, dear *Pitaji*, please permit me to marry this excellent youth without delay." Mousy was married to the mouse and left her foster parents to live with her husband. The mendicant's wife sighed and said in a perplexed tone, "What a pity! And I wanted only the best for her but then mousy choose herself what he considered best!" (Das 49).

Like the stories of *Jataka* and *Panchatantra*, the stories of Manoj Das are written on the same pattern. They are morally rich. At the same time, they give us much information about the social conditions and characters of a remote past. The stories influenced by *Jataka* stories are impregnated with

the same *bodhisattva*. Das's eleven short stories "Strange Prophecy", "Three Friends", "The Hero and His Mask", "The Swan who Shed Gold Feathers", "Cure for a King", "The Flattered King", "The Hermit and the Hunter," "The Woodpecker's Luck", "Whose Bullocks?", "Miracle in Music" and "The Unique Bridge" are based on the pattern of *Jataka* stories. The stories of Das's collection *Stories of Light and Delight* are based on the pattern of *Panchatantra*. As a whole all the stories written by Das share the qualities of both *Jataka* and *Panchatantra* stories. Their themes are very heart touching and bear life wisdom. The characters therein are usually simple, flat and straight-forward. These characters are not a mixture of good and bad qualities like the character of modern literature. Almost all characters are painted only in one color either good or bad. If a character is good he is entirely good without having even a slightest evil in him or her. In case of evil the character is evil starting from beginning to end without even a slightest goodness in him. These characters do not internalize their feelings and seldom are plagued by mental torment. In other words, the characters of folk literature are very simple and open-hearted. The motivation in them tends to be singular. They are motivated by one overriding desire such as love, hatred, greed, fear and jealousy. As the stories are made for the simple people of the rural masses/areas the plots are very simple and direct without having any suspense. The journey of the protagonist is common He travels long distance which takes even years. The long journey is very much symbolic which is cleverly and artistically devised for his self-discovery. In the course of his struggle the protagonist gathers courage and strength against all the odds of life and after that he achieves the fruit of success which proves him as the hero of his time.

To conclude, the influence of the tradition and the folk tale on Das's genius is apparent in his choice of subject matter, incident and events which are to be found in the rural village of India. The issues and incidents he takes into his stories are not only regional but also Indian in scope. For example, a Feudalism and folk element which Das deals with is not only a regional but also all Indian in character. The political situation, freedom movement and nationalism presented by Das have a connection with the pre-independent and postindependent India. But the social values behind these incidents and events go back to the ancient Indian's folk tradition. The treatment of family and family life though set in rural village of Odisha reflect much of the trends of traditional Indian patriarchal family. Thus the reality of Das's works springs from his deep rootedness in folk literature of Odisha and India.

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Rinu

Bh¹maha's D»pak¹la, k¹ra and Emily Dickinson's "Because I could not stop for Death": A Study in Application

K¹vya (a literary composition) is a special statement in language—a creative use of language which grows with the poet, and in this particular sense, it records the growth of his cultural consciousness which, above other things, sanctifies his word. A rhythm is a quality of this creative language in forming and finding the right literary image. Indian ¹c¹ryas were really aware of the creative possibilities pertaining to the language of k¹vya. It is one of the much discussed issues in Indian poetics. Krishnamoorthy rightly holds, "the whole field of [Indian] poetics may be regarded as one continued attempt to unravel the mystery of beauty of poetic language" (22). Indian ¹c¹ryas have made several exploratory and penetrating contributions on many issues having a distinct bearing on language in literature, that still confront modern scholars. Although Indian ¹c¹ryas do not use the terminology of modern criticism but their formulations on language of literature are seminal. , nandavardhana, the greatest exponent of *dhvani* *siddh¹nta* (theory of suggestion) declares that the ways of expressions are infinite and there is no end to poetic individuations. R¹ja¹ekhar says that the things described do not delight us in literature. It is the creative use of language only which either delights or disturbs us. Abhinavagupta believes that literary beauty ensues from formal and structural features of a composition. Indian ¹c¹ryas hold that it is a literary linguistic presentation that possesses some

element of art and represents an object as it figures in literary imagination. It is this language that is capable of arousing the interest of a *sah¹daya* (reader/spectator) of fine taste and is sufficient for the aesthetic experience. Thus creative use of language is the sanctified body of words in which dwells the vision of a *kavi* (writer) impregnated with ¹nand invested with a message not only for the *sah¹daya* but for the humanity at large. The present paper analyses Emily Dickinson's poem "Because I could not stop for Death" in terms of D»pak¹la, k¹ra as conceived by Bh¹maha in his treatise K¹vy¹la, k¹ra with a view to demonstrate how *ala, k¹ra* is the most essential element of k¹vya and how it consists in the striking manner of putting a striking idea in an equally striking words.

According to Bh¹maha, *ala, k¹ra* is the most essential element of k¹vya and it consists in the striking manner of putting a striking idea in an equally striking words. The *ala, k¹ras* are those elements which depending upon *¶abda* and *artha*, minister to the generation of literary charm. K¹vya possesses some charm created by *ala, k¹ras*. *Ala, k¹ras* have been classified on the basis of *¶abdapariv¹tisaha* (the nature of the word). According to him, the *ala, k¹ras* fall into two categories: *¶abdarth¹la, k¹ras* (figures based on sounds or verbal figures), *arth¹la, k¹ras* (figures based on sense). *Arth¹la, k¹ras* are further divided in the following categories: *s¹dra¶yam¹lak¹la, k¹ras* (figures based on comparison), *virodhagarbh¹la, k¹ras* (figures based on difference), *ny¹yam¹lak¹la, k¹ras* (figures based on logic), *¶ra, khl¹m¹lak¹la, k¹ras* (figures based on chain), *¶rthaprat¹tim¹lak¹la, k¹ras* (figures based on inference or hidden meaning). As a whole the *ala, k¹ras* produce a mental form impregnated with image, symbol and metaphor which are the accessories in the function of language. They

make the language of literature selective, deliberate, emotive, intuitive, associative and infinite. The writer uses them with a view to increase the beauty, enhance the qualities, for depicting the nature, heightening the feelings, delineating the action or activities, circumstances, exposing the internal state, delineating the character, describing the physical beauty, exhibiting the objective, depicting the scene, characterizing the spontaneous movements, and putting thoughts in tune with feelings. They are employed to underline integral part of a literal meaning; to nourish the literal meaning to its climax; to beautify the expression and give a different meaning to achieve excellence by its own splendour; and to express some impossible meaning.

Emily Dickinson's poems depend mostly on her imagination, inner feelings and close observation of nature. Her language of writing poems overflows with dancing words, sharpened by *ala,k¹ras*. When one reads her poems the reader will be swept away by the current of usage of rhythmic and dancing words and the beauty of usage of words which will so influence the reader that he may forget to think of subject matter of the poem. Her poems are impregnated with figures which provide poetic imagery. In this regard Buddich E Miller comments:

One of the most distinctive features of Emily's poetic language is its wild animation and vital energy. Whether we choose to linger over each line or to read the poems as a clip, we cannot help but feel that Dickinson's poetic words, the very merit of discourse—not the objects and events signified by words, but the words themselves—leap out at reader like autonomous and freewheeling figures in bold and vivid dance. For example, the metaphors and images of Dickinson's

verse capitalized and set off by dashes to declare their individuality and self-sufficiency are in their own right the actors and sets that fill the stage of an intensely immediate dance. (2)

The remark of Buddich E Miller regarding the use of poetic language of Emily Dickinson absolutely is in tune with the use of *ala,k¹ra* as creative use of language in *k¹vya* conceived by Bh¹maha. Before we analyse the poem the poem "Because I could not stop for Death" in the light of *d»paka ala,k¹ra*, it would be in the fitness of things to reproduce the poem in full:

Because I could not stop for Death –
 He kindly stopped for me –
 The Carriage held but just Ourselves –
 And Immortality.
 We slowly drove – He knew no haste
 And I had put away
 My labor and my leisure too,
 For His Civility –
 We passed the School, where Children strove
 At Recess – in the Ring –
 We passed the Fields of Gazing Grain –
 We passed the Setting Sun –
 Or rather – He passed Us –
 The Dews drew quivering and Chill –
 For only Gossamer, my Gown –
 My Tippet – only Tulle –
 We paused before a House that seemed
 A Swelling of the Ground –
 The Roof was scarcely visible –
 The Cornice – in the Ground –
 Since then – 'tis Centuries – and yet
 Feels shorter than the Day

I first surmised the Horses' Heads
Were toward Eternity -

The poem is about the treatment of death. In this poem death is a bridegroom to take his bride to the nuptial chamber. The event is couched in a metaphorical use of an activity familiar enough to men and women of the 19th century a formal but friendly drive in a carriage in the country of a gentleman and his intended lady. The gentleman in question, however, Death himself and the lady is an imagined persona of the poet. Charles R. Anderson says, "The seemingly disparate parts of this are fused into a vivid re-enactment of the mortal experience. It includes the three stages of youth, maturity and age, the cycle of day from morning to evening, and even a suggestion of seasonal progression from the year's upspring through ripening to decline" (243). This is perfectly in tune with *D»pak¹la,k¹ra* as defined by Bh¹maha. He defines it in the following way: "*D»paka* is said to be of three kinds ¹*di*, *madhya*, *antya* as referring to the beginning, the middle, and the end. Only one thing occurs in three places it is divided into three" (*K¹vy¹la,k¹ra*, II. 25). Here, three stages of youth, maturity and age, the cycle of day from morning to evening, and even a suggestion of seasonal progression from the year's upspring through ripening to decline represent the three parts ¹*did»paka*, *madhyad»paka*, *antyaad»paka* of *D»pak¹-la,k¹ra*.

Structurally also the poem is in three parts representative of ¹*did»paka*, *madhyad»paka*, *antyaad»paka*. The first stanza acts as ¹*did»paka*, a framing device for the rest of the poem. Here the persona is too busy and too content with her day to day activities to bother to stop for the gentleman's call but through his kindness and consideration, she is

compelled at last to go with him. The second part *madhyad»paka* has the basis of the relationship of the lady with the school children, the 'Grazing grain', 'Setting sun' and the 'Swelling of the ground' that she begins to realize where she was heading. This has peaceful and pleasant surroundings in which the lady could not stop for death but is now completely captivated by him (death). To her, death is such an artful charmer that she needs neither labour nor leisure, for in his 'civility' he has taken care of everything. The seemingly disparate elements of children 'Grazing grain' and 'Setting sun' achieve homogeneity through the perceptions of the maiden. These elements also summarize the progress and passage of a lifetime. Thereafter the lady is getting closer to death, for 'The Dew's now 'quivering and chill' upon her skin, the traditional association of the coldness of death. Then the house of death, her destination, she reaches. The third part, *antyaad»paka* i.e. the last stanza, which begins with the words 'first surmised' contributes a note of ironic surprise.

The poem conceived in the form of *d»paka ala,k¹ra* has a dramatic representation of the message from this world of living to the afterlife. In the first stanza, she did not realize where her kind intimate slow driving civil suitor was taking her. It was not until after the second part i.e. the school children, the 'Grazing grain', 'Setting sun' and the 'Swelling of the ground' that she began to realize where she was heading. Finally, she realised that she had reached her destination and understood how death life crumbled down the boundaries and gauged a graph of life from this ephemeral world to the world of immortality. Here *d»paka* produces a mental form impregnated with a dramatic representation which is the accessory in the creative use of language. It makes the poem emotive, intuitive, associative

and infinite. It gauges the journey of life and death by increasing their beauty, depicting their nature, delineating their action or activities and putting thoughts in tune with feelings. It underlines integral part of a literal meaning i.e the immortality of life. In a way, it nourishes the literal meaning of life to its climax and gives a different meaning to achieve excellence by its own splendour.

From the point of the *k¹vyaprayojana*, *d»paka* here fills in the *sahādaya* a fresh awareness of the human and supra-human experience after giving him *¹nand* (pleasure) that terminates in a message. In this process the *sahādaya* turns from *laukik* (human) into *alaukik* (supra-human) and hence now he experiences *¹nand* even in tragic moments. Here it is noteworthy that the *sahādaya* transcends the world but does not enter into a divine a world. Here the *citta* (mind) which is like sealing wax 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* experiences universal rhythm followed by *rasa*. Now *citta* transcends the worldly limits. It is *rajas* (mode of passion) and *tamas* that makes *citta* have different experiences of life. They limit the realization of *citta* but the moment these *gu^as* are melted, the limitations of *citta* are removed and we have *rasa* (aesthetic sentiment). The liquefaction of *citta* takes place after *rajas* and *tamas* get subdued for the time being, affording scope for the *sattva* to inundate the inner consciousness.

The application affirms that Bh¹maha's view about *ala,k¹ra*, according to which *ala,k¹ra* is the most essential element of *k¹vya* and it consists in the striking manner of putting a striking idea in an equally striking words. *K¹vya* possesses some charm created by *ala,k¹ras* as demonstrated

by applying *d»pakak¹la,kara* the poem under-review. The application also affirms that a creative use of *ala,k¹ra* possesses some element of art and represents an object as it figures in literary imagination. It is this creative use of *ala,k¹ra* that is capable of arousing the interest of a *sahādaya* (reader of fine taste and is sufficient for the aesthetic experience). Thus creative use of *ala,k¹ra* is the sanctified body of words in which dwells the vision of a *kavi* (writer) impregnated with *¹nand* invested with a message not only for the *sahādaya* but for the humanity at large.

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Nivindhya Sharma & Mudita Agnihotri

Aesthetic Value of Keats's Ode to Nightingale : An Indian Approach

The *Ode to a Nightingale* is a reverie induced by the poet's listening to the melodious song of a nightingale. It gives him a kind of pleasure different from that of "the blissful Hippocrene with beaded bubbles", hemlock, opium and Lethe river etc. To him, the song of the nightingale represents beauty – ideal beauty that never fades; it is the eternal spirit of beauty; it is the voice of eternity that transcends the bounds of time and space. In the course of this realization, he enters into the design of worldly life, impregnated with sorrows and sufferings of the world to which all mankind is subject. He wants to get away from the sorrows of the world. With the help of his poetic imagination, he passes from the world of time to the world of eternity. The major concern in it is Keats's perception of the conflicted nature of human life, i.e. the interconnection or mixture of pain and joy, intensity of numbness or lack of feelings, life and death, mortal and immortal, the actual and the ideal, and separation and connection. On the surface, the ode seems to be about the sense of pleasure provided by the bird to the poet, about the poet's desire to escape into the world of beauty forever and the subsequent realization of the impossibility for the fulfilment of such a desire. But it is not only what it seems to be on the surface level. In this ode, Keats combines the beauty of the bird's song, the loveliness of nature, the miseries of human life, the desires to escape into oblivion through wine, poetry, or death, and the hard sense to reality. Artistically the ode is one of Keats's best poems. The Present paper aims to study the aesthetic value of Keats's *Ode to a Nightingale* in the light of Indian theory of *ala, kīra*.

The poem starts with the effect of the song of the nightingale, then the poet shares his imaginative experiences he has with nightingale and in the third stage he comes back to the real world the description of which is presented in a graphic form by the use of *utprek⁻¹*, *sam¹hita* and *bh¹vik¹-la,k¹ras* and the reader like poet sees the experience as happening in his mental eye.

The very opening stanza which describes the mood of the poet is versified in the mode of *utprek⁻¹ ala,k¹ra*. Here the poet is in a doubt about the effect caused by the song of the nightingale. Here the effect of the song is *upameya* and the effect of hemlock or opium or Lethe is *upam¹na*. Thus he tries to gauge this effect by the use of *utprek⁻¹ ala,k¹ra*.

My heart aches, and a drowsy numbness pains
 My sense, as though of hemlock I had drain,
 Or emptied some dull-opiate to the drains,
 One minute past, and Lethe wards had sunk.
 Tis not through envy of thy happy lot,
 But being too happy in thy happiness,
 That thou, light-winged Dryad of the trees,
 In some melodious plot
 Of beechen green, and shadows numberless
 Singest of summer in full-throated ease

Here Keats imagines the effect of the song on his body to be that of hemlock or opium or Lethe embodied by *utprek⁻¹ ala,k¹ra*. The possibility of *aprastuta* (absent) or *upam¹na* (standard of comparison) i.e. hemlock or opium or Lethe and *prastuta* (present) is the song of the nightingale (the subject of description). By the use of the *ala,k¹ras*, Keats describes physical reaction on listening to the song of the nightingale. He feels as if he had drunk opiate and his heart feels pain and lives at that moment in happiness. He

compares his dullness created by the pain with the one who has drunk some hemlock, in intoxicating product or taken some drug prepared by opium. He feels to have entered into the world of oblivion, after drinking the wath Of Lethe river, the river of forgetfulness. This excess of joy has overpowered his senses and he seems to have forgotten everything.

Sometimes the poet may be inaccurate both in perception and statement, but nevertheless his inaccuracy described in tune with *utprek⁻¹ ala,k¹ra* is relished, because that is brought into being by exuberance of emotion, which kindles the light of emotion in the mind of the appreciator as well, enabling him to swallow the charming inaccuracy without any question.

Now the possibility of *aprastuta* (absent) i.e. *upam¹na* makes the poet wish for wine made in South France, the southern districts of France, known as Provence, famous for their wine. Here festival of Flora, the goddess of flowers, is celebrated with a lot of singing, dancing and merry-making. The poet wants to drink a beaker full of the wine from this part of France. Such a wine will inspire him just as the water of Hippocrene was supposed to inspire those who drank of it

O for a beaker full of the warm south,
 Full of the tree, the blushful Hippocrene,
 With beaded bubbles winking at the brim,
 And purple-stained mouth;
 That I might drink, and leave the world unseen,
 And with thee fade away into the forest dim.

It is worth noting that Keats in order to intensify the experience personifies "beaded bubbles which wink at the brim" It is quite testified in our daily experiences that

personified expressions are used extensively in both literary and non-literary discourse, hence so is used by Keats. It is also to be kept in mind that here, *utprek⁻¹* stresses both specificity and colour.

This specificity and colour shows that Keats wants a beaker full of strong wine that he can drink and forget the miserable world. Such a wine will inspire him just as the water of Hippocrene to inspire those who drink of it. He wants to escape into the forest, the world of the nightingale where the nightingale sings cheerfully.

Here the escape is from the transitoriness of worldly joys and pleasures and the permanence of the harsh realities of life. Thus the pain and pleasure are intertwined in the poem and it deals with the theme of transitoriness of worldly joys and pleasures and the permanence of the harsh realities of life. It recounts Keats's being enraptured (by a singing bird) out of his everyday reality. He stops thinking and reasoning for a while, and after the experience is over, he wonders which state of consciousness is the real one and which is the dream. The poet, who is unhappy with the real world, attempts to escape into the ideal, then into the world of disappointment and into the real world. For these imaginative flights Keats's makes appropriate use of *sam¹hita ala, k¹ra*.

Fade far away, dissolve, and quite forget
 What thou among the leaves hast never known,
 The weariness, the fever, and the fret
 Here, where men sit and hear each other groan;
 Where palsy shakes a few, sad, last grey hairs,
 Where youth grows pale, and spectre-thin, and dies;
 Where but to think is to be full of sorrow
 And leaden-eyed despairs,

Where beauty cannot keep her lustrous eyes,
 Or new love pine at them beyond to-morrow.

In this stanza poet by using *sam¹hita ala, k¹ra* hatches the mental graph of the poem. The poet wants to escape from the miseries and sufferings of the world. He wants to go to the world of nightingale as the bird knows no human sorrow and suffering. With the help of a strong wine of vintage, the poet wants to dissolve and forget all that this miserable world. The nightingale does not know these miseries. The world is a place of weariness, fever and fret. Whenever people sit here together, among themselves they complain of the unhappy lot of life.

Keats realizes that youth and beauty vanishes soon and love evaporates. Everything is short-lived and transitory in life, nothing is permanent. Love is also not a permanent passion. Even in "youth people grow pale" and lifeless and meet their death. When you think of the world, you think of a miserable place. The very thought of the world is a painful thought and it brings great despair into the minds of the people. The world is a place where young and beautiful women cannot maintain their beauty. Their youth and beauty vanish soon and lose all their charm. As a result no one will love them beyond the next day. They keep young only for a day or so; they are loved only for a day or so. Here beauty and love are transitory in life. Hence he wishes to join the world of nightingale, in which there is pure and unending pleasure without pain. The employment of *sam¹hita ala, k¹ra* which depicts the harsh realities of life is once again replaced by the use of *utprek⁻¹ ala, k¹ra* when Keats negates the *aprastuta* (absent) i.e. *upam¹na* described in the opening stanza and wishes to fly on the wings of poesy.

Away !away! For I will fly to thee,
 Not charioted by Bacchus and his pards
 But on the viewless wings of poesy,
 Though the dull brain perplexes and retards;
 Already with thee! Tender is the night,
 And haply the Queen-Moon is on her throne,
 Cluster'd around by all her starry Fays,
 But here there is no light,
 Save what from heaven is with the breezes blown
 Through verdurous glooms and winding mossy ways.

In these lines poet wants to go to the happy world of the nightingale but he does not want to go there with the help of wine. His ultimate feeling gives a vent to this emotional flow with the help of *utprek⁻¹ ala,k¹ra*. He does not want to ride in the chariot of Bacchus, the Greek god of wine. The chariot of Bacchus is drawn by Lepoards and frenzied followers of Bacchus follow it. The poet does not seek the help of wine; that is, he would not go to the nightingale by drinking wine. He would go there through his power of imagination. The power of intellect, opposes the idea; it puts obstacles in the way of his imaginative flight. The very next moment the poet feels that he is there with the nightingale. Through the power of imagination, the poet feels that he is there in the forest with the bird. It is very pleasant, night has just started. It is sheer chance that the full moon shines bright. It is surrounded by a number of stars. It looks like a Queen who has fairies as her attendants. The moon is the Queen and stars are his fairies. The poet finds that there is no light in the grove where the bird sits and sings. It is all dark there; as there are large trees. Some light still travels from the moon to the ground. The big branches are covered with moss, they are shaken by the

breezes and as they move this way and that, some light travels to the ground where the bird sits and sings.

As already seen, so far the use of *utprek⁻¹* and *sam¹hita ala,k¹ra* describes the advancement of Keats's journey to the world of nightingale which he imagined to be the world of happiness. In the last stanza after being in the world of nightingale, he realizes that this is also not real, and hence there is no permanent joy. He considers it to be a façade. This all confirms the dominance of *bh¹vika ala,k¹ra*.

Forlorn! The very word is like a bell
 To toll me back from thee to my sole self!
 Adieu! The fancy cannot cheat so well
 As she is fam'd to do, deceiving elf.
 Adieu! Adieu! Thy plaintive anthem fades
 Past the near meadows, over the still stream,
 Up the hill-side; and now 'tis buried deep
 In the next valley-glades:
 Was it a vision, or a waking dream?
 Fled is that music: Do I wake or sleep? (II. 71-80)

The word 'forlorn' which is like a ringing bell, shakes him out of his dream and he comes to the world of reality. Keats comes to realize through the word 'forlorn' that he is also all alone in the world, he has no friend, no consolation and no comfort. The miserable condition of the poet put him in a different mood. From the world of peace and beauty and happiness of the bird he comes back to his lonely self. He says good-bye to the song of the bird. He realizes that fancy is a deceitful fairy; it cannot cheat so well as it is fared to do. In the next stanza the poet reached the world of the nightingale through the power of his imagination with the help of *bh¹vik¹ ala,k¹ra*. *Bh¹vik¹ la,k¹ra* presents the things and events of past so well that they appear actually

before our eyes. In the Western devices of historical presence too, the past incidents and happenings are contemplated in the first form of the verb so as to produce charming effect. Such experiment undoubtedly enhances the beauty of expression.

To conclude,

Keats's exceptional poetic skill of using *ala, k¹ras* has played an important role in the selection of appropriate object in accordance with the thoughts and emotions. His use of *bh¹vik¹la, k¹ra* presents the things and events of past so well that they appear actually before our eyes. As far as *utprek¹* and *sam¹hit¹* and *upam¹ ala, k¹ra* enable the reader to hear and feel closely the vibration and suggestive note made by the words. They enhance the richness of poetic contents and technical perfection of the form and evoke a captivating effect and make the object described vividly clear.

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Anil Pathak

Nightingale – A Mythological Mysterious Bird: A Note

Abstract

Birds have been the constant and universal inspiration for poets at all stages of human civilization. Birds have presented the ideal of singing and winging- the two most delightful forms of energy and life. The carefree life of these creatures, their variegated colours, their sweet notes, their innocent ways have become the focus of all artists. And the nightingale is the only bird rivaled by the skylark as a subject for English poets. The nightingale is, because of its mythological associations, thus supposed to be always singing the sad tale of its own suffering. Its song is the result of pain and sorrow. It is supposed to remember its past and the song is said to be the expression of the suffering. Its life is thus peculiarly symbolic of artists and poets who suffer and sing.

KEY WORDS: Philomela, tapestry, artistic, creation, etymology, pain of life, happy oblivion of death, plaintive anthem, unfulfilled longing.

Nightingale is a small bird about six inches in length with a coat of dark brown feathers above and of grayish white beneath. Its voice is astonishingly strong and sweet and when wild, it usually sings. It is a solitary song bird that goes on singing late into the night. It is unseen and continues to trill and whistle in the darkness long after the other birds have quieted for the evening. Its voice breaks the stillness. It is called a common bird with an uncommon sound-rich, loud, mellow, melodious. It sings with an eerie natural

beauty that reverberates like a chord through European and Asian poetry. Its song is strong and fitful, restless and compelling. It crescendos. Its song has a woe begotten quality.

In Greek mythology Philomela was the daughter of Pandion, a legendary king of Athens.. Her sister Procne married Tereus, king of Thrace and went to live with him in Thrace. After five years, Procne wanted to see her sister. Tereus agreed to go to Athens and bring Philomela back for a visit. However, Tereus found Philomela so beautiful that he raped her. Then he cut out her tongue so she could not tell what had happened and hid her. He told Procne that her sister was dead.

Unable to speak, Philomela wove a tapestry depicting the story and arranged for an old woman to take it to Procne. When Procne saw the weaving, she asked the woman to lead her to Philomela. After rescuing her sister, Procne planned revenge on her husband. She killed their son Itys and served him to Tereus for supper. At the end of the meal, Philomela appeared and threw the boys head on the table. Realizing what had happened, Tereus chased the women and tried to kill them. But before he could catch them, the gods transformed them all into birds. Tereus became a hawk or a hoopoe, Procne became Nightingale and Philomela Swallow. Roman writers reversed these roles, making Philomela a nightingale and Procne a swallow. The myth appears in Ovid's *Metamorphoses*. Because of the violence associated with the myth, the song of the nightingale is often depicted or interpreted as a sorrow filament coincidentally in Nature, the female Nightingale is mute and only the male of the species sings. Ovid and other writers have made the association (either fancifully or mistakenly)

that the etymology of her name was "lover of song" derived from Greek word which meant song instead of lover of fruit or sheep. When Philomela became defiant after the outrage Tereus cut her tongue. Her speech is rendered in an 18th century translation in English as:

Still my revenge shall take its proper time,
And suit the baseness of your hellish crime.
Myself abandoned and devoid of shame,
Through the wide world your actions will proclaim;
Or though I am imprisoned in this lonely din.
Obscured, and buried from the sight of men,
My mournful voice the pitying rocks shall move,
And my complaining echo through the grove.
Hear me O Heaven and, if a God be there,
Let him regard me and accept,
My prayer.

The paper aims to study Nightingale poems with a view to discovering the approach, emotion, presentation and style of various poets.

Let us begin with *The Ode to a Nightingale* which was written when Keats was under a heavy stress caused by the death of his youngest brother Tom, the departure of his other brother George to America, and by his consuming passion for his beloved Fanny Brawne. This mood produced in him a deeper awareness of the transience of human beauty, love and Joy. Against this fleeting human world, the world of the nightingale looked everlastingly happy and beautiful and he could momentarily live in it under the spell of poetic imagination. But at a small Jolt reality breaks in and the human world of pain surrounds him once again.

The Ode to a Nightingale opens with a mood somewhat similar to what inspired *The Ode on Indolence*.

Here too, the Poet seems to be in a state of apathy and inertia as far as his physical nature is concerned, but line 6 of the first stanza straightaway indicates the difference between the two emotional states. In the Ode to Indolence, there is emotional languour too, while in this Ode it is almost as if happiness has acted like an anodyne or an opiate on the senses. *The Ode on Indolence* depicted a surfeit of torpor, while the first verse of the Ode to Nightingale depicts a surfeit of happiness. However, this happiness is not felt in terms of the Poet's own experience, but it appears to be a vicarious happiness which is embodied in the ecstatic song of the nightingale as she sings amongst the greenery of the branches overhead,

But being too happy in thy happiness,
That thou, light winged Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singing of summer in full throated ease.

The poem was composed while Keats was residing in Brown's house shortly after the death of his brother Tom. A nightingale had built her nest in a plum tree in Brown's garden, and Brown has left a brief account of the circumstances in which the poem was written.

In stanza II of the poem, the song of the nightingale conjures up before the poet's eye the natural habitat of the nightingale which is the south of France with its warm climate, its greenery and "sun,-burnt mirth". The nightingale's song transports him to that leafy world which is her natural home, because it must be remembered that this bird is only a visitor to England during the spring and the summer, for when the autumn comes, it flies away southwards to warmer regions where there is relief from

the biting cold and the sweeping winds that chill the northern parts of Europe including England. To the Poet, the nightingale is not merely a bird that has an exquisite voice- it is much more than that it is, a symbol of warmth and fair weather, of nature in all her colour and her fragrance. The wine of forgetfulness that the Poet longs for is also a part of that Nature to which the bird rightly belongs, the irrepressible gaiety, music and light-heartedness of the southern races, as- opposed to the frigidity and the reserve of the Nordic and the Teutonic races. The Hippocrene was a mythological fountain, sacred- to the Nine Muses, on Mount Helicon in Greece, and this the Poet has appropriately associated with the spontaneity and the buoyancy of those lands that are nearer to the Tropical regions than are England and the other cold climes. The Poet longs to identify himself with the nightingale which has now become the symbol of carefree happiness that can be enjoyed in the lap of Nature in all her leafy luxury: "That I might drink and leave the world .unseen,/ And with thee- fade away into the forest dim."

We must not forget that, this poem was written only a few -days or weeks after the death of his -brother Tom who had suffered excruciating agonies during his fatal illness, and whose sufferings had been -shared by the Poet who was by his bedside throughout this trying period (reference to his letter to his brother George dated the 4th Jan. 1819 "During poor Tom's illness I was not able to write, and since his death the task of beginning has been a hindrance to me). What the poet had to pass through, made the poet see the bitter side of life as well, and he was in the process of coming to realise that this painful aspect was also an essential and an inescapable ingredient of that mysterious and profound mixture- Life. In a letter he wrote thus: "of convincing one's

nerves that the world is full of misery and Heart break, Pain, Sickness and Oppression." In Stanza III he is reminded of mental and the emotional torture that he had passed through by the bedside of his brother:

Here where men sit and hear each other groan;
Where palsy shakes a few sad last grey hairs,
Where youth grows pale, and specter thin and dies,
Where but to think is to be full of sorrow
And leaden-eyed despairs,

Life in this world is charged with such suffering, but the realm of Nature of which the nightingale is a denizen, directs his attention towards that realm which is completely free from, the taint and the pollution of "Misery, Heartbreak, Pain, Sickness and Oppression. The nightingale, while regaling him with her song, - is also transporting him to that world which is her domain, and which is the theme of her song: "Fade far away, dissolve, and quite forget/ What thou among the leaves hast never known."

In the *Ode on Melancholy* Keats accepts the truth that joy and sorrow must coexist; but that ode was composed before the blow of his brother's death had been dealt; the *Ode to a Nightingale* followed his death, and it is often very difficult for a person to accept the facts of life with philosophical resignation, even though he may know, that they are true. Keats was no exception. This ode is, therefore, a protest against- the harshness and the cruelty of life, and - the nightingale is a., symbol of all that is lovely and painless, and this can only be found in the arms of Nature. The contrast to stanza III is at once set forth in stanza IV.

In stanza IV the Poet shakes himself free from the shackles of hard and cruel Reality, and joins the nightingale in her atmosphere which is permeated with a carefree kind

of happiness. He realises that the inebriating effects of Bacchus (i.e., wine, since Baechus was the wine god) are not satisfying, and so he prefers to soar aloft in the Imagination on "the viewless wings of Poesy."

Obviously, the poet cannot physically follow the nightingale, as she flies away, or to put it more correctly, as her song creates before him the world of Nature which is her realm, so he chooses, to make that physical- world his own, not in terms of actual trees, bowers and mossy ways, but in terms of Poetry which can, in its - own tremendous way, create a satisfying world by employing words which have been forged in the furnace of the Poet's Imagination. In stanzas IV to VII, the magic of the words and the -spell that they weave is so potent that the Poet does enter the nightingale's delightful world through the medium of poetry, even though it is not an easy discipline. He confesses that "the dull brain perplexes and retards."

The composition of poetry is not an irresponsible. activity-it is a hard and a difficult task, but when impelled by Imagination, the Poet can fabricate world that will afford him solace in the midst of a scene of Pain and Unhappiness. And so, from line V of stanza IV the spell has been woven and the miracle accomplished. He has joined the bird where she lives in the warm Mediteranean: regions, deep within the glades of the thick forest that is her natural home. The Poet imagines himself with the bird amidst the darkness of the trees, while overhead the moon and the stars shine down, and some faint light penetrates the almost impenetrable green foliage, "But here there is no light,/ Save what from heaven is with the breezes blown/ Through verdurous glooms and winding mossy ways." It is through poetry that the Poet is creating those surround-ings of Nature which are

an integral part of the bird's existence, and it is thus that he joins her on "the viewless wings of Poesy".

Stanza V is in a sense the very centre of the poem. In this stanza the Poet is completely one with the bird, in that he imagines himself to have reached the home of the nightingale—the Mediterranean forest with its balmy warmth, its plethora of flowers with their exotic fragrance, and the languid hum of the bees as they rove through this banquet of sensuous delights. The whole stanza is replete with the fulness and the drowsy sense of satisfaction that an atmosphere permeated with the scents of odiferous vegetation is so readily conducive to. The last line with its subtle assonance is the perfect completion of the mood of blissful that this stanza is redolent of: "The coming musk-rose, full of dewy wine, / The murmurous haunt of flies on summer eaves."

In stanza VI a note of discontent and disturbance creeps into the poem. Once again the shadow of pain and of death falls upon the Poet's soul, and he becomes aware of the contrast between the nightingale's world and his own world of sorrow. The ardent longing for death is a part of the realisation that "the viewless wings of Poesy" are not an adequate escape, and that the termination of life can alone bring human misery to an end and liberate the Poet's soul in a sphere that will be 'for ever. free from all that was so odious in this present world. And so, the Poet longs to die:—"I have been half in love with easeful Death, / Call'd him soft names in many a mused rhyme. / To take into the air my quiet breath."

There is evidently a shift from the earlier movement towards the happy abode and the haunt of the nightingale, which reaches its culmination in stanza V. Having attained

that point of perfect ecstasy, the Poet desires to die so as to perpetuate that moment for all eternity— in keeping with the belief that the after-life depends upon what state we are in at the very moment of death. This desire for death is the direct expression of a consciousness of the pain of life, so that Death, instead of being something awful and dreadful, is on the other hand inviting and soothing, and its embrace is almost like the embrace of a mistress in whose arms the lover forgets himself and all his unhappiness: "Now more than ever seems it rich to die / To cease upon the midnight with no pain." "The pain of Life gives place to the happy oblivion of Death.

But even this "escape" is not satisfying, and stanza VII again indicates an almost imperceptible shift away from the direction suggested in the previous stanza. Death, after all, is annihilation as far as this earth is concerned; it is the termination of life which, however agonising, is still life. The nightingale is free from the inevitability of death. She and her song have been identified with the eternal and imperishable beauty of Nature, and it is this beauty that has illuminated the hearts of countless people through the ages—emperor and clown, and the Biblical figure Ruth who was an exile away from her native country. The last two lines of the stanza with their mysterious implication suggest the wonderful world of beauty; remoteness and delight that poetry can create, a world singularly different to the world that enmeshes each one of us, and the word "forlorn" is suggestive of the contrast that exists between our everyday world and the world of the imagination which is the rightful domain of poetry. Paradoxically the very word "forlorn", which is descriptive of the distance present between the two worlds, is enough of a reminder to the Poet that this is his own desperate state, for the harsh world of reality cannot

be put aside, in spite of the Imagination's effort, and he feels himself isolated from the realm of joyousness that the nightingale's song has introduced him into, though alas, not for long. The spell has been broken as every poetic spell must break. Prospero, in *The Tempest* by Shakespeare, is a symbol of the poet in the act of artistic creation, but the magic that the poet weaves cannot enchant for ever the pressure of everyday. Life must ultimately assert itself, and the reader will inevitably return to the cares and the anxieties, the worries and the problems that confronted him before he lost himself in the realm of art—and so Prospero too confesses that his art must finally, yield to the demands of reality.

The vision has "melted into air" because it is after all an imaginative "fabric" which must pass away like an "Insubstantial pageant". Art is not life, and the artistic experience has its limit. In the last stanza the Poet accepts this profound truth and bids the bird farewell while she disappears from his sight, and the music fades away, leaving him alone with his sorrows. The happiness; of the birds song in the first stanza has now become a "plaintive anthem" This is significant. The Poet's own sorrow has once again taken control of the situation, and it is this sorrow that he reads in the birds song e.g., Coleridge's lines to Wordsworth:—"O William! we receive but what we give/ And in our life alone does Nature live." It is the feeling and the mood of the Poet that colours the objects around him.

Nightingales by Robert Bridges is another important poem. The theme of the poem is the suggestion that the beauty of the nightingale's music arises from unfulfilled longing. The story of Philomela is evolved in the background of our consciousness. It is written in the form of

a dialogue between the poet and the Nightingales. Philomela's suggestion makes it Symbolic of the suffering of an aspirant after perfection.

The song of Nightingale touches a sympathetic chord in human breast. One of the characteristic note of Modern English poetry is its spirit of disillusionment. There are some poets who are disgusted with the effect of modern civilization and find the world around them entirely hostile to their soul's health. Accordingly, they endeavour to escape into worlds different from and better than the world in which they live. They would leave the crowded haunts of the city and retire to a peaceful isle, and dwell amid the beauty and freshness of nature, Mansfield goes forth to the sea to dwell with his few companions in peace, leaving all the hurry and bustle of city, so does Flecker and create a world of romance, a land of beauty and enchantment. The song of the nightingale is so captivating that the poet conceives that they must be in a beautiful romantic world far from the sphere of our sorrow, or how can they pour forth such a heavenly shower of Melody. The poet aspires to wander in the heavenly worlds where the nightingales live. In answer to the poet's query, the nightingale reply that the mountains and streams in which they dwell are not so beautiful as the poet imagines.

Their song is the utterance of their heart, the outward expression of their vague dreams and yearning. The nightingales pour forth their rain of melody at night, and when day breaks, they cease to sing, and go on dreaming till night.

The nightingales' song does not express perfection attained, but the yearning for unattainable perfection. But while every authentic poet has his own recognizable music the greater poets have always added something new to the

common technique. This poem may be regarded as symbolical. Its symbolism may be thus briefly interpreted—Man's dreams of ideal land of happiness are but empty. No creature is really free from trouble and misery of life. One very wrongly presumes that the other is happy. The poet thinks that the nightingales are eternally happy and prosperous. They live on the mountains, which are beautiful and the valleys that are frequented by the nightingales, must be full of fruits and flowers. He wishes how he could once visit the Land of the Nightingales and share the bliss, which nightingales enjoy. But to his utter disappointment, the Nightingales reply that mountains on which they live, are barren and the streams from which they derive the melody of their songs are dried up. They do not sing, rather they weep. At night, when people are asleep, the broken hearted and sorrow stricken nightingales come down from their mountain tops to pour into the happy ears of men their note of sorrow. And when the morning dawns and the birds chirp happily, the nightingales fly up to their mountains and brood over their sorrow and pain.

The poet says:

O nightingales! Those mountains, from where you come must be beautiful and the stream from where you learn your song must be flowing through valleys, that are full of fruits. There are starry woods, where you live and learn your sweet enchanting songs. I wish I could go to your land eternal rapture

The Nightingales reply:

No, our mountains are barren and our streams have no water; they are pent up (dried). Our song is the expression of our pain and' grief. It is the throbb of our heart. Our hopes are never fulfilled. No mournful

song—nor even the dirge (funeral song)—can express our feelings. Therefore at night, we alone weep (do not sing) and pour into the ears of men our tale of woe. And when the night is over; and innumerable birds chirp joyfully, we, folding our wings, retire to our abode of sorrow.

The Romantic poets conceived of nightingale as the happiest bird. Broken hearted Keats when totally dejected and disappointed with his life, sought the eternally rapturous abode of the nightingale, where he wanted to go with a view of escaping from the hard fate. To Leigh Hunt, the nightingale was a symbol of everlasting joy. But Bridges gives out entirely a different view of the bird. According to him the nightingale does not sing; she weeps and expresses the throes of her heart; "Our song is the voice of desires, that haunts our dreams, / A throes of the heart, whose pining visions dim, forbidden hopes profound"

The poet rejects the common romantic view of the bird that it is happier than man— the view that Keats has in his famous Ode to a Nightingale. The poem is in the form of a dialogue between the poet and the nightingales, which may be interpreted to be a dialogue between an average man and good poet. The poet says that the mountains and valleys from where the Nightingales come must be indeed very fruitful because their song is so sweet and enchanting. He wishes to visit those mountains so that he, too, might be inspired to sing as sweetly as they do. The Nightingales reply by saying that they are haunted by dream of vision of perfection, which they cannot realize, and this makes them miserable and restless. They have no doubt a rich gift of song, and their skill in music is great, but in spite of these aids to their songs, they remain essentially sad and

melancholy birds, because the desire for perfection remains unfulfilled. They try to give full expression to this desire in the calm hours of night when they are free to sing how they like, uninterrupted by the presence of distractions, and when dawn comes with the notes of other birds, they keep silent and sad at the thought that their vision remains unsung. Commenting on the secret of the poem under consideration, Lafcadio Hearn writes, "It is the mystery of the bird's song with which Bridges is chiefly concerned. The Nightingale's song is not an expression of the fullness of joy, of perfection. The popular notion is that birds are happy when they sing. The Nightingale is therefore usually, spoken of as a specially happy bird because of the extraordinary; sweetness of its song. The Greek poets however thought differently. To them it seemed that the song of the birds is a cry of infinite sorrow and pain. And it was this notion which underlay that horrible myth of the transformation of Philomela into Nightingale. Matthew Literary Criticism: Lectures by L. Hearn). Arnold in his poem Philomela takes the Greek view. So in a way does Robert Bridges, but there are other suggestions in his verse purely human. Is there not in this beautiful verse, the suggestion of the condition of the soul in the artist and the poet, in those whose works are beautiful not because of joy but because of pain—the pain of larger knowledge and deeper perception? It is particularly this that makes the superior beauty of the stanzas. We soon find our self thinking not about the nightingale but about the human heart and the soul'.

In the Nightingales, Robert Bridges reveals in a symbolical vein his view of the origin and function of poetry. Poetry is the out-come of suffering and pain. Our sweetest songs are those that tell of saddest thoughts. This is how poetry is born. The Nightingales are representatives of poets,

as the rest of the birds, too, are representatives of poetasters. Great poetry, stirrings, moving, transporting poetry is sung by lonely poets hidden in the light or night of their own thoughts and visions. Poets are lonely creatures condemned to a life of the most taxing, trying circumstances. They are haunted by a vision of perfect-ion which they try to express in audible notes, and the result is song. Such is the symbolism used in this lyric which is written in a dramatic form. The birds are supposed to reply to a question put by the poet. They reveal the pain and agony of creation which seems so good and beautiful to the onlookers. The beauty of song, its melody and music may mislead men to imagine that those who sing such divinely beautiful song must themselves be happy indeed. The poem is an effort to correct his popular misconception of the life and feelings of poets and artist. In other words, the sweetest songs that poets write are the result of infinite pain, the pain of creation. It requires a million emotions to produce a baby, it requires many millions of emotions to produce song. No one excepting the mother and the poet knows the pain and agony of creation of a baby or a song—though these can delight men by their beauty and charm.

The nightingales reply by saying that no such beautiful place is their home. It is in fact a barren and fruitless desert. They are very unhappy creatures, they declare. They remain in the heart of the dreamers and visionaries. It is not the ordinary desire for wealth or fame that is here referred to. It is the desire for perfection which the poets and artists cherish. They indulge in a vision Beauty and Truth, and they try to give it a beauti-ful in their songs, but this cannot be done to their satisfaction. Their medium of expression—words or sounds—is not perfection enough to give their vision a full expression. Hence their songs are but efforts in that

directions, and the efforts leave them dissatisfied. So they say that their vision causes them to pine and grow weak to sing and become sad, however, skilful they may be in the art of singing as the world judges them, Those who listen to the songs will say that they are beautiful, but the singers themselves, they are only a poor, feeble voice to express their unfulfilled desire They therefore always remain sad, melancholy and dissatisfied. What is sweet to us is sad to them.

The Nightingales sing in the calm, still night, but desert the place when morning comes with the chorus of the others singers who welcome the dawn, This is the tragedy of the great poets, seers and idealists who are here represented by the Nightingales. They must remain isolated and alone, because their profound vision leaves them no time or desire to mix with other beings. They must follow the vision of their own heart leaving society and the ways of the world. They, therefore, haunt lonely places at night, far from the madding crowd, and spend their time in an unending efforts to express their desires and visions of perfection. In other words, the Nightingales are poets dedicated to the pursuit of Beauty which isolates, them from the world of ordinary and women. They are awake to a reality which is not perceived by the latter, Therefore, they are here described as lonely, isolated nocturnal birds, whereas the other birds are described as living in the crowded, busy life of day.

"We teach in songs what we learn in suffering", The real Poetry is born when the poet is isolated from the society of the ordinary mortals, and made to think, feel and suffer. It is not external happiness and comfort which makes people poets. It is an urge for perfection taking its origin the felt want of its spiritual resources. When people realise how imperfect they are, what visions of perfection there are, they

begin to sing the glory and beauty of those visions, and the sweetness of their songs is due to these visions, But there is sadness also in this sweetness because they know that these visions are visions, and not realities.

Now we come to *Philomela* composed by sir Philip Sydney, considered to be one of the best poems of Sydney. It appears in the second part of *The Defence of Poetry* and is based on the popular song of the time, "Non credo Gia che Piu Infelice Amante" This is a courtly love poem where speaker (the poet himself) is in love with a woman whom he can never have. Sydney evaluates himself by alluding to classical mythology of Philomela and compares his situation to that of hers. Although, she was raped and had her tongue cut out, the poet, says, "*Here is a just cause of painful sadness that is, / he has a better reason to be sad than she does.*" Since "*Wanting is more woe. Than too much having*" It is worse to want and not having, than to have too much or somebody, that you did not want. His situation is worse than the raped Philomela.

Milton's Nightingale is a self portrait as an artist, full of imaginative freedom and emotional intensity. It presents an identification that moves beyond the conventional. Its theme is contrast and strife between love and hate, whose love succeeds because it has more strength than hate. Love eventually prevails. Nightingale in symbol of love, Cuckoo is symbol of hate. Sounds of Nightingale are pleasing to the ears and musical in nature and give a hope to dejected lovers. Her chirps are melodious and bring Joy and feeling of success " while the Jolly hours lead on propitious way" giving a feeling of positivity and "Portend success in love." Cuckoo is opposite and is known as hate bird, rude bird with unpleasant chirps representing jealousy and cuckoldry.

Coleridge's Nightingale is written in a conversational style and is embodiment of poets love for nature and rural life over the city and more modern conveniences. There are three stanzas and the first tells about a walk with Wordsworth and Dorothy, sister of words worth. Coleridge invites them to come and "rest on an old mossy bridge." and see the glimmer of the stream beneath with no murmuring sound flowing silently. Now Nightingale begins singing. Coleridge says that the nightingale is known as a musical and melancholy bird but in Nature nothing is melancholic. Rather Nature is a sanctuary. Those who are wrapped up in their own sadness interpret the song as melancholy. We must be absorbed in its music and should not profane the Nightingale by not calling it Joyous. Nature is pure and good. Nature is a teacher for man. It is soothing: "We may not thus profane Nature's sweet voice./ Always full of love and joyance". He wants his son to become Nature's playmate. He compares himself wordsworth, and Dorothy with Nightingales as like them, these three provoke each other's songs, answer each other, work on the common themes, commenting on each other. How can Nature create our happiness? How can our sadness cling to Nature? Coleridge feels that in city such a song is never heard. It is harbinger of joy. He says "They will not be fooled in adopting the attitudes of others"

Nature's beauty will mould his son. He condemns city youth for finding beauty only in the eyes of the beloved. They are *Night wandering* men who see only melancholy in Nature, not the vernal note of Joy that precedes artistic creation. There is *one sensation* organising the great unity of the universe, and the sensation constitutes the single life and consciousness. The tipsy joy of the night birds embodies a vision of the universe in one of the most significant moments

of perfect harmony. This message of joy is dramatised in and through the birds and passed on to all listeners as one force animates all.

Arnold's Nightingale is written under the title *Philomela* who converted to a nightingale sings in melancholic tone. To Arnold her pain is unending and unchangeable. The poet Arnold is the hidden narrator hailing the vision of the tawny coloured nightingale flying bursts out from the cedar trees of a forest at night time. Its sudden and dramatic movement seems to convey a sensitive of triumph but it brings to mind pain. Arnold sees bird as a wanderer who has travelled across the seas from far off shores of Greece to the shores of England but the pain is not lessened- pain ensues from her betrayal, from desire for revenge which could not be quenched from feelings which are uneradicated. In England, everything is soothing- pleasant environment, cool temperature in the forests, trees letting out refreshing fragrance- all may lead to purgation of all negative emotions. The tranquility of flowing Thames shimmering waters under moonlight all will act as analgesic to heal and calm pain of the bird. All wishes, however, end in smoke as the bird continues to be besieged by violent emotions. The poet questions the bird whether she is still haunted by old painful memories, tears shedding, feather growing, being transformed into a Nightingale. There would have been a combination of love and hate, of triumph and agony, triumph at having got a perfect revenge, agony at being denied human existence. Arnold calls the bird Eugenia (well- born) and congratulates her for having memories of eternal pain and passion.

Thus English poetry is particularly rich in bird song and the Nightingale is the greatest and the most glorious

among birds. Different English poets have approached the Nightingale in different manner. In Keats, she produces greater awareness of the transience of human beauty, human love and human joy. To him the nightingale is the symbol of warmth and fair weather of Nature, of the irrepressible gaiety and light heartedness as against the frigidity and reserve of man. Comfort can only be found in waiting arms of nature but realization dawns that reality can't be escaped for long. Nightingale's song is just a song and interpretation is individualistic. Imposition of happiness or melancholy is only an offshoot of poet's mood. To Robert Bridges, Nightingale's song does not express perfection attained but a yearning for unattainable perfection. It suggests that man's dream of utopia and Eldorado are empty as none can ever be free from misery. Common romantic view that the bird is happier than man is rejected. Bird's reply dispels all illusions of man. Bridges has classical conception while Keats has romantic one. Spiritual suffering is more important than physical suffering. Search for perfection gives greatest bliss. So Bridges is more original both in conception of Nightingale's suffering but also in the true cause of all poetic inspiration. It is the heart of man, his feelings, his sentiments which are sweat of poetic inspiration, and not his external surroundings. Subjective environment towers over objective environment. Sydney's Philomela presents a comparison of poet with the bird who at least can sing and express her pain. The poet's message is "It is worse to want and not having." It is not concerned with the bird's pain but poet's own pain but this is an innovation exploring sexual dynamics, self-expression and English tradition of male stoicism, Juxtaposition of winter and April, destructive rain and generative sunshine, rape, the end of innocence and beginning of experience "Her throat in tunes express

what grief her breast oppresses" A woman can express her pain but not a man. Sydney has presented male perspective. Coleridge presents a jubilant corrective to the tradition of representing Nightingales sorrowfully. The Nightingales don't sing in solitude but provoke each other and answer each other. Thus a different lore is taught. Nightingale's song leads to propitious May and portend success in love. It foretells (Milton's). "My hopeless doom" but the song of the bird: "Thou with fresh hope the lover's heart dost fill./ The liquid notes close the eye of Day." In a word, different perspectives have different projections; for some, it is harbinger of joy, for others a source of complaint, for Arnold the song is the mixture of memory and desire. Still life has to be lived in reality not in illusion for small remedies and palliative's cant mask reality. Like Hamlet, "We have to absent ourselves from the felicity of illusion a while" and we agree with Robert Frost that Earth is the best place to love and live.

R. Vanitha

Loner or Loser: A Study of Nila's psyche in Taslima Nasrin's *French Lover*

The literature of the post-colonial era represents the urge for freedom and the awareness of independent identity of the oppressed and subalterns who maintain their silence because of the centralization of power in the hands of imperialists. A productive area of collaboration between post-colonialism and feminism presents itself in the possibility of a combined offence against the myth of both imperialist and national masculinity. Edward Said's intervention urges post-colonialism to reconsider the significance of all those other liberationist activities in the colonized world such as those of the women's movement which forcefully interrupt the triumphant and complacent rhetoric of the anti-colonial nation state. He laments: "Students of post-colonial politics have not looked enough at ideas that minimize orthodoxy and authoritarian or patriarchal thought that take a severe view of the coercive nature of identity politics." (264)

In the novel, *French Lover* narrates the story of the geographical journey of Nilanjana Mandal from Calcutta to Paris. Nila is a young lady of twenty seven. She is a woman who really searches for 'true love' which, she feels, makes herself become free. Her life is marked by three stages known as the pre-marital, marital and post-marital stages. In all three stages, she is 'stunted' and 'ditched' by man's parochial and superior strength. But, her mental maturity helps her to become a woman of 'courage and wisdom'.

Nila is the daughter of Anirban and Molina. Nila has a brother Nikhil. They live in Calcutta. Before her marriage, Nila, a scheduled caste girl, is in love with Sushanta, a young man who belongs to the Brahmin community. A whole year he went around with Nila and everyone thought that they would be married soon. Unfortunately, he was forced to listen to his parents' words. So, he married a woman of his caste, washing his hands off Nila. In fact, Nila wants to leave Calcutta to forget the past, which is ripping her to shreds. Submitting to her parents' wishes, she married Kishnanlal, a Punjabi businessman, and moves to Paris. Unfortunately, her marriage is subject to question. She opines: "as was this different kind of death, as did she do it because one had to get married, otherwise people would frown upon her". (FL 15)

Nila travels to Paris to be with her husband to live initially a very unsatisfied and uneventful life. She fulfills the traditional role of wife, servant and lover of her husband and home. The initial thoughts of Nila, as a wife, provide insights not only into her character but also about women in general. She expresses, "... if there was any difference between a prostitute's client and a husband... A mother, a sister and a prostitute - were they the three roles which a woman had to play to the hilt or where they merely the three persons that a woman was born with. (FL 28)

Nila decorates herself, with red silk sari, gold, bindi on forehead and sindoor in her hair. Then, her husband Kishnanlal, Sunil and Chaitali come to receive Nila to the airport. All three take Nila home. Kishnanlal has a huge flat with French windows, heavy curtains and a balcony with flower pots, carpet with sky blue, bottles of wine. Chaitali shows every room and everything, where they are placed.

Kishan's home is a dream house for Nila. At the same time, Nila worries about how to maintain the house. Kishan and Sunil suggest that she should do her work herself. Then, Nila thinks that she must not have more work than keeping the things as it is.

At her home, she should deal with all the dirty dishes of last night. She should prepare the tea herself. For preparing tea, Nila asks Kishan to show the place, but Kishan replies that he prefers coffee to tea. Nila is shocked because in India Nila has never come across a person who doesn't drink tea. She can't live without tea. It is getting late for Kishan. So, Nila arranges the table like her mother. Kishan appreciates Nila as a good wife. But, Nila asks him whether he appreciates her only because of the food. Then, Kishan thought for a while and laughs, which reminds her of her mother: "Anirban had never smiled like that at Molina. Instead he usually complained about the vegetable not being cooked enough or the egg-yolk not being whole or one side of the bread getting charred. Nila thanked her stars that Kishan as not displeased. On the contrary he looked quite satisfied with so little. (FL 24)

Nila worries about Kishan's returning home and wants to see the outside world. Kishan assures her that he will show everything. Nila is waiting for that day. Subsequently, Nila works all the day and feels lonely at home. Once, when Kishan is with Nila, she asks him to show her Paris. Kishan shows her Paris from different angles. She glances through Baudelaire, Rimbaud, Paul Verlaine and Paul Eluard, Nila is surprised to see the books in the original French. She reads all that in Bengali translation. She takes books one by one, hugs them to her heart. Kishan calls Nila but she is in a different world.

When Nila asks Kishan about his food, he replies that he is a vegetarian. She likes non-vegetarian; for that she wants to go to Kishan's restaurant sometimes. But, there is no response from Kishan. At night, when Kishan starts dragging Nila's sari, like every other night, she wants to sleep. Kishan never minds whether she is asleep or awake. Nila tries to avoid him but his words are: 'Go ahead and sleep. Let me do my work. You won't know a thing' (FL-42). Again Kishan wakes her up early. She never feels like getting up. But she has to get up and prepare the food and everything for Kishan. He never shows Nila any respect, i.e., "akhimaan" "true love" as Mary Rayan says: Two in one flesh offers man and woman many sided opportunity to break out self-isolation to enter into dynamics of love relationship with whole bodies, to bring sexuality into the service of love, to make their bodies instrument of self-giving, to give life to each other, to their family and to their society. (3)

Unfortunately, in Nila's life 'two-in-one flesh' is totally deceitful. So, she laments: "she never felt Kishan's body cry out for each and every part of her body; at the most, only one part of his body painted for one part of her. Nila's delicate fingers, the shapely nails, large dark eyes and masses of black tresses lay untouched in the dark, as untouched as a low caste untouchable" (FL 26)

The intimacy between Nila and her husband is only 'performance oriented' rather than 'process oriented', where one can witness more 'personal, intimate and emotional kinship'. This kind of kinship is totally lacking in her wedded life. In her home, she is like 'a housemaid' make to cook and clean. She deplores her situation thus: "... the only difference she could find was that the client can get away only after paying off the prostitute, whereas the husband can get off

the hook without ever paying his wife's dues. She felt the prostitute actually has more freedom than wife in more ways than one". (FL 28)

While coming back home, Nila sees even at late night women moving outside in the street. Curious Nila asks Kishan about the routine of French people. Kishan replies that they go to bars or disco, enjoy and have fun all night. Nila asks about their parents. The Kishan's answer is: "If on a Friday night, girls of this age sit at home, if they don't have a boyfriend or sleep with a boy, it's then that parents would be worried. They'd wonder if something was wrong with her... They stay alone or with a boyfriend. (FL 47)

Then, Nila asks about the education system in Paris. Kishan says that there it is not necessary to pay fees because the French government pays. Nila thinks that life in France is a free life. Kishan clarifies that the girls lose their virginity at the age of five or six, when they play doctor and nurse. When they reach the age of twenty, they change hundred beds of boys. Nila wants to do something to pass time instead of sitting alone. But Kishan dislikes sending her outside. Then, Nila replies: "You should have married a dumb girl who'd silently do the house work and never protest at anything, who does not have ... to call her own and cannot read or write who didn't have her wits about her and didn't dream a single dream. (FL 56)

Nila is reminded of the fact that the partners indulge in sexuality because "bodies" are beautiful and necessarily involved 'in the act' to become 'spiritual'. She feels sorry that Kishan, her husband, without realizing this 'abuses her body' as in the case of a prostitute, thereby, sharing his spiritual incompetence. As Radcliffe Richards writes: "women suffer from systematic social injustice because of their sex"

(4). The result is that her heart is beating like a caged bird. She begins to break herself free, and wants to go away. The house in which she lives appears empty, non-existent and nothingness seems to fill her life. This creates 'monotony' and to escape from this, she decides to earn; but this creates rift between husband and wife. The husband shouts at her:

Why are you so proud of your education? It's not as if you're a doctor or an engineer. What can you do with yours degree in Bengali literature? You can't earn single a franc. You'll have to depend on me all your life- you have no other choice. So, quit that ego. If you had any sense you'd see how pointless it is. (FL 56)

Woman's 'cultural conditioning' compels Nila to maintain her stance as a dutiful wife: "All day long Nila cleaned the house diligently, watered the plants and cooked. She wasn't used to doing all this, but she did. As she worked, Nila wondered if she was doing all this because she loved Kishan or to please him, so that he would be able to love her... Nila, the wife, the beauty, Nila, the home maker" (FL 57).

The fact of her husband's marriage with Immanuel comes as a shock to her in its sinister grab. Though there is no nerve-shattering effect on her, she realises to be "a woman unloved" and 'a woman rejected'. So, she positively makes up her mind that she need not make any compromise and tries to be a dauntless woman. She boldly writes: "I am leaving because we don't get along and you know that as well as I.. and if I leave the house, both of us will be glad. I'm setting off for the unknown... Don't try to find out" (FL 78).

Instead of spending daylight hours exploring the streets of Paris, she is left for housekeeping and to fulfill the role of

wife, until she makes friends with the help of telephone directory. Eventually, she learns to let herself out of the door and then begins the journey of self-discovery. In a rather 'couldn't care less' state of mind, she weaves a dizzy pattern of life, in the belief that this is how she could keep boredom and depression at bay. The next day, Nila leaves the house. She knows her café friends Danielle, a Canadian girl, and Catherine. She starts living with Danielle. They are just like free birds. Nila enjoys her freedom and breathes the fresh air of freedom. Nila meets different kinds of people with different tastes. She comes to know in Paris that people can wear clothes according to their desire, i.e. man may dress like woman, and woman like man.

While she returns from Calcutta to Paris by plane, a change occurs in Nila's life. After Nila's 'escape' of her husband, Nila has a chance to meet Benoir Dupont, a blue eyed, blond and handsome Frenchman. He is younger to her by a few years, but she realises that her heart and soul are yearning for him. She sits next to him and at the first meeting itself, they develop a sensual "intimacy" between them. Taslima has the sensual view:

How many women know what orgasm is? She knows everything is for her man's pleasure only. For ages, men have inculcated in women the motto of self-abnegation. Without regret, she will renounce her independence, her separate identity, her will, her happiness, and he will relish this resignation of a woman. There is nothing more tasty and delicious than this (15).

Nila and Benoir start sharing their ideas and Benoir explains to her all about his life – that he is married and has a daughter Jacqueline. Benoir asks Nila about her marriage

and Nila keeps open some of the pages of her life Benoir asks Nila: "Didn't you ever fall in love with anyone in Paris? Nila shook her head. 'No French Lover?' 'No'" (FL 167). At that time, she has received the glad news from the bank. So, Nila leaves Sunil's home, as she has left Kishan and steps out for a new life. Nila stays in the studio for one day and moves to a hotel and called Benoir to come there. Benoir comes and is surprised to see Nila in a hotel and she replies that she wants 'her own space'.

Nila's 'union' with Benoir creates a 'spiritual' consciousness and the result is that she has become 'pregnant'. But, her relationship with him becomes a complicated one, for she comes to know that he is a married man and has a daughter. Nila thinks that it is difficult for her to understand,

Whom he loves more she or his wife?" it is a complicated question to her without an answer. She feels that Pascale, Benoir's wife, has more right on him than herself. She begins to realize that he is a 'moron' and his love is 'dirigible'. So she makes up her mind 'to abort the child', a kind of revolution. This infuriates Benoir and he decides to kill her. She coolly says: "You need a Madam Butterfly, don't you Benoir? But I have no desire to be her" (FL 286).

To sum up, In *French Lover*, the novelist portrays the inner world of a woman. It is clear that she longs for 'real respect', whether she is a lover or a wife. She feels that her love should be spiritual. For that, she employs her body because 'it is a holy symbol'. But men, she feels, are personally motivated and she thinks that love is only 'fallacious love'. In order to protect herself from their sheepishness, she is ready to go on a 'love voyage' to make her life meaningful and happy. In that 'lone voyage', she

has now embarked on the road to 'self-discovery' and that 'awareness' has only 'just begun'. She steps on the road saying: "I fell into the trap of love and came out of it myself" (FL-291).

Taslima Nasrin constantly employs resources within and beyond cultural norms to understand local and global feminism on her own terms. *French Lover* resists cultural, sexual and psycho-logical stereotyping of a woman. In an unsympathetic situation, the woman survives in a dynamic state of identity as a mediator. Taslima empowers subaltern women in her new episteme, obsessively coming back to the question of the female body as the site for subaltern articulation. She has brought out successfully the rise of women-consciousness in her novel. Through her character Nila, Taslima Nasrin wants to skuttle the injustice or oppression against women.

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Mohd Sajid Ansari

Ismat Chughtai's *The Crooked Line*: A Silent Quest for Queer Space and Existence

Literature is an expression of life and life becomes the subject of literary imitation when it draws inspiration from the social realities. Social situations, mirrored by literature, possess the feelings and emotions of the people, and manifestation of these feelings and emotions is an integral part of literary sensibility. Literary works become key to revive the muffled voices when they are intermingled with approaching issues of history and identity. Not so much for factual content, but for what they provide in terms of ideology and aspects of subjectivity. An interesting aspect of the modern Urdu literature's translation into English is that it has been enriched to a great extent by the theme of political and social realities, educational idealism, caste, class struggle and raising new voices and contexts related to individual benediction. The mainstream Urdu authors such as Saadat Hasan Manto, Sajjad Zaheer and Ismat Chughtai have been the creative release of the feminine sensibility and the issues related to gender discrimination. Those days the feminine world was covered under layers of prejudice, convention and ignorance. The problem of Indian women lies in their political, social and domestic periphery.

Though born in the traditional and conservative society, Ismat Chughtai has distinguished herself as a prominent writer of outspoken characters and liberal outlook. With all her candid expressions about the feminine sensibility, she is recognized as a writer of her own

experiences. She discloses the secrets of the feminine world and startled all those who were accustomed to the traditions prevailing around us. From physical to spiritual and from spiritual to sublimation, appears to be the sole motive of Chughtai's writing canvass. She, as one of the pioneers of women's writing in Urdu, produces work in a feminine strain. She has been charged with obscenity (for *Lihaaf*) by the British government but after a two-year trial, the case was dropped as her lawyers reported that the story could not have a corrupting influence on "innocent readers" but only readers who are familiar with lesbianism would understand its theme. Chughtai counter challenges to establish social, economic and political extravaganza proving that her rebellion was a bit more complex than others. She was always extremely aware of the fact that being a woman, she is judged at another level. Joya Banerji remarks: "She also talked openly of...sexuality in days when women were considered mindless, opinion-free objects of desire. She never shied away from voicing her views on relationship, love, sex, religion and tradition" (21).

Due to her novel thoughts about the stark realities of the feminine world, she has been recognized and honored as a major figure among *Progressive Writer's Association*. There are quite a few women writers who have marked their presence steadily in the male dominated arena. She has refused to follow street and state censors and succeeded in bringing unheard voiced to the fore. She appears at a time when literature by Indian women had moved on from colonial and nationalist themes to personal experiences. Chughtai's literary output covers a wide panorama of themes, more realized settings and deeper feelings, intensity of emotions and speech, complexities of life. In fact, after the political and unconventional strains of Rasheed Jahan,

the offensive individualism of Chughtai appears as a jolt to the contemporary society. Even in this man made social construct, she raises her voice brazenly and her fiction is proven to be a product of uncontrollable emotion. Her characters are the stones that shatter the mirror of societal hypocrisy, challenge the readers to ponder over, demonstrate the double standards of sexual morality crossing the lines of race and gender finally revealing the question whether differences should be the reason for marginalizing and segregating others.

Tahira Naqvi's translation of *Tehri Lakir* as *The Crooked Line* reflects on the growth and development of a young woman whose experiences expose the socio-cultural conflicts and the psycho-sexual determinants that govern the development of female understanding. The novel portrays the emotional detachment of the traditional household against which the main character Shamsah alias Shaman feels agitated. The novelist skillfully depicts how sexuality is experienced but never explained, asserting the fact that women are oppressed particularly by other women. Shaman, Chughtai's most progressive character, comes to an understanding of the self and the progressive structure while trying to exhibit the role of new middle class Indian woman. Chughtai probes the psyche of Shaman vis-à-vis her relations with her family and her society. From the very beginning of the novel, Chughtai strikes the senses by introducing her readers to Shaman, an impudent child who is unwanted and whose arrival introduces changes to the domestic space as well. Shaman however is brilliant, and grows to be a very intelligent woman, who is always adamant to challenges, the system - gender, class and politics. Though she is always rebellious, but she is constantly seen struggling for a silent quest for existence and completeness in the novel.

She is a neglected child but she enjoys certain liberties by an awareness of identity and she comes into being through social dynamics. It is noticed that though there are external forces and influences that Shaman either rejects entirely or accepts as a means of self-preservation, she does not ever try to define or label herself as anything but an assimilation of gender diversity. Through Shaman's character, Chughtai questions the writings of the Progressive Writers and puzzled the divisions between inconsistent terms like lesbian and homosexual. The difference exists because the strands of lesbianism not always impart same sex genital intercourse. Moreover, queer is more wide ranging in its sense asserting conventional sexual normativity that includes uncommon behavioral propensities in society. Her sexual and romantic attractions occur spontaneously which are not gender specific but the continuity of her personal affinity. Her fatuous longing for her wet nurse Una whose feeding breast developed into a sensual object of nourishment compelled her to become an allured seducer of this substituted mother. As the novel develops, we notice a strain of same sex preference witnessing the love triangle that develops among Shaman, Najma and Saadat. Gender is not an issue until much later when Najma had left and Shaman's relationship with Saadat is dissolved. Later, Shaman revealed an interest towards her elder sister Manjhu, craving for her caressing and making her humiliate by glaring into her bathroom. It is a true reflection of human behavior in terms of sexual relationship. Take for instance, the present conversation between Bilquis and Shaman which reflects the very idea of sexual orientation.

"But what's the big deal? I too was crazy about Najma once, but Apa bi told me we should be crazy about boys, not girls."

"What? How awful!" Shaman jumped

Yes, because we can marry them and live with them forever, isn't that right?

"But... this is... Allah, don't talk such rubbish Bilquis."
(TCL78)

This conversation reveals that it is appropriate to examine the character of Shaman as a queer protagonist rather than a merely lesbian. As a child, Shaman is of sexist temperament that society believes is not appropriate for feminine propriety. She is juxtaposed to her niece Noorie. Her journey of self-fashioning towards an integrated being is complex as well as difficult thereby shaping an identity which is distinctively obstructive. In the second phase of the novel, Najma is not only secretly attracted to Shaman when she is dressed like a man, she is also concerned by just how much Shaman looks like a man, how genuine her costume is. She breaks all imposed skeptic authority and starts to perform the things according to her wishes. Chughtai depicts the choice of sexuality with great courage which is generally expected of a modern novelist. She very subtly presents the moments of the Annual play in which Shaman is dressed as a young man with a moustache. The following dialogue reflects upon the hidden desire of Rashid who pines for love from the persons of same sex: "Apa bi, in the next play, I'd like to be girl. If girls can put on some black paint and become men, why can't I be a woman? That's not fair." (TCL 92)

One thing is clear, that Chughtai places female sexuality and women's bodies at the epicenter of the domestic and political arena. The society to which Chughtai belonged thought it heinous for a woman to rebel against the masculine yoke, against a man's sense of superiority

because they almost occupied the position of a God. This kind of gender arrangement must have disturbed her like anything. She realized that a woman is not a slave and she has every right to seek freedom. This situation may lead her to enter into same-sex love relations. Almost all the three phases of the novel show the concerns for the social and cultural construction of gender, raising Shaman's protest against marginalization and exploitation of women specially those who live in the four fenced wall. In fact Shaman's portrayal is the exploration of early childhood experiences and conditioning of the feminine psyche and a woman's relationship with her body. Women psyche develops not through some instinctive return to the body, but in the social, political and economic challenges. The novel exhibits how Shaman or Shamshad Fatima is herself a crooked line, an ungendered content who from the unwelcome moment of her birth, counters to be straightened into an effortless psycho-sexual subjectivity. The very meaning of "Shamshad" in English according to Urdu-English Dictionary is "tall, upright and straight". But Shaman is just the opposite one whose straightness is noteworthy forcing a reconsideration of what rephrase it means to mold oneself along non-normative designs. Shaman as the protagonist of the novel gives us truth in the form of the illusion as she undergoes an arduous journey with herself and learns to free herself of guilt, shame and mystery of her existence. Shaman's dilemma of loss of identity and physical space results in her withdrawal from the close relationships with various women around her. *The Crooked Line* often refuses any sequence of sexual identity with selfhood in so far as selfhood might be considered to be entire stigma of sexual orientation forcing Shaman to forget more parts of her than the concepts of unified identity would suggest. We closely observe in the text that Shaman is mutually intimate with more than one

female character in comparison to male one. She is initially attracted towards Miss Charan, her school teacher then to Najma and in the third phase her intimacy with Saadat grows in no time.

Chughtai's forthright presentation of Muslim women in the throes of a colonial encounter is interesting to note how the domestic space of home was always the locus of contest between the gender discourses that sought to create the good house wife, mother and well brought up girl, and the forces of subversion, resistance and autonomous self-realization that the target of such engendering brought to the contest. Shaman is one of the little serious delineation of the girl child in Indian fiction who suffers social exclusion not on the basis of caste or religion but for gender. Her childhood experiences force her to open up a new category of cognition that is neither sentimentalized nor romanticized, nor idealized. *The Crooked Line* is also a story of the daughters of reform. Shaman's house and the space of the girls' boarding school constitute the space of the familiar, whereas the space of the world beyond marks the unfamiliar. Shaman's familiarity with the homosocial labors, pains and pleasure of the first gives her at least the strength for critical rebellion in the first drawback - her ignorance of the unfamiliar transaction of heterosexual labors, on the contrary force her into deeper and deeper self-erasure. Shaman's attraction towards Miss Charan reflects her deep agony of loneliness and incompleteness. Though she is in the company of people at home with dozens of siblings together there is still a lack of self-assertion and self-exposure. All this happens due to her emotional dispossession that soon results in her physical dislocation from the highly populated home when she is sent to a boarding school. Here she encounters sapiosexual model

of relationship developing an erotic love among female friends. This relationship entitles her to move towards her upcoming completeness and exactness. Miss Charan who helps Shaman to become a civil woman is in fact yet another substitute for her real loss. Shaman's attraction towards Miss Charan reflects her deep agony of loneliness and incompleteness. Under Miss Charan's guidance, Shaman develops a love for the finer things in life and this love inspires a deep impact on her psyche. Soon Shaman's love for Miss Charan becomes literally a haunting. As long as she finds in Miss Charan a ray of hope, she starts feeling her presence sexually too. In the following lines the same idea is expressed: "She began to feel her teacher's physical presence even when she was not there. She's standing and Miss Charan's image rushes by her side; she is sleeping and Miss Charan is petting her; she's thirsty, her throat is parched and Miss Charan is dripping cool, fragrant juices into her mouth" (TCL49).

Erotic affirmation in the shape of Miss Charan's acceptance and support of her, their easy sharing of love for one another give Shaman confidence. Shaman idealizes Miss Charan as she is offered an opportunity to make her realize and contemplate her individuality. Another phase of same sex love is seen in the image of Rasul Fatima (Shaman's roommate in hostel) whom Shaman hates with a passion for her slavish adulation. Meanwhile, Rasul's attempts at seducing Shaman are presented as bestial. Rasul Fatima is as helpless, impoverished and stupid in contrast to Miss Charan, who was resourceful, enriching and intelligent. Furthermore, Shaman's inner self surges into a deep agony of being incomplete as she is not able to forget her past that she enjoyed in the company of Miss Charan. The company of Rasool Fatima provides her but only a

transient withdrawal from social taboos. Rasool's presence, however even permits Chughtai to explore another side of homoerotic desire. Shaman does not feel any fluctuation to Rasool's persuasion of her body without an appeal to her mind. Shaman's silent quest to identify herself in her surroundings does not go via the body but via the mind that offers an important clue to her personality. As far as with the case of Miss Charan, Shaman is looking for someone enriching, someone who will lift her into a world that is less commonplace and spiritually more refined, rather than someone who will defile her bodily and spiritually like Rasool threatens to do.

After these constituent phases of romance, in the journey of Shaman, suddenly Saadat's friend Najma becomes the new light. Now Najma is all the more promising than Sadat and Rasool. She is connotatively referred as "delicate", "warm and soft" like a "boiled egg". The pleasure Shaman feels in the company of Najma is a shared pleasure which many homosocial women feel in the company of other women. This pleasure may be sought by women who are not themselves aware of lesbian or bisexual feelings for the objects of their company. Shaman's liking towards Najma belongs to the realm of the erotic, yet desexualized joy that women get in gazing one another, a queer pleasure that functions within a feminine realm in ways that give female desire the agency of not only looking, but also taking pleasure in looking and being looked at.

Thus badly broken by the predicaments of social, political and sexual status, Shaman lost all hopes and starts struggling against the oddities of her life. Her encounter with Alma, Ajju and Iftekhhar pricked her emotions and she decides to go on a journey to an unknown destination. Having given up her job as principal, she is gripped into a psychological

trauma of the self. She becomes restless to rekindle the sparks of lost identity. Without waiting for the reversal of situation, she leaves her home. Her impatience to leave the household is a method to seek a continuity of personal relationship. At the railway station, having decided to get into the first train she sees, she finds her surroundings as : "Sick, broken, ungainly human beings... perhaps they too didn't know what their destination was" (TCL231).

Here Shaman is completely distraught. The desire for personal relationship echoes in the very essence of Shaman and it escorts her to build the psyche of self identity and a sense belonging to the self. She contemplates suicide among other things when waiting for train, her attention is diverted by a small child with an ayah. Shaman, sitting on her bundle of things clearly finds herself to be an anomaly: neither in purdah nor a male, she is an object of lascivious enquiry and looks, all of which make her public position on the station as distasteful to her as her professional position in the school had become. Young and able, she is an anomaly as she is neither at liberty nor at ease but a passive agent albeit in spiritual crisis, Shaman's sense of self is schizophrenically fragmented in the weltering angst produced by a world where:

Every vendor seemed intent on selling his wares to her. She was tired of saying no to them. In addition to the beggars, she was attacked by orphanage workers, people toiling for shelters for widows and those engaged in the sacred work of caring for the cow. She was extremely irritated by what she saw. If you go to an orphanage you are hard pressed to find a single orphan there, and a shelter for widows has no reason to exist when there are so many men around. And why do you need these shelters when there are streets available for orphans and for the women

there are the kothas? Anyway, these are matters that are best left alone. (TCL 232)

Unable to belong either to self or to nation, it takes Alma's sudden metamorphosis on the scene for Shaman to come back to life. It is Alma who trains her with emotionally to search a place in society making her aware of her shortcomings and estrangement from society. In her company, Shaman's life is enlarged that helps her in finding a meaningful existence for identity. Shaman with her fervid refusal to become a "civil woman" like her elder sisters or their daughters reduces by standers to hysteria. *The Crooked Line* is also a reflection of how society figuratively and literally castrates the woman by conditioning her in numerous ways. In her twenties, Shaman thinks of herself as a crooked line, but her very "deformity" makes her head throb - the pain that crookedness produces is palpable. Nevertheless antagonism and reconciliation turn into self-assertion and self-nomination for Shaman. This is what Chughtai wants to explore that Shaman representing the existing real life woman, her conscious and unconscious psychologies, standing on crooked lines is only to celebrate her identity and completeness. At the end of the novel, she realizes that her life is not meant for her and she would not be able to decide what to do with it. Though her individuality resists any attempts to pin-down her sexuality to a fixed and predetermined category or identity location, she challenges the society of heteronormativity in the fluidity of her body and the multiplicity of her selves.

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S. Asha Mary

Atomistic Autonomy: A Study on Authentic Self of Toni Morrison's *Sula and Pecola*

The formation of bonds of solidarity makes individuals to identify themselves as a part of group. This is possible only with the members of the community in which one's lives. Otherwise that individual becomes an outcasts: refugees or stateless. Arendt in his book, *The Human Condition* introduces a concept of "natality" as a kind of second birth, an initiation of words and deeds—a principle of beginning through which one becomes members of a community. In order to make sense of this claim, one can think of one's self in terms of entry into community. Such entry is expected Morrison's Pecola in *The Bluest Eye*. She is African American, who belongs to a poor family. Her family is cut off from the normal life of the community. Pecola's mother Pauline, who works as a domestic servant, does not like her being black and poor and also thinks herself as unworthy to the society. Pecola, on her part, desires blue eyes, which is the symbol of white beauty. She feels that such eyes not only make her beautiful but also they may restore her self-respect. In accordance with this, it is apt to quote Arendt's version of collective-personality by supplementing it with an understanding of the processes of sympathetic identification. He says:

It allow individuals to take on responsibilities for what they have not themselves done – including actions whose agency lies not only with others but also with the irrevocable absence of the dead. Being attuned to the operations of sympathetic identification can help

us see the nexus between self and other that undermines easy oppositions between the individual and the group. It can help us see the join between individual and group identity, as well as the points where the opposition between self-interest and concern for the good of others breaks down. (120)

The novel *The Bluest Eyes* moves around the standards of beauty by which white women are judged in America. They are taught that their blond hair, blue eyes and creamy silk are the very best God has ever created. So, Pecola, an Afro American, longs for this and her longing is observed in the following lines:

It had occurred to Pecola sometime ago that if her eyes, those eyes that held the pictures, and knew the rights- if those eyes of hers were different, that is to say, beautiful she herself would be different. Each night, without fail, she prayed for blue eyes. Fervently for a year she had prayed (34).

Pecola is longing for blue eyes, the white American standard of beauty, is outside manifestation for her to be loved and accepted by the white community. Unfortunately, she has not born that way, as Raymond Heading opines:

Pecola Breedlove is a young black girl driven literally . . . by the pressure toward absolute physical beauty in a culture whose white standards of beauty . . . are impossible for her to meet, though no less alluring and demanding. Surrounded by cultural messages that she is ugly by definition, she can achieve peace only by retreating into schizophrenia. (49)

Pecola has a feeling of isolation and pain. There are many incidents in the novel to show how Pecola is suffering

out of this. For instance, her encounter with a fifty-two-year-old white storekeeper makes her aware that for many people, she does not really exist. So, it is clear that the boundary between Pecola's self and others becomes vacuous. Her 'self' struggles for coherence and for unity. For any individual, the capacity of the past and to reflect on it is crucial to selfhood. It means self is intrinsically something that has a past has only internal multiplicity of selfhood. For each 'self', there is multiplicity of narrative into which it can insert itself and from which it can rapture. In *The Bluest Eyes*, Pecola's mother, who works as a housekeeper in a white family, lavishes all her love and affection on her employer's children, reserving her jibes and slaps for her own helpless daughter. The reason for the tendency of black people to harass other black people is, perhaps, self-hatred induced by white hegemony. White standards corrupted the minds of black people in such a way that black people developed self-hatred:

It was as though some mysterious all knowing master has given each one a cloak of ugliness to wear, and they had each accepted it without question. The master had said, " you are ugly people." They looked about themselves and saw nothing to contradict the statement, saw, in fact, support for it banging at them from every billboard, every move, every glance. (28)

Further, one has to note that oppressive social relationship and institutions may impair in the case of Pecola also. Paul Benson writes that oppressive socialization "can erode competence at rational consideration by restricting persons' capacities for imagining with sufficient sensitivity and seriousness major alterations in the prevalent gender system" (385). At this juncture, one is remained of the role

played by imaginative, mental activity in self reflection and in deliberation about the self to provide some clues the connection between failures of autonomy and dominate cultural representations.

Feminist philosophers, literary critics have drawn attention to the way in which normative stereotypes of gender relations and cultural fantasies of sexual difference are enforced and perpetuated through metaphors, symbols, and visual representations. They have also stressed the need for alternative representations by means of which women can structure and understand sexual relationships and their own experience. Even in a context of formal legal equality of opportunity, social reform has limited power to reshape people's lives and opportunities if the cultural imaginary is predominantly phallogocentric.

In *Bluest Eyes* Pecola is more intense because she is never given the opportunity in any realm- home, school, playground - to see anything positive in herself as she is. She suffers not only because of her race but also because of her gender. In other words, she suffers both as a black and a female.

Just as Blacks as a group are relegated to an underclass in America by virtue of their race, so are women relegated to a separate cast by virtue of their sex. Just as white people have created and maintained a racist culture, so have men created and maintained a sexist culture(10).

The double jeopardy of race and gender in Pecola put her in tantrum. As racial being, she is asked to relinquish her individual and cultural ways and follow white dictates and, as a gender being, she is socialized to subordinate her

femininity and remain subsumed in the orbit of patriarchy. Morrison seems to move her examination of Pecola's life back and forth the axis of race to that of gender. Self - understanding and self- realization are two crystallized things in the ideas of authenticity and self-governance. Self-understanding has been taken to presuppose a transparent self; congruence of self and action has been taken to presuppose a unitary, homogeneous self; self-governance has been taken to presuppose unfettered independence from other individuals, as well as from the larger society.

Unfortunately, enormous people are assigned to social groups and are subordinated in order to lose self-understanding and self- realization. Despite subordination, some of the individuals try to attain autonomy through their self. Such is the case of Sula, in Morrison's *Sula*. In this novel, the writer has brought out the concept of good and evil that are related to societal definition of women. For the Bottom, a black community located in the hills above the fictional town of Medallion, Ohio, that definition has much to do with the status of black people within the larger society which ironically is the basis for the adventure and rebellion that Sula represents. To be precise, Morrison's focus shifts to the black woman as an individual, struggling towards freedom and self hood. She is a defiant woman of the Midwest. Her individual quest for selfhood is precipitated by different personal needs and reflects different attitudes towards human condition. The stage of her journeys towards selfhood is decidedly different. She flourishes and evolves into a prototype for psychic wholeness and individual autonomy. Also the novel is structured around the bonds of two main characters, Nel and Sula and they mesh immediately because they are both lonely dreamers. Morrison explains:

So when they met, first in those chocolate halls and next through the ropes of the swing, they felt the ease and comfort of old friends. Because each had discovered years before that they were neither white nor male, and that all freedom and triumph was forbidden to them, they had set about creating something else to be. Their meeting was fortunate, for it let them use each other to grow on (52)

At the age of twelve they develop friendship. Each girl receives from the other security, love and identity blatantly denied to them in their homes. Barbara Smith writes that their friendship is an example of "the necessary bonding that has always taken place between Black Women for the barest survival. Together the two girls can find the courage to create themselves " (168) Nel and Sula represent the two sides of the coin that stands for the total human personality. Both of them are Morrison's favourite characters since they are symbolic of the good and evil persistently present in the society. Morrison says: Yet, Sula and Nel are very much alike. They complement each other. They support each other. I suppose the two of them together could have made a wonderful single human being (253). The height of intimacy and friendship between Sula and Nel makes explicit what can be called their interesting life-long bond:

Their friendship was as intense as it was sudden. They found relief in each other's personality. Although both were unshaped, formless things, Nel seemed stronger and more consistent than Sula, who could hardly be counted on to sustain any emotion for more than three minutes. (53)

Throughout the novel, Sula is portrayed as emotional and adventurous, and Nel as conscious and consistence. Both

of them try to get over sexism and racism and try to attain liberation. Between these two, Sula is always in quest of attaining selfhood, and therefore she is ready to defy the rules, codes and customs which brings some sort of constrained to her life and behaviour. All the time, Sula has sort for education and adventure. In spite of the racial and sexual threat, Sula refuses to settle for the "Coloured Woman's" lot of marriage, child rising, labour and pain. In order to overcome social trauma, Sula understands the relationship with Nel, which results from self-understanding and self-intimacy. Through them, Morrison depicts climatic scene between Nel and Sula when friends join together in "grass play"

In concert, without ever meeting each other's eyes, they stroked the blades up and down, up and down. Nel found a thick twig and, with her thumbnail, pulled away its bark ... Sula copied her, and soon each had a hole the size of a cup. Nel began a more strenuous digging and, rising to her knee, was careful to scoop out the dirt as she made her hole deeper. Together they worked until the two holes were one and the same. (58)

She stands for feminine freedom, even for a woman like Nel who has lived a life based on the cultural norms. The Hermetic or mercurial connection between feminine salt and masculine sulphur, in later life, seems to underline Nel's epiphany. This is a corroding painful connection for the traditionally feminine Nel: pain and exultation mingle in her cry for Sula. But, it may also put Nel in touch with the masculine principles of flight and freedom, air and fire that Sula always brought into Nel's life. Paradoxically, it is through the feminine other that Nel truly touches and releases the masculine within.

It seems that Sula herself is in fact, an image of feminine psychology and metaphysics, helps to carry the human psyche further into the light of conscious articulation and self-knowledge. Sula embodies a connection between feminine archetypes that has been held down, repressed even within the feminine collective unconscious. The novel teaches us that women too need to be in touch with their lawless side, the roving woman, the Artemis in her hunting phase. Thus, the novel leaps into unknown space, beyond the boundaries of self. Nel cries for Sula, cries her loss out into the world, cries out her knowledge of Sula own Sula's self:

All that time, all that time, I thought I was missing Jude. And the loss pressed down on her chest and came up into her throat. "We was girls together," she said as though explaining something. "O Lord, Sula," she cried, "girl, girl, girl, girl, girl," I was a fire cry- loud and long- but it had no bottom and it had no top, just circles and circles of sorrow. (149)

Sula embodies the essential African Archetypes of fire, water and ground. The thorny, fire colour of her rose, the watery tadpole, the earth-bound snake that are variously seen in the tattoo on Sula's forehead are physical manifestations of these African archetypes. She is ripened from within and is like an Earth Mother who renews, sustains and consumes herself.

Here, Morrison warns us against women like these because Sula carries these archetypes in a hostile land. The Bottom signifies America's repression and destructiveness and untrustworthiness. It offers the place of silence to girls like Nel who wander away from their dreams, and makes the survival of African woman like Sula difficult and fraught

with pain and sorrow. Sula as a child is about the most individualistic character we could imagine. Her sexuality is not threatened by aggressive males: she cuts off the tip of her finger, warning of her disregard for their sexuality.

She is a model of female constancy for Nel and she is connected with natural world around her. She is women of certain strength and stature. She dares to leave the Bottom but comes back because she was to claim at community as a own, one cannot deny the factor. Sula emerges as a best character from Morrison imagination, though she is portrait of women for one to respect, hate then only to pity. Sula's claim to varifiable 'goodness' derives from her wholeness which must be measured by subjective experientialism. "I have sung all the songs there are" she muses to herself, finally exhausted with experiences" (137).

All desires should be afforded equal credence. Autonomous desires namely, "authentic selves", as developed through the exercise of skills of self-discovery, self-definition, and self-direction, are more worthy of satisfaction than desires that merely reflect uncritical acceptance of social norms or expectations. The question one wishes to raise is whether the content-neutral approach to self-realization really does provide a satisfactory solution from a feminist perspective. In particular, could warped desires, or desires that arise as a result of oppressive socialization, ever be autonomous? Or does the content of certain desires and choices show that the deliberative processes involved just could not meet the conditions necessary for autonomy? In other words, does the notion of autonomy competency implicitly rely on a more normative and substantive view of what is required for women to flourish or achieve full autonomy? Furthermore, does a feminist perspective on

oppressive feminine socialization require more stringent normative condition on autonomy?

For all the above mentioned questions to two novels of Toni Morrison become a sort of solution to the readers. She exposes the damages that sexist oppression, both inside and outside of the ethnic group, has had on black women, but she does not allow these negatives to characterize the whole of their experience. She does not advocate as a solution to their oppression an existential, political feminism that alienates black women from their ethnic group. Morrison is more concerned with celebrating the unique feminine cultural values that black women have developed in spite of and often because of their oppression. For as ethnic cultural feminist, it is a feminism that encourages allegiance to rather than an alienation from ethnic group that she ultimately wants to achieve.

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Amodini Sreedharan

Edenio Myth in Alec Derwent Hope's Poetry

Australian Literature's gradual development is arduous and is very much evident in the works of different authors of different phases. The two hundred years cover from 'colonization to conflict' and from 'nationalism/consolidation to world consciousnesses. Above all the influence of oral tradition and tradition of Aborigines is always evident. The Australian poetry started flowering in steady pace. Poets like Charles Harper, Henry Kendall, Adam Lindsay, Gordon, A.B. Paterson, Shaw Neilson, Kenneth Slessor, etc. paved way for Alec Derwent Hope. Hope was the brightest star of the academic phase of Australian poetry. The Modern Australian poetry is spineless without his oeuvre. Hope's poetry is the outcome of his wide range of knowledge with deep meditation on the matter of failure for which majorly man himself is responsible. He often looks back to the past of English Literature, the Augustans; to the myths and legends from all over the world which metamorphosis into highly meditative, erotic, allusive poetry. He revives and recreates myth to warn, guide, rectify and think. Hope widely used Greek myth, Scandinavian myth, Indian myth, Edenic myth or Biblical myth. The paper comprehensively focuses on one such poem i.e. *Imperial Adam* where he tried to evoke most puzzling question to modern man by molding and reaffirming the divine truth through myth this Edenic myth.

What is myth? ...What is the relation of the myth to other forms of social expression? How does myth arise, and what are the laws of their development? (Appleton 1).

These questions often arise in the mind of a student who specially deals with a piece of literature with mythological reference, particularly in poetry. So we can precisely define that: "Myths are stories of the acts of superhuman beings, / often improbable to us, but believed to be true by those/ Who related them" (Appleton 1).

Australian poetry is spineless without Alec Derwent Hope's poems. His poems are mostly multidimensional. The moment refreshes it you find many of his poems grow forth into various meanings; which reflect his poetic acumen foremost. But to reach this point one has to burnish the poem and only then discover the unique beauty of Hope's poetry. Hope literary oeuvre has eleven anthologies of poetry, two plays, more than seven critical essays. His literary career spans from 1930s to 2000. The first poetic collection entitled *The Wandering Islands* (1955) which contained more than thirty nine poems in it. Hope stands apart from his successors and predecessors because of his dealing with erotic subject in plain and apparent manner which invited initially most of the criticism. But later he was acknowledged for his poetic expressions and received awards and rewards and also remained Poet Emeritus of Australia till the end of his life. His themes ranged from man woman relations, love, fast pace of technology, indictment of modern society, environmental concerns, scientific developments etc. Similarly, many authors too assessed same condition of the world and equates as one of the author like Lawrence J. Hatab in his work *Myth and Philosophy* said that, "Modern crises- alienation; intellectual, social and personal rootlessness threats from technology, worries about regressive "antirational" developments and the conflict between science and religious/ moral/aesthetic values-are crisis owing to 'demythification' and overconfidence on

science and rationality ... accordingly any solution to such problems would include restoration of myth or mythical meaning" (Hatab xii). Literary writers often use myth either to amuse or to interest or to challenge. On the same structure Hope expressed his anger, concerns, and insights through his poems. Hope resuscitates myths according to the thematic requirements, concerns, to convey some moral message, to remind the past and make an attempt to connect it to the present through the use of myth in his poem. Myths also have played a significant role in the field of psychoanalysis too. Sigmund Freud had also "appreciated the value and power of myth, in addition to his using the Greek classic myths, telling his theory" (Witenberg 336). So while analyzing Hope's poems the reader has to see both the psychological and social/ literary aspects of the poem, as his poetry based in myth is a complete fusion of both. Because when Hope recreates/ reinterprets/revive he wants reader to understand the plurality of the expression. Hope in this pluralism wants "to negotiate between "competing forms" of understanding (e.g. science, religion, values) ... and not only between but *within* such areas..." (Hatab xii). Thus the plurality of his subject had taken shape due course of his poetic career which remained till the end of his life.

As a modernist A.D. Hope firmly believed that myth should be reinterpreted according to poetic needs, and should be fully justified according to the current social and political circumstances. Apart from other themes one of the major aspects of Hope's poetry is of 'man and woman relationship', he has used a wide range of myths; Greek, Roman, Indian to mention this relationship. But, he is often referred to as "a poet of Edenic Myth (Kane 128) because in one or the other way Adam/Eve or Eden recurs in his poems. The poem *Imperial Adam* is reassessed and reread

here to bring out manifold meanings through the agency of Edenic myth/ Biblical Myth.

Imperial Adam (1952) is among the classical poems of A.D. Hope. A striking title at once brings to mind Adam, Eve, Paradise, Eden, and Expulsion or in sum total the 'Edenic Myth', which has been beautifully used. The title apparently flashes male superiority, but it is not so. In the same manner, Judith Wright his close friend and contemporary wrote a poem called *Eve Scolds*, where she talks of femininity and 'Mother Eve.' Likewise, "literary artists with religious convictions use story forms to convey their perspectives on the Eternal's interaction with the temporal scene. Myths are their vehicle for transcending mundane reality and envisioning what is true but Hopes *Imperial Adam* with his poetic flair proves it to be a heresy. It is a poem about the need for companionship and that too with a purpose or 'the first couple of Earth'. Using the Adam and Eve Hope makes paradigm shift on modern couple's life, procreation and progress of science.

The word 'Imperial' in the poem is not actually trying to symbolize the power of male sexuality; instead it refers to the 'emperor' of mankind or 'the father of mankind'. Because Adam was made out of dust by God and was a male, so in a way suitable title seems *Imperial Adam*. If one tries to commence the understanding of poem as per Christian myth it reflects as Hope's poem is a continuation of the Genesis 2. After creating Heaven and Earth in their vast array God made plants, fields, streams and water. At the end He created Adam [man]. Companionship is validated here. As the Almighty himself realized that it was unfair for man to live alone and thought of creating a companion to him and Hope tries to recreate the myth as per his poetic requirement.

Here Hope uses a word instead for 'God'. That is replacing it with term 'surgeon' poet wants to show the progress and power science and modern man's presumption that man is all powerful or equal to God. The inventions of science are proving itself as all powerful but the undercurrent remains the same. Only Yahweh (abstract power) is all powerful: "The Surgeon fingers probing at the bone, /The voice so far away, so rich and deep; /"It is not good for him to live alone"

In the next line the recurring theme of "loneliness" or "lack of companion" is taken up by Hope. It is also sustained by Lord's own voice, "It is not good for him to live alone." So, the Lord caused him deep sleep, and while he was sleeping, he took one of his ribs and created 'Eve'. Hope's meticulous dealing with the myth is not only to show the very first man and woman entering into a relationship but also the reasons behind it per se. Poet subtly brings forth more aspects i.e. Adam knew the counterpart at his side and also "her allegory of sense unsatisfied". This particular line highlights three contradictory aspects of Eve's or woman as per Bettina .N. Knapp in her book *Women in Myth*. She says, "... contradictory versions of birth may find in *Genesis*. The first implies sexual equality. So God created man in His own image... (Gen. 1: 27)... Blessed them, God said unto them, Be fruitful (Gen: 27-28). The Second suggests man's superiority: ... and the rib which the Lord God had taken from man made the woman, and brought her to man... (Gen.2: 21-22) (Knapp 49)

Along with these two aspects Hope may want to convey the power of Eve's quest or unsatisfied attitude which was already known to Adam or maker of Adam. Here the poet might be trying to exonerate Eve who from centuries made responsible for the downfall of mankind. On the other

hand he might as well want us to realize that it was woman who inherits from Eve the quest of "knowledge". Again Bennita opines Eve, "As an *anima* figure, a soul force, the possessor of inquisitive mind, Eve may regarded as positive power, a heroine who paved the way for an increase in knowledge that impacted future knowledge... Her direct violation of Divinity's edict ... suggest not evil, but rather an evolutionary step towards humanity's cultural progress" (49). So, one should ponder on what is the source of disobedience.

Further Hope takes the agency of 'physicality' and says that Adam got curious about Eve and watched the raw beauty of Eve. Adam and Eve become aware of their nakedness:

The paw paw drooped its golden breast above
Less generous than honey of her flesh;
The innocent sunlight showed the place of love;
The dew on its dark hairs...

Every element of nature was trying to draw them closer and closer but the purpose may be to bring the future generation on this earth. The poet gives a picture of naïve partners trying to find out the very purpose of being together; finally they discovered:

This plump gourd severed from his virile root,
She promised on the turf of paradise
Delicious pulp of the forbidden fruit;
Sly as the snake she loosed her sinuous thighs,

And waking, smiled up at him from the grass,
Her breasts rose softly and he heard her sigh
From all the beasts whose pleasant task it was
In Eden to increase and multiply.

In a very subtle manner Hope describes the first sexual congress of Adam and Eve which they learnt from the other kind i.e. animals. Yes they learnt from animals but the poet, often rationally in his various poems, indirectly refers to the fact that sex has a purpose; it is not purely meant only for pleasure but to breed and 'multiply'. After the act Adam 'heard her sigh'. The shocking lines, which confront the reader, are:

Adam had learned the Jolly deed of kind:
He took her in his arms and there and then,
Like the clean beast, embracing from behind,
Began in joy to found the breed of men.

Adam wanted 'The breed of men'. Hope seems to defend Eve from all kind of blame of being 'fallen seductress'. Instead Hope conveys like, "as early Jewish tradition, the view of Eve is rather very positive with primary emphasis was placed on Eve's role as Adam's wife and "mother of all living" (Peggy 13). But before that Hope describes the sexual act; he explicitly says that Adam embraces Eve from behind. Hope is not at all glorifying the bestial aspect of sexual love. It has no purport like the bestiality of sexual aspect in D.H. Lawrence's *Lady Chatterley's Lover*. Chatterley is approached from behind by her lover, the game keeper, Oliver, and 'finished like animal.' But Hope transmuted the meaning of this act with his poetic skill and ken. He refers to them like 'clean beasts' because they first learnt the act from the beasts around; because Adam and Eve themselves were harbingers of human society. Finally Hope highlights the aspect of procreation:

...Then from the spurt of seed within her broke,
Her terrible and triumphant female cry,

Split upward by the sexual lightning stroke.
It was the beasts now who stood watching by:

The penultimate stanza declares that those beasts were now the 'midwives' from whom they learned the sexual act: and saw: "... quaking muscles in the act of birth, Between her legs a pigmy face appear, / And the first murderer lay upon the earth."

Further, the poet addresses the first born as 'The First murderer' perhaps because he wanted to convey the idea that man got this evil nature from his ancestors. Hope was talking indirectly about 'Cain' not 'Abel'. Deep perusal of the poem refutes all specious arguments for the poet and poem. Following sociological and psychological aspects will certainly rectify all arguments. In *The function of Myth in Sickness and Health*, the myth:

is an eternal truth in contrast to an empirical truth. It does not matter in the slightest whether a man named Adam ever actually existed; the myth about him in the book of Genesis presents a picture of the birth and development of human moral consciousness, which is true for all people of all ages and religions (Witenberg 355)

In addition to these arguments the reader gets confronted with many more authentic aspects:

1. "In nature of Adam and Eve the whole humanity is represented both in its original goodness and later corruption (Haq 213).
2. The act of sexual intercourse is not wicked Because it is responsible for procreation and the Scriptures have asked man to increase and multiply (216).

- 3 The birth of civilization marked the birth of Cain the first wicked or murderer. For the scriptures says That Cain built a city but Abel none Now Cain means Literally 'possession' which again apparently, refers to the carnal man's proclivity to own and acquire" (223).

Cain too has disobeyed God like his parents. He used myth to show the fall of social values in modern society; and the continuous tussle between good and bad. He has adapted the myth in the sense that one son inherits the evil/negative of the mother, and the other the good/positive of the father. Hope sketched the very first representatives of 'earth'. As per scriptures 'Cain' and 'Able' were representatives of 'earth' and 'heaven', good and evil because:

....they are equally sharing in whatever cultural Development is taking place here in - with the difference, however, that one is striving to do it for betterment of it, to save it, the other for the deterioration of it, to destroy it(224).

No doubt, mythology has been a permanent influential factor in all modern literature, but Hope attracts maximum attention, and is very much successful in leaving a lasting impression. Hope's use of Biblical myths is not for provocation; instead it propounds many questions; and each considered separately will definitely reflect its beauty. Hope employs myths in his poetry, to evoke most puzzling of human questions. He demanded a reinterpretation of myths, as knew that the 'deadened present' is very much in need of renewal. He believes:

The myth and symbols express the meaningful unity of society, and give the society a system of values. The myths are discovered by us our heritage as we develop

individually, but each individual must take his own stand with regard to them; attacking them, affirming them, molding them, or lamenting their absence. The social and individual factors in experience fuse at this point of myth. It is in the myths we find our intentionally or, as in our day, or lack of it. (Witenberg 342).

To conclude, Hope in his poem *Imperial Adam* successfully referred to the past and has retrieved the Edenio myth. He has taken up the very purpose of God's creation Adam and followed by creating his companion Eve. The purpose of 'first couple' was to breed and multiply. Hopewrites 'the first murderer' without naming Cain for poet all those who defy God's wisdom advice shall be sinner. In the same way modern man has an impression of 'knowing all and much better' than others same as Cain had thought of his actions. To justify and conclude Hope's message through Edenio myth one can say, "the original sin of humankind, namely, that which is repeated at one time or another, is twofold: the temptation to see oneself as God's equal and as the absolute superior of one's fellow humans....thus breeds violence" (Gary 188).

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Shilpa Shukla & Meghna Singh

Margaret Atwood's *The Handmaid's Tale*: An Ecofeminist Perspective

The present paper is an account of Ecological feminism or ecofeminism which unfolds how it approaches and encompasses nature, politics, religious studies, philosophy, art, biology, literature, spirituality and women studies. The paper categorically gauges how Margaret Atwood's *The Handmaid's Tale* (1985) is concerned about the oppression of women and oppression of the earth.

Before we study the fiction of Margaret Atwood, it would be in the fitness of things to have an bird eye-view of the approach. Greta Gaard posits, "Drawing on the insights of ecology, feminism and socialism, ecofeminism's basic premise is that the ideology which authorizes oppressions such as those based on race, class, gender, sexuality, physical abilities and species in the same ideology which sanctions the oppression of nature" (Gaard1). In other words, ecofeminist thought is the notion that all oppressions share common roots. These roots stem from patriarchal and hierarchical structures that stress duality, or dominance of one over the other. The issues of power, domination and subordination are very vital to ecofeminism. Paganism, women's spirituality, shamanism, and new age rituals are so popular with ecofeminists because they believe that all spirituality was originally earth-based and centered on oneness with nature. Ecofeminism usually expresses deep feelings for the nature; in a way to the ecofeminists, "nature is a feminist issue" (Warren, 04). To put into a nutshell, the ecofeminists believe that the domination of women over the

years is directly connected to the environmental dismay and exploitation as Karen J Warren says, "The exploitation of nature and animals is justified by feminizing them; the exploitation of women is justified by naturalizing them" (Warren 12). In other words, exploitation is justified when nature and animals are given female characteristics or qualities and vice versa.

The term ecofeminism, as almost every article on the subject reminds the readers, was first coined by the French feminist Francois d'Eaubonne (1974). Notably, Rosemary Radford Ruether's *New Woman, New Earth- Sexist Ideologies and Human Liberation* (1975), Susan Griffin's *Women and Nature - The Roaring Inside Her* (1978) and Carolyn Merchant's *The Death of Nature - Women, Ecology and the Scientific Revolution* (1980) contributed much to the development of the ideologies based on this theory. Yet, this does not emerge as a full-fledged awareness as it is today until 1980s. Exploitation of the earth and of the women's body goes hand in hand, under the system of male dominance. Commercialization of natural resources has made necessary the application of technology in seed production and plant rising. Like nature, female body is seen as a resource to be colonized and commercialized. The new developments in biotechnology, genetic engineering and reproductive technologies have affected the rhythms and regenerative capacities of women and nature.

The patriarchal capitalist production technology, using power and violence alienates women from her body and living forms from their basic environment. Eco-concerned writers often give disturbing descriptions of nature and its decline, intended to impugn both our ignorance and our developmental greed. Moreover, the break neck pace of cultural, ecological and economic changes in the world

provide creative fodder for the new literary voices and such writers leave ample scope for their writings to be viewed ecocritically. As a result, environmental literature and ecocriticism which were nonexistent three decades ago have now become immensely popular in the literary world.

One way to talk about the connections between women and nature is to describe the parallel ways they have been treated in Western patriarchal society. First, the traditional role of both women and nature has been instrumental (Plumwood 120). Women's role has been to serve the needs and desires of men. Traditionally, women were not considered to have a life except in relation to a man, whether father, brother, husband, or son. Likewise, nonhuman nature has provided the resources to meet human needs for food, shelter, and recreation. Nature had no purpose except to provide for human wants. In both cases the instrumental role led to instrumental value. Women were valued to the extent that they fulfilled their role. Nature was valued in relation to human interests either in the present or the future. Women and nature had little or no meaning independent of men.

A second parallel in the treatment of women and nature lies in the way the dominant thought has attempted "to impose sharp separation on a natural continuum" in order to maximize difference (Plumwood 120). In other words, men are identified as strong and rational while women are seen as weak and emotional. In this division of traits those men who are sensitive and those women who are intellectually or athletically inclined are marginalized. They are overlooked in the typical (stereotypical) description of men as opposed to women. The same holds true for distinctions between what is human and what is not.

The human being is conscious, the nonhuman plant or animal is not; the human is able to plan for the future, to understand a present predicament, the nonhuman simply reacts to a situation out of instinct. These distinctions are drawn sharply in order to protect the privilege and place of those thought to be more important.

Ecofeminism, then, involves a thoroughgoing analysis of the dualisms that structure patriarchal culture. In particular ecofeminists analyze the link between the oppression of women and of nature by focusing on the hierarchies established by mind/body, nature/culture, male/female, and human/nonhuman dualisms. The goal is to reconceptualize these relationships in nonhierarchical, non patriarchal ways. In this way, ecofeminists envision a new way of seeing the world and strive toward a new way of living in the world as co-members of the ecological community. "In childhood a woman should be under her father's control, in youth under her husband's and when her husband is dead, under her sons, she should not have independence..."

In *The Second Sex*, Simone de Beauvoir, analysis of women subordination proceeded from the assumption, that men viewed women as fundamentally different from themselves. In being defined as "the other" women were reduced to the status of "the second sex". In spite, of the impact of western culture, these women remain stable with Indian sensibility and sentimentality. They are normally caged or confined to the traditional codes. They attempt to deviate or set free from the codes or set rules. But at last, they regain the position of the new typical Indian woman not of compulsion surrender, but of their own will of individuality. The position of woman has always reflected

in the novels written by Indian women writers in English. They capture the intricacies of the problems of women caught between the two worlds of tradition and modernity. Mostly, they deal with women's suffering and the pathetic plight of women under male domination.

Margaret Atwood has in many of her novels, dealt with the issue of women and nature. In an age of environmental crisis, Atwood takes her writing as a mission to do some good, to ameliorate the crisis. In her works Atwood has performed the function of the artist to speak the forbidden, to speak out especially in a time when progress and development are the jarring jingles of Multi-national Companies that are swallowing up the earth and its resources. The relationship between literature and environment conducted in a spirit of commitment to environmental crisis is obvious in Atwood's novels. Images of nature and aspects of the natural environment have been Atwood's topics. With great dexterity she weaves together image patterns and themes that draw spontaneous ecocritical attention. Subjugation of woman in a patriarchal society and exploitation of nature in a capitalistic society are the themes which Atwood has quite often taken up for her writings.

Her *The Handmaid's Tale* is a representative novel in this regard. In it Atwood gives an idea of what the future will be if the threat and damage to ecological balance continues at the present rate. It is a feminist dystopia of Gilead, placed in the turn of the 20th century USA. One can sense Atwood's prominent concerns about the already abysmal world and her ecological commitment that is fed by a strong biocentric understanding of how people's survival links into the future of the planet at large. She narrates drastic stories of disaster, of reproductive risks and

dangers to public health initiated and encouraged by corporate globalism.

The Caucasian population has enormously declined due to the environmental crisis of the present times. In the academic discussion regarding Gilead, Professor Pieixoto comments that this could be traced back to the widespread use of birth control of various kinds including abortion practiced during the pre-Gilead period. He says, "still births, miscarriages and genetic deformities were widespread and on the increase, and this trend has been linked to various nuclear plant accidents, shutdowns and incidents of sabotage that characterized the period as well as to leakages from chemical and biological-warfare stockpiles and toxic waste depositional sites... and to the uncontrolled use of chemical insecticides, herbicides and other sprays (HT: 286) The consequences of this hazard are suffered by the women in Gilead.

They are triply marginalized. The first marginalization is that the women are marginalized in their own nation, the second is gender marginalization which is through the men of Gilead, and the third is the class marginalization which is by "women on women" that is, the women with a good social respect and order gains their power over the handmaids. Women with viable ovaries are forced to bear child to act as handmaids—for the childless Commanders. In this new regime, the word 'sterile' is banned. There are only women who are fruitful and fruitless.

The protagonist Offred is one among the many handmaids in Gilead. The handmaids are dressed uniformly, and are given no name or identity. They are known only after the Commanders with whom they have to perform the impregnation ceremony, in a ritualistic and objective

manner. "The handmaids are desexed, dehumanized and are forbidden choice and desire. They are not supposed to think and feel. Thus Offred says, "I try not to think too much. Like other things now, though must be rationed " (HT: 7) The only emotion that they are enforced to bear is fear. They have lost their identity and the heroine who is depicted as a passive creature in this novel sometimes seems to live in her past. She thinks of her job, her life as an emancipated woman free roaming throughout the city, visiting clubs and her affair with a married man, who for her divorced his wife and remarried her, their happy life resulting with a child touched her feelings where now she is in a state who has lost their track. She had seen them when they are captured by the Eye—the police force of Gilead and was till then left unaware of their path. With the loss of all her identity and even her name she now realizes herself as a handmaid—the property of someone, which shows that she is not even sure of whose property. The only attitude they are supposed to adopt is passivity. As Aunt Lydia rightly says, "This is the heart of Gilead... this is the centre where nothing moves. The Republic of Gilead... knows no bounds. Gilead is within you " (HT: 23). This ideology of Gilead is again with the contrasting opinion of the modern world which deconstructs the centre with the belief that there is no centre. In this totalitarian regime, the handmaids are rendered powerless, passive and mute and subdued to their anatomical destinies. This powerlessness is proved when the handmaids subdue themselves to the doctors who treat them even danger awaits them if found out.

In this novel, Atwood depicts how patriarchy with its state controlled religion has exerted a total colonization of women's mind and body. The readers can also see not only men affect them but also they are treated as logs of wood

by the women in power. This can be viewed when the commander's wife Serena asks Offred to sleep with her chauffeur Nick. The handmaids have become the complete property of the state and are utilized as a national resource. If they fail to produce a child within the three chances given to them, they will be declared as Unwomen and exiled to the colonies, where they clean toxic waste and act as slave laborers. The act of begetting a child for the upper class couple is called as an assignment in the Republic. Sex which is considered and celebrated as modest and with reverence in country like India becomes awkward and nauseating in the Republic of Gilead. Very often the offspring born are deformed ones, due to the ecological degeneration of the times. The effect is reflected in the animal world also, for the news says that the coastal areas are being 'rested'. Fishes have become extinct like whales. It is the fear for herself and for her lover and child that keeps Offred passive in the beginning. But her emotions and vitality are not to be suppressed for long—after the ceremonial fertilization, she aches for Luke, her lover. Her developing awareness of herself as a victimized woman kindles in her the desire to subvert the pervasive canons of Gilead. Her secret affair with Nick and with the Underground Network, meant for rescuing women and conducting sabotage are the results of that. Eventually, she is saved from Gilead by Nick, though the readers are not sure whether this freedom is everlasting or not. In the Gileadean patriarchy, a woman is denied the right to possess or to have control over her own body. Her body is segmented and her value is determined on the basis of her reproductive capability. For a handmaid using her name is denied by which she is silently denied of her own identity even to herself and she is called as a possession of somebody which means – of followed by the name of the commander

to whom she is working under. In *The Handmaid's Tale*, Atwood suggests that the society of today where choices are too many which may lead to a totalitarian future that prohibits choice. *The Handmaid's Tale* is often hilarious with Atwood's strong satire and dark and bitter jokes pervading the plot. This dystopian novel attempts to imagine the kind of values that might evolve if environmental pollution rendered most of the human race sterile. Once again the note of warning – that every aspect of environmental degradation and destruction and abuse of nature will translate itself into a serious menace to the life of future generation – is loud and clear in this novel. Atwood seems to affirm Vandana Shiva's statement that 'In the late twentieth century it is becoming clear that our scientific systems are totally inadequate to counteract or eliminate the hazards... Each disaster seems like an experiment... to teach us more about the effects of deadly substances that are brought into daily production and use (Mies 82). In the Republic of Gilead where the novel is set, due to nuclear accidents, repeated use of pesticides and leakages from chemical weapons most men have become sterile and women barren. The few fertile women are taken to be handmaidens or birthmothers for the upper class, to supply the barren wives of commanders with children. But the ecological disorder has also led to birth of 'unbabies' (deformed babies). The role of women, like Offred the protagonist, was reduced to bearing children. While fertile women were thus subjugated, infertile women were sent to the colonies' to clear toxic waste, where they are sure to die either of disease or of radiation. Offred craves for a world of love and beauty and her desperately in need of a comforter to comfort her. Though this Republic propagates in cleansing the religious beliefs and reform the people and gives biblical names to everything like Rachel-

Leah centre for preparing women as handmaids, Marthas ect... God is no more in the Republic. This can be viewed in every circumstances of the novel like the club with prostitutes and the outlook on sex. Resound with her longing for a serene air, may be for the years she spent with her husband and her daughter, when she had a job and money of own and also had access to knowledge. Now Gilead has taken away everything from her. In an age of machines man has also become mechanized and utterly devoid of emotions - with neither love for humans nor for nature. Atwood has incorporated ecological disaster into the plot to warn mankind that 'no one can save herself or himself individually; it is an illusion to think that 'I alone' can save my skin... What modern machine-man does to the earth will eventually be felt by all; everything is connected. Unlimited Progress' is a dangerous myth because it suggests that we can rape and destroy living nature, of which we are an integral part, without ourselves suffering the effects' (Mies 93).

The cataclysmic harm inflicted by the swirling sweep of scientific advancement leads to sterility and barrenness and it was to compensate the dangerously declining birthrate the Gilead started recruiting women to repopulate the country. So, we can conclude that the ultra military regime and an extremely rigid totalitarian state and dangers of theocracy were all activated by an irreparable imbalance in the ecosystem. This novel gives a wakeup call and alerts the readers that misuse and abuse of nature and technology militates against a genuinely good quality of life. The abysmal world that Atwood paints makes us cognizant of the fact that we cannot have excessive chemical products or toxic fast foods without risking clean air and good health. This danger to the nature will surely lead to the struggle for identity of the population living in this polluted world. This

cautionary futuristic novel reveals Atwood's ability to peer behind the curtains into some of the darkest and disturbing truths about environmental hazards that pose a perilous threat to the world which challenges the identity of human race which is competing with it. Yet this novel is not without hope and as critic Wilson remarks, 'If we cultivated our Mother's garden, the book implies possibility of rebirth: not a return to Eden or matriarchy, but harmony among animal, mineral, and vegetable worlds and peace within the human one'. *The Handmaid's Tale* is both a challenge and an education which brings a deep realization that our own actions are not without consequences for the environment. Their identities are hidden with colours like dull green for Marthas (house workers), blue for wives, red, blue and green for Econowives (working class) and red for handmaids (bearing children).

To conclude, Margaret Atwood very subtly and artistically has characterized the novel from ecofeminist point of view touching the modern issues and problems. All the events and elements are developed focusing on the subjugation of women and exploitation of nature equally by this androcentric or patriarchal society. There is utter need to change the psyche and have a wide view to look towards women and the nature in the world.

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Kumari Priti

Tears of Darkness: Exploration of the Unexplored

Terrorism found in India includes ethno-nationalist terrorism, religious terrorism, left wing terrorism and narco terrorism. The regions with long term terrorists activities have been Jammu and Kashmir east-central and south-central India (Naxalism) and the Seven Sisters States. An act of terror in India includes any intentional act of violence that causes death, injury or property damage, induces fear, and is targeted against any group of people identified by their political, philosophical, ideological, racial, ethnic, religious affiliation. Contemporary writings, particularly short stories are loaded with the expression of terrorism. The present attempt is to analyze how Sulochana Das's short story *Tears of Darkness* unfold negative overtones which have gripped the life of people.

The very title of the Short Story *Tears of Darkness* is overloaded with meaning. Tears are in themselves having negative overtones and darkness also reflects the negativity of life. The conjoining of concrete and abstract tends to intensify its significance.

The story is all about the terrorists and their lives. It is the narrative of the compulsive transformation of innocence into bestiality. In the words of the writer: "the desire to live had made them blood-thirsty. In their dictionary they lost all good values like family, relatives, love, kindness, hatred, sinfulness and justice, etc. They were measuring life in the bullets of the police... Murder, burglary and kidnapping were the catchwords". It is through two characters Samara

and Sunari, we may have an access to the psyche of the disjointed, fragmented group of the society. They have been abducted by a group of terrorists in their childhood. Though they are bound to follow the instructions of their Master, they are not oblivious of their peripheral existence. They knew that they had least hope of life. They compare themselves with leaves set apart by cyclonic wind losing their individual identities. They were social outcasts. They knew only to destroy, not to create. They played with blood forgetting the sweet taste of life.

The seed of friendship which was sown between Samara and Sunari in their childhood has been nourished in love. And for his love, Samara makes an effort to find out an escape from this hellish life. But Sunari knows the essence of this life. She thought that he did not know how they had entered into such a field where footprints of entry were only visible, no footprint of exit. Samara would like to migrate to such a place where he may alienate himself from this life. He fondly tells her : let us go away from this place, to such a place where the Master cannot trace us...No more ..no more (117). His emotional outburst reflects his agitated mental and tortured physical self.

The lives of gendered sex were characterized by humiliation, apathy and endless torture. In the first person voice of the writer: for their carnal satisfaction not only Sunari but other girls like Ketaki, Basanti, Badamati and Phulamati were employed...the colour of all flesh is the same. It has same appeal (112). In the view of Sunari, her destiny was responsible for her misfortune. God was a cheat, an illusion for her. She did not beg help from God as she did not believe in him. It was her earnest desire to come across God in order to enquire him that what offence she

had committed for which she was given such a life of curse. She knew the reality of her existence as well. She was living only in present. She could not look back nor forward as her past and future both were only a void. She was herself an empty space which could never be filled up. It was not the destiny of a terrorist but the lives of all were patterned in the same manner.

The sweet memories of her childhood often occur to her as flashback: she was going to school in the company of Samara. Of them played, moved, and ran after butterflies in the daytime, plucked guava and berries. Gradually she looked golden. Her cheeks were pink, her dreamy eyes became expressive, and her breasts developed and became visible. Her mother advise to be away from the company of boys especially Samara disturbs her. But her mother comforts her by saying that when time comes she will realize the essence of her advice.

The very thought of her mother makes her sobbing. She felt how she has turned into a puppet in the hands of men. She has no dignity, no honour. She has become as hard as iron. Her body had neither reaction, nor excitement nor emotion nor even pleasure. A stream of tears gushed through her eyes. Its only through tears one's sorrow would wash away, the poisonous pains would vanish. God has given tears to human eyes purposely. Otherwise human heart would burst with suppressed pains and sufferings.

She is reminded of that inauspicious day when she along with other children had been abducted. She recalls: "The untimely cloud was spreading all over the sky. Sunari and other started running. Samara was following them. Just at that time a group of men surrounded them. They had black dress, their faces and heads were covered with black

cloth. Only their eyes were visible. They held guns.... Getting panicked they could not open their mouth" (120).

Samara's love for Sunari was unconditional and beyond any barrier. He knows that her chastity has been violated by a number of men still he loves her and for her he would like to get rid of this wretched life. She tries to submit herself completely but he unties himself from her clutches. He out rightly says: I love you very much, wholeheartedly. Your soul is as fresh as lotus and as pure as flowers for worship. I touch your holy spirit with my sincere love. I knew your body has been used thoroughly, still then you are for me the same maidenly spinster as before (116).

They had been deployed by their Master to set a landmine at night in order to explode Home Minister with their retinue. They carefully kept the landmine and decided to spend night in the company of each other. Sunari was quite agitated and was not willing to go back to camp. In the morning she kisses and embraces him and utters that they could not fulfill their dreams in this life and she does not know their destiny for the next birth. He requests her to move to camp but in the mean time they hear the sound of Minister's vehicle. And in a fraction of second Sunari runs speedily and jumps over the spot where landmine was planted. An explosion is immediately followed by a scene of destruction. He also moves in the direction of the place of subversion and receives the fate of Sunari. His body is exploded and his physical parts are scattered in the surroundings. The sky is gradually looking red.

In brief, Sulochana Das's *Tears of Darkness* a realistic picture of the pathetic position of the socially rejected class of terrorists. They don't prefer this life of social exclusion and pines for social inclusion but they have no way out

except to live the lives of anonymity. The Government and society are also very unsympathetic to the terrorists because their heinous crimes never allow anyone to think in terms of kindness for them. But the fact remains we the people of society forget that they are also human beings but their circumstances have compelled them to act inhumanly.

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Neha Agarwal

The Canadian Kunstlerroman in Alice Munro's *Lives of Girls and Women*

Lives of Girls and Women traces the journey of Del, the protagonist's growth and progression in life's graph what she could draw and extend through her lived experiences of life. Tortuous path makes her self-confident and independent woman. Eventually, she becomes a creative artist of maturity and subtle depth. This paper attempts to define the genre of the Canadian female Kunstlerroman in special reference to this collection of short stories by Alice Munro. Canadian Literature is abundant in female authors who have offered a unique perspective on their feminizing of the Kunstlerroman and provided a deep insight into the life of the creative female protagonists. Here, the protagonist's unique experiences of life from childhood to maturity are analyzed critically in the backdrop of Canadian society that denigrated female liberty. Thus, the paper endeavors to justify how a feminist perspective of asserting the self among the lives of women, notwithstanding all oddities of the society, turns life of barrenness and boredom to a life, full of learning of creative potential.

Key Words: Canadian Literature, Society, Bildungsroman, Kunstlerroman & feminism

Lives of Girls and Women is a collection of eight stories which are inter-connected but they can be read as separate short stories. J.R. Struthers defines *Lives of Girls and Women* "as open form...an organized book of prose fiction made up of autonomous units which take on extra resonance and

significance when combined with other related units" (122). These stories delineate the life's journey of Del from her age of eight to twenty, and then unfold the nature of her lonely childhood, adolescence in a small town Jubilee and her gradual development from an innocent child to mature girl. It traces her perceptive nature and growing in the society with explicit and implicit details as to the physical and emotional changes that occur in her. Thus, it rightly fits in the category of Bildungsroman, a term which has been traditionally defined as a "process by which a young [fe]male hero discovers [her]self and [her] social role through the experience of love, friendship, and the hard realities of life" (Cocalis 68). So it is mandatory to know and understand the basic concept behind this term.

M. H. Abraham in his book *A Glossary of Literary Terms* considers Bildungsroman as a German word for "novel of formation". Another well-known critic Erziehungsroman signifies it as "novel of education". He asserted that "The subject of these novels is the development of the protagonist's mind and character, in the passage from childhood through varied experiences – and usually through a spiritual crisis – into maturity and the recognition of his or her identity and role in the world" (119-20). Clarence Hugh Holman in his book *A Handbook to Literature* has mentioned that the Bildungsroman is synonymous with the apprenticeship novel, which "recounts the youth and young adulthood of a sensitive protagonist who is attempting to learn the nature of the world, discover its meaning and pattern, and acquire a philosophy of life and the art of living" (33).

In *Lives of Girls and Women* Munro has gone beyond the conventional aspect of bildungsroman as a genre as traditionally it explores the growing up of a male hero while Munro takes it to female bildungsroman. She follows the

chronological progression which is not found in conventional bildungsroman. W.H. New has commented that "Munro has fractured the linear structure of bildungsroman in order to trace the unequal opportunities and the power struggle of growing up female" (249). which can be defined under the term Kunstlerroman.

Kunstlerroman, the word itself best translates as 'artist's novel', and is linguistically and thematically rooted in the Bildungsroman, the novel that deals with a person's formative years of personal and psychological development and charts their progress into adult life. This term came in existence from the German Enlightenment and was coined by the philologist Johann Morgenstern. As emerged from Bildungsroman, the Kunstlerroman shares many of its chief features: the development of the main protagonist from childhood to adulthood is showed in a sympathetic detail, the maturation process is often complicated due to adverse family circumstances. The protagonist initially finds herself in conflict with society but later on tends to accept the societal institutes and factors as they are. In this way it portrayed the growth of the protagonist from childhood to adulthood with a sense of reflection on the journey that has led her here.

There is a difference between Bildungsroman and Kunstlerroman in terms of the protagonist as in the first one the protagonist is a sensitive and intelligent girl with artistic capabilities, the Kunstlerroman deals with the maturation process of the creative artist. It can be related to any domain like art, music, painting, sculpture, dance, writing and Opera. But it is observed that a narrative finds its utmost perfection when it deals with creative writing. As Evy Varsamopoulou observes: "the Kunstlerroman with a writer or a poet protagonist discloses a critical awareness of the *métier* of literary

art, blurring the boundaries between fiction and criticism, as the novelist becomes critic of his/her own creative process or product" (30).

On the first reading *Lives of Girls and Women* can be read "as a feminist quest for identity and freedom, and like the frogs in the first few lines of the novel struggling to avoid the hook, Del passes through several stages in the narrative in which she learns to cope, to wriggle free of destructive social dicta in order to possess herself" (Rasporich 44-45). Del Jordan is a powerful, intelligent and self-confident woman who searches for the self and does not let her identity and beliefs loose against the people and events she encounters. She is not flawless but as the chapter goes on she improves herself and explores her own sexuality and her desire of being a writer.

The first Chapter "The Flats Road" deals with geographical and physical description of the world of Del's childhood. The Flats Road implies that all things which are considered as civilized and sophisticated come to an end where it starts. The childhood world of Del was alienated from the civilized world as a madwoman, an idiot, an evil bootlegger and even whores, all live side by side on this road as the neighbors of Jordan family.

Apart from the group of social outcasts there is Uncle Benny, an eccentric person, who contributes significantly to Del's creative imagination and provides her deep insight into the new horizon which exists in his world and inherently in her own. Del is very much fascinated by the headlines of Uncle Benny's magazines which help her to widen the horizon of her imagination. It provides her information and knowledge about the outside world and filled her mind with new images. Since her childhood, one can feel an emerging

artist in Del's persona from her interest in Uncle Benny's gothic books to her transformation into a creative artist. Munro has offered the authentic version of all the phases passed through and things encountered that have gone into the making of one particular creative sensibility in Del.

Del cherishes the deep affinity with Nature and is quite fascinated with primitive sensibility of her neighbours. Madeleine, the eccentric Uncle Benny's mail-order bride who is considered as epitome of female savagery has a huge influence on Del. Madeleine is not happy with her unchosen status of wife of Uncle Benny and mother of the illegitimate child Diane. She rebels in every possible way as she cuts Uncle Benny's green suit and in wrath throws a Kotex box at Charlie Buckle. She does not want to conform even to minimal expectation of Uncle Benny. She is like a mad independent and equated in Del's mature mind with animal maternity. She seems to belong to the animal world where she is ready to beat, maim, or perhaps to kill to escape her captivity. Del considered Madeleine as a victorious figure in comparison to her aunts who are always engrossed in domestic works or futile gossips and admits the division between women's work and important male enterprise.

The sudden death of Uncle Craig's death proves a turning point for Del. She is not only moved by the loss of Uncle Craig but also by the mystery of the death and the rituals associated with it. "I wanted death pinned down and isolated behind a wall of particular facts and circumstances, not floating around loose, ignored but powerful, waiting to get in anywhere" (Lives 53). Uncle Craig was a local historian and writer. He devoted the rest of his life to gather facts and information about the people of the country, their traditions, dresses and culture and then writing it down to give it a book form. After his death Del's aunts want her to work on

and complete the book of her uncle. But Del rejects Uncle Craig's perception of the past to his town history and family people. She was not at all interested in his historical project as it appears to her tedious and surface detail of the people's lives while she wants to explore the multiple layers of depth lying beneath this surface reality. Del's rejection of Uncle Craig's historical project was the outcome of her experiences and her two separate encounters with death which she undergoes in her life. First the death of a cow whose body was lying in the field and Del finds herself incompetent to denote a comprehensible and judicious meaning to this event. Del contemplates on the death of the cow and realized that on the hide there is a map of the world which she needs to understand. The second situation emerges with the death of Uncle Craig. These two events lead her to comprehensive view of the human existence. She realized that Uncle Craig's death is related to other deaths as well. Her mother recounts her, a magazine article on transplant entitled 'Heirs of the Living Body' which denotes that When a person dies, only one part, or a couple of parts, may actually be worn out. And some of the other parts could in fact have run thirty, forty years more. At the funeral ceremony her mother announces "Uncle Craig doesn't have to be Uncle Craig! Uncle Craig is flowers" (Lives 53). It reflects that though Uncle Craig is dead but he has just transformed into another form and is still a part of nature. His different parts of body such as stomach, liver and brain which constituted Uncle Craig once are transforming in another forms like birds, animal and flowers and reverting once again to nature. Though various elements of nature keep on changing their forms but nature retains its perennial existence. Uncle Craig's death and its connection not only with other deaths but with the living world enrich Del understanding regarding the

nature's perennial existence. Her aunts, who tried to persuade her to carry out the works of Uncle Craig, do not realize the real potential of Del. They are not aware "they are talking to somebody who believed that the only duty of a writer is to produce a masterpiece", and not a soulless and empty file (*Lives* 52). Uncle Craig's work provides a comparison point for Del's fiction which signifies that what sort of writer she wants to be and what is not acceptable to her.

In "Princess Ida" we find that Del is very much fascinated with encyclopedias which are sold by her mother. These volumes were a bottomless source of knowledge for her which satisfies her appetite. Del loves the feel and look of the volumes as physical objects as well as the knowledge contained within their pages. She rightly assimilates in herself the wisdom of stories and pictures include in those encyclopedias. The knowledge which she gained from these volumes leads her to the world which was unknown to her.

Del is deeply mesmerized by the beauty of the words and their magic. She is very attentive to the words used in her circle and tries to understand their inner depth and intensity. "Tomb! I loved the sound of that word when I first heard her say it! I did not know exactly what it was, or had got it mixed up with womb..." (*Lives* 39). She ponders over the words and it appears that she can 'see' 'touch' and feel the words. 'Heart attack'. It sounded like an explosion, like fireworks going off, shooting sticks of light in all directions, shooting a little ball of light - that was Uncle Craig's heart, or his soul - high into the air, where it tumbled and went out" (*Lives* 52). She is a juggler of the words and can play on them freely. Her fascination for words, capability to understand their different forms and hidden meaning provides stimulation to her development as a writer.

In "Age of Faith" Del's search for self takes her into the realm of religion. She visited various churches, studied a number of religious and theological texts to find the answers to her questions. She used to discuss and share her views and experiences with her mother and her brother Owen. But these texts and discussion did not help her to achieve her goals. Initially she find it interesting and worthwhile but later on it turned into a chaos regarding theological points of view on life and faith of the religious person. Del Jordan possesses an inherent soul of a creative artist. Her fascination of exploring and experimenting with various faith and beliefs has an association with her inner spark of creative imagination. Experimenting and establishing one's own faiths and beliefs is one of the steps in grooming as a self-reliant person and artist. Her inner trust of knowledge compelled her to explore various sphere of the life at different stage of her development. Experimenting and establishing one's own faiths and beliefs is one of the steps in grooming as a self-reliant person and artist.

Joy Kogawa and Sky Lee, famous Canadian authors have admitted that foremothers, mothers and other female play an important role in the maturing process of girls. In her life-course, Del also encounters various sorts of women like, her aunts Grace and Moira, her mother Addie, mother's boarder Fern Dogherty, Del's friend Naomi, her teacher Miss Farris who change, shape and give new dimension to life of Del. Her aunts are the perfect example of conventional mode of feminine existence and "belong to a dying or defunct Faukeresque world of south western rural Ontario" (Rasporich 33). They have a close resemblance to *War and Peace's* heroine Natasha who is completely devoted to her husband's intellectual pursuits without comprehending them. The comparison of Del's aunts to Tolstoy's Natasha

reflects that there is no difference between twentieth century women of Munro and nineteenth century Russian housewives. Women share the same predicament and universal plea for freedom irrespective of their social, economical, geographical and cultural boundaries.

Basically like Thomas Hardy's rustic characters these women serve as touchstone to measure the depth of intensity and growth and development of others and the protagonist. Del's mother Addie Jordan is a rebel who stands for the awakening of a new woman aspiring for her selfhood and independence. She sells encyclopedia, drives over highway and back roads of the country with a jack and shovel in the car. She loves opera, participates in the book-discussion activities, writes letter to local newspaper related to local problems and favors the distribution of birth control devices. She is ambitious about her children and wants to see them educated and successful in their life, makes every effort to do so. Though, Del realises that she too is like her mother but disapproves her way of life. Del hates the hollow life of her aunts but she finds that over-enthusiasm of her mother, intellectual show off and dissatisfaction with the life has made her ridicule in the society. Del draws that neither the total submission to the feminine ways of life nor the utter protest can be impactful in search for self or denoting selfhood to women.

At the threshold of adolescence, Del is not mournful at the closure of childhood but she is excited and considers it as a gateway to explore new world. She wants to enter in the restricted domain of adulthood so with her friend Naomi she gathered the information related to sex through library books. Del wants to acquire much knowledge about sex which she neither finds from her mother and friend Naomi

nor from literature. So she moves to an unfamiliar relationship with Mr. Chamberlain, the middle-aged lover of her mother's friend Fern Doherty and later on with Garnet. Now it is worth analyzing whether she is completely swapped by the stream of adult relationship or proceed to her intellectual pursuits as well. Is it possible for a young woman to pursue her social and intellectual lives, or these two elements are increasingly incompatible? Del's mother warns her for going on the wrong path and suggests her to use her brain but it seems to her futile preaching. . She often gets irritated but inherently she realizes that her mother was right to a lot of extent. She recognizes that she wants more from her life rather her friend Naomi, who after leaving the school joins an office job and starts dreaming and waiting for a marriage. She has an innate fear against the dominance of Garnet which seems her a hindrance in her way of becoming a female artist. She is torn between the head and heart, intellect and sexual passion. Though she is quiet confident about her potential but like every woman she faces the dilemma to choose the life of a woman or that of a career.

Garnet turns out to be the most instrumental character in the development of Del. Her relationship with Garnet French is a sexual awakening for her which resulted in new knowledge. "Sex seemed to me all surrender - not the woman's to the man but the person's to the body, an act of pure faith, freedom in humility" (Lives 215). She does not pay attention to social and familial objections to their relationship but wants to enjoy the pleasure of life. But soon she is abruptly confronted with reality and realizes the consequences of this relationship. "The complete wordlessness of the sensual world into which Garnet pulls Del underscores the dramatic irony of her belief that she now possesses unlimited power. In fact, she is losing the power

to control her life.. her power depends upon her ability to manipulate language as a detached observer(Carrington 89). Garnet French's attempt to push her head down into the river to baptize her so that he could marry her gives her a wake -up call. Garnet's attempt to baptize Del, leads to disintegration of their relationship. This is the very moment Del realizes to extricate herself from this relationship physically and psychology. She realises that she was not able to secure scholarship due to her obsession with Garnet yet she does not let herself break down but feel thankful as she gained a worthwhile experience. Del has to face further problems in life but now she is finally taking control of her life. Through this incident she attained the final stage of her life.

The last chapter of this collection is entitled as "Epilogue: The Photographer" implies that the novel has been 'a photographer's own documentary' (Struthers 124) of the development of Del as an artist and as a woman. Del has the inherent drive to be a creative artist. She utters that "A time came when all the books in the library in the Town Hall were not enough for me, I had to have my own, I saw that the only thing to do with my life was to write a novel" (*Lives* 240). In defining herself in true sense she turned into a creative writer and starts writing about the people of Jubilee and attempting to add fiction to the reality. She wants to write a novel based on real life material which will extend his creative output. In search of selfhood Del roams from here to there and her knowledge of self and society is shaped by her observation and experiences in the small town Jubilee. She used to sit in the library and read various so of books which satisfy her hunger for the knowledge. Through her creative imagination and deep love for the language she is able to recollect the relevant events and information

to write a novel. "Del chooses to write as a reader, constantly open to new texts, constantly invaded by other worlds. This openness, paradoxically, will lead to the development of a resilient self" (Redekop 80).

Canadian literature is diverse and multiplicitous like its strikingly and unpredictable landscape, therefore Canadian Kunstlerroman can be interpreted in numerous variety of manifestations. So it is quite difficult to denote definitive certainties to this term. It is evident that in Canadian female Kunstlerroman, the protagonist is an exceptional character and distinguished by her individuality rather than conforming to the set criteria. Del's determination and wit to gain her goals make her a unique and everlasting character rather than a blank cipher and stereotype. Munro not only offers a representative portrayal of Del as a woman, but a far more revelatory portrayal of her as a creative artist. The protagonist develops from a young girl to an artist while struggling throughout against phallogocentric notions of the society. Her journey has been from innocence to experience. Her quest to assert her Self turns out to be the cause of her marginalization. She embarks upon her journey of setting a new discourse as her Kunstlerroman which manifests her as creative artist while reconciling all the paradoxes of society.

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The Landscape of Panther Canyon: Environmental Concerns in Willa Cather's *The Song of the Lark*

Falling between two great novels that immortalize the landscape of the Midwestern prairie of Nebraska in America—*O Pioneers!* (1913) and *My Antonia* (1918)—*The Song of the Lark* (1915) is altogether different fare. While the vast landscape in the great prairie novels is a character in itself and its powerful presence retains its hold over the reader's mind long after everything else fades from memory, *The Song of the Lark* is a *kunstlerroman*, the story of an artist's growth to maturity. Whereas a contemplation of the landscape scenes in *O Pioneers!* and *My Antonia* leads straight to an understanding of Cather's environmentally tuned consciousness, it takes a more circuitous route in *The Song of the Lark* to appreciate the author's sensitivity to environmental issues. The novel focuses on the development of the central character Thea Kronborg, a Scandinavian-American singer from Colorado who is able to make it to the high circles of art in New York. Being a *kunstlerroman*, it has attracted a number of readings of the artist theme. Such readings usually interpret everything as aiding Thea's development as an artist. Even the most memorable part of the novel describing Panther Canyon in Part IV "The Ancient People" is seen as providing an occasion to aid the artistic growth of Thea. Such readings as do not involve a reduction of the landscape scenes to anthropocentric standards are missing by and large. In an attempt to fill this gap this chapter makes a case for *The Song of the Lark* as an environmentally sensitive text, focusing on the awe-inspiring Panther Canyon

near Flagstaff in Northern Arizona in particular to draw attention to the fact that environmental issues are ever close to the author's heart even while the novel is primarily a *kunstlerroman*.

Part IV of the novel titled "The Ancient People" comprises eight chapters that together constitute the most memorable part of the novel. This part dwells on Panther Canyon. Cather modelled Panther Canyon on Walnut Canyon between Flagstaff and Winslow in Arizona which she visited in 1912. The Canyon provided home to the Sinagua, a member of the Hakataya regional group of prehistoric inhabitants of the American Southwest. During their peak development period (1125-1215), the Sinagua occupied Walnut Canyon and built its cliff houses and storage rooms. With its perpendicular cliffs, lightly fringed with pinons and dwarf cedars, Panther Canyon provides a most memorable landscape. This splendid landscape is offset by the windy, sprawling and barren cityscape of industrial Chicago. A contemplation of this landscape provokes a sharp critique of wilful patterns of living leading to environmental degradation and a fascination for a life of harmony with the surroundings. It is also described how Panther Canyon possesses an otherness and intractability which is not reducible to a concept. Particular attention to the canyon episode brings out the deep ecologist in Cather, for the landscape of the canyon asserts the claim of nature to exist irrespective of its instrumental value.

The rich landscape brings to the fore the pull of the irrational and the unknown which is at odds with a way of living that ascribes an instrumental value to all objects of nature and subdues all men into behaving like standardized, uniform units. It resists all attempts at confinement to a

pattern of mere usefulness. In doing this Cather takes her place in the tradition of 19th century American transcendental writers like Ralph Waldo Emerson, Margaret Fuller and Henry David Thoreau whose works (in that order) *Nature* (1836), *Summer on the Lakes, During 1843* (1844) and *Walden* (1854) can be seen as the basis of much American eco-centred writing. These writers describe vividly the powerful impact of American landscape on themselves. The landscape of the canyon along with the abandoned cliff dwellings puts us in mind of the environment friendly practices of an ancient people.

Breaking free of a stifling, enervating, life as a budding, penniless singer in barren Chicago, Thea Kronborg, who, takes a sojourn in the Panther Canyon in Arizona, is not unlike the narrator of *Walden*. Her stay amid the cliffs of Arizona near Flagstaff is the focal point of the novel. The magnificent perpendicular cliffs, abrupt fissures and deep grooves in the rocky earth present a stark contrast to the soulless landscape of Chicago. For Thea, who had been attuned to the sand hills of Colorado, Chicago is "simply a wilderness through which one had to find one's way" (SL 165). She finds Chicago "big, rich, appetent" and is tired by the noise of the drays and street-cars (SL 165). Here winter brings biting winds from Lake Michigan and even spring season is "windy, dusty, strident, shrill" (SL 168). Homesick, Thea walks through the ugly, sprawling streets of Chicago hurrying, crying during early months. The indifferent, cruel landscape of Chicago offers no balm to a hurt soul.

The ugly landscape of the noisy city Chicago forces its denizens and the hordes of hungry, discontented boys and girls under a yoke of money and success, compelling them to behave like automatons. It certainly leaves Thea stale,

suffering from neurasthenia. The hideous city landscape fosters the megalomania in its populace that succumbs to the reigning ideology of money and power. It is by putting the cityscape of Chicago in sharp contrast to the landscape of Colorado and Panther Canyon in Arizona that the novel is able to highlight that the attitudes embodied in cities like Chicago are responsible for the general indifference to the natural world and the relegation of environment to a mere utilitarian commodity.

In *the Environment Imagination*, Buell suggests the following criteria for a text to be considered as environmentally sensitive:

1. The nonhuman environment is present not merely as a framing device but as a presence that begins to suggest that human history is implicated in natural history.
2. The human interest is not understood to be the only legitimate interest.
3. Human accountability to the environment is part of the text's ethical orientation.
4. Some sense of the environment as a process rather than as a constant or a given is at least implicit in the text. (7-8)

Buell's criteria fit beautifully *The Song of the Lark*, particularly the scenes involving the landscape of Colorado in Part I and the whole of Part IV of the novel.

The wider part of the winding Panther canyon was once inhabited by the Sinagua, the "cliff-dwellers" who built their houses of yellowish stone and mortar in the long horizontal grooves in the walls of the canyon. Irrespective

of the impact it has on Thea's development as an artist, the rugged landscape of Panther Canyon, sparsely grown with yucca, niggerhead cactus, cottonwoods, chokecherry bushes, dwarf cedars and aspens is shown to have an implicit value:

The sullenness of the place seemed to say that the world could get very well without people, red or white; that under the human world there was a geological world, conducting its silent, immense operations which were indifferent to man. Thea had often seen the desert sunrise—a light-hearted affair, where the sun springs out of bed and the world is golden in an instant. But this canyon seemed to waken like an old man, with rheum and stiffness of the joints, with heaviness, and a dull, malignant mind. (SL 263)

The cliffs of Panther Canyon in Arizona stand in sheer grandeur in their total unconcern to the human world. They have that degree of impenetrability which is contemplated upon by Martin Heidegger in his discussion of the opacity of the earth.

What Thea experiences out in the wild is quite similar to the experiences shared by the authors like Thoreau, John Muir and Aldo Leopold who write in American wilderness tradition. "The Ancient People" part of *The Song of the Lark* highlights the tenuous position of man vis-a-vis the wild, elemental landscape. The high cliffs and deep fissures of the Panther Canyon seem to mock man's very spirit of endeavour. The formidable landscape poses a challenge to the march of rationality toward progress by its sheer physical presence and opacity. As Thea and her suitor Fred Ottenburg go out for camping in the canyon before day-break, the very air seems resistant:

The lantern crept slowly along the rock trail, where the heavy air seemed to offer resistance. The voice of the stream at the bottom of the gorge was hollow and threatening, much louder and deeper than it ever was by day—another voice altogether. (SL 263)

Despite their muscular energy, brilliancy of motion and ostensible salutation to human "endeavor" and "achievement" (SL 269), the lonely figures of Fred and Thea are, nevertheless, pitted against an inhospitable, unconcerned environment. In their indifference and opacity, the cliffs offer a corrective and alternative to the dominant assumption represented by metropolis like Chicago. The magnificent landscape offers concrete resistance to the dominant western ideology that values nature for its instrumentality. The rugged landscape throws the human being out of his centre, compelling him to find a centre outside himself, forcing him to be what Heidegger calls "exocentric".

Reading closely those scenes that focus on the cliff-dwellings of the ancient Sinagua race also leads to an appreciation of Cather's environmental vision. The chapter describes in loving detail the houses that the prehistoric inhabitants of the Hakataya regional group of the American Southwest built in the walls of the canyon.

Thea is under the spell of these houses: "All the houses in the canyon were clean with the cleanness of sun-baked, wind-swept places, and they all smelled of the tough little cedars that twisted themselves into the very doorways. One of these rock-rooms Thea took for her own" (SL 250). A careful attention to the passages where the reader is presented with the description of the wider part of the canyon built up with cliff-dwellings serves two purposes. While it rescues the author from the charge of establishing the

supremacy of human striving and progress above everything, it gives at the same time a glimpse into Cather's enduring interest in the environmental practices of the ancient Cliff dwellers. In Chapter VI of Part IV, as Thea and Fred are trekking in the Panther Canyon, Fred accuses Thea of using her sojourn for her own development. According to him, the canyon has only instrumental value for her: "You ride and fence and walk and climb, but I know that all the while you're getting somewhere in your mind. All these things are instruments; and I, too, am an instrument" (SL 265).

At times Cather seems to be endorsing Thea's gloating over human spirit of achievement and tipping the scales in favour of mankind's march to progress in spite of the destruction this has caused to the environment. An instance of this is the scene where Thea watches an eagle sailing across the arch of the sky. Critics comment on this strain in Cather's thought, emphasising her appropriation of American Indian culture. Sarah Clere speaks of this as "one of the great contradictions at the heart of Cather's use of Pueblo culture" adding, "The cliff-dweller ruins Thea explores are a model of communal endeavor, yet Thea repurposes them as a tribute to individual autonomy" (28). Shari Huhndorf comments that *The Song of the Lark* appropriates American Indian Culture, saying: "'Native' traditions generally reflect a heavily European ethos" and that "the fixation on self-discovery and self-healing articulate the very Western ideology of bourgeois individualism" (163).

In face of such adverse criticism, a focus on the landscape of winding and twisting ravines of the canyon where cliff dwellings were built helps put things in perspective. The houses nestled in the canyon are a concrete example of a whole way of life and an attitude toward environment

that carries its own weight in the scheme of the novel, despite any exultation over human spirit of endeavour. The fact that the description of the cliff houses in "The Ancient People" comes after Part III "Stupid Faces" of the novel which dwells on the hostile landscape of Chicago makes the reader see the ancient dwellings as a site of the clash of two different cultures, with distinct environmental ethos. While the Panther Canyon, with its Anasazi ruins, is a place of refuge for Thea, it is more than a place of recuperation. As Sarah Clere comments: "This vision of the Southwest as a space set aside from the main course of westward expansion is particularly relevant to *The Song of the Lark*, where it becomes for Thea a refuge from modernizing America. Unlike the rest of the western United States, south-western territory could still function as a regenerative, imaginative space, allowing individual Americans who visited to recuperate and escape from the complexity of the modern United State" (22). At the same time, the prospect of the Panther Canyon and the cliff houses conveys the author's lasting fascination with the Anasazi culture and their environment friendly practices.

That the mute, abandoned houses have witnessed another way of life is internalized by Thea as she lies in her cliff house that she lines with Navajo blankets and listens to the endless whirl of the big locusts and the sound of the quaking aspens for hours together: "She had got to a place where she was out of the stream of meaningless activity and undirected effort" (SL 251). She achieves an insight into the inadequacy of her mode of life in Chicago and the claims of quite another way of living of the ancient people:

She had always been a little drudge, hurrying from one task to another—as if it mattered! And now her power

to think seemed converted into a power of sustained sensation. She could become a mere receptacle for heat, or become a color, like the bright lizards that darted about on the hot stones outside her door; or she could become a continuous repetition of sound, like the cicadas. (SL 251)

The cliff houses that merge symbiotically with the rocks of the Panther Canyon are an evidence of the culture of an ancient people who lived harmoniously with nature. The painstaking presentation of these houses in great detail is a proof of the author's enduring concern with the ethos and practices of American Indians—a concern that spills over other novels as well, but chiefly in *The Professor's House* (1925) and *Death Comes for the Archbishop* (1927).

Cather first saw the abandoned Anasazi cliff dwellings of the Four Corners region where the present day US states of Arizona, Colorado, Utah and New Mexico meet at Walnut Canyon (Panther Canyon in *The Song of the Lark*) in 1912. Ann Moseley calls this Cather's "seminal visit to the canyon" (219). The present day Four Corners area of the Southwest United States was inhabited once by a prehistoric native American civilization called Anasazi, an ancient Pueblo people who are considered the ancestors of the modern Pueblo people. Pueblo Indians are North American Indian people known for living in compact permanent settlements known as "pueblos". The word Anasazi comes from Navajo language and means "ancestors of the enemy". While Navajos were nomadic hunters, Anasazi had a settled, agrarian lifestyle. According to *Encyclopaedia Britannica*: "Ancestral Pueblo culture, also called Anasazi, prehistoric Native American civilization that existed from approximately AD 100 to 1600, centring generally on the

area where the boundaries of what are now the U.S. states of Arizona, New Mexico, Colorado, and Utah intersect...As farmers, Ancestral Pueblo peoples and their nomadic neighbours were often mutually hostile; this is the source of the term Anasazi, a Navajo word meaning 'ancestors of the enemy,' which once served as the customary scientific name for this group" ("Ancestral Pueblo culture").

Ann Moseley notes that the abandoned Anasazi ruins that Cather viewed belonged to a pre-Columbian tribe retroactively named the Sinagua (219). She elaborates: "Walnut Canyon and the area around Flagstaff, Arizona experienced several different periods of inhabitation by early Pueblo tribes between A.D. 600 and 1450. The people whom Cather calls the 'Ancient People' have been identified by Harold Colton as a 'branch of the larger Mogollon Culture, 'related to the Hohokam and Anasazi peoples through trade and other connections but a separate culture" (219). The first modern investigations in Sinagua archaeology began in 1916 when Harold Colton initiated archaeological survey of the ruins surrounding Flagstaff. In 1939 Colton proposed that this culture be called the "Sinagua," a term taken from the name applied to the San Francisco Mountains volcanic field by Spanish explorers, the "*Sierra Sin Agua*," or "Waterless Mountains".

Situated on the outskirts of Walnut Canyon in Flagstaff is the Northern Arizona University. The Anthropology Laboratories page of the University gives interesting information on the Sinagua, calling them a "resourceful" prehistoric people: "From the 7th through 15th centuries A.D., the forests, canyons, grasslands, and deserts of central Arizona were home to a resourceful and resilient prehistoric people archaeologists have called the Sinagua" ("Sinagua"). It was during their peak development period in the 12th and

13th centuries that the Sinagua adapted to much of western Mogollon Rim, the San Francisco Mountain volcanic field, and the Verde Valley and built and occupied the tiny cliff houses of the Walnut Canyon. The Anthropological Laboratories page draws attention to a sparse and uneven distribution of reliable water sources contrasting sharply with a wide spread distribution of prehistoric sites ("Getting a Drink"). Though the page draws attention to the research undertaken to understand the ecological impact of the Sinagua settlement, it emerges that, by and large, the Sinagua adapted to the variable topography of the area: "They made their living through a combination of hunting, gathering and farming that was highly variable across space, depending on available resources and farming potential" ("Sinagua"). There is evidence to tell that the Sinagua collected and conserved drinking water in a number of ingenious ways. The page informs, "Further, there was no single pattern of Sinagua agriculture. There was instead a rich diversity of strategies, each suited to a particular environmental zone, and each designed to strike the appropriate balance between crop type, soil conditions, temperature, and precipitation" ("Sinagua Use of Environment").

While it is true that Thea moves on to become a successful opera singer and leaves the canyon behind, her interest in the cliff houses and the Sinagua is more than a passing tourist fad. As she spends several weeks, largely alone, in the canyon, Thea has sufficient leisure to contemplate the cliff dwellings: "Nothing had ever engrossed her so deeply as the daily contemplation of that line of pale-yellow houses tucked into the wrinkle of the cliff. Moonstone and Chicago had become vague" (SL 257). Because of the central character's unflinching fascination for

the cliff dwellings and the ways of the ancient inhabitants, the reader is presented a detailed description of these long abandoned houses. As Thea wanders among the empty houses in the afternoons or sits with old Henry Biltner, the caretaker of the ranch, and looks at the cliff dwellers' relics—grinding-stones, drills and needles made of turkey-bones and the fragments of pottery—we get a fair picture of the ways of the ancient people. The glimpse of the stream at the bottom of the canyon where Thea takes her bath in a sunny pool behind the screen of cottonwoods, brings forth the importance of water sources for the Sinagua and how all their customs and ceremonies went back to water.

The winding canyon built up with ancient dwellings seems to assert the claims of a forgotten way of life that are measured up by Thea. There are Indian trails which are older than the white man's Arizona. Walking over them Thea can vicariously project herself into the distant past and gain sympathetic understanding of the Indians' way of life. The dismal, bleak landscape of industrial Chicago had failed to stir Thea. Looking at different landscapes, one can compare and contrast ancient and modern cultures and find the latter responsible for the desecration of the environment. During her sojourn in Panther Canyon Thea comes to appreciate the different environmental ethos of an ancient race as she contemplates its landscape and abandoned cliff dwellings.

"Landscape, History, and the Pueblo Imagination" is an important essay by Leslie Marmon Silko where she writes about naming as a traditional form of storytelling, making the landscape into a sustaining, holy text. Her essay brings out the different attitude of Pueblo Indians and modern Americans toward their surroundings, saying that the term landscape when taken to mean a "portion of territory the

eye can comprehend in a single view" can be misleading. It does not correctly describe the relationship between the human being and his surrounding because it assumes the viewer is somehow *outside* or *separate* from the territory that is surveyed:

Standing deep within the natural world, the ancient Pueblo understood the thing as it was—the squash blossom, grasshopper, or rabbit itself could never be created by the human hand. Ancient Pueblos took the modest view that the thing itself (the landscape) could not be improved upon. The ancients did not presume to tamper with what had already been created. Thus realism, as we now recognize it in painting and sculpture, did not catch the imagination of Pueblo people until recently. (32)

In the majestic surroundings of the Panther Canyon, Thea, for once, gets rid of her personality and is able to experience and glimpse how consciousness can remain *within* the hills, canyons, cliffs and plants, clouds, and sky and not deteriorate into Cartesian duality. Cather's persistent fascination for the canyon and cliff houses is part of her sympathetic appreciation for the environmental ethos of the ancient people.

The sand hills of Colorado and Panther Canyon in Arizona in *The Song of the Lark* stand for the non-rational which comes as a corrective to a will-driven, excessively cerebral life. Such enervating life is shown to be responsible for the degradation of the environment. The whole of the canyon episode that dwells on the rugged, mountainous landscape near Flagstaff in Arizona invites a consideration of the environmental practices of an ancient people while condemning an industrial society for its exploitation of

women and earth. It presents the vision of an ancient race living in perfect symbiosis with its surroundings. The way the landscape of the canyon substantiates the claim of the natural world to exist without being subject to anthropocentric standards effectively brings out the deep ecological strain in the novel.

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Raunak Rathee

Different Shades of Crime in Jo Nesbo's *The Son*

Scandinavian Crime Fiction is related with the portrayal of social criticism. The genre of crime fiction unfolds various strings of shock and surprises linked with a murder mystery or any unlawful act. Nordic Noir, that forms a major part of this genre, portrays a deftly plotted story with the description of brutality, vengeance, human trafficking and illegal trade of drugs in a socially welfare state of Norway. Jo Nesbo, a prolific author, has followed the convention by his sprawling, exuberant story detailing the intertwined lines of the gangsters of Norway in the novel *The Son* (2014). This paper mainly focuses upon the depiction of different types of crime in the novel *The Son*. The details of crimes and criminal schemers in the novel exhibit the hidden channel of the corrupt police officials who work for the mafia. The novel successfully depicts the 'whodunit' agenda through the story of a man who takes revenge for forcing his father towards corruption by killing them. He is on vendetta and his actions serve as redemption of his father's sins. The novel is therefore, a fantastic tale woven around the themes of violence, love, betrayal, corruption and revenge.

Key words: Suspense, mystery, violence, crime, corruption and whodunit.

Since last decades, Scandinavian crime fiction or Nordic Noir captivate the readers through best crime novels

all over the Europe. The genre becomes popular among a wider range of audience with its complex narrative and critic of socially welfare paradigm. Millions of books have been translated into many languages and won the various literary prizes. The genre become a trademark for the in Scandinavian countries which formed on the premises that each and every person should be considered equal and "every person deserves a good, decent life, and [...] every-body should be cared for" in the best possible manner (qtd. in Bergman 34). But soon the conditions deteriorated and cracks appear in the so called welfare model. Nordic Noir debunks the shortcomings of democratic and welfare society with the wonderful depiction of mysteries along with the themes of violence, corruption and different shades crimes in a society.

Jo Nesbo, the Norwegian crime writer encountered the Scandinavian crime fiction with the entertaining and forceful thriller machinegun. With the deepest mysteries and terrific thrillers, Nesbo touches the heights and finally succeeded in snatching the crown of Larsson in Nordic crime fiction. His novels stand out for the description of fluctuations and darkness present in Norwegian society. He has written a chronology about the investigations of Inspector Harry Hole and various crime novels like *The Devil's Star* (2005), *Nemesis* (2008) *The Redeemer* (2009), and *The Snowman* (2010). The present paper focuses on Nesbo's latest novel *The Son* that was published in 2015. Through this novel, Nesbo expresses his immense talent and his expertise in portraying a best thriller that relies upon the themes such as whodunit agenda, violence, vengeance, corruption in police department of Oslo and crimes like human trafficking and drug dealing in a socially welfare state.

The novel translated by Charlotte Barslund is about the boy Sonny Lofthus who "had been a star pupil, a talented

wrestler, popular, always helpful ... expressed a desire to become a police officer like his father" (Nesbo 13). At the age of 18, the suicidal death of his father, Ab Lofthus becomes the reason of his life's destruction. He was devastated after getting a suicide note from his father's table in which he confessed that he was a mole in the police department. After his father's death Sonny become a drug addict and victim of 'wicked world' where "Evil spread like cancer, it made healthy cells sick, poisoned them with its vampire bite and recruited them to do its work of corruption. And once bitten no one ever escaped. No one" (14).

In order to fulfil his drugs' requirements, Sonny confessed about those murders which he hadn't committed. He served twelve years in the Oslo's Staten Maximum Security Prison where the corrupt prison system preserved him with the supply of heroin. The central action of the novel takes place when one of the prisoner's confessions revealed the reality behind his father's death:

It's not true that he shot himself, Sonny... your father suspected who the mole was. I overheard Nestor talk on the phone to his boss about how they had to get rid of a policeman called Lofthus before he ruined everything for them. I told your father about that conversation, that he was in danger... but your father said that he couldn't involve other people ... so he got me to swear to keep my mouth shut and never breath a word of it to a living soul. They forced your father to write that suicide note in order to spare you and your mother. Afterward they shoot him point-black with his own gun. (Nesbo 65-66)

After knowing the reality behind his father's mysterious death, Sonny becomes the 'avenging angel' and decides to

escape from the prison to take revenge from the people responsible for his and his father's annihilation.

The novel successfully portrays the whodunit agenda which is the pivotal ingredient of crime fiction. It features a complex, plot driven story in which the central focus is on the puzzle and mystery elements. In these types of stories, the question mark hanging over the opening, the question of 'who did it' or 'whodunit' and the reader is provided with clues from which the identity of the perpetrator of the crime may be deduced before the solution is revealed at the end. Nesbo's novel deals with the whodunit agenda as the question marks "Who killed my father? And who was the mole who helped the Twin?" (444) are hanging over from beginning till the end. As it is from the very beginning of the novel that Sonny tries to solve the mystery and find out the real mole, when he comes to know about the truth behind his father's mysterious death projected as a suicide which in reality was a planned murder. Nesbo hypnotizes the readers from the starting point to end by providing the effect of mystery and the suspense elements.

The mystery of Sonny's father's murder is resolved near the end of the novel where the real murderer is unmasked. Sonny finds a diary of his father that exposes the built up tension, secret and mystery revolving the death of Ab. Therefore, as per the element of whodunit, the questions regarding the death of Ab (Sonny's father) are answered with the involvement of both Simon (Ab's friend) and Ab as a mole in police department and as secret informers to the Twin. "Twin wanted his mole to rise up the ranks in the police force then there was no longer room for two" (641) and both understand the truth that now Twin needs only one amongst them and the other is no longer beneficial for

him. So, both Ab and Simon decide to kill each other to be at that position:

When Simon realised that Ab Lofthus was willing to kill him to take the only spot with the Twin, he contacted the Twin and said he had to eliminate Ab, that Ab was on to both of them, that it was urgent. He said that he and Ab were like identical twins who had the same nightmare, which was that each was trying to kill the other. So he beat Ab to it. Simon killed his best friend. (642)

Simon, Ab Lofthus and Arild Franck are the corrupt police officials who work for the Twin under the garb of being the protectors of the social injustice. Instead of eliminating crimes from the social forefront they themselves are the law breakers. Nesbo exhibits the cases of police officials who are engulfed in different crimes like human trafficking, drug dealing, illegal supply of drugs in prison as they used to smuggle "a mobile phone, a gold-plated shaped like a pistol" as well as "getting hold of drugs in there was easy, no problem. Botsen isn't a maximum security prison . . . The officers . . . were selling smuggled cigarettes on the cheap . . ." (10) in the enclosed boundaries of the prison acting like puppets in the hands of the master mind like the Twin. Arild Franck – an Assistant Prison Governor having a "bull neck, bulldog face" (20) was involved in convicting Sonny as "a professional scapegoat" (366) who was falsely charged with two murders – one of an unidentified Vietnamese girl and of Oliver Jovic, a drug dealer. The author unveils the complicated and entangled strings of the web of corruption that has spread like a cancer in the police department that if some police officer wants to get out of this dirty game he/she has to pay a heavy price for it, that is,

his own life. For instance, as Per Vollan whose conscience no longer permits him to support the injustice meted out to Sonny and he reveals his dissatisfaction to Arild Franck and wants to back out from the group of corrupt police officials as he says "I'm saying that I can't do it anymore . . . As God is my witness I won't breathe a word to anyone. . . . Tell them I'll be as silent as the grave. I just want out. Please help me?" (22-23). But still the price for this conscience ridden police officer is that he was found murdered under mysterious circumstances later in the novel.

Near the end, the diary exposes of Sonny's father reveals the dark secrets of police officers – Ab Lofthus and Simon Kefas as it reads "We're corrupt, thoroughly rotten police officers who have betrayed everything we believe in for a few measly pieces of silver. We've turned a blind eye to drug dealing, human trafficking, even murder" (566-67).

Crimes like drug trade and human trafficking are very much prevalent in Norway. Every year a lot of people die only because of drug overdose and a lot of people fall a prey to drug addiction that gives birth to criminal instincts in them so that they may arrange easy access to drugs for their consumption. The increasing number of drug addicts has strengthened the roots of drug mafia and they stretch their arena by taking government officials into their confidence that increases their victims thereby tightening their grip over the crime of drug dealing. The novel, *The Sun* portrays the predicament of the protagonist Sonny who spoils his life by getting involved into the deadly grasp of drug overdose and near the end it has been indicated that various upper echelons of the society are also involved. Another crime that has been dealt in *The Son* is human trafficking. Human trafficking refers to the illegal trading of

human beings for exploitation and harassment. Nesbo exposes such crimes prevalent not only in the society but rampant all over the world excellently through his characters like Nestor, an agent of Twin one of the masterminds behind both the crimes. As in the first chapter the author tells that Nestor has caged down nine girls in Enerhaugen, "East Europeans and Asians. Young. Teenagers" (4). Minsk, one of the captives, tries to escape from Nestor's web but unfortunately is grabbed by Nestor's dog who "had taken a chunk out of her face – you could see straight to the teeth" (5) and in this way she is brutally murdered. Near the end Sonny who is on Vendetta informs Simon Kefas the police officer, about the place where Nestor keeps the girls. Ultimately Simon and Kari his associate raids upon the address and expose the trade of human trafficking that was taking place in that apartment.

Violence is an unwarranted exertion of force and power against rights and laws that plays a crucial role in crime fiction. It is not only related with the violation of law and social order but it also presents a critique of relationships between structures of society plus the violent disruptions embedded in the social structure itself. Also in crime fiction, violence therefore, "stages a struggle between collective norms and individual transgression" and especially the "basic link in between the social system and the individual" (....).

The novel clearly deals with the issues of violence and vengeance through the protagonist Sonny who in search for the answers about his father's murder with his revengeful thoughts goes on a violent turmoil. He brutally killed the unpunished murderers in the manner of a serial killer. After the breakout from prison he rescued himself in Ila Centre which is "was a residential facility for the city's most

vulnerable addicts" (27). After he lands in Ila centre, he starts planning and committing murders of the people responsible for his father's murder who are wandering scot-free in the society by befooling the police officials and law and order. He also planned to avenge himself upon those people who forced him to confess the murders committed by them as the author states that "he has been a scapegoat and father confessor for criminals in this town for twelve years" (468). He killed Agnete Iversen who was the daughter of one of Oslo's well known and rich property owner as she was responsible for one of the murders Sonny was accused of. During the investigation process carried out by Simon, he comes across the husband of Agnete Iversen, Iver Iversen, who had extra marital affair with the girl, Mai, put to death at the orders of Agnete Iversen. During the investigation Simon reveals the link of Iversens with the Twin and he enquires Iver Iversen to confess the same as Simon says, "Iversen Property did business with the Twin. You helped him launder money from his drugs and trafficking activities and in return he provided you with fictitious, tax-saving losses to the tune of hundreds of millions of Kroner" (471).

Nesbo excellently portrays the leitmotif of violence, atrocity and brutality with help of other characters also. It can be witnessed in the case of Kalle – the drug dealer and agent of drug mafia Hugo Nestor who was the second person killed by Sonny. Kalle, the real murderer of Mai, was diabolically tortured by the ruthless tyrant Nestor for he falls asleep during the working hours. "Nestor pulled out his eyelids and sliced them off with his hideous, curved Arabic knife" (236). On the crusade of his revenge, Sonny's next and third prey was Sylvester, another agent of the Twin. Sylvester was on his duty assigned by Twin to kill Sonny

and reached Sonny's house to carry out the command. But unfortunately, he himself falls a victim in the hands of Sonny who first shoots him and then locks him in the freezer that ends his life. Another such incident that depicts the level of brutality in crime fiction is the one when Nestor too is savagely murdered by Sonny in the same manner as he inflicts torture upon his captives by getting them murdered with the help of dreadful dogs. Sonny purchases the dogs of the same breed and throws Nestor in the cage to be killed by being eaten up by the brutal dogs that paints a ghastly sight as Sonny:

...unlocked the padlock and put his hand on Nestor's head as if blessing him he said something. Then he gave Nestor's head a little push. The plump men in the suit screamed briefly, then he fell backwards and hit the gate, which opened inwards. The dogs stirred. The man quickly pushed Nestor's feet inside and closed the gate ... the white dogs ... pounced on Nestor. Their movements were so silent that [Fidel] could clearly hear the chomping jaws, the sound of flesh being torn, the almost ecstatic growling and then Nestor's scream. (405)

Therefore, Jo Nesbo unfolds variegated perspectives as well as excellently stitches the patches of various themes and issues related with crime fiction into a beautiful garb of the novel *The Son*. The author also succeeds in creating an atmosphere of mystery, thrill, suspense and enigma embedded in crime fiction. The novel in this way is an entangled web of the nexus of intermingled themes of drug dealing, human trafficking, corruption prevalent in government institutions, lack of law and order, use of law and means, brutal atmosphere, the presence of crude

elements, drug addiction, the use of savage means to safeguard one's crimes, revenge, the grandeur of mystery, murder, illegal supply of drugs as well as the criminal elements, etc. Through his writings Nesbo proves that instead of developmental issues it is the criminal tendencies disguised as the progress form the backbone of so called an egalitarian, liberal and socially welfare state.

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Adeel Khalid

**A Spectrum of Symbols Employed and
Embedded by T.S.ELIOT in His CHEF
D'OEUVRE 'THE WASTE LAND'**

T.S. Eliot is prodigious while employing symbols as a device to embellish his magnum opus *The Waste Land* in multifarious fashions which divulge the ethos of modernity and aptness in the poem. Symbols furnish clef in his poem volubly. This paper aims to explore this clef and varieties of symbols at different i.e. personal, extended, unusual, mythical, religious levels of the poem which are knitted intricately and makes this poem vibrant yet coherent piece of literature. Moreover Eliot borrows certain significant literary allusions and references which sever at symbolic level too. The researcher takes this disposition and conducts a textual analysis as a research method to investigate an entire range of ubiquitous symbols embedded in the poem as a useful invention to depict the cant, phoniness and cupidity of the modern society. Although a comparative analysis the modern wasteland to the mythical wasteland' also symbolizes the convolution to the celebrated poem the *Waste Land*.

Keywords – Textual Analysis, Literary Allusions, Symbolic Convolution, the *Waste Land*, Modernism

A range of symbols anticipates in '*the Waste Land*'. Eliot employs symbols in the poem to create an aura of intricacy and convolution in the poem which constitutes the scope of the poem to its possible heights. Eliot is a great innovator in the use of symbols, the use of implication, the use of myths as objective co-relatives, his use of the mythical method for

juxtaposing of the past and present in his poetry, is highly commendable for communicating his sense of modern predicament. By the help of new techniques, he has telescoped in a few lines the whole ages and world-civilizations. His art of condensation and compression has enabled him to judge the present in its proper historical perspective. Although his new techniques cause difficulty and perplexity for the readers, yet he has given a new direction to English poetry by breaking it away from the 19th Century tradition. As Eliot states in his *Essay on 'The Metaphysics Poets'*:

Poets in our civilization must be difficult. Our civilization's complexity "playing upon a refined sensibility" must produce various and complex results. The poet must become more comprehensive, more indirect, in order to force, to dislocate devices, cultivate all the possibilities of words in order to express entirely new conditions.

Symbolism also provides Eliot an opportunity to create kaleidoscopic confusion in the poem. He dexterously highlights the technique of symbolism in his poem the *Waste Land*. Eliot's allusiveness through symbolism is exceptional. It helps his works to gain an unprecedented irradiance among modern poets. Symbols come to stand for the poet's emotion and it serves to make poem more intricate in possible every way yet a coherent piece of literature. Symbol is the elemental vehicle Eliot employs to enhance his poem. B. C. Southam made comments on T. S. Eliot's *The Waste Land*, he said:

Eliot's immediate '*The Waste Land*' is the world, as he saw it, after the First World War. The 'waste' is not, however, that of war's devastation and bloodshed, but the emotional

and spiritual sterility of Western man, the waste of our civilization (1981: 81).

Southam indicates that "Waste Land" is a symbol, by which the emotional and spiritual sterility of Western man and society have been revealed. Imagine if T. S. Eliot used a statement rather than a symbol to express the same concept, then that statement must have been very long and tedious, and hard to achieve such a shocking effect. Thus, it allows us to reach a point that "poetry moves us because of its symbolism" (Yeats, 1972: 34).

Eliot's 'The Waste Land' represents a colossal paradigm of symbols. One of the basic symbols in the 'The Waste Land' is taken from Miss Jessie Weston's *From Ritual to Romance*. In the legends which she treats there, the land has been blighted by a curse. The crops do not grow and the animals cannot reproduce. The plight of the land is summed up by, and connected with, the plight of the lord of the land, the Fisher King, who has been rendered impotent by maiming or sickness. The curse can be removed only by the appearance of a knight who will ask the meanings of the various symbols which are displayed to him in the castle. The shift in meaning from physical to spiritual sterility is easily made and was as a matter of fact made in certain of the legends. The most notable of these metaphors are those regarding water and vegetation, symbolizing, in their many forms and states, the poem's struggle between fertility and barrenness. As Eliot has pointed out, knowledge of this symbolism is essential for an understanding of the poem.

It is difficult to define the very word "symbol" in its true essence. Symbol is in fact a developed form of allegory. It can have an extremely wide meaning. It can be used to

describe any mode of expression to refer to something indirectly through the medium of another. But this doesn't mean that a mere substitution of one object for another can be considered as this process. In fact symbolism can be considered as the process to express abstract ideas and emotions through the use of concrete images. Edmond Wilson defines symbolism as: "The medley of images; the deliberately mixed metaphors, the combination of the grand and the prosaic manners; the bold amalgamation of the material with spiritual"

Heneri de Re'gnier, a French poet and a disciple of Mallarme defined symbol as: "being a comparison between the abstract and the concrete with one of the terms of the comparison being merely suggested"

To make it more clearly, Eliot puts it as: "The only way of expressing emotions in the form of art" ['Hamlet' by T. S. Eliot, Selected Essays of T.S. Eliot]

It is noteworthy to state the fact that the influence of symbolism is too vast on later movements. The experimental techniques devised by these poets enriched the technical repertoire of modernism, particularly the works of Eliot. All symbolists tend to support the idea of a connection between the idea of first, consciousness and the outer world and second, nature and the spiritual world. Thus the symbol stands alone with the reader being given little or no indication as to what is being symbolized. Once Eliot said;

"A great poet, in writing of him, writes of his age,"

This phrase of his is equally applicable to him. His poetry is deeply influenced by his age. His 'The Waste Land' reveals despair, disillusionment and disappointment, seeing that the poem is the reflection of post war generation. The

world war has unleashed the forces which cannot be controlled. The world has suffered a furious succession of horror and lust. There is anarchy and loss of faith in the existing vales. It is an era of anxiety, violence, and destruction. There is an industrial chaos due to migration of labor from rural areas, created abnormal conditions of living for the lower classes. The isolation and loneliness has no compensation in the development of individual talents. The ruined cities and shattered hearts—aftermath of the First World War needed colossal efforts for reconstruction. Secondly the moral chaos arising out the violence and destruction caused by the war, could not be replaced by the new system of vales. On the other hand, the movements of the women's liberty and free mixing of both sexes shattered any pretension to the decency. Sex and its perversities ruined the life of cities. The revolution of Russia of 1915 marks the emergence of communism. Marxism was a guarantee for social and economic justice. The scientific achievements in different fields showed the way for improving the conditions of society. The advance in psychology and specially researches of Freud and Jung showed the complexity of human personality. Language became a body of pictures and images. Myths and symbols were exploited by new writers. This led to a new kind of literature of which Eliot himself is an epitome of innovation.

Arthur Simon's book entitled Symbolists Movement in Literature left a deep impression on literature. He read the works of Verlaine and Rimbaud, Jean Lafarge and Mallarmé. He learns how to use images and symbols, so as to convey the personal 'fleeting sensations and feeling'. Eliot employs extensively these symbols like desert, rock, rain, drought, flood, etc. One of the important things he learns from French Symbolists was their compactness and condensation of

forms. From Lafarge he borrowed largely the technique of sudden transition, unusual contrast, and mock heroic element, sentimental and serious notes Charles Baudelaire's poetry influenced the spirit of Eliot. Baudelaire wrote poetry particularly of the ugly aspects of the rural life, pointing out the routine and horror of everyday incidents. Like Eliot asserted his age and was its mouth piece. In the Waste Land Eliot has highlighted the corruption and decay of modern civilization. It may be noted that in spite of the so-called progress of the age in the form of scientific achievements' humanitarian projects and welfare works, there is a keen realization of the sickness and agony of the human heart. The daily routine of modern life, its lack of devotion and goal, its laws of moral values, indicate the collapse of material civilization. The Romantics make use of symbols as centers of unlimited expansion, with the result there is vagueness and indefiniteness in their poetry. Eliot's images are clear-cut, concrete and precise. He draws his symbols from traditional sources. He does not alter their significance. According to Maxwell, T. S. Eliot maintains the essential suggestive quality of all his symbolism, while limiting the suggestiveness to a clearly defined range. Eliot's approach to symbol is classical. He retains the suggestiveness which differentiates poetry from prose. His poetry reveals economy of classical school; he has the epigrammatic preciseness, compactness and terseness. In this manner he achieves suggestiveness and elaboration by the help of symbols and images which have the background of literary tradition. Eliot draws largely on the technique of Lafarge and Baudelaire. These French symbolists supplied him images and symbols. The imagists like Ezra Pound showed him the use of concrete images to capture fleeting experiences. The metaphysical poets sharpened his wit and enabled him to make his own

conceits and ironic contrasts. Moreover, myths borrowed from ancient cultures and literature makes his poetry difficult to follow. So all these things put together—images, symbols, myths, and the creation of new rhythms render his poetry complex.

The '*The Waste Land*' is one metaphor with a multiplicity of interpretations, and meanwhile it provides people with an agnostic world. Nothingness is also the most important idea reflected in *The Waste Land*. When modern man has lost his spiritual world, he has to be accompanied by nothingness, and he lives only in an "Empty City".

He uses mythical symbols through which the relationship of the present with the past is established. He chooses the mythical method to establish parallel between the ancient and the ancient world and the modern world. Tarsiers a mythical figure symbolizes destruction and chaos. He is a link between the '*The Waste Land*' of king Oedipus and the '*The Waste Land*' of modern civilization. He belongs to the past and present. He symbolizes the loss of spirituality in the modern world. Moreover he has experienced of life both as man and woman. Though physically blind, he is gifted with prophetic vision. His prophetic vision tells the loss of spirituality in modern world and probing into the strange disease which it has, with ceremonial complacency, mistaken for health. The seasonal cycle of nature is responsible for the primitive vegetation myth. In the poem winter symbolizes death while spring stands for re-birth. The life giving spring rain gives vitality to the trees and plants. In ancient Egypt the effigy of the vegetation god; known by different names like Osiris, Adonis, and Atis was failed with grains of corn and buried under the earth. This means that the vegetation god was dead. After sometimes the grains

sprout from the earth which indicates the re-birth of the god. The Burial of the Dead deals with the same mythical symbols. The Crucifixion of Christ and his resurrection symbolizes a spiritual regeneration which comes through penance and suffering. In this way Eliot uses Christian mythology at symbolic level. Fisher king's '*The Waste Land*' sets a parallel to the modern waste land. The modern '*The Waste Land*' is devoid of fertility and pursuit of virtue. He was a sinful and very sensuous king therefore he became sick and his kingdom suffered from drought and famine. The '*The Waste Land*' of the fisher king stands for the '*The Waste Land*' of modern land. The sick king stands for the sick humanity and just as the sickness of fisher was due to sexual orgies in the same way sickness of the modern man is due to their sexual perversities. Sex has been degraded to an animal passion and not as a man of the expression of true love. The modern sick world can be restored to help through penance and the pursuit of virtue. There are also references to biblical '*The Waste Land*' and in the words like rock, the dead tree, the dry grass mentioned in the section one of the waste land. The dry grass on the dry land and the dry bones stand for barrenness of the sterility of spirit a sort of death-in-life. Water stands for spiritual re-birth or a return to health and vitality. Through the mythical symbols the poet has connected the modern '*The Waste Land*' with the other '*The Waste Land*' of ancient times namely the '*The Waste Land*' of king Oedipus of Thebes, the '*The Waste Land*' of fisher king and biblical waste land.

Eliot uses his own personal symbols in very meaning full way. The 'dog' is symbol of human conscience from which modern '*The Waste Land*' habitants are depriving of and living a meaningless life. Red-rock symbolizes Christian

church which offers a place of refuge for the lost soul of man. But in this era church is unable to fulfill the requirement of modern man. The images and patterns on the tarot pack of cards are entirely of the poet's own creation. The significance of this symbol refers to the ancient fertility ritual in Egypt where weather-prophets use to forecast the rise and fall of waters of the river Nile with the help of help of tarot pack of seventy eight cards. Under the law, fortune-telling is a criminal and undesirable business and the pack of cards is nothing but a wicked game. There are certain symbols re-invented by Eliot from the fact of modern life. He makes a reference to 'a taxi throbbing waiting' which symbolizes two things. One is impatience for returning to home and second is her willingness to be hired as taxi for sex purpose. This represents the sexual perversion in the modern world and the commercialization of the modern land. This also highlights a hardcore reality of modern life that the human emotion and love have demolished. There is no productivity and regeneration. "The broken finger nails of daily hands" represent the aimless and cheap life of three daughter of the Thames River. The poet tries to show through this symbol that how low societies exploit sex. The girl who lives on the bank of the river Thames, relate their experiences. So these girls are victim of their own fate and they are unable to anything. Therefore now they are broken nail which is useless. "As a silk hat on a Bradford millionaire" represents the unbecoming self-confidence of young clerk. He is adventurous but rather self confident but actually he is nervous. He has no culture and inner confident. His assurance and firmness appears like a silk hat on a Bradford millionaire. He approaches the typist and knows that she is bored. Both are indifferent to the spiritual love and have gone through mechanical sex. This mechanical devoid of

spiritual love is the part of modern life. These new unusual symbols set a dimension to the originality of the poem.

The poet draws on certain symbols which have an extended significance. For example, the journey of the German princess to the different places stand for aloofness of modern persons; her visit to south in winter symbolizes her of fun and sensuous pleasures but now she spends her most of time in reading. She represents the indifferent attitude of modern man to his surroundings. It also symbolizes restlessness of the modern man in the new civilization. The well known symbol of "rats' alley" stands for the monotony and emptiness of city life. This symbol also shows the aftermath of world war one and its effects on the city life. Modern life is dull and bore and people are living a very mundane life. All the symbols stand for much more than what they represent. It is for the reader to understand their comprehensive significance.

Eliot also highlights the psychological aspects of different modern people through psychological symbolism. Majority of the people are abnormal and they do not know how to cope with new civilization. They are unable to digest the after affects of world war. They suffer various types of mental illness on the account of the worries and anxiety and challenges of modern life. When man is not able to face the challenging situation, he feels frustrated and tense. Similarly, sex, too, becomes a source of tension and despair. In the second section entitled A Game of Chess the poet deals with sex intrigues and sex perversions. This creates psychological anxiety and mental tension. The fashionable society-woman called the lady of situation, is bored with her own life and has become extremely neurotic. Her lover, too, suffers from psychological exhaustion. The cockney

woman narrates Lil's life history especially her marriage and her use of the pill, which has resulted in her emaciation. The key symbol is provided by the act of abortion which epitomizes the woman's life experience. Lil, in spite of her five children or because of them, is seeker after sterility, an inversion of ancient - fertility rites and processes. And suddenly the voice asks: "What you get married for if you don't want children?" which points out the futility of mechanized, impotent existent of humankind.

"HURRY UP PLEASE ITS TIME, HURRY UP PLEASE ITS TIME"

It bespeaks the same fact that man has reached the dead-end.

The poem Waste Land is a desolate landscape of archetypal symbolism. In the poem the characters are nameless, faceless, isolated and have no clear idea of their selves. All they have is a sense of loss and a neural itch, a restless; desire to recover what has been lost. But in this very minimum of restless aliveness they repeat the pattern of their life and it is the archetypal pattern. Eliot highlights this archetypal quest through symbolism quite acutely. Water is an archetypal symbol for life and growth, and re-birth. It is archetypal significant, anthropologists believe that water is used in baptismal services, which solemnize spiritual re-birth. In the modern waste land, however, even the relation between man and woman is also sterile. The incident between the typist and the carbuncular young man is a picture of love so exclusively and practically pursued that it is not love at all. The tragic chorus to the scene is Tiresias, into whom perhaps Mr. Eugenides may be said to modulate, Tiresias, the historical expert on the relation between the sexes. The theme of barrenness, decay and death is woven

with the quest for life and resurrection which Eliot found in the legend of the Holy Grail and other anthropological myths.

Certain objects may symbolize two opposite ideas based upon their functions. Thus, water is, on the one hand, a symbol of creation - of life and growth, of purification and transformation, in the form of a river or sea and, on the other hand, it is also destructive of life and property. Similarly, fire as a destructive agent, is a symbol of lust which consumes a person to a state of "living death"; but fire, as the sacred altar-flame, is also a symbol of inspiration, illumination and spiritual exaltation. Eliot constantly plays with ambivalent symbols and images.

Eliot's vast scholarship is reflected in literary allusions. He uses literary allusions and borrowed phrases which sever at symbolic level too. These allusions in the poem reinforce the symbolic purpose of the poem. Moreover he uses the allusions as I. A. Richards explains, as

'A device for compression, for the poem is equivalent in content to an epic' without which 'twelve books would have been needed'

The poem within the space of four hundred odd lines had quotations, imitations, and allusions to more than thirty writers from Virgil, Ovid, and Dante to Shakespeare, the Buddha and St. Augustine. Through allusions Eliot is not only to glorify the past but though they sever to emphasize the contrast between the past and present. Eliot proceeds to complicate his symbols for the sterility and unreality of the modern 'The Waste Land' by associating it with Baudelaire's fourmillante *cite* and with Dante's Limbo. The Dante and Baudelaire references, then, come to the same

thing as the allusion to the 'The Waste Land' of the medieval legends; and these various allusions, drawn from widely differing sources, enrich the comment on the modern city so that it becomes unreal on a number of levels: as seen through the brown fog of a winter dawn; as the medieval 'The Waste Land' and Dante's Limbo and Baudelaire's Paris are unreal. Eliot's London references Baudelaire's Paris ("Unreal City"), Dickens's London ("the brown fog of a winter dawn") and Dante's hell ("the flowing crowd of the dead"). The city is desolate and depopulated, inhabited only by ghosts from the past. Stetson, the apparition the speaker recognizes, is a fallen war comrade. It seems "unreal," as the ghost-filled London did earlier in the poem. In the poem, there is the words Datta, Dayadhavam, Danyata and Shanti which referring towards 'Give : sympathize : control ' or ' Peace '. These words are borrowed from Hindu mythology. The reference of *The Tempest* is, like the Philomela reference, one of Eliot's major symbols. A general comment on it is therefore appropriate here, for we are to meet with it twice more in later sections of the poem. The song, one remembers, was sung by Ariel in luring Ferdinand, Prince of Naples, on to meet Miranda, and thus to find love, and through this love, to effect the regeneration and deliverance of all the people on the island. The allusion is an extremely interesting example of the device of Eliot's already commented upon, that of taking an item from one context and shifting it into another in which it assumes a new and powerful meaning. The description of a death which is a portal into a realm of the rich and strange death which becomes a sort of birth assumes in the mind of the protagonist an association with that of the drowned god whose effigy was thrown into the water as a symbol of the death of the fruitful powers of nature but which was taken

out of the water as a symbol of the revived god. The passage therefore represents the perfect antithesis to the passage in *The Burial of the Dead*: That corpse you planted last year in your garden, etc. It also, as we have already pointed out, finds its antithesis in the sterile and unfruitful death in rats' alley just commented upon. (We shall find that this contrast between the death in rats' alley and the death in *The Tempest* is made again in *The Fire Sermon*.)

We have yet to treat the relation of the title of the second section, *A Game of Chess*, to Middleton's play, *Women Beware Women*, from which the game of chess is taken. In the play, the game is used as a device to keep the widow occupied while her daughter-in-law is being seduced. The seduction amounts almost to a rape, and in a double entendre, the rape is actually described in terms of the game. We have one more connection with the Philomela symbol, therefore. The abstract game is being used in the contemporary waste land, as in the play, to cover up a rape and is a description of the rape itself.

The *Fire Sermon* makes much use of several of the symbols already developed. The fire is the sterile burning of lust, and the section is a sermon, although a sermon by example only. This section of the poem also contains some of the most easily apprehended uses of literary allusion. The poem opens on a vision of the modern river. In Spenser's *Prothalamion* the scene described is also a river scene at London, and it is dominated by nymphs and their paramours, and the nymphs are preparing for a wedding. The contrast between Spenser's scene and its twentieth century equivalent is jarring. The paramours are now the loitering heirs of city directors, and, as for the nuptials of Spenser's Elizabethan maidens, in the stanzas which follow

we learn a great deal about those. At the end of the section the speech of the third of the Thames-nymphs summarizes the whole matter for us.

Eliot's originality and relevance with relation to the modern world can be found not only in his choice of symbols but also in the modification of quotation and naturalizing the diction and images of the ancient past weaving into a tapestry of poetic diction which reflects in his poem. All these use of poetic qualities make his poem the Waste Land modern and carries universal appeal in it.

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Atul Rasika Moudgil

Inner Vs. Outer Misery in Anita Desai's *In Custody*

Most of Desai's early novels are littered unmistakably with aberrations of the female psyche battered and mutilated in matrimony. In these novels, she being predominantly a subjective and psychological writer peeps into the inner reality of the female psyche rather than in the outer spectacle of the world. Anita Desai's later novels, however, tell a different story. In these novels, the individuals are found trapped by circumstances, and they are the victims of external forces beyond their control – forces social and political. The present paper is an attempt to gauge this shift from an exploration of feminine consciousness to being preoccupied with the realities of the outer world with special reference to her novel *In Custody*.

As a psychologist study, the novel records the unfortunate experiences, the physical travails and mental agonies of the protagonist, Deven Sharma, a diffident and shy lecturer in Lala Ram Lai College at Mirpore – a spoilt and neglected suburb of Delhi where he lives with his wife, Sarla, and his son, Manu. He is a romantic escapist, incapable of facing crises in life and thinks of himself "withered like the last leaf upon the tree, shaken by the chill blast of winter" (Desai 12). The events that precede the hopeless situation in which Deven is trapped emerge from his social milieu, over which he has no control – the sordid surroundings, ill-matched couples, unscrupulous businessmen, and a friend Murad, who is frequently violent, invariably unscrupulous and always complacently exclusive.

The novel presents Deven as a victim of society right from his childhood. His lower middle-class family background hinders his development as a free human being, and reduces him to be an introvert and dependent type of person. As a child, he is witness to the bitter disappointment of his mother and the "apologetic smile" of his debilitated, asthmatic father for his failure to measure up to his spouse's expectations. Presently, he leads a dull life, a life which is economically and intellectually backward. His mind is continuously tensed up and preoccupied with his dull routine at home, and with his financial crises at the college. He finds the mundane reality – his job, his family – oppressive, and obstructive to his artistic aspirations.

The real cause of Deven's psychological torture is his illusion of separateness of art and life. He has an ambition to get somewhere in the literary field, "but he does not have a pushing personality." (Bande 60). His efforts to escape from the cage of his marriage, family and job land him in the world of Urdu poetry and intellectual fame. He nourishes the illusion that he will finally come out of the debris of his mundane existence by his association with the celebrated Urdu poet, NurShahjehanabadi, whom he has admired all his life. He thinks that he will thus be able to cast away 'the meanness and dross of his past existence': "Yes, these college grounds, the fields of dust... [the] mocking young students at the gate and the bus stop, all would be left behind, and he would move into the world of poetry and art..." (Desai 105). But the illusory world of Deven's creation is done to pieces as he struggles to cope with a host of absurdities linked with his dream. In his first visit to Nur, his idol and hero, Deven is shocked to find him surrounded by "the louts, the lafangas of the bazaar world" (Desai 10). On the familial front, Deven is violent, angry and furious. His aspiration to

achieve excellence in the field of Urdu poetry is frequently thwarted by his financially and emotionally starved wife, Sarla. Deven is aware of his inability to fulfil his wife's desires and dreams on the material level. This leaves him with a sense of defeat and failure, which finds expression in the form of rage, irritation and anger towards Sarla.

The exploitation of Deven by Murad, affirms external factors responsible for Deven's misery. Murad is the editor of the magazine *Awaz*, asks Deven authoritatively to contribute articles to his magazine, and later chides him for demanding payment for them.

There is other factors also. His students who help him to restore a semblance of coherence in the tapes, demand first division. Nur writes to him for medical allowance and an endowment for his child from the college authorities. Murad wants him to complete his article on Nur. As observed by UshaBande, "it is an irony that as soon as Deven decides to free himself from Nur and Murad, he is much dragged in." (Bande 160).

In *In Custody*, Mrs. Desai makes a considerable use of animal imagery, predominantly drawn from circus animals, significantly exploring the predicament of the characters as imprisoned creatures aspiring desperately for freedom. Animal imagery is used to characterize men as starved and harassed like animals. According to Shyam M. Asnani, "Besides depicting ingratitude, unkindness and disruption of traditional human values and relationships, this imagery also reflects the universal human predicament." (Asnani 148). Deven's miserable life with his unsympathetic and sarcastic wife makes him feel like a caged animal in a zoo or a creature looking down at earth from another planet (Desai 131). Deven intends to slip out from the babble of Nur's

company, but is unable to do so because of the constraints of his situation (Desai 58). The fight between Nur's wives is "as between jealous tigresses?" (Desai 117). Nur's house is "this home of ferocious felines?" (Desai 117).

In Mrs. Desai's novels, the city is frequently spoken of as a trap where her characters are doomed to live, and from which none of them can escape. In an interview with Ketaki Seth, she admits: "The environment and place are my material really. They are of primary importance to me. The visual images and sounds, smells and textures of the places I know are my material." (Seth 60). In *In Custody*, the locale Mirpore, which is "an entire world" for Deven since he had no existence outside it, is used as a fitting background to represent his emotional being. The city itself is represented in this novel, "as much a victim of circumstances as the protagonists." (Inamdar 145).

It is seen that the protagonist's torture takes, the form of forces, both inner and outer, thwarting the protagonist's urge to develop freely. The novelist, however, presents these forces meshed up and artistically constituting a single causology of Deven's personal misery. She studies these forces as they manifest themselves in nature and in man and in his social institutions. Language is used by her to index the play of turbulence not only in the mind of the protagonist, but also in the physical surroundings, the former being shown to be as much caused by as causing of the latter.

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