

Vol.no. XCII
Jul-Sept & Oct-Dec, 2017

The Vedic Path

**Quarterly Journal of Vedic,
Indological & Scientific
Research**

Peer-reviewed, UGC Approved Research Journal
(Sr no. 324, Journal no.49342)
ISSN 0970-1443
Registration no. 29063/76

indexed at

www.worldcat.org

Guide to Indian Periodical Literature

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

Editor: Prof. Shrawan K Sharma

www.thevedicpath.in

thevedicpath@gkv.ac.in

+91-9412074666

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

CONTENTS

B.P.Badola	1-25
Rethinking Social Philosophy: From Vedantism to Postmodern Synchretism	
Sedigheh Zamanlou	26-42
Pure Consciousness (Cit) in Rumi's Poems in the light of Non-Dualism (Advaita)	
M.A. Afzal Farooq	43-59
The Sufi World of <i>Ihsan</i> and Annihilation of Self-identity : Exploring Sufism in Select Poetry of Jelaluddin Rumi	
Srija Sanyal & Abhik Maiti	60-95
A Discordant Harmony :A Critical Evaluation of the Queer Theory from an Indian Perspective	
Gaurav Sood	96-112
Adapting Shakespeare: A Cross- Cultural Translation into Films	
Sudeep Kumar & Rakibul Islam	113-130
Theorising Jihad in Religion, Media and Literature : A Study with Reference to Tabish Khair's <i>Jihadi Jane</i>	
Deepika Pant	131-141
Sri Aurobindo on Nationalism and Indian Culture: Revisiting the Past	

Prashasti Joshi	142-146
Heart of Darkness: The Untold Truth	
Deepawali Joshi	147-152
Psychological Transformation in Bharati Mukherjee's Jasmine	
Vidushi Pandey	153-156
Transcendental Experience in Chitra Banerjee Divakaruni's Novel Olender Girl	
Ravinder Kumar	157-173
Versions of Art and Artist : A Post-modern Analysis of Ideological and Existential Paradoxes in Orhan Pamuk's My Name Is Red	
Niyati Kush	174-188
The Role of Patriarchy in Shakespeare's The Taming of the Shrew	

B.P. Badola

Rethinking Social Philosophy : From Vedantism to Postmodern Synchronism

Abstract :

Knowledge is but a reflection on our perception of reality. Many a discourse emerged out of our perceptions which are blended as metaphysical, epistemological, and ontological and the like. These are added with the complementary ethical-moral perspectives structured according to their fundamental perceptions. Human mind and society evolved, views August Comte, from theological to metaphysical to positivist or scientific stages. Human mind has been tremendously creative particularly in designing huge corpus of knowledge forms and is so valued that in present context the global market is dominated by this creativity. We have excelled in knowing the tangible and reached to the modern or ultra-modern state, however, a number of unresolved agonies and mysteries exist. "Modernity, says Jurgen Habermas, is an incomplete project in India". The power of science to solve all problems and the epistemic knowledge as revealing the whole reality is therefore, questionable. The postmodern situation, has opened all round discourses and particularly the ontological one. It has created a space for discourses beyond meta-narratives-past, present and future.

Vedantic philosophy is metaphysical that is based on the infrastructural position of spirit (idea) and thereby perceiving the reality beyond matter or material world. It is based on the independent (transcendental) state of human consciousness- liberated from the influence of matter

however, devoted to social action with vigour and dedication. While the post-industrial or postmodern views seem heterological, leading to all directions, Vedantic philosophy is synoptic because it construes the image of human not as free but liberated (*mukta*) and universal (*Brahmic*) in nature. It is a cultural capital of India. This draws the discourse on the evolution of human spirit and existence to higher forms and its praxis on wider scale, hence it qualifies to design new synthetic existential meaning out of the postmodern approaches centered on 'human-situatedness'. Situating Vedantism as the infrastructure, new cultural paradigms need to be designed in the contemporaneity and new sociological imaginations be brought into intellectual discourses including the issues of social development and human existence.

Key Words: Cultural capital, Vedantic Philosophy, Brahmic knowledge, Synoptic Vedantism, Human situatedness, Ideological-ontological inclusion, syncretism.

Introduction:

Knowledge begins with the metaphysics of the reality. At this stage, the noumenal and phenomenal are not distinct (in Kantian philosophy, noumenal means, a thing as it is in itself, as distinct from a thing as it is knowable by the senses through phenomenal attributes.) Thus, reality is a logical synergy of the four fundamental elements i.e., matter, mind (spirit), time and space and two important elements viz, man (human) (as instrumental element) and society (as contextual element). In other words, these are substantial to the notion of reality. The absence of anyone of the fundamental elements would fail to construct the very notion of reality, however, these four fundamental elements frame

into a typical co-relationship where one element at a given moment is perceived as placed at 'infrastructural position' and rest of the elements are at 'super structural' positions. The element situated at the 'infrastructural' position holds the attribute of 'the independent element' and therefore, is attributed as the most powerful one, consequently, the source of forces or the source of the 'reasons'. Infrastructural element is so dominant that it forces to design our perception (*darshan*). This infrastructural element is the 'Creator' element i.e. creator of phenomena as and according to the attributes inherent in it. Thus, we perceive the reality under the influence of infrastructural element and consequently, we have materialistic perception, (*bhautik-vaadi darshan*) or spiritualistic (idealistic) perception (*adhyatmavaadi darshan*). By putting individual in sync with matter (nature) at infrastructure, developed the 'naturalism' (or romantic naturalism) and by taking society with matter at infrastructure, evolved the 'pragmatism', which as we know, is the basic philosophy of social sciences. In order to resolve the contradictions and antagonism between theology and science (represented by naturalism/pragmatism), during the course of transition to modern age, 'realism' mediated as a kind of middle path, through conceptualizing individual as 'human' and linked this attribute with matter and hence the primary realism evolved as 'humanism'. These materialistic philosophies are phenomenal because perception is through senses and hence they are 'epistemological' or epistemic.

The existential philosophy, on the other hand though rooted in the materialistic perception of reality, however, it designs its paradigms on the ontological (existential) conditions of human being; matter, mind, time, space and society revolving around it. So, in the existential philosophy,

existence of man is at the Centre and termed as 'human situated' in today's sociological discourses.

Down to history is witnessed a transition from pre-industrial era to the industrial through the progressive march of materialistic philosophies in the form of scientific or rational knowledge, which revolutionized the world. This was the dawn of modern age or 'modernization', forming the new 'meta-narrative' where we all are situated. Rostow (1960) described this march of modern economy through five stages i.e. (i) the traditional society (ii) the precondition for take-off (iii) the take-off (iv) the drive to maturity and (v) the age of high mass-consumption. In a way from pre-Newtonian to post-Fordian situations. This analysis could be observed in Thomas Kuhn's (1962) terminology, 'structures of scientific revolutions' as marked by the change in the worldview.

In this introduction of philosophies, 'spiritualism' stands distinct from materialistic perceptions. The researcher follows the basic design of reality to make conspicuous discourse that follows in this presentation. When, mind or spirit (which is a fundamental element of reality), is placed in the 'infrastructural' position, it is to be established as 'independent' which is simultaneously debatable because an independent 'spirit' only has the potential to perceive reality beyond matter (or material world). This is generally conceived as 'metaphysical' as against scientific or epistemological. In other words, a dependent mind or spirit is weak and neither helps us to perceive reality beyond matter nor be a creator of phenomena. Hence 'independent mind' is the central notion to the spiritualism. Pertinent to be kept in mind is that in Indian philosophical systems, spiritualism is generally taken as integral to religion and

theology. The fact, however, remains that spiritualism is a philosophical process of 'knowing' and not a set of rituals and beliefs or artifacts to be identified with religion or theology. This independent mind, in fact, is both the subject and object of knowing the reality. This is why the Brahma Sutras and Upanishads and Shankaracharya or even Socrates emphasized on substantiality to 'know thyself'.

While remarking on Berkley's views 'that nothing exists unless it is perceived by man or God', Will Durant (1953) prophesied the decline of philosophy when he writes, 'now no doubt it is truistically tautologically, platitudinously true that nothing exists' for any mind, but that which 'that' mind perceives. But what a world away this is from the proposition so often confused with it that 'nothing exists unless it is perceived'. The problem began when 'epistemologists' grabbed the primary position of metaphysics in order to defend the mechanistic science and theologians surreptitiously tried to usurp the metaphysics to dictate the unreliability of science.' Under such clout around philosophy, present deliberation is in defense of philosophy as the root of knowledge, which can be easily incorporated as the part of curriculum of every subject-sciences, social sciences or humanities without creating any distance or disrespect to it. It is necessary to defuse the clout created by theologians to project philosophy as the maid of theology and also to dispel the confusion created by the epistemologists to project their stand as the only truth under the blanket of terminology and methods. (Durant 1953). Philosophy stands for incessant integrative imaginations of facts and hence, clears and cleanses the subtleties of mental faculties for the exploration of truth. It is not a maize to enjoy confusion rather a way out to solve the mysteries. This is quintessential to exorcise idealism (spiritualism) from theology and science from its

myopia. This is the fundamental reason that idealism or spiritualism and science could not materialize their proper integration and consequently we still fail to conceptualize the holistic in knowledge and its relevance in the modern context. "Objectively real and subjectively real are taken as contrary rather than complementary in our approaches to knowledge" (Badola 211). Hence, it is apt to review the phenomenal modern age and its relative systems vis-à-vis the holistic noumena.

The Postmodern Situation:

W.W. Rostow's identification of societies according to their economic growth from traditional society to the age of "high mass-consumption" (4) is a kind of "capitalist manifesto". For Rostow, stage beyond 'high mass consumption' is impossible to predict; and this is where modernization leads us. The fact remains that economy dominates the concept and process of modernization and hence social, cultural and political modernization play a second fiddle to it. Gunnar Myrdal's *Asian Drama* (1968) analyses not only the economy but also the social institutions, the political environment, the cultural heritage, the demographic and ideological trends in his description of economic development or modernization. Alvin Toffler coined a term "future shock" (2) to describe the shattering stress and disorientation that we induce in individuals by subjecting them to too much change in too short time. William Ogburn's theory of 'cultural lag', writes Toffler pointed out how social stress arises out of the uneven rates of change in different sectors of society (3). Alienation has become a synonym of modernity, views S.L. Sharma (58). The more developed a society, the more alienated the man, is the reality of developed societies.

"Postmodernist thinking" writes Hugu J. Silverman involves rethinking -finding the places of difference within texts and institutions, examining the inscriptions of indecidability, noting the dispersal of signification, identity and centered unity across a plurivalent texture of epistemological and metaphysical knowledge production... "Postmodernism brings the modernist hegemony to closure. It is not a simple refusal to accept modernist principle and perspectives" (1). The realities of industrial society were expressed in the works and writings of scholars, practitioners and professionals touching every dimension of human life-certainties and uncertainties, hope and despair, bureaucratization, mechanization, comforts and challenges and so on. Everything that dawn with the renaissance and science enveloped the era of industrialization through nineteenth and twentieth centuries. New normative and value patterns, new knowledge forms emerged to look at the human existential conditions and wider global challenges. The age of modernization ushered in with its unique meta-narratives negating the medieval. Postmodernism as such is not a school of thought or philosophy rather an upsurge of reactions against the unassailability of meta narratives generated by the post-industrial conditions. It is a rethinking on the apriori beyond posteriori, and subjectivism vis-à-vis objectivism. The postmodern situation thus has shifted the discourse from epistemological to ontological and taken the paradigms of knowledge to a much wider space. The pre-industrial thoughts like theology are also being revisited from this broader ontological spectrum. Hence developments in varied areas like art, literature, architecture, music, painting, fashion, experiences of space and time, identity issues, sexuality and communications are being discussed as urgent

areas of social life. Giddens (1990) presents postmodernity as a form of life 'beyond modernity'. Postmodernity as a possible social future, a condition, a form of life that has yet to be realized, an alternative form of sociality..after overcoming the spirals of flux, turmoil and perpetual transformation that seems to be intrinsic to modernity. The key features attributed to postmodernity as a future-oriented project include a post-scarcity order; multi-layered democratic participation; demilitarization; and a humanization of technology. Barry Smart considers postmodernity in this sense "as an example of the reconstitution of utopian thought' (12).

Smart Barry draws our attention towards Max Weber's impression on "fate of our times...by rationalization and intellectualization and above all, by the "disenchantment of the world" (13). The question of the fate of humanity under the conditions of modernity draws the problematic. The more the modern world is 'rationalized' the less the likelihood of living life in an ethically interpretable manner (85-86). The prospects of living without certainty or necessity may cause us to respond with fear, anxiety, and insecurity, but equally allows us to live with imagination and responsibility along with this sense of 'being trapped' and as Giddens (1990:133) thinks -to assume responsibility with others for the shaping of our destiny. 'In postmodern world, writes S. A. Tayler S.A. in his *Postmodern Ethnography*, "it seems as though 'past, present and future coexist in all discourse" (139).

It is evident that modernism failed the society in the west. The euphoria of enlightenment and modernity has left people disenchanting. Many writings like *The Great Transformation* (1944) by K. Polanyi, *Myth of Machine* by

Lewis Mumford (1967), *The Cultural Contradictions of Capitalism* (1976) by Daniel Bell, *The Crisis of Our Age* by Pitirim A. Sorokin and others spell this prophecy. Rajendra Singh (2001) in his work on social movements considers modernity and postmodernity as the co-processes of most contemporary societies.

The writings of Jean-Francois Leotard and Jean Baudrillard reveal that postmodernity involves a questioning of a modernist epistemology based on a clear distinction between subject and object. Leotard describes postmodernism as 'incredulity towards metanarratives'. In his "Postmodern Condition: A Report on Knowledge" (1979) he examined knowledge, science and technology in advanced capitalist societies and found the decline of very notion of society as a unified totality, e.g. the national identity. Thus, in the metanarratives whether created by religion or ethics or science are challenged for their 'incredulity' so that new space of discourse be brought into the new paradigms of knowledge. Postmodernist situation thus has opened the discourse for rethinking, through assailing the boundaries of grand narratives. In this very light, it is being attempted to revisit the Vedantic Philosophy and its credulity or incredulity down to the phenomenal modern era.

Vedantic Philosophy:

Vedanta etymologically means the last of the corpus of Vedic literature... the body of doctrines set forth in the Upanishads. However, teleological meaning would be carrying much wider connotations. It is not engrossed with the ritualistic practices and sacrificial cults- of prayer and worship, of penance and propitiation and the like performances of everyday life. It marks a remarkable

departure from its precursors. It is spiritualistic and as a question of principle of justification a priori. Its theoretical constructs and perceptual dimensions are fundamentally spiritual. (Kapoor 11) The dynamic meaning of the Vedanta, writes Subodh Kapoor (*Encyclopedia of Indian Heritage*, vol.1) is the 'end' or 'anta' denotes the 'progressive' and not the catastrophic attainment. Vedanta is the main objective and final aim, the cream and essence, the guiding spirit and shaping force- in a word, *nishkarsh* of the Vedas. They are the last literary products of the Vedic period after the Samhitas and Brahmanas.

Vedanta refers primarily to the Upanishads, the *Bhagavad-Gita*, and the Brahma sutras- combined and termed as '*prasthan trayam*'.-(1) Upanishad (*shrutiprasthanam*)- marking the institute of revealed knowledge; (2) the *Bhagavad-Gita* (*smritiprasthanam*) - that of traditional knowledge; and (3) the Brahma sutras (*Nyayaprasthanam*) - that of philosophical knowledge. The relation that subsists between these three *prasthanas* is one of organic interdependence yielding a perfect concord or harmony among the constituents of Vedanta. Up-ni-shad means 'that which gets man near to God' or that which gets man near to the teacher..because the Upanishadic doctrines were esoteric, that is they were very secretly taught only to the select pupil seated close to (*upasanna*, mental level of) the teacher.

Badarayana's Brahma sutra (also known as *Vedanta sutras*, *Sharirika-sutras* or *Sharirika mimansa*, *Uttamimansa*) undertakes this task of systematizing the various teachings so as to bring out the harmony underlying them. His Sutras being brief were liable to different interpretations. Various commentaries (*bhashya*) were composed, to elaborate the

doctrine of Vedanta in their own light. The author of these chief commentaries became the founder of a particular school of Vedanta. Thus, schools of Shankara, Ramanuja, Madhava, Vallabha, Nimbarika and many others came to fore.

The chief problem on which the schools of the Vedanta differ was: What is the nature of the relation between the self (*jiva*) and God (*Brahman*)? Madhava holds that-the self and God are two totally different entities; this view is called 'dualism' (*Dvaita*). Shankara holds that -the two are absolutely identical; this view is known as 'monism' (*Advaita*). Ramanuja holds that-two (self and God) are identical in some special sense, this view may be called 'qualified monism' (*Vishishtadvaita*).

The Quest of the Upanishads:

The Upanishads are concerned with exploring the following: What is the reality from which all things originate, by which all live and into which all dissolve when destroyed? What is that by knowing which the unknown becomes known? What is that by knowing which everything can be known? What is that by knowing which one can attain immortality? What is Atman? What is Brahman?

The exaltation of human is depicted as- "*asato ma sad gamay; tamaso ma jyotirgamaya; mrityormamritam gamaya.*" The belief in all pervasive reality called Brahman or Atman, which are used synonymously in different texts e.g., *Aitareya*(1.1.1); *Brihadarankya* (1.4.1); *Chhandogya* (7.25.2); *Mundaka* (2.2.11). In *Brahadaranyak Upanishad* (1.4.10) it is mentioned - "This self is the *Brahman*". "*sad eva idam saumya idam agre asit, ekam eva advitiam*". "*sarvam khalu idam Brahma*" (*Chhandogya*). "*Brahma eva idam vishvam*" (*Mundak*) "*ayam Atma Brahma*" "*Aham Brahmasmi*".

Thus, it marks a substantial cognitive shift from 'gods' to the 'Self'-the real self behind the outer sheaths (*koshas*). 'The Upanishads or Vedanta shifts the core of interest from the Vedic gods to the Self of man. The real self is called -Atman.' The real self is pure consciousness, every particular consciousness of object being its limited manifestation. This pure consciousness is 'indestructible, incessant and infinite'- *satyam, jnanam, anatanam*. The self of man is identical with the self of all beings (*sarvabhutatma*) and therefore, established in God or Brahman.

The main focus of Vedanta is 'self-realization' (*atma-sakshatikaran*) as the highest of all knowledge (*para-vidya*). The method of self-realization lies through the control of the 'lower self', its deep-rooted interests and impulses and through study, reasoning and repeated meditation. (*shravana, manana, and nididhyasana*). It is difficult path which can be followed only if one is strong and wise enough to 'reject what is pleasant (*preyas*) for what is good (*shreyas*).

Rituals are inadequate and the knowledge of the self or God is the means of attaining the highest good. The Vedic belief in sacrifices is shaken by the Upanishads which declare that with these one cannot attain the highest goal of immortality. The Mundaka Upanishad says that 'these sacrifices are like leaky rafts i.e., they are unable to take one across the sea of worldly miseries and those fools that take these as the superior means, suffer again the pangs of old age and death. (*Mundaka 1.2.7*)

Let us come to the basic design of conventional philosophy, where it was supposed to perceive the whole reality (Material as well as beyond matter) through 'independent or pure spirit or soul'. This is being summarized

out of researcher's understanding of Shankaracharya Bhashya on Brahma sutras as translated by George Thibaut (2004), *The Life Divine* of Yogi Aurobindo Ghosh, *Ishavashyopnishad*, Max Muller, F.'s *Vedanta Philosophy*, S. Radhakrishnan's views on Vedanta philosophy as viewed by Charles Moore (1957) and some other sources.

Sri Aurobindo, for example, is in strong opposition of Advaita Vedanta of Shankara on several basic issues. He rejects categorically what he considers to be the 'illusionism' (*mayavad*) of Shankara as untrue to the Vedanta. In Shankaracharya's opinion, - whatever is, is in reality one (*ekohm dvitiyonasti*); there truly exists only one universal being called Brahman or Paramatma, the highest Self...The Brahman is associated with a certain power called *Maya* or *Avidya* to which the appearance of this entire world is due. This power cannot be called 'Being' (*sat*) for Being is only Brahman, nor can it be called non-being (*asat*). It is in fact a principle of illusion created by *Maya* which belongs to Brahman as a *Shakti* (potential)...it creates *samsara* or the phenomenal world. The phenomenal world or world of ordinary experience (*vyavahara*) thus consists of a number of individual souls, engaged in specific cognitions, volitions, and so on, and of the external material objects with which those cognitions and volitions are concerned. Neither the specific cognitions nor their objects are real in the true sense of the world, for both are altogether due to *maya*.. (George Thibaut 2004;16-17).

The non-enlightened soul is unable to look beyond *maya* (mundane illusion) which like a veil, hides its vital true nature. Instead of recognizing itself with its adjuncts (*upadhi*), the fictitious offspring of *maya*, and thus looks for its true Self in the body, the sense organs, and the internal organs of specific cognition.

The soul, which in reality is pure intelligence, non-active, infinite, thus becomes limited in knowledge and power, an agent and enjoyer. Through its actions it burdens itself with merits and demerits, consequently it has to bear to enjoy in series of future embodied existences, The Lord- as a retributor and dispenser- allotting to each soul that form of embodiment to which it is entitled by its previous actions (*karma*).

Sri Aurobindo's Synthetic Doctrine of Vedanta :

Sri Aurobindo's synthetic doctrine is one which calls for universal expression of the Absolute in and the development of the Absolute through, a series of grades of reality from matter up to the Absolute spirit. He rejects categorically what he considers to be the illusionism of Shankara (Adi Shankaracharya) as untrue to the Vedanta and as untrue to his own vision of reality. The descent of Absolute into finite, which would be inexplicable on the basis of Shankara's negative interpretation, is necessitated in Sri Aurobindo's view as the inevitable expression of the essential power of Brahman. Sri Aurobindo thinks that 'every part of reality in some way or other is permeated by the Absolute spirit. For this reason, evolution from lower to higher forms as well as the reverse process on involution, almost inevitable, although great effort is demanded on the part of man to rend the veil which seems to separate the Absolute from the finite. (Radhakrishnan & Moore 575) To attain identity with the Absolute is man's task on the earth. From 'mental' state he should march through evolved higher mental state and ultimately to supra-mental state. This is possible through an elaborate discipline of Yoga called 'integral Yoga'.

Man must progress (evolve) from inferior mind to superior mind or enlightened mind which in turn achieves the life of what Sri Aurobindo calls Gnostic Being or divine life... he insists that all ultimate truth must be achieved in this way. Reason and science are limited in their perspectives and possibilities and cannot achieve the ultimate vision which transcends the physical, vital, and the mental.

Sri Aurobindo, writes Charles A. Moore (1957; 576-77) formulates a philosophy which like the rationally grounded philosophy of S. Radhakrishnan, eliminates the alleged negativism and illusionism of traditional Indian philosophy and thus prepares the way for a more positive way of life for the Indian people and which makes possible a much greater mutual philosophical understanding of India and the west, and eventually-possibly, a significant synthesis of eastern and Western thoughts.

Though generally religion is taken as the natural home of spirituality, however, Nietzsche's proclamation that 'God is Dead' is surprisingly infused in the Indian spiritual tradition. From the earliest days till today a large number of saints, mystics, yogis and enlightened beings have rejected organized religion both in practice and principle (Agarwal 49). This if put in a synthetic reflection on knowledge, wherein we have to take the phenomenal reality along the transcendental one for the creation of an integral human personality, corpus of new knowledge and new world imaginations. To attain the supreme realization in Vedantic tradition- "*tat tvam asi: that you are*" (*Chhandogya Upanishad*) can be evinced through signification of a Sanskrit dictum- "*asato ma sadgamaya; tamaso ma jyotirgamaya; mriyormamritam gamaya.*" This dynamism of mind from

material (physical) mind to super-mental state can be explained as under.

The Phenomenal world and the Physical mind :

The material world or the phenomenal world is perceived through the senses and since 'matter' is in the infrastructural position and the attributes of matter dominate or permeate the concept of reality, therefore, we perceive the reality as 'materialistic'. This is the realm of sciences and huge knowledge has been created in order to understand the mysteries of this physical world including human being. However, this is not the holistic reality being perceived or explored. Equally important is to understand the world and human being through the 'infrastructural' position of the 'mind or spirit'.

The material world is ephemeral or short lived because ephemerality is the basic attribute of the matter (nature) itself. Material realities are understood therefore through 'atomization'. Change is the law of matter or nature. So is the position of mind or spirit dominated or controlled by the matter. The material mind is therefore a dependent mind and functions under the influence of matter. The behavioural impositions due to the influence of matter create the attitude of - desire (*kama*) which leads to greed, anger and egoism, this leads to delusion and delusion leads to loss of reasoning and loss of reasoning ends into the loss of total being.

*dhyayato vishayanpunsah sangsteshupjayate;
sangat sanjayate kamah, kamat krocho bhijayate.
krodhatbhavati sammoha, sammohat Smriti vibhram,
smriti bhransad buddhinasho, bhuddhi nashad
pranashyati. (Bhagavad Gita; 2:62/63)*

This is in this perspective that the whole material world is termed as 'unreal or Maya' or illusion as Shankara

termed it because it is not one's real self or true self i.e. independent self. Sri Aurobindo, Swami Vivekananda, and S. Radhakrishnan, however, are not in denial of this material world which is the phenomenal one - the *samsara* or the realm of human action. Here we are concerned with the perfection in the human action and therefore, certainly need to explore the reality beyond matter. This phenomenal world, because is not the projection of 'integral reality' therefore, it is the '*asat*'. This connotes that the '*asat*' does not give us complete knowledge of our Being; hence it is also '*tanu*' (ignorance) and since this material world is short lived hence decay and death are its real attributes hence, this is the 'realm of death' or '*Mrityu loka*'. Since we do not perceive the reality through the true or pure self, therefore, knowing through the dependent spirit is called ignorance or incomplete '*ajnana* or '*avidya*'. Henceforth begins the journey 'to know thyself'. (*atma jnana*).

To Know Thyself: Evolution from Material mind to The Higher Minds :

In order to know the true self within, one will have to liberate oneself from the influence of matter or material world or the hollowness (illusion-*maya*) of this phenomenal world, however, this is not necessarily a separation from it. It must be kept in mind that a liberated mind or being is perfectly pragmatically situated in association with this material world with a wider-integral perception. Thus 'Samkhya-Vaisheshik' is being taken along as integrated system of philosophy.

In order to liberate the physical mind (spirit) from the matter, one has to adopt the course of 'Ashtangik Yoga' or the Yogic discipline i.e., *yama* (restraint), *niyama* (practice or observance), *asana* (posture), *pranayama* (control of

energy through restraint of breath), *pratyahara* (withdrawal of senses), *dharana* (concentration), *dhyana* (meditation) and *Samadhi* (total absorption). *Samadhi* or complete state of meditation is the state when, mind is 'zeroed' of the influence of matter. This '*shunya awastha*' (zero state of mind) henceforth, heralds to 'the independent mind'. This independent mind is the 'liberated mind' or '*muktibodh*'. Freedom is its true nature. This mind potently subdues the desires and delusions (*moha*) consequently this is called liberated '*moksha*'.

The nature (attributes) of 'independent spirit' is - non-destructibility (*sanatana*), subtlety, non-duality (*dvandateet*), beyond the influence of *guna* or *prakriti* (material attributes) i.e. *gurateet*. This is indestructible self, both subject and object; perceiver of the reality within and beyond. (*ya pashyati sah pashyati*). It is beyond the realm of death and this perceived reality is called *Amrityu lok*- the realm of deathlessness. The mind is in its enlightened state of evolution, hence, called 'journey to enlightenment' (*gyotirgamaya*). The enlightenment is created by one's own self hence it is called *swarg lok* (*swa*= own self, *arg*= light). Conspicuously this is the real meaning of the term "*divi*" or twice born. This is the second birth, the 'enlightened one'. This is the stage where one is to be called a 'Brahman'-not at all in casteist terms but in higher ontological sense. This higher self- the *mukta*-the liberated one, is the 'knower' of reality. The second and most important nature of the true self is 'integrity'. The *yoga*, (integration) therefore is its attribute. The Vedanta is therefore synergic and has the potential to integrate the phenomenal world and its knowledge systems for better actions. Following shloka explains the above attribute of the 'independent soul' as incessant i.e. *sanatan*:

"na jayate mriyate va kada chinmayam bhutva bhavita
van a bhuyah;
ajo nityah shashvatoyam purano na hanyate
hanyamane sharire." (Bhagvad- Gita; 2.20)

This is the mind which has the potential to enter the state of "equanimity" (*sthitprajna*). This is the *sat*, '*chit*' and its property is '*ananda*' - beyond the duality of pleasure and sorrow. The evolution of mind from *asat* to *sat* is the journey into '*sachchidanand*'. (*asato ma sadgamaya*)

*prajahati yada kaman sarvanpartha manogatan;
atmnevatmana tushtah sthithprajnastadochyate.*
(Bhagvad-Gita; 2.55)

(The Supreme Personality of Godhead said: O Partha, when a man gives up all varieties of desire for sense gratification, which arise from mental concoction, and when his mind, thus purified, finds satisfaction in the 'self' alone, then he is said to be in pure 'transcendental consciousness').

Through the Integral Yoga thus is attained the 'enlightened State of existence' i.e., 'The Life Divine'. Sri Aurobindo describes different forms of the liberated souls, i.e., Higher mind to Illuminated mind to Intuitive mind and then the super mental states (manifest and absolute) which are beyond reality (*yatharthateet*)- The Above Mind and The Super-Mind or the Gnostic Being. The Above mind is God Manifest and the Super Mind is the Absolute Reality. But it can be perceived or realized by the higher or liberated mind or spirit called the 'soul'. Hence, as is mentioned in the Bhagvad Gita:

*uddharedatmanatmanam na atamanam avasadayet;
atmaiva Hyatmano bandhuh atmanaiv ripuratmanah.*
(Bhagvad-Gita; 6.5)

(One must deliver oneself with the help of one's mind, and not degrade oneself. The mind is friend of the conditioned soul, and his enemy as well).

Vedantism and Postmodern Situation: A Syncretism of Knowledge:

The discourse initiated regarding the relevance of Vedantism and postmodern situation can be supplemented as our cultural capital, from *Ishavashyopnishad*(11)

*vidyam cha avidyam cha yastad vedobhayam sa;
avidyaya mrityum teertva vidhyayamitamashnute.*

This purports that the knowledge of material world through science and the knowledge of transcendental through pure consciousness, both have substantial signification. Through proper scientific knowledge we can understand the mysteries of natural world or the realm of death and through the pure spirit we can attain the immortality. Thus, Indian social philosophy does not represent the dichotomy of science and spirituality rather it indicates a kind of unique syncretization of knowledge. It is observed that this synthetic nature of our knowledge forms was ignored conspicuously in our system of learning and knowledge while delineating the concept of modernization in post-independent India because of the domination of meta-narratives of west.

Under the euro-centric impact the Indian cultural capital is generally projected as archaic, traditional, orthodox, superstitious and therefore redundant. S.N. Eisenstadt views that

historically modernization is the process of change towards those types of social, economic and political systems that have developed in Western Europe and North America

from the seventeenth century to the nineteenth and have then spread to other European countries and in the nineteenth and twentieth centuries to the South American, Asian and African continents (1).

Modernization in India is thus a schism from the cultural capital of India. It is adopted and not evolved. Gunnar Myrdal in his *Asian Drama*, viewed modernization for each nationality conceived on their national identities and hence varied from one another. I would like to site only one attribute of such paradigm of modernization into question which is repeated by most of the theoreticians in India. In his 'Modernization of Indian Tradition', Yogendra Singh (1986) describes modernization as a shift from hierarchy to equality, holism to individualism, continuity to historicity and transcendentalism to this worldly rationalism and secularism. Transcendentalism is a philosophical notion which means perceiving reality beyond the material – sensual realm of reality. Spirit, time and space fall in the purview of transcendental elements of reality. Hence, Singh's signification of it was a cultural parochialization. Yogendra Singh (1986) ignored to distinguish between Spiritualism and ritualism in his notion of tradition vis a vis scientism or rationalism and secularism. Spiritualism and ritualism in fact are paradoxical. The former very minutely conceived and explained by the Vedantism, however, ritualism is not approved and this is neither atheistic nor agnostic rather purely integral and syncretic. Hence inclusive of our cultural element the notion of Indian tradition should have been "ritualism versus spiritualism" where spiritualism signifies an attribute of being 'modern'. This spiritualism is ignored in the paradigm of modernization in the writings of social scientists though it already finds a subtle growth in Vedantic philosophy. Hence the discourse is open and

exposes the meta-narrative of the modern age. "Men of science", writes C. Wright Mills,

...it is widely felt, no longer try to picture reality as a whole or to present a true outline of human destiny. Moreover, 'science' seems to many less a creative ethos and a manner of orientation than a set of Science Machines, operated by technicians and military men who neither embody nor understand science as ethos and orientation." Science is taken as a 'false and pretentious Messiah, or at the very least a highly ambiguous element in modern civilization. (16)

Vedantism is contrary to superstitions and hypocrisy. It is against the ritualism which is mundane, divisive and communal in its form and content. Spiritualism is not against science but rather compliments and completes it. It integrates the idea of man which in turn defines the notion of human as well as human resource development. The meta-narratives of modernity-social, cultural or political and hegemony of paradigms like socialism, democracy, capitalism, globalization and consumerism which defeated the cause of subalterns and created a 'culture of silence' (Doshi x) need to be addressed comprehensively and integrally. Vedantism teaches us to resolve and not to cry. And it is also not in opposition to other ideological orders which define man as human and action as service for all.

Through Vedantism, it is envisioned that varied ontological discourses will be integrated in a universal concept of liberation vis-à-vis freedom. Aligned with the postmodernist thinking, it will add to the credulity of knowledge paradigms to address the challenges of the postmodern world because both liberate the human mind but while the former is integral in its approach the latter is

still lost in the labyrinth of ontological explorations. Scholars can envision a possibility of integrating subaltern discourse to construct new paradigms. The postmodern situation through syncretism of Vedantic philosophy prophecies greater signification to discourse something Indian to the repertoire of knowledge.

Works Cited:

Agarwal, M.M. *Ethics and Secular Spirituality*. Shimla: Indian Institute of Advanced Study, 1998. Print.

Badola, B.P. "Decline of Philosophy in Academic Discourses: A Problem with the Modern Trends in Knowledge" in *Quest: The Journal of UGC-HRDC Nainital*; Vol.9, Issue3, Sept-Dec. 2015. Print.

Chattopadhyaya, D.P. "Man: An Essay in Philosophical Anthropology", in Ramakant Senari (ed.) *Concept of Man in Philosophy*. Shimla: IIAS, 1991. Print.

Doshi, S.L. *Postmodern Perspectives on Indian Society*. Jaipur: Rawat Publications. 2008. Print.

Eisenstadt, S.N. *Modernization: Protest and Change*. New Delhi: Prentice-Hall of India Private Limited, 1966. Print.

Eugene, Thomas Long, Jaspers and Bultmann. *A Dialogue Between Philosophy and Theology in the Existentialist Tradition*. Durham, North Carolina: Duke University Press, 1968. Print.

Kapoor, Subodh (ed.) "The Vedanta Philosophy" Vol 19 of *Encyclopedia of Indian Heritage*. Delhi: Cosmo Publications, 2002. Print.

Kapoor, Kapil & Avadhesh Kumar Singh (eds.). *Indian Knowledge Systems* (2 vols). Shimla: Indian Institute of Advanced Study (D.K. Printworld (P) Ltd. 2005. Print.

Kuhn, Thomas S. *The Structure of Scientific Revolutions*. London: The University of Chicago Press, 1962. Print.

Kumar, Krishna. *From Post-Industrial to Post-Modern Society*; USA: Blackwell Publishing, 1995. Print.

Leotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge*. Manchester: Manchester University Press, 1979. Print.

Leotard, Jean-François. *Phenomenology*. Albany: State University of New York, 1990. Print.

MacDonald, Paul S. (ed.) *The Existentialist Reader: An Anthology of Key Texts*. Edinburgh: Edinburgh University Press, 2000. Print.

Mills, C. Wright. *The Sociological Imagination*. New York, Oxford University Press, 1959. Print.

Myrdal, Gunnar. *Asian Drama: An Enquiry into the Poverty of Nations* Vol I. Allen Lane & Penguin Books, 1968. Print.

Narlekar, J.V. et al (Eds.) *Philosophy of Science*. Shimla: IAS, Rashtrapati Niwas, 1992. Print.

Owens, David. *Reason without Freedom: The Problem of Epistemic Normativity*. London: Routledge, 2000. Print.

Radhakrishnan, S. and Charles A. Moore (Eds.). *Indian Philosophy*. Princeton, New Jersey: Princeton University press, 1957. Print.

Radhakrishnan, S. *History of Philosophy Eastern and Western*. London: Unwin Brothers Limited, 1953. Print.

Radhakrishnan, S. *The Principal Upanishads*. Noida: Harper Collins Publishers, 1953. Print.

Rostow, W.W. *The Stages of Economic Growth: A Non-Communist Manifesto*, second edition, At the University Press, 1960. Print.

Sengupta, S.C. *Human Existence, Transcendence and Spirituality*. Shimla IAS, Rashtrapati Niwas, 1979. Print.

Sharma, S.L. "Communication and Development" in S.R. Mehta (ed.), *Communication and Development: Issues and Perspectives*. Jaipur: Rawat Publications, 1992. Print.

Silverman, Hugh J. *Postmodern- Philosophy and the Arts*. London: Routledge, 1990. Print.

Smart, Barry. *Postmodernity*. London: Routledge, 1993. Print.

Smith, Quentin (ed.) . *Epistemology: New Essays*. New York: Oxford University Press, 2008. Print.

Sri Aurobindo. *The Life Divine*. Pondichery: Sri Aurobindo Ashram, 1946. Print.

Swami Prabhupad, A.C. *Bhakti Vedanta : Bhagavad-Gita: As It Is*. Los Angeles: The Bhakti Vedanta Book Trust, 1972. Print.

Toffler, Alvin. *Future Shock*. New York: Bantam Books, 1971. Print.

Upadhyaya, Acharya Baldev. *Bharatiya Darshana*. Varanasi: Chaukhamba Orientalia, 1984. Print.

Sedigheh Zamanlou

**Pure Consciousness (*Cit*)
in Rumi's Poems in the light of Non-
Dualism (*Advaita*)**

In the Vedantic doctrine of *sat -cit*, the principle of Being is identified with consciousness. In this paper, the principle of consciousness as the unique import of *cit* in the light of interpretation of experience is to lie in the doctrine of subjectivity as approach in the Rumi's poems. This is in fact a fresh approach in the understanding of a unique insight as a way to a subjectivity-oriented metaphysic of experience, to be traced in the *cit*-centric philosophical Advaitic system. Here 'metaphysic of experience' as the reflective procedure socks to interpret experience with reference to the immanent structure of consciousness. Such outlook would guide one to conceive the philosophy of the non-dualistic system of *Vedanta*—a system of critique of experience to be realized within its doctrine of pure consciousness.

Keyword: Down-Up, Pure consciousness, Non-dualism, *Adventa*, immanent structure.

The Vedantic promise of *sat-cit* that is principle of Being identified with pure consciousness. *Advaita* originally as a *cit*-centric philosophy is in kinship with a critique of experience, proceeding right from the stratum of mundane human subjectivity. A twofold approach could be presented as implicit in the Vedantic scheme of a metaphysic of experience, in combining metaphysical transcendence of phenomenological immanence. So the entire moment approaches to *Cit*, instead of proceeding from above, from the "bottom" that from the level of givenness by way of

being 'conscious of'. In the sense of a movement from the transcendent to the transcendental, via the immanent of individual experience. Thus in its equation of *Brahman* (self) with *Cit*, the project approaches to the experiential level of individual consciousness, this provides it the context of perceptibility or in other word, evidence.

Our eyes are subject to many infirmities;
Go! annihilate your sight in God's sight.
For our foresight His foresight is a fair exchange;
In His sight is all that ye can desire. (Whinfield 29)

Advaita through a thoroughly subject attitudes puts the emphasis on the evidencing aspect of situation the sub-existent being (ontic-existence of Being) or self-subsistent subjectivity. So in this paper an interpretation of experience oriented to the central. Focus of *cit* as pure consciousness is sought to be considered. For *Advaita*, self-consciousness would involve in a conscious state. *Advaita* recognizes the unity of self-consciousness at the transcendental level

"That art thou"; that is; the essence of subjectivity. The self-evidencing aspect of subjectivity is here under consideration. The focus is not the activity in terms of which objectivity is translated and interpreted but rather on the essence behind the activity. "The subject grasps the object through the act of cognition, but the act itself need not to grasped by another act of cognition." (Sinha 44)

Behold, then, God's action and man's action;
Know, action does belong to us; this is evident.
If no actions proceeded from men,
How could you say, 'Why act ye thus?'
The agency of God is the cause of our action,
Our actions are the signs of God's agency;

Nevertheless our actions are freely willed by us,
Whence our recompense is either hell or 'The Friend.
(Whinfield 41)

As the paper is sought to clarify the principle of autonomous subjectivity as the established *Cit* it attempts to model *cit* in the light of transcendental subjectivity. So the cognitive orientation which is regarded as the main stay in the Advaitic doctrine of *cit* could be translated in the usual epistemological language based on the subject-object dichotomy. *Advaita Vedanta* demonstrates the mere thrust of knowledge that is completely a *gnana*-oriented philosophy. *Cit* as the essence of subjectivity has the possible autonomy of status which is the certifying of *cit* by itself without the mediation of further epistemic process. And the *cit*-essence as it is involved in each conscious state.

Look higher for the First Cause, O righteous man!
For that Cause precedes this second cause.
How can a cause exist of itself without
precedent cause?
That Cause makes this cause operative,
And again helpless and inoperative.
That Cause, which is a guiding light to the prophets,
That, I say, is higher than these second causes.
Men's minds recognize these second causes,
But only prophets perceive the action of the
First Cause. (Whinfield 24)

In such approach as the focus is on the subject's knowing rather than object known, this reflective procedure the *cit*-centric thesis of *Vedanta* would not proceed in terms of the logical structure of thought as the structure of Reality. So *Vedanta* could be considered as transcendental approach. That is the understanding of an overtly metaphysical system

of transcendent Reality in terms of the possibility of experience without necessary reference to metaphysical presupposition or belief. "All *Vedanta* is directed towards establishing the doctrine of oneness and integrity of self, with a view to dispelling the root cause of all the delusive disvalue overcoming the individual." (Sinha xxii)

In one 'twas said, "Thyself art thy master,
Inasmuch as thou art acquainted with the
Master of all;
Be a man, and not another man's beast of burden!
Follow thine own way and lose not thy head!"
In one 'twas said, "All we see is One.
Whoever says 'tis two is suffering from double vision.
(Whinfield 22)

As however the *Vedanta* lies the standpoint of transcendental subjectivity, the *Advaita Vedanta* with all its trans-subjective ontological status represent the very essence of human subjectivity. As such, *Cit* presents the diverse statuses in which the various trans-subjective statuses could be conceived and of the experience ensured. To consider the doctrine of the *cit*, playing the role of transcendental subjectivity which within a system of critique of experience, the ontological orientation of *cit* (pure consciousness) qua transcendental subjectivity in the scheme of Advaitic metaphysic of experience could not be overlooked. The way of approaching *Cit* in the *Advaita* doctrine is to conceive it in the light of a transcendental analysis of experience. For consciousness means the being or the subjective in the epistemic situation. So *Cit*, to have a definite import other than the metaphysical, should be defined in terms of the subject. Here in this connection one's enquiry would center not around the subject (the essence of pure conscious) that

is metaphysically real, but towards the supposed foundational essence involved within the range of experience taken as meant the procedure may, accordingly, be viewed in terms of transcendental pre conditions of experience.

In *Advaita* doctrine the principle of *Cit* presents consciousness not as empirical and attributive but as transcendentially subjective. Consciousness would mean phenomena which are generally considered subjective; that is, those which pertains to the subject (experience or knower). But to contend that consciousness in essence is subjectivity that implies at once two steps as:

consciousness is not what just appears in the shape of conscious states in individual minds empirically determined but rather what presuppositionally stands behind such states. (2) the alleged core of consciousness should be such as to subject by itself independent of extrinsic factors-objective or psychological. And this would signify its possible autonomy, i.e., its subjective independent of empirical determination and objective reference. (Sinha 5)

Both the mentioned steps, however, imply the possibility of considering, "consciousness to be a distinct principle of all, that is, it has 'substantive status' as subject." (Sinha, 1983). Now to show the possibility of self-subsisting consciousness, an analysis of knowledge-relation would be needed here. In this manner *Advaita* is sought to trace pure consciousness in the background of cognitive states regarding to the premise of the autonomous status of consciousness. For any state of consciousness as a reflective analysis involves the common element of consciousness. The variable cognitive states as having different objects from case to cases share the common character of knowingness.

He said, "O friends, God has given me inspiration.
Often times strong counsel is suggested to the weak.
The wit taught by God to the bee
Is withheld from the lion and the wild ass.
It fills its cells with liquid sweets,
For God opens the door of this knowledge to it.
The skill taught by God to the silkworm
Is a learning beyond the reach of the elephant.
The earthly Adam was taught of God names.

(Whinfield 31)

So this generic character of knowingness is to be regarded as identified with the states themselves. But it is not in the sense that according to the varying modifications the genitive character itself appears to be different. For the feature of pure knowingness manifests the objects to the knowing subject and this generic character of pure knowingness as the manifested abides in the self. Now such generic feature as approached through conscious states refers to the consciousness as self-subsistent essence. And the significant procedure of *Advaita* when it passes from the generic feature to the concrete embodiment of generic essence is maintained "what is envisaged as the generic essence bears the possibility that such essence may be concretely embodied" (Sinha7).

This faculty of knowingness as conceived by itself points to its independence of belonging to any specific states. Therefore, consciousness appears in various forms from one state to another in the self-subsistent status. Now the question may be posed here is that states of the differences in form may be solved in terms of the 'referential aspect' of consciousness concerned; that is, so far as the pure ground behind the state is concerned, it should not be conceived.

"it should not be conceived as partaking of any form of objective reference varying according to the given object, although the ground itself is ideally posited rather than actually realized" (Sinha).

Therefore this pure consciousness as the self-subsistent manifests as possibility (concrete embodiment of generic essence). And this possibility comes to be being strengthened by presenting the ontic validity of consciousness as the essential subjectivity. One can consider "certain approaches as can be worked out in the context of *Advaita* metaphysic of experience" (Sinha) in this sense the self-subsistent character of *Cit* would be manifested by the possible autonomy of status that would be knowledge which is to be identified with consciousness manifests in the true status of knowledge in relation to the non-cognitive aspects of consciousness. And by strengthening the possibility of knowledge as its unique character which manifested by presenting the ontic validity of consciousness as the essential subjectivity. This validity is the sub-evident as self (character of *Cit*, inner principle) manifested on the reflective level. In fact this is on the analytical level that this inner principle manifests as 'I-conscious'. And this is in this level that the life is feeling and willing as the primary modes of mental activities (at the empirical level as I-hood), on ultimate analysis, the act of knowing consciousness as the fundamental mode.

And it is in fact in the essential character of manifestation that consciousness is equal to knowledge. But from one of *Advaita* thinker pointed:

there is the transcendental level of pure evidencing by itself behind all particular modalisations in this or that for, external or internal, there is *Jnana* in this or

that form, external or internal. There is *jnana* in the higher sense of pure evidencing ground—and no in the epistemic sense of just removing the corresponding nescience—*ajnana*. (Sinha 29)

Hence, this unity would be manifest through evidencing of consciousness as the union factor between the two factors of the object and subject. The invariable factor of *cit* is in unity of the varying modifications of mental states, and it is again to consciousness as the constant factor the manifest aspect to psychic state can be attributed. Consequently, consciousness which underlies all psychic states as fundamental subjectivity would be to be admitted as intrinsically self-evidencing. And the reflective cognition may present such a position that the primary unreflective experience is reflectively grasped by secondary act of knowing seems to be a truism of the cognitive life. The primary state of consciousness seems to be the object of a secondary instance of knowledge. That is self-cognition comes into view. That is the cognitive conscious as the self-evidencing is dependent on reflective evidencing is in need of an evidencing factor beside itself.

the reflective level of consciousness or self consciousness may signify two situations: a) knowledge or awareness of self, the subject; b) knowledge of knowledge i.e. secondary knowledge concerning primary knowledge as the object. As we do not presume a metaphysical nature of self. Self-consciousness is thus to be taken as the stage of reflective answereness. Where the primary state of consciousness seems to be the object of a secondary instance of knowledge. (Sinha 36)

Transcendental consciousness can be conceived as the foundation behind the conscious life, beyond which there can be further background. So the evidencing knowledge at the level of transcendental self-conscious is essentially self-evidencing. And it is not to be taken as entailing another act of cognition, for that would mean either that second cognizer is there to cognize the primary subject or that such cognitive act pertains to the self same subject. But the former alternative would lead to an infinite regress of cognizer behind cognizer, and so on, while that latter would imply evident self-contraction of cognitive acts—one taking the other its object in the self-same agent of cognition.

The sound and speech arise from the thought;
 Thou knowest not where is the Ocean of thought;
 Yet when thou seest fair waves of speech,
 Thou knowest there is a glorious Ocean beneath them.
 When waves of thought arise from
 the Ocean of Wisdom,
 They assume the forms of sound and speech.
 These forms of speech are born and die again,
 These waves cast themselves back into the Ocean.
 Form is born of That which is without form,
 And goes again, for, "Verily to Him do we return.

(Whinfield 35)

The evidencing of knowledge is itself a peculiar self-assurance that brooks no mediation. That is the self-evidencing character of knowledge is unique in its immediacy and as such is not comparable to the illumination of things by light. An attitude aiming at the pure essence of subjectivity would come into play the approach through gradual unobjectification along with inwardization. The enumeration of the steps in hierarchy is meant to prompt the mind which

is naturally to the outgoing attitude, to turn towards self. "The essential self has denoted as innermost, making associations which is not so immediately felt" as quoted in *Asakyanirvacaniyebayah* (Sinha 48).

Outward colors arise from the light of sun and stars,
 And inward colors from the Light on high.
 The light that lights the eye is also the heart's Light;
 The eye's light proceeds from the Light of the heart.
 But the light that lights the heart is the Light of God,
 Which is distinct from the light of reason and sense.

(Whinfield 34)

That approach to the true self makes a position departure from the objective attitude. And that is what is implied by the Advaitic doctrine of *cit* as self-evidencing. Consciousness as to be self-subsistent and self-evidencing subjectivity is primarily to be understood in the context of 'self as the locus' pointed (Sinha 51) And how to relate this self with consciousness, in Vedantic transcendental approach. Subjectivity as the substrate of consciousness, in the *Vedantic* transcendental approach, get manifest through the pure consciousness in the self-evidencing being. But it does not mean that self to be supposed as the locus of consciousness, for the essence of pure consciousness is to be approached in subject terms, so the locus of consciousness would mean distinctiveness, not identity, of the two-self and consciousness. And if consciousness is nothing but subjectivity itself, self should not be looked upon as subjectivity-two subjectivities as such being an apparent absurdity. So here to resolve this problem the revision of the notion of self in relation to consciousness is to be regarded. And here the definition of self in the light of a critique of experience is necessitated. Self is neither the 'locus of knowledge' or object

in the context of objective cognition (knownness) as manifest "the Jar is known by me, nor in reflective experience as envisaging "a log of wood as manifesting the Jar" in knownness situation in empirical (introspective) experience or reflective experience.", but 'the subject of consciousness in the context of knowing situation (subjective experience). And "as consciousness in its self-evidencing-essence is concerned, it would admit of no empirical, temporal determination." (Sinha 50) in this sense consciousness in its unobjective essence, comes to be posited as immutable.

This soul effects this transmutation with water of life.
Such is the power of the soul, O man of right views!
Then what is the power of the Soul of souls? (God).
(Whinfield 41)

But viewed from the standpoint of subjectivity, the seeming difference between knowledge and knower would pertain only to the superficial level where the subjective essence is missed. On an approach subjective, the epistemic dualism of knowledge and knower—though such dualism may not be pronounced as that of knowledge and object—is sought to be pronounced to the essential background of subjectivity. So on the level of pure subjectivity, the supposed locus is presented as the bridge between self and consciousness, *Cit* now as the ultimate essence of subjectivity goes beyond all reference to individuality, so would self be as non-different from such transcendental essence. By 'witness' in literal meaning of Saksi, it means "experiencing or seeing without being agent of the act concerned." (Sinha 58).

"Advaita argues that the position that self as endowed with the attributes of pain, pleasure, knowledge is knowable by the same self through mental perfection, would involve

the fallacy contraction of subject and object" (Sinha). The same self is the subject of knowledge and is also the object of that knowledge as endowed with mental attributes.

God created pain and grief for this purpose,
To wit, to manifest happiness by its opposites.
Hidden things are manifested by their opposites;
But, as God has no opposite. He remains hidden.
God's light has no opposite in the range of creation
Whereby it may be manifested to view. (Whinfield 34)

Thus Advaitic thought aims at the realization of self, which in essence is pure subjectivity, and the pathway to such realization lies along inwardized reflection. For *Advaita* put focus on the mind's turning inwards towards grasping the true self. From the phenomenon of the error, the fallacy contradiction of object and subject provides for *Advaita* the point of departure from psychological to transcendental subjectivity. For the phenomenon of error involves contradiction provides the concrete occasion with which reflect might start. The said erroneous identification of the self and non-self is regarded on the commonest identification confusion in human life and as I such form the chief item of phenomenon of error. "The appearance of one thing in the aspect of another is the essential character of the *suito*...of error. Now in the underlying subjectivity behind the said psychological phenomenon is recognized the principle which is ideally free from the thing of objectivity" (Sinha 81).

The fundamental presuppositional status of consciousness is signified when it is stated that things whether known or unknown are in evidenced by the witnessing consciousness. Here is a distinction between knownness in the ordinary sense relevant in the context of knowing a thing. The comprehension of the essence of consciousness might

become intelligible in the light of 'grades of reflection'. The higher the grade of reflection, more in purity the ideal essence would be grasped. This 'grades of existence' would imply levels of identification of pure consciousness (*Cit*) and nesciences in different degrees. Indeed the Vedantic reflection would be mediated in the progressive apprehension of pure essence with the region of consciousness in steps of de-objectification. It is correspondingly proceeds distinguishment of what may be regarded as the intentional correlates of consciousness.

The sound and speech arise from the thought;
 Thou knowest not where is the Ocean of thought;
 Yet when thou seest fair waves of speech,
 Thou knowest there is a glorious Ocean beneath them.
 When waves of thought arise
 from the Ocean of Wisdom,
 They assume the forms of sound and speech.
 These forms of speech are born and die again,
 These waves cast themselves back into the Ocean.
 Form is born of That which is without form,
 And goes again, for, "Verily to Him do we return."
 (Whinfield 35)

Because at the unreflective stage of waking and of dream, the subject pole of experience would remain hardly distinguished from the object correlate—the region of nescience within the region of individual consciousness. That is the essence of self or consciousness may be restored in its nature subjectivity with the denial of the 'other' that has been prevailing prior to that stage. Even the act of denial itself stands to be denied therein. As the essences evident in subjectivity are grasped in progressive dissociation from the manifold of objective presentations, the proceeding phases

of seeming objectification and obscuration of pure subjectivity are also recognized a false. Consequently the ultimate essence of subjectivity, therein alone could be realized the truth of all the stages (self subsistent stages) would be reached through the process of conceiving the essential and rejecting the inessential. Thus the 'grades of existence' would imply the levels of identification of pure consciousness (*Cit*) and nescience (non-conscious, *acit*, individual consciousness) in different degree. And of the manifold stage of such identification is the first stage of mind as the first step of descent from evidencing consciousness, where there would be reference to the 'other' but not the amalgamation with it.

The progress in *Advaita* phenomenology from the level of psychophysical complex to that of consciousness pure marks the gradual steps of reflection. Self is consciousness that is the essence of subjectivity and through the pure consciousness as the essence of God, witness-self in the pathway of knowing transcends the ontological substantial motion. Being is dynamic and changes itself substantially the dynamic character of Being should be described as a substantial change. The whole world is changing at any moment, so there is no repetition and similarity. So the theory of motion as it is understood in the light of emanation, it removes any duality because via emanation as a vertical systematic ambiguity begins with the highest forms of Being to the lowest, in this way it can not be seen as progress, but as a journey towards darkness and the unreal, while the systematic ambiguity of Being is an irreversible progress from less perfect to more perfect.

Every moment the world and we are renewed,
 Yet we are ignorant of this renewing forever and aye.

Life, like a stream of water, is renewed and renewed,
 Though it wears the appearance of continuity in form.
 That seeming continuity arises from its swift renewal,
 As when a single spark of fire is whirled round swiftly.
 If a single spark be whirled round swiftly,
 It seems to the eye a continuous line of fire.

(Whinfield 35)

Cit is sought to be traced in and through the phenomenal state of experience. At no stage of reflection—not even at the bodily level—is *Cit* absent.

Souls are disgraced by union with bodies,
 Bodies are ennobled by union with souls.
 Arise, O lovers; this sweet draught is yours;
 Ye are they that endure; eternal life is yours.
 Ho! ye that seek, arise and take your fill of love,
 Snuff up that perfume of Yusuf! (Whinfield 268)

Cit is in connection to the corresponding referential or functional correlate; consciousness is found to persist in and through all the states of consciousness. With each stage of reflection, *cit* as consciousness comes out in greater purity of essence. "the import of 'thou' in 'that tuam asi' presents the innermost self that comes out in stages of reflection right from the bodily level and ultimately proves to be the possible pure consciousness itself." (Sinha 120) by following the subjective transcendental, this paper comes to ultimate essence as the pure consciousness of subjectivity—the highest consciousness. *Cit* may be viewed in the light of its essence of subjectivity as demonstrated in the range of reflection. On the other word it would present itself as consciousness at the final stage of transcendental reflection. The highest of consciousness would be highest of reality. *Cit* is the essence which need not be real 'ought-to-be,' but

which must exist and exist ontologically. *Advaita* is regarded as the transcendental categories of two evident universal—*cit* and *sat*. These two evident universals would be Being manifesting as the *cit* and *sat* at the same time. *Advaita* passes on to the ultimate phase of realization itself to the complete actualization of the consciousness as relating to the supreme essence.

The issue for cognitive consciousness of Being emerging from a reflective analysis of experience, with its structure of constitutive essences, beings into a focus a ontological philosophical concern. By being *Advaita* means trans-individual Being. It refers to the subjective beyond subjectivity itself which is regarded to a deeper value-interest in line of ontological philosophy which determines the direction of its metaphysical endeavor on the self as existence of a unique sort as the embodiment of the Absolute as *sat-cit-Ananda*.

The real equivalence of the highest Reality with the essence of consciousness —*sat* that is *cit*— is a unique dimension to the Advaitic ontology. To conceive integral identity of *sat* with *cit*, one has to realize the significance of the doctrine of *cit*, and pose the Vedantic thesis afresh in the light of the outlook that could yield a critique of experience in the light of such approach consciousness refers to a systematic critique of experience is illuminated in a non-dogmatic manner. Consequently in such an approach the position of *Advaita Vedanta* in a way exemplifies in its significant epistemological formulation that the nature of the object is determined in accordance with way it is presented to consciousness. So the pertinent mode of conscious rather than any objective standard entails metaphysics of the object parse to be the arbiter of validity in an in-depth reflection procedure as trans-subjective reflection.

Works Cited:

- Brubton, Paul. *Conscious immortality*. (1984). *Tiruvannamala: Sri ramanas ramam*. Print.
- Das, Rarishary. *Introduction to Shankara: Being Parts of Shankara's Commentary on the Brahma Sutras Rendered Freely Into English*, Calcutta, 1968. Print.
- Frydman, Maurice (trans). *I am That: Conversations with Sri Nisarfadatta Maharaj*. Bombay: Chetana, 1973. Print.
- Mahaderaman, M.P.T. (trans). (1970). *Who Am I? Tiruvannamalai: Sri Ramanaramam*. India, 1970. Print.
- . *Gaudapada: A Study of Early Advaita*. Mysore: University of Mysore, 1970. Print.
- . *The Insight of Advaita*. Mysore: University of Mysore. 1970. Print.
- . (2008). *The Masnavi I Ma'navi of Rumi*. Retrieved from www.jorgottenbooks.org
- Ramamturty, A. *Avaita: A Conceptual analysis*. New Delhi: D.K. Print World, 1996. Print.
- Rukmani .S.T. *Sankara: The Man and His Philosophy*. Shimla: Indian Institute of Advanced, 1991. Print.
- Sinta, Debabrata. *The Metaphysic of Experience in Advaita Vedanta*. New Delhi : Motllal Banarsidass. 1983, Print.
- Whinfield.H.E. (trans.) *Masnavi i Ma'navi: Teachings of Rumi The Spiritual Couplets of Maulana Jalalu-'d-din Muhammad i Rumi, 2001*. Retrieved from www.omphaloskepsis.com/ebooks

M.A. Afzal Farooq

The Sufi World of *Ihsan* and Annihilation of Self-identity : Exploring Sufism in Select Poetry of Jelaluddin Rumi

A sufi and a poet of transcendental power, Jelaluddin Rumi was a charismatic mystic and founder of the 'Whirling Dervishes' tradition. Born (September 30, 1207) to Bahauddin Walad, a jurist and theologian of Balkh in Afghanistan, Rumi fled to Konya in Turkey to escape Mongol Army and thus he earned the surname name 'Rumi' meaning 'from Roman Anatolia'. Aesthetically and spiritually sparkling poems that flowed from this thirteenth century Sufi's pen exude the universal voice of the human soul brimming with exuberant energy and passion. Quite a good number of popular aphorisms such as "If you are irritated by every rub, how will you ever get polished?", "Every moment I shape my destiny with a chisel, I am a carpenter of my own soul." are attributed to Rumi. Themes of tolerance, experience of God, awareness through love embellish his verses. Rumi's collection of quatrains (*rubayat*) and odes (*ghazals*) is titled *The Works of Shams of Tabriz (Divani Shamsi Tabriz)* while the six books of poetry dedicated to his *murid* (scribe/disciple) Husam Chelabi is titled *Spiritual Couplets (Mathnavi)*. His discourses are known as *In it What's in It (Fihi Ma Fihi)*. His verses are often called 'ocean of *ilm*'. Rumi claims that some resonance of the ocean remains in everyone. Exploring the mystery of mystical union with the Divine is one of the aims of Rumi's poetry. His verses emanate from *qalb*, 'the mind within the mind.' Most of his poems are about God and merging with God. Rumi has been translated into almost all major

languages in the world. However, in the 20th century, prominent translators such as Annemarie Schimmel, A. J. Arberry and R. A. Nicholson's discovery of relevance of Sufism today exhibit renewed interest in Rumi's verses and justify Rumi's presence in the English-language canon.

The objective of this research paper is to fathom Rumi's ecstatic sufi experiences and his oblivion in the Divine as reflected in his select poetry. The verses selected for the paper throw light on Rumi's glorification of God, His munificence and the poet's desire to merge with the Infinite. An attempt has been made to unearth Rumi's concept of the Absolute and His benevolence. Methodology adopted is close textual analysis and critical views of various authorities on Sufism.

Sufism is also popular as *Tasawwuf*. Titus Burckhardt calls Sufism "Inward dimension of Islam" (2009:223). The Sufis strive for *ihсан*. According to *Muhammad bin Jamil Zeno*, "*Ihsan* is to worship Allah as if you see Him; if you can't see Him, surely He sees you" (1996:19) which the *Sheikhs* call "*Allahu Hazreen, Allahu Nazreen*" in *zikir*. Rumi stated, "The Sufi is hanging on to Muhammad, like Abu Bakr." (2004:171) Sufis regard Prophet Muhammad as *insan al kamil*, the primary perfect man who exemplifies the morality of God, and regard Muhammad as their leader and prime spiritual guide. William Chittick, an authority on Sufism defines it as "the interiorization and intensification of Islamic faith and practice." To Sufis, the external law consists of rules pertaining to worship, transactions, marriage, judicial rulings and so on while the inner law of Sufism consists of rules about repentance from sin, the purging of contemptible qualities and evil traits of character, and adornment with virtues and good character. Proximity

with God is sought by abandoning one's '*nafs*', egos or personal desires and by focusing on God. <https://en.wikipedia.org/wiki/Sufism> - cite_note-85 It is often argued that Sufism did not exist prior to the advent of Islam. Islam is an external structure in which the individual exists while the internal quest for enlightenment/ God-realization belongs to the realm of Sufi knowledge. Mysticism espouses the view that true knowledge of God is achieved directly and not through an intermediary such as a prophet, saint or priest. A true Sufi relinquishes natural desires, wipes out human attributes, discards selfish motives, cultivates spiritual qualities, devotes himself to true knowledge, does what is best in the context of eternity, wishes good for the entire community, becomes truly faithful to God, and follows the Prophet in the matters of the *Shari'a*. This starts with the practice of asceticism (*zuhd*) and continues with withdrawal from society, intensive concentration on devotion (*ibadah*), remembrance (*zikir*) of God, sincerity (*ikhlas*) and contemplation (*muraqaba*).

'Sufism' is conjectured to be a derivative from the word '*saff*' referring to the "first rank" of the sufis in God's estimate. Due to their direct connection with God without a mediator, the Sufis believe that they are in a prominent position in their proximity with God. Hence the term '*suffab*' implying, "People of the Bench". Furthermore, the word 'Sufi' is also supposed to have been derived from the word '*suf*' meaning wool. This is so because the Sufis wear wool. According to Lings and Martin, "Sufism, or *Tasawwuf* as it is known in the Muslim world, is Islamic mysticism." (1999: 15) Sufis teach that Sufism may be practiced with any religion – it is the "heart" of religion. It is the purging of the self of everything mundane in obedience to God. It explores the world of *ma`rifa* or gnosis (secret knowledge of Allah). According

to Ibn Sa'nun, Sufism is "Abandoning the world and its people". The Sufis pass through four stages to realize God. The first stage involves learning the morality and ethics. Non-Islamic Sufis rely on other religions or the writings of Sufi saints to establish the foundation of morals and ethics. The second stage is the path of Sufism, which is a focus on internal practices in the same way that Islam offers the external practices of law and worship. The first two stages are accomplished through practice and imitation, basically surrendering blindly to rituals. The third stage is where the aspirant begins to understand the meaning behind the teaching and practices, experiencing God within and the mystical states of Sufism. The fourth stage is *ma'rifah*. This is where the knowledge of God is realized and is only achieved by prophets, great masters and saints. The goal of following the Sufi way (or to be devoted to any other religion) is not to become a saint, but rather to align oneself with the will of God and to do all that one can to accept and live by God's Grace. Sufis believe that reflections on death are an efficient means of fighting unwanted attachments and habits. Al-Ghazali said: "If you like something of the world and an attachment is born in you – recall about death". However throughout history a Sufi was most often understood to be a person of religious learning who aspires to be close to Allah. They understand their purpose in life from the verse of the *Qur'an*, "I created the Jinns and humankind only that they may worship me." (*Qur'an* 51:56)

Sufi literature often portrays a Sufi in a state of *fana*, drunk with the wine of God's love, seeking communion and oneness with Him via self-effacing and annihilation of self-identity. God-realization is the core of Sufism. Personal enlightenment in the union with Allah is at the core of Sufism. Sufis belong to certain *Tariqas* or Orders.

Technically, Sufism is a denomination of Islam, however there are many Sufis who are not Muslims. All Sufis agree on the point that all religions offer a path to salvation or enlightenment and that true God-realization, no matter how it is achieved, transcends the limitations and classification of any religion. Basically, a saint in any religion is equal to a saint in any other religion because they are inspired by the same Divine source. It is said, "a Sufi is one who is not." Sufi is one who follows the path of *tasawwuf*. Bishr ibn al-Harith said that, "the Sufi is he whose heart is sincere towards God." Ibn Khaldun, the 14th century Arab historian, described Sufism as: "... dedication to worship, total dedication to Allah most High, disregard for the finery and ornament of the world, abstinence from the pleasure, wealth, and prestige sought by most men, and retiring from others to worship alone (*Ibn Khaldun, quoted in Keller, "Nuh Ha Mim", in The Place of Tasawwuf in Traditional Islam, www.masud.co.uk, 1995*).

Sufism advocates for a wonderful and strange path built on the permanent following of what is better and best. In doctrine it consists in following the Salaf; in rulings, *fiqh*; in meritorious deeds, *al-fada'il*; the scholars of hadith; and in high manners, *al-adab*; all that is conducive to the wholeness of hearts. Sufism implies an alternative means to communicate with God sans an interlocutor, *Imam, Pir/Murshid* or cleric. Sufism is potential threat politically and religiously to the authority of Imams, due to which over the centuries many Sufis were persecuted in several Arab countries. Saudi Arabia and Iran are two countries where the tombs of Sufi saints were destroyed. In some places teachings of the Sufi masters are held in high regard while in others practicing Sufism is discouraged or even criminalized.

Sufism shaped and lent dynamism to Islamic thought and history. Substantial contributions of great sufi saints of the stature of Omar Khayyám, Al-Ghazali, Sanai, Hafiz, Jami, Nezami, Rumi and others influenced and enriched Islamic literature profoundly. Sufis were influential in spreading Islam particularly to the furthest outposts of the Muslim world in Africa, India and the Far East. Sufi symbolism, images, and themes are found profusely in oriental folklore, literature, especially in poetry.

One of the important practices in Sufism is *zikr* which is remembrance/contemplation of God. During *zikr*, one remembers God through meditation, chant, and movement – certain attributes of God are repeated until the seekers become “saturated” with God. This ritual supposedly transforms them. By spinning and whirling around while meditating God for hours, Sufis reach a state of ecstasy and purity where the heart is conscious of God only. This is also called *Sema* or physically active meditation. The seeker surrenders himself or herself to total abandonment – a total emptying of self. Sufis claim that adherence to the *Sharia* manifests in the limbs and *zikr* manifests in the heart with the result that the outward is sober, the inner is drunk with divine love. *Muraqaba*, a form of meditation is another important practice in Sufism. Through *muraqaba*, a person watches over or takes care of the spiritual heart, acquires knowledge about it, and becomes attuned to the ever vigilant Divine Presence. The foundation of Sufism is love (*mahabba*, *hubb*). The Sufis call their teachings as “hymn to the Divine Love” and “*tassawuri*” or “love-vision”. Love in Sufism, is considered as the power which strengthens one’s feeling of being contained in God. This process results in understanding that in the world there is nothing but God, Who is the Lover and the Beloved at the same time. One of the tenets of Sufism

is “*Ishq Allah Mabud Allah*” (“God is Lover and the Beloved”). A truly loving Sufi gradually submerges, sinks, and becomes dissolved in the Creator – in his or her Beloved. The principle of regarding God as the Beloved originated from the Sufi’s direct experience. The Sufis hold that when man traverses a certain distance of the Path of Love, God begins to help him more actively by drawing him to His Abode. And then man begins to feel more intensely God’s Divine Love.

A *tariqa* generally refers to one of the four schools or orders of Sufism for mystical teaching and spiritual practices with the objective of seeking *Haqiqah*, which translates as “ultimate truth” (<https://en.wikipedia.org/wiki/Tariqa>). In the context of South Asia, four dominant schools/orders/*tariqat* are seen to be operative: (i) The Naqshbandi Order, nomenclatured after its propounder Baha-ud-Din Naqshband Bukhari; (ii) The Qadiri Order, named after the Baghdad based Sufi saint Piran Pir Dastagir Mehbube Subhane Qutube Rabbane Gause Shamdane Hazarat Mohiuddin Sheikh Abdul Qadir Jilani. (iii) The Chishti Order, named after Khawaja Mawdood Chisti and Hazrat Khawaja Moinuddin Chishti is the most illustrious Sufi of this order and (iv) the Suhrawardi Order, named after Shahab al-Din Suhrawardi. However, besides these four chief orders, there are some offshoots of the *tariqats*. For instance, in the current scenario, Mevlevi Order, named after Jalaludin Muhammad Rumi is the most embraced and espoused order in the West. Similarly, the Qalandariyyahas and Wafa’i are offshoots of the Suhrawardi order, the Ashrafia is the sub branch of Chisti order, the Maizbandari *Tariqa* or Maizbandari Sufi Order is a liberated Sufi order established in Bangladesh in

the 19th century by Hazrat Shah Sufi Syed Ahmadullah Maizbhandari.

Sufis believe that there is only one God, and that God possesses everything. In some orders God is everything and nothing; all that we can perceive and all that we cannot. Since God is in one's heart, He is always very close. Some Sufis believe that God is in all of us. To truly love God we must love every human and every component of creation, which are considered to be aspects of God. They believe that there are four holy scriptures including the Torah, the Psalms of David, the Gospels of Jesus and the *Qu'ran*. Nothing happens without God's will, and human will is very critical, but it exists within the context of Divine will. Because of God's will, all things, good and bad, are unquestionably from God. According to the sufis, the universe consists of 7 "planes of existence" which concerns multidimensionality of space. The subtlest dimension, which the Sufis call *Zat*, is the Abode of God. The Creator and the whole diversity of His Creation (*Sifat*, in Sufi terms) compose the Absolute. The Creator pervades the entire Creation with His Love. The multidimensional human organism, which is similar in its structure to the multidimensional structure of the Absolute, can reveal in itself more subtle forms of beings. One realizes this by cognizing and perfecting oneself. Thus, only by knowing their true essence, people can achieve the direct perception of God and union with Him. This is expressed very laconically in the *hadith* or Sunna which reads: "He who cognizes himself cognizes God". In the final stages of such cognition, the individual human consciousness merges with the Divine Consciousness. This final goal is described in the Sufi tradition as the highest state of consciousness—*Baqi bi-Allah* (Eternity in God).

Rumi's *Mathnavi* mentions all the great sufis of Islam who are accorded high esteem in the religion. Sufis recognize that Hazrat Ali, the son-in-law of the Prophet who has been twice referred in the *Quran* as "my brother" and thrice as "my heir" is the fountainhead of the esoteric secrets. Rumi has special regard for Ali as is evidenced by Chapter 14 of *Mathnavi* titled "The Howling Necessity". The influential classical Sufis include Hassan Basri, Rabia Basri, Bayzid Bestami, Junayid of Baghdad, Mansour Hallaj, Abdul Qadir Geelani, Mainuddin Chisty and others. Extremity in sufism is visible in classical sufis such as Rabiya Basri, Bayzid Bestami and Mansour Hallaj's pursuit of God. In such extremity a sufi dissolves in God so tracelessly that what is said is said by the Divine Presence. Rabia Basri was the pioneer of love-mysticism in Islam. She was so much consumed in God, that she had no time in her life for anything other than God. It is said that Prophet Muhammad asked her in a dream whether she loved him, to which she replied, "The Prophet of God, who is there who does not love thee? But my love to God has so possessed me that no place remains for loving or hating any save Him." (2001:123-124). This statement implies that love for any man would represent a distraction for her from loving God. Rabia's complete absorption in God reflects as she says when Kaaba itself came to receive her during her pilgrimage, "I need to meet with Him Who said, 'who approaches me by a span's length, I will approach him by the length of a cubit.'" There is great spiritual drunkenness in Bayazid Bestami's (d. 877) sayings and they often tend to go against *Sharia*. As he exclaims, "How great is my glory!" or "Your obedience to me is greater than my obedience to You" or "I am the wine drinker, the wine and the cupbearer" or "Then I looked and saw that lover and beloved are one", or "I saw the Kaaba walking around me" and "I am the smith

of my own self" one can see flagrant spiritual drunkenness in a state of *fana* bordering on blasphemy. Al-Hallaj Mansour was yet another spiritually drunk sufi mystic who was killed in 922 AD for saying "Ana'l Haqq" or "I am God" against *sharia* and Islamic Jurisprudence. However, spiritual sobriety can be seen in the great Sufi saint Junayid Baghdadi's approach where aggression and drunkenness give way to sobriety. (1995: 288)

Rumi's poetry in more senses than one, is an outburst of his spiritual longing. His poetry is reflective of a happy blend of sobriety and aggression of Sufism. It is an externalization of a sufi's glorification of God desirous of holding communion with the true seeker. God is portrayed as omnipresent and panoptic who is ready to walk thousand steps forward if the follower moves one step towards Him. In the poem "Be Melting Snow", the lover says:

Lo, I am with you always means
when you look for God,
God is in the look of your eyes,
In the thought of looking, nearer to you than yourself,
Or things that have happened to you
There is no need to go outside.

(1995:13 Lines 14-18)

Rumi insists that God resides within the man looking for Him outside. Hence, search for Him out side is a meaningless exercise. God is closer than one's own self. Therefore, effacing the self and getting dissolved in His *Ishq* (love) is the most plausible way to realize Him. Drunk in His love, a lover can hold communion with Him. Accentuating the need of self-effacing and self-annihilation, the lover says: "Be melting snow./Wash yourself of yourself." (1995: 13 Lines19-20)

According to Rumi, individuality, ego and arrogance are hindrances on the path of merging with the Divine. Self-annihilation is the unique characteristic of the lover of God. Through the destruction of 'self-identity' the lover finds semblance with the Beloved's identity and thus the communion becomes possible. A self-effaced lover drunk in the love of God reaches a stage of *fana* (trance) where he becomes one with God. Rumi believes in the inevitable need of quiet meditation to be drunk in the love of God, and therefore, the poet suggests: "A white flower grows in the quietness/Let your tongue become that flower" (Lines 21-22). It is silence, stillness and quietness that enables a *sufi* attain proximity with the Beloved. The miraculous, mysterious and all powerful nature of the Divine is applauded thus: "The Absolute works with nothing/The workshop, the materials/Are what does not exist" (Lines 63-65). God, the Absolute requires nothing to work with-tools, instruments, place are all inconsequential for Him, because He has the power to create anywhere from nothing. The *Quran* testifies to "*qun faiya qun*" (God said, "Be... And the universe came into being") Sufis recognize God's omnipotence and irresistible power.

The poem "The Reed Flute's Song" echoes the nature and unquenchable thirst of the mystic:

Every thirst gets satisfied except
That of these fish, the mystics,
Who swim a vast ocean of grace
Still somehow longing for it! (Lines 37-40)

The thirst of the sufi is the thirst for God, His proximity and merger with the Absolute. Love for God is 'Wine' for a sufi and he madly desires to remain drunk in the love of God. Sufi's proximity with God multiplies his desire for more

closeness with Him so that he is immersed in Him all the time. Such thirst is a typical characteristic of a sufi and therefore, Rumi compares a sufi with a fish in an ocean.

In the poem "Who Says Words with My Mouth?" the poet compares himself with a bird from a different land and that his final moments are numbered signifying that his soul living within his body (aviary) is from the continent of God and it will fly off to Him soon. The poet says:

I'm like a bird from another continent,
sitting in this aviary.

The day is coming when I fly off,
But who is it now in my ear who hears my voice?
Who says words with my mouth?

(1995: 2, Lines 9-12)

In his interrogation "Who says words with my mouth?" the poet exudes his confidence that it is the Absolute who speaks through him because everything happens through God only and nothing happens without his knowledge. The poet also accentuates the sufi belief that God is the creator of the soul, its preserver and sustainer and His final call to every soul to their permanent abode is inevitable: "I don't come here of my own accord, and I can't leave that way/ Whoever brought me here will have to take me home" (Lines 18-19).

A sufi firmly believes in a complete surrender to the supreme will of God and His supremacy over all His creations. A soul's journey to the mundane world and his departure from it is conditioned by God's will. The poet believes that his true home is God's abode whence he came and God only would take him to his ultimate destination/home. Such unconditional surrender of the poet to God's

will and unflinching confidence in Him sets him apart from common believers.

Rumi's understanding of God's authority and munificence comes to light in the poem titled "Emptiness":

When you are with everyone but me,
You are with no one
When you are with no one but me,
You are with everyone.

Instead of being so bound up with everyone,
Be everyone.

When you become that many, you are nothing.

Empty. (1995: 28 Lines 57-64)

Being with God, merging with Him and musing over Him alone keeps the seeker abreast of everything and everybody because the cause of everything/everybody is with the seeker. The seeker becomes one with God in his thought and action reducing the 'self' and becomes empty of everything that distances him from God.

In the poem "Where Are We?" the poet philosophizes human ability to ignite his own soul with the love of God and reach out for God because God is attainable:

There is a light seed grain inside.

You fill it with yourself or it dies.

I'm caught in this curling energy! Your hair!

Whoever is calm and sensible is insane!

(1995: 16 Lines 32-35)

Rumi hints at the hidden potential God granted to everyone which needs only a stimulation from the individual leading to his realization of the energy he already possesses. It awaits just an ignition. The true essence of Sufism and

true identity of a sufi is revealed in the poem titled "Only Breath":

Not Christian or Jew or Muslim, not Hindu
 Buddhist, sufi, or zen. Not any religion
 Or cultural system. I'm 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 don't 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.

(1995: 32 Lines 1-12)

The poet claims that he is not subject to any religious affiliation or cultural system. He even disowns his descent from Adam and Eve and he calls himself 'a trace of the traceless'. As a sufi, Rumi is at the acme of his philosophical existence with the Divine which is the domain of *marefat* in Islamic parlance. In this stage identity, individuality, existence gets merged with the Absolute transcending all religious, cultural and existential/ circumstantial barriers.

Rumi makes masterly use of allusions to make his poems more pointed and forceful. All moving is from the mover and every pull draws the sufi to the ocean of love. Rumi records God's supreme will with the capacity to change human plans and make things happen in the way He plans. God's plans, according to Rumi, are full of surprises. In the poem titled "Unfold Your Own Myth" the poet refers to different religious texts and cites examples where God's supremacy and all powerful intentions are revealed which cannot be challenged:

Jesus slips into a house to escape enemies,
 And opens a door to the other world.
 Solomon cuts open a fish, and there is a gold ring.
 Omar storms in to kill the prophet
 And leaves with blessings.

(1995: 40 Lines 11-15)

Allusions here are made to the *Quran* and the *Bible* to prove God's ability to bring about changes in human beings' plan and his ability to make impossible things possible. Jesus Christ while looking to avoid death and humiliation found eternal life in the other world. Prophet Sulaiman who had given up hope for the lost ring, is believed to have recovered his ring from the stomach of a fish. Omar in the Islamic belief had dashed into the prophet's place to kill him but miraculously, his mind changed, converted to Islam and became one of the favourites of the Prophet. Rumi valorizes God's plans and conspicuously foregrounds the fact that appears impossible to man is possible with God.

A sufi believes in universal love. Rumi makes proverbial statement about all embracing love "If you cause injury to someone, you draw/ That same injury toward yourself" (1995: 59 Lines 224-25). Rumi reiterates that good deeds come back to the doer as something rewarding and ennobling while harm sought for others brings harm to the seeker. Therefore, love which brings love in return should be the way of life. Regarding morality and indulgences in life, Rumi says that true manhood lies in avoiding rather than indulging in sensual indulgences: "The kernel of true manhood is the ability/ to abandon sensual indulgences." (Lines 236-237)

The Poem titled "An Awkward Comparison" describes two kinds of intelligences— one is 'acquired' through

schooling and reading of books and the other "already completed and preserved inside you." The former, the poet says, "With such intelligence you rise in the world" (1995: 178, Line 26) the latter, the poet says:

A spring overflowing its spring box. A freshness
 In the centre of the chest. This other intelligence
 Does not turn yellow or stagnate. Its fluid,
 And it doesnot move from outside to inside
 Through the conduits of plumbing-learning.
 The second knowing is a fountainhead
 From with in you, moving out.

(1995: 178 Lines 36-42)

Rumi conceives of mundane intelligence that brings recognition and laurels as insignificant compared to the spiritual intelligence/ knowledge. Mundane knowledge is inconsequential while spiritual knowing is 'fountainhead' of true knowledge. The spiritual knowledge, according to Rumi, is like a 'spring overflowing its springbox'.

To, conclude, the originality and upfront nature of Rumi's poetry lends a unique place to Rumi in the Sufi world. The literary style is typically appropriate for the comprehension of sufi aesthetics. Annemarie Schimmel observes about Rumi's poetic style, "They are like the paintings of the Turkoman style—full of abrupt movement, odd flowers and bushes, demons and talking animals." (qtd. in *Rumi: Selected Poems* 1995: 9) Rumi blended the intuitive love for God that he found in Sufism with the legal codes of Sunni Islam and the mystical thought he learned from Shams. In 1898, in the introduction to his translation of the *Mathnawi* Sir James Redhouse wrote, "The *Masnawi* addresses those who leave the world, try to know and be with God, efface their selves and devote themselves to spiritual conten-

plation." Rumi's poetry is loaded with spiritual messages offering ways to the readers to achieve God-realization through *ihsan*, annihilation of ego and self-identity.

Works Cited:

Ahmed, Leila. *Women and Gender in Islam*. Yale University Press, 1992. Print.

Ali, Rozina, "The Erasure of Islam from the Poetry of Rumi," *The New Yorker*, Jan. 5, 2017. Print.

B. Radtke and J. O'Kane. *The Concept of Sainthood in Early Islamic Mysticism*. London, 1996. Print.

Bin Jamil Zeno and Muhammad. *The Pillars of Islam & Iman*. Darussalam. 1996. Print.

Lings, Martin. *What is Sufism?*, The Islamic Texts Society, 1999. Print.

Muhammad Emin Er. *The Soul of Islam: Essential Doctrines and Beliefs*. Shifa Publishers, 2008. Print.

Nasr, Seyyed Hossein. *The Essential Seyyed Hossein Nasr*, ed. William C. Chittick Bloomington: World Wisdom, 2007. Print.

Rumi, Jelaludin. *Selected Poems*. (tr.) Coleman Banks, John Moyne et.al. USA: Harper Collins Publisher, 1995. Print.

Smith, Margaret. *Muslim Women Mystics: The Life and Work of Rabiya and Other Women*. 2001. Print.

Titus, Burckhardt. *Art of Islam: Language and Meaning*. Bloomington: World Wisdom, 2009. Print.

Srija Sanyal & Abhik Maiti

A Discordant Harmony :A Critical Evaluation of the Queer Theory from an Indian Perspective

Queerness or rather queer sexuality in India has always been the favourite child of debate and discussions. Queer identity in India has always suffered through the dilemma of to be or not to be. As Dasgupta puts it, "Identities are complicated to begin with and become more complicated when relating them to nation and sexuality". Given the diversity of India in terms of not only culture but ethnicity as well, Indian sexual identities are the product of "Multiplicitous effects and perceptions of tradition, modernity, colonization and globalization" (Dasgupta) that are more often in conflict with each other than in a harmonious synthesis. The main argument of this paper is to trace a lineage of queerness in India both in terms of its representation in literature by analyzing the stories "The Editor" (1893) and "The Housewife" (1891) by Rabindranath Tagore; "Lihaaf" (1941) by Ismat Chughtai; and "The Boyfriend" (2003) by R. Raja Rao, and how it prevailed in reality or the societal perception of the same. Providing a literature review by building a bridge in between the ancient and the contemporary India, the paper attempts to trace the missing links of when and how queerness went behind the curtains only to reappear in front of a more complicated, confused and probably a more rigid audience.

Keywords: queer, LGBT, gendered-behavior, main stream, subaltern, cross-dressing, Hindu Mythology, Judith Butler, Tagore.

Unlike the West, the Hindu society does not have the concept of 'sexual orientation' that classifies gender on the basis of who they desire to be. However, there is a strong, ancient concept of third gender, which is for individuals who have strong elements of both male and female in them. According to Sanskrit texts such as the *Narada-smriti*, *Sushruta Samhita*, etc., this third sex or gender includes people who have conventionally been called homosexuals, bisexuals, transgender people and intersex people (LGBTI). Third genders are described in ancient Vedic texts as males who have a female nature—referring to as homosexual men or feminine-gendered males. The gender/sexual role of third genders has, for long, been predominantly associated with receiving penetration from men, just like the gender/sexual role of manhood has been to penetrate men, women or third genders. However, the Kama Sutra, by Vatsyana, clearly describes third-gender men assuming both masculine and feminine identities as well as both receptive and dominant sexual roles.

Over the years, the representation of queerness in Indian literary texts has acquired a space of its own; a "unique" space. By "uniqueness" it is desired to draw the attention towards the peripheral status that has been tagged with queerness; it is something that lies beyond the already drawn, easily understandable, universally acknowledged and intellectually (or morally) approved territory of the society.

It is a widely known fact that gender fluidity and homosexuality has always been there in the Indian subcontinent. Be it mythology, or *Kamasutra* or several folkloric tales germinated from different regions, India has a long association with queerness. Indian mythology has

dealt with the subject as an indispensable part of life cycle where role playing or sex-change is a common, regular and acceptable notion.

The region, which is now known as South Asia, despite its cultural, linguistic, and literary differences, has enough common elements within them to be discussed as single nation. It is quite similar to the shared history of India, Pakistan and Bangladesh, which has ample common elements to be discussed as the history of a single nation. Hence, while analyzing the texts the paper will refer to them as Indian only, though they may presently fall in the geographical boundaries of other nations and cultures. This paper further attempt to dispel the myth that alternative sexual alienation is purely a western idea and issues of 'erotic justice' is alien to Indian culture (Kumar, 2014). Analysis of texts, such as, Rabindranath Tagore's "The Editor" (1893) and "The Housewife" (1891), Ismat Chughtai's "Lihaaf" (1941), and R. Raj Rao's "The Boyfriend" (2003), form an integral part of this paper. The paper also attempts to trace the lineage between the existence of 'queer'-ness in the Indian subcontinent by referring to not only literary texts, but mythological tales, cultural and religious practices and the societal perception as well. It will attempt to problematize the statement that "simultaneously marginalized by nation-state & mainstream cultural discourse, the figure of the dissident sexual citizen in India has been, by and large, written out of history and visibility" (Choudhuri). It also raises the question in the conclusion that had queerness been always there and an integral part of the Indian culture, how come they are mere voiceless creatures in the present times. The paper also highlights some of the fundamental challenges faced by the queer community (as also emphasized upon through Rao's *The Boyfriend*), and how

measures are being taken to acknowledge the voices, yet how it can never be enough.

India has been a melting pot of several diversified cultures that have invaded the country over time and have some strong cultural imprints left on the land. From the earliest Vedic culture up to the colonial era, India has been a witness to a multitude of laws and changing attitudes (Dasgupta). Similarly, it is difficult to state the literature of India as one single literature as it carries several different literatures within its womb. But it is equally interesting to discover the array of examples of homoerotic love and relationships in the vast canvas of Indian literature (starting from the ancient texts to the contemporary texts in diversified regional languages).

As pointed out by Ruth Vanitha, "while same-sex desire was not uniformly valorized or celebrated in pre-colonial India, homosexuality rarely called for punitive measures before the British instituted the Antisodomy Law in 1861 (Kidwai, Same-Sex Love in India: Readings from Literature and History). What exactly is 'homosexual' or what all leads to 'homophobia' in India is something that is difficult to trace. Forms of male and female homosociality sanctioned by Indian culture make homoeroticism visually and spatially difficult to isolate" (Choudhuri). There exist rituals such as that of *aravani*, which has its roots in pre-colonial India, and is quite similar to the Vaishnava tradition in Bengal that involves, and approves of, adoration of a male deity by a male devotee (Chaitanya Mahaprabhu). In ancient and medieval India, Krishna and Arjun from the great epic *Mahabharata* were often referred to as 'two Krishnas' (Kidwai, Same Sex Love in India: Readings from Literature), indicating a bond of friendship that goes beyond marriage and procreation, and is socially accepted and admired as

well. The *Mahabharata*, the great Indian epic, has several other examples of same-sex attachments that are not only approved of but are admired by the society. Further, in order to avoid contradiction with the established gendered norms, Indian literature also displays examples where a trope is utilized for legitimizing the same-sex relationships. For instance, in Bengali literature, the *Krittivas Ramayana*, attributes the birth of Bhagirath to the sexual union of two females, through the divine sanction of the god Sankara. Here, the same-sex union is approved of and is legitimized, but only through divine intervention. The 'divine intervention' acts as a 'trope' that is used to legitimize something which otherwise could not be socially accepted. Another 'trope' is the 'sex-change' that happens many a times in the Indian mythological tales. The gender-fluidity also brings about the gender-ambiguity, and therefore, a deity might appear in any form - male or female or even a transgender, and also in a non-human form. Further, in the *Bhagavata Purana*, Vishnu takes the form of the enchantress, Mohini, in order to trick the demons into giving up Amrita, the elixir of life. Shiva later becomes attracted to Mohini and spills his semen on the rocks which turn into gold. Vishnu's courtship with Siva results in the birth of Ayappa, who is born of the sexual union of two men. But this instance falls in the territory of divinity, and hence, is approved of. Pattanaik who writes that rather than Mohini becoming pregnant, Ayyappa sprang from Shiva's semen, which he ejaculated upon embracing Mohini. In another version, the Pandyan king Rajasekhara of Pantalamp adopts the baby. In this version, Ayyappa is referred to as ayonijata, "not born from a vagina", and later Hariharaputra, "the son of Vishnu and Shiva", and grows up to be a great hero.

Religious-cultural practices, thus, have roots deep within the Indian history, were approved of and tolerated in pre-colonial India, and have survived the defamation brought about by the British. But what is unfortunate today is that these subaltern identities have merely survived and not 'lived' or 'allowed to live'. The transgender community of Hijras in India is one such subaltern identity who have survived everything over the many leaps and bounds of time, yet, today stand at the periphery of the societal territory. Hijras are castrated men who do not have a vagina constructed, and live by the means of prostitution, extortion and other forms of social parasitism (Choudhuri). They reside outside of the mainstream culture, yet are 'normalized', i.e., they are present in quite a number; the acknowledgement of their existence is unavoidable, yet their existence and their existential rights go unnoticed and unacknowledged. Their position in the society is counterbalanced with the worship of Bahuchara Mata, one of the many incarnations of Mother Goddess worshipped across India, and thus, their existence is sanctioned, but 'acceptance' within the territorial boundaries of the society still remains in question.

Queer Identity and Hindu Mythology

Alan Danielou says that "The hermaphrodite, the homosexuals and the transvestites have a symbolic value and are considered privileged beings, images of the Ardhanarishvara" (Danielou). Not only gender, but also sexuality has certain hegemonic normative connotations set out within society. This notion of hegemonic sexuality as well as the way in which the body incorporates and expresses hegemonic gender and sexuality is presented by gender theorist Judith Butler (Butler, *Bodies that Matter*). Nachtraglichkeit describes the ways in which an infantile

experience that is either incomprehensible or traumatic is nonetheless somehow retained by memory unconsciously and reactivated at a later time in a different context. The notion comes from an early stage in Freud's speculations and was used to explain the mechanism of hysteria, in which a traumatic early experience is reactivated in terms of a less traumatic later provocation. Signification involves the constant reactivation of significant material in new and unpredictable contexts, which thus produces new significance and new meanings. In Sophocles' drama the unfolding of the tragedy involves Oedipus' gradual discovery of his own guilt. This in Freud's explanation is: "the fate of all of us, perhaps, to direct our first sexual impulse towards our mother and our first hatred and our first murderous wish against our father" (Strachey). Freud argues that the power of this artwork lies in the ability of the poet to force us into a transferred recognition of what he calls "our own inner minds." Those same impulses (to patricide and incest with the mother) are still lurking yet "suppressed" within all of us. Oedipus' unconscious guilt stands figuratively for our own unconscious guilt. "Like Oedipus, we live in ignorance of these wishes, repugnant to morality, which have been forced upon us by Nature, and after their revelation we may all of us well seek to close our eyes to the scene of our childhood" (Strachey). Lacan's version of the triangulated Oedipus complex (mother-child-father) combines Freud's theory with structural linguistics, developed as we have seen particularly from the theories of Saussure, Levi-Strauss and Jakobson. Symbolization thus acts as an introduction to the world that is at the same time an introduction to the concept of "lack". The introduction of a meaningful element disrupts the perfect unity of the imaginary relation, which only has the sense of a perfect

unity by virtue of the meaningful element that excludes perfection. The experience of lack is therefore intrinsic to human existence. This "lack" manifests itself not only as "penis envy" in females but in the males, a subconscious desire to adopt the elaborate body of the female and its physicality. This new queer identity potentially subverts stable distinctions between identification and desire and also by extension, the secure and heavily defended polarities of masculine and feminine subjectivity.

The desire to transcend the gender typification imposed by society has always been present throughout the ages. Goldman writes of transsexualism in Hindu literature: "Few cultures have accorded this phenomenon so prominent a place in the realms of mythology and religion as has that of traditional India." Queer manifestations of sexuality, though repressed socially, squeeze their way into the myths, legends and lore of the land. Many deities in Hinduism and Indian mythology are represented as both male and female at different times and in different incarnations or may manifest with characteristics of both genders at once such as the Ardhanarishvara (The Lord whose half is a woman) created by the merging of the god Shiva and his consort Parvati or the hermaphroditic Laxmi-Narayan. This form of Shiva represents "the totality that lies beyond duality" and is associated with communication between men and women or between beauty and physical prowess. Changes of sex and cross-dressing also occur in myths about non divine figures. One such figure is Shikhandi, a character in the *Mahabharata*. During the Kurukshetra war, Bhishma recognised him as Amba reborn and refused to fight "a woman". Accordingly, Arjuna hid behind Shikhandi in order to defeat the almost invincible Bhishma. In the Javanese telling, Shikhandi never becomes a man but is a woman

equal to a man and is the wife of Arjun. Arjun himself is an example of gender variance. When he refused her amorous advances, the nymph Urvashi cursed him that he would become a "kliba", a member of the third gender. Arjun took the name Brihannala and dressed in women's clothes and taught the arts of music, singing and dancing to the princess Uttara and her female attendees of the city ruled by king Virata. The birth of Ayappa in Hindu mythology, refers to the "completeness" of an androgynous identity that has always been looked upon as one of symbolic perfection from classical antiquity.

According to Tamil versions of the *Mahabharata*, the god Krishna – an incarnation of Vishnu – also took the form of Mohini and married Aravan. This was in order to give Aravan the chance to experience love before his death, as he had volunteered to be sacrificed. Krishna remained in mourning in the Mohini form for some time after Aravan's death. This marriage and death of Aravan are commemorated annually in a rite known as Thali, during which Hijra (Indian "third gender") take on the role of Krishna-Mohini and "marry" Aravan in a mass-wedding, followed by an 18-day festival. The festival ends with a ritual burial of Aravan, while the Hirjas mourn in Tamil style: by beating their chests in ritual dances, breaking their bangles and changing into white mourning clothes

The story of Ila, a king cursed by Shiva and Parvati to be a man one month and a woman the next, appears in several traditional Hindu texts. After changing sex, Ila loses the memory of being the other gender. During one such period, Ila marries Budha (the god of the planet Mercury). Although Budha knows of Ila's alternating gender, he doesn't enlighten the 'male' Ila, who remains unaware of his life as a woman. The two live together as man and wife only when

Ila is female. In the *Ramayana* version, Ila bears Budha a son, although in the *Mahabharata* Ila is called both mother and father of the child. After this birth the curse is lifted and Ila is totally changed into a man who goes on to father several children with his wife. Numerous deities have been considered patrons of third-sex or homoerotically-inclined people. This patronage can originate in mythological stories about the deity, or from religious practices and rituals. For example, Conner and Sparks argue that the goddess of fire, love and sexuality, Arani, has been linked to lesbian eroticism via rituals in her honor: for example two pieces of wood perceived as feminine, called the adhararani and utararani, are rubbed together, simulating a spiritual lesbian interaction.

Bahuchara Mata is a patron goddess of the Hirja. In popular iconography she is often shown riding a rooster and carrying a sword, trident and a book. Various stories link Bahuchara to castration or other changes in physical sexual characteristics, sometimes as the result of her aiming curses against men. Bahuchara is believed to have originated as a mortal woman who became martyred. In one story, Bahuchara is attacked by a bandit who attempts to rape her, but she takes his sword, cuts off her breasts and dies. In another story, Bahuchara curses her husband when she catches him sneaking to the woods to engage in homoerotic behavior, causing his genitals to fall off and forcing him to dress as a woman.

Stories also link Bahuchara to gender variance after she becomes divine. One myth concerns a king who prayed to Bahuchara for a son. Bahuchara complied, but the prince grew up to be impotent. One night Bahuchara appeared to the prince in a dream and ordered him to cut off his genitals, wear women's clothes and become her servant. Bahuchara

is believed to continue to identify impotent men and command them to do the same. If they refuse, she punishes them: for their next seven incarnations they will be impotent. This myth is the origin of the cult of Bahuchara Mata, whose devotees are required to self-castrate and remain celibate.

Samba, the son of Krishna, is also a patron of eunuchs, transgender people and homoeroticism. Samba dresses in women's clothes to mock and trick people, and so that he can more easily enter the company of women and seduce them. In the *Mausala Purana*, Samba, dressed as woman, is cursed after being questioned about "her" supposed pregnancy. As a result of the curse, Samba, although remaining male, gives birth to an iron pestle and mortar.

Medieval Hindu temples such as those at Khajuraho depict sexual acts in sculptures on the external walls. Some of these scenes involve same-sex sexuality, for instance, a woman caressing another woman engaged in intercourse with women, man receiving fellatio from another man etc. have been depicted therein. Further, the Rajarani Temple in Bhubaneswar, Odisha, depicts a sculpture of two women engaged in oral sex. Examples such as these are scattered everywhere in the Indian subcontinent, evidently pointing towards the existence of same-sex relationships since the ancient eras itself.

Queer Identity and its Impact on Literature

Queer identity in the sphere of Ancient Indian Literature incorporates Hindu philosophy that bears the concept of a third sex or third gender (*tritiya-prakriti* - literally, "third nature"). This category includes a wide range of people with mixed male and female natures such as effeminate males, masculine females, transgender people,

transsexual people, the intersexed, androgynes, and so on. However, the original nature of third-gender has nothing to do with sexual orientation as is reported by the sects of modern LGBT and contemporary west. Third-genders have no connection with sex among men (which is universal). Third-genders are of a different gender from males and females because they have a female inside regardless of who they are sexually attracted to. Participation in religious ceremonies, especially as cross-dressing dancers and devotees of certain temple gods/goddesses, is considered auspicious in traditional Hinduism. Some Hindus believe that third-sex people have special powers allowing them to bless or curse others. In the Hindu narrative tradition, stories of gods and mortals changing gender occur. Sometimes they also engage in heterosexual activities as different reincarnated genders. Homosexual and transgender Hindus commonly identify with and worship the various Hindu deities connected with gender diversity such as Ardhanarisvara (the androgynous form of Shiva and his consort Parvati), Aravan (a hero whom the god Krishna married after becoming a woman), Harihara (an incarnation of Shiva and Vishnu combined), Bahuchara Mata (a goddess connected with transsexuality and eunuchism), Gadadhara (an incarnation of Radha in male form), Chaitanya Mahaprabhu (an incarnation of Radha and Krishna combined), Chandi-Chamunda (twin warrior goddesses), Bhagavati-devi (a Hindu goddess associated with cross dressing), Gangamma (a goddess connected with cross-dressing and disguises) and the goddess Yellamma. There are also specific festivals connected to the worship of these deities, some of which are famous in India for their cross dressing devotees. These festivals include the Aravan Festival of Koovagam, the Bahuchara Mata Festivals of Gujarat and the Yellamma

Festivals of Karnataka, among others. Deities displaying gender variance include Mohini, the female avatar of the god Vishnu and Vaikuntha Kamalaja, the androgynous form of Vishnu and his consort Lakshmi.

LGBT interpretations are also drawn in the legends of birth of the deities Ayyappa (a god born from the union of Shiva and Mohini), Bhagiratha (an Indian king born of two female parents) and Kartikeya (where the fire-god Agni "swallows" the seed of Shiva after disturbing his coitus with his consort Parvati). Some homosexual Hindus also worship the gods Mitra and Varuna, who are associated with two lunar phases and same-sex relations in ancient Brahmana texts.

Gender variance is also observed in heroes in Hindu scriptures. The Hindu epic Mahabharata narrates that the hero Arjuna takes a vow to live as a member of the third sex for a year as the result of a curse he is compelled to honor. Ila, a king from Hindu narratives, is also known for his/her gender changes.

Some versions of the *Krittivasa Ramayana*, the most popular Bengali text on the pastimes of Ramachandra (an incarnation of Vishnu), relate a story of two queens who conceived a child together. When the king of the Sun Dynasty, Maharaja Dilipa, died, the demigods become concerned that he did not have a son to continue his line. Shiva therefore appeared before the king's two widowed queens and commanded them, "You two make love together and by my blessings you will bear a beautiful son." The two wives, with great affection for each other, executed Shiva's order until one of them conceived a child. The sage Astavakra accordingly named the child "Bhagiratha" - he who was born from two vulvas. Bhagiratha later became a king and

is credited with bringing the river Ganges down to earth through his austerities.

Hindus have many sacred texts and different communities give special importance to different texts. Even more so than in other religions, Hindus also foster disparate interpretations of the meaning of various texts. The Vedas, which form the foundation of Hinduism for many, do not refer explicitly to homosexuality, but *Rigveda* says regarding Samsara that Vikruti Evam Prakriti (perversity/diversity is what nature is all about, or, what seems un-natural is also natural), which some scholars believe recognizes the cyclical constancy of homosexual/transsexual dimensions of human life, like all forms of universal diversities. People of a third gender (*tritiya-prakriti*), not fully men nor women, are mentioned here and there throughout Hindu texts such as the Puranas but are not specifically defined. In general they are portrayed as effeminate men, often cowardly, and with no desire for women. Modern readers often draw parallels between these and modern stereotypes of lesbian, gay, bisexual and transgender sexual identities.

Historians Ruth Vanita and Saleem Kidwai, in their pioneering book, *Same-Sex Love in India: Readings from Literature and History*, for the first time compiled extracts from Indian texts, from ancient to modern times, including many Hindu texts, translated from 15 Indian languages. In their accompanying analytical essays, they also demonstrated that Hindu texts have discussed and debated same-sex desire from the earliest times, in tones ranging from critical to non-judgmental to playful and celebratory.

Historian Devdutt Pattanaik summarizes the place of homosexuality in Hindu literature as follows: "though not part of the mainstream, its existence was acknowledged but

not approved." Other Indologists assert that homosexuality was not approved for brahmanas or the twice-born but accepted among other castes.

In his book, *Tritiya-Prakriti: People of the Third Sex*, Vaishnava monk Amara Das Wilhelm demonstrates how ancient expressions of Hinduism accommodated homosexual and transgender persons much more positively than we see in India today: "Early Vedic teachings stressed responsible family life and asceticism but also tolerated different types of sexualities within general society."

Other significant texts include: The *Mahanirvana Tantra* that exclude the third-gendered from the right of inheritance, although establishing they have the right to be financially supported by their family. The *Kama Sutra* is an ancient text dealing with kama or desire (of all kinds), which in Hindu thought is one of the four normative and spiritual goals of life. The *Kama Sutra* is the earliest extant and most important work in the Kama Shastra tradition of Sanskrit literature. It was compiled by the philosopher Vatsyayana around the 4th century, from earlier texts, and describes homosexual practices in several places, as well as a range of sex/gender 'types'. The author acknowledges that these relations also involve love and a bond of trust.

The author describes techniques by which masculine and feminine types of the third sex (*tritiya-prakriti*), as well as women, perform fellatio. The Second Part, Ninth Chapter of *Kama Sutra* specifically describes two kinds of men that we would recognize today as masculine- and feminine-type homosexuals but which are mentioned in older, Victorian British translations as simply "eunuchs." The chapter describes their appearances – feminine types dressed up as women whereas masculine types maintained muscular

physiques and grew small beards, moustaches, etc. – and their various professions as masseurs, barbers and prostitutes are all described. Such homosexual men were also known to marry, according to the *Kama Sutra*: "There are also third-sex citizens, sometimes greatly attached to one another and with complete faith in one another, who get married together." (Vatsyayana, *Kama Sutra*, 2.9.36). In the Jayamangala of Yashodhara, an important twelfth-century commentary on the *Kama Sutra*, it is also stated: "Citizens with this kind of homosexual inclination, who renounce women and can do without them willingly because they love one another, get married together, bound by a deep and trusting friendship." After describing fellatio as performed between men of the third sex, the *Sutra* then mentions the practice as an act between men and women, wherein the homosexuals acts are scorned, especially for brahmanas. (Vatsyayana, *Kama Sutra*, 2.9.37)

The *Kama Sutra* also refers to *svairini*, who are "independent women who frequent their own kind or others" (Vatsyayana, *Kama Sutra*, 2.8.26) – or, in another passage: "the liberated woman, or *svairini*, is one who refuses a husband and has relations in her own home or in other houses" (6.6.50). In a famous commentary on the *Kama Sutra* from the 12th century, Jayamangala, explains: "A woman known for her independence, with no sexual bars, and acting as she wishes, is called *svairini*. She makes love with her own kind. She strokes her partner at the point of union, which she kisses" (Vatsyayana, *Films for Liberation*). The various practices of lesbians are described in detail within the Second Part, Eighth Chapter of the *Kama Sutra*.

There are other ancient Hindu/Sanskrit texts that refer to homosexuality. The *Sushruta Samhita*, for example, a

highly respected Hindu medical text dating back to at least 600 B.C., mentions two different types of homosexual men (*kumbhika* – men who take the passive role in anal sex; and *asekya* – men who devour the semen of other men) as well as transgender people (*sandha* – men with the qualities, behavior and speech of women). It also states that men who behave like women, or women who behave like men, are determined as such at the time of their conception in the womb. The *Sushruta Samhita* also mentions the possibility of two women uniting and becoming pregnant as a result of the mingling of their sexual fluids. It states that the child born of such a union will be "boneless." Such a birth is indeed described in the *Krittivasa Ramayana* of Bengal.

Other texts list the various types of men who are impotent with women (known in Sanskrit as *sandha*, *kliba*, *napumsaka*, and *panda*). The *Sabda-kalpa-druma* Sanskrit-Sanskrit dictionary, for instance, lists twenty types, as does the *Kamatantra* and *Smriti-Ratnavali* of Vacaspati (14th century). The *Narada Smriti* similarly lists fourteen different types. Included among the lists are transgender people (*sandha*), intersex people (*nisarga*), and three different types of homosexual men (*mukhebhaga*, *kumbhika* and *asekya*). Such texts demonstrate that third-sex terms like *sandha* and *napumsaka* actually refer to many different types of "men who are impotent with women," and that simplistic definitions such as "eunuch" or "neuter" may not always be accurate and in some cases totally incorrect. In his article *Homosexuality and Hinduism*, Arvind Sharma expresses his doubt over the common English translation of words like *kliba* into "eunuch" as follows: "The limited practice of castration in India raises another point significant for the rest of the discussion, namely, whether rendering a word

such as "kliba" as "eunuch" regularly is correct..." (A. Sharma).

The *Arthashastra* of Kautilya represents the principle text of secular law and illustrates the attitude of the judiciary towards sexual matters. Heterosexual vaginal sex is proposed as the norm by this text and legal issues arising from deviation there from are punishable by fines and in extreme cases by capital punishment. Homosexual acts are cited as a small offence punishable by a fine.

Sangam literature use the word 'Pedi' to refer to transwomen. Likewise, the famous Sangam period characters of King Koperunchozhan and Pisuranthaiyar are another example for same sex love and They are said to have not seen each other at all and yet shared love and regard for each other, so much, that they die at the same time at different places. For instance, the friendship between King Pari and poet Kabilar is shown as something more than just friendship. There are lyrical undertones suggestive of the intimate relationship they had. But since there are no explicit representation, one can only postulate a possibility.

In the modern times, the homoerotic and so called 'queer' relationships passes through many lanes and by-lanes of ancient Indian literature, which still have impact on several of the present day festivals and rituals. The paper now arrives at a juncture where it will take up some of the significant texts of modern Indian literature (20th century and onwards) that I believe have an eternal essence of the 'queer' space in the context of present times.

The texts chosen in this section include two short stories by Tagore, "Lihaaf" by Chughtai, and *The Boyfriend* by Raja Rao. There exists numerous other texts to be discussed in the context, yet the choice of this particular set

is diverse in its nature, and present vivid scenarios for the 'queer' spaces in the post-colonial India.

Rabindranath Tagore, held an iconic status in the late 19th century and 20th century and contributed significantly in shaping the literature of Bengal and India. His renown was not confined to his literary wonders only; the ideologies presented his commentaries and essays on Indian philosophy, nationalism, nature and the Indian social structure in general, widely shaped the 20th century India. One of his greatest achievements was perhaps the establishment of Vishwa Bharati University in Shantiniketan, West Bengal. He envisioned a university as a place of learning and not just a mere place of academic knowledge transfer. He envisioned such a place of learning where the geographical barriers cease to exist, where the world, the Vishwa, meets Bharat, India; and gets dissolved in a barrier free world of knowledge, learning and innovations. Yet, shattering all that Tagore envisioned about Vishwa Bharati, it is said that the university became known more for encouraging and nurturing effeminacy in its students. But it is difficult to be certain about the origin of this sentiment (Choudhuri). It could probably be its pastoral settings or its explicit encouragement of performing arts over professional disciplines that contributed towards such a sentiment about the university. For instance, filmmaker Satyajit Ray – one of the university's alumni, actually had expressed serious apprehensions about enrolling there because of this disrepute (Choudhuri). This paper, in the context, discusses how Tagore's perception of queerness was related to and also a critique of non-conformed masculinity. The paper discusses two of his other short stories, "The Editor" (*Sampadak*, 1893), and "Housewife" (*Ginni*, 1891) in the context, and also establishes the fact that Tagore presented

his critique of "the way masculinity was constituted and perceived in colonial and nationalistic discourse in the late nineteenth and the early twentieth century" (Choudhuri) in these stories, as also gets reflected in several of his other works such as "The Divide" (*Byabodhan*, 1891). Tagore, in a way, attempts in dismantling the universally perceived notions of gendered behavior.

One of the stories to be discussed in the context is "Sompadok" ("The Editor"), a story about a man who is compelled to enter the feminine sphere of domesticity when his wife dies leaving behind their only daughter. With the urgent need to find a means of livelihood, Tagore emphasizes on the masculinity of the profession that the protagonist chooses. Writing satirical farces with all aggression is surely a masculine activity. Being the *Sampadak* immediately gave him the relief from the domestic duties that he was compelled to involve in, and also made him socially visible apart from the obvious tag of being the 'man' doing the obvious duty of earning the bread and the butter instead of preparing it. The equation of writing as a job with machismo paved the way for him to attempt in elevating his sagging self-esteem by "identifying himself with an icon of hypermasculinity". The editor's fame meets with an abrupt end when the zamindar of the neighboring village sets up a rival publication, berating the fine rhetorical exercise in blunt, down-to-earth prose, consequently inviting humiliating sallies from friend (Choudhuri). The protagonist's urge to disengage himself from the private sphere and his pleasure of being associated with the outer sphere, is what becomes noteworthy in the context. It is the principal of role reversal that his relationship with his daughter works upon. Instead of the father embracing 'fatherhood', it is the daughter who embodies the maternal

role in time. It is interesting to note that a man's exercise of his manhood comes into existence by oppressing two of the most historically oppressed classes: women and the economically deprived. In order to establish his manhood, he conveniently withdraws the nurture that he should have been providing to his motherless child, further establishing the notion that such a task is gendered in the society's perception (i.e., feminine) (Choudhuri).

The story starts with a clear demarcation of the public and private spaces, and more importantly, they clearly emerge as gendered spaces: the outer sphere or the world, referring exclusively to the masculine sphere of economic activity, social visibility and political agency; posited against the inner sphere or the home, referring exclusively to the feminine sphere of caregiving and nurturing: When my wife was alive I didn't give much thought to Prabha. I was more involved with her mother than with her... I would, whenever I was in the mood, romp around with her; but the moment she started to cry I would return her to her mother's arms and make a speedy escape. I never considered what care and effort was needed to bring up a child" (Tagore).

But with time, it is well established that the domestic sphere is something that could not be completely overlooked. There is gender fluidity, the ambiguousness, which emerges by the end of the story. It is this transitional fluidity of gender that the 'queer' space lies in. The father comes back to the domesticity as he loses his hold over the professional sphere. As Choudhuri puts it "the resumption of domestic/filial duties left behind by the dead wife—gestures towards a moment that embodies a possibility of moving between gender-segregated spaces. It is this mobility that is understood as redemptive" (Choudhuri). The masculine has to take a rebound towards the feminine

domestic sphere and it is within this transitional sphere that the 'queerness' - the anomalous - resides.

Tagore's critique of socially perceived masculinity gets reflected in yet another of his short story - "The Housewife" (*Ginni*). The tension between the public and private spaces are once again established with a critique of culture that has branded itself as 'pure masculinity'; it refuses and becomes violently intolerant towards anything that goes beyond the established gendered behavior that strayed beyond these specified, inflexible limits (Choudhuri).

The story is about Ashu - a shy, reticent, young schoolboy, who is victimized by his austere school teacher Shibnath as effeminate, passive and androgynous to the world (here, it is the entire class). Ashu's only fault is that he is caught playing house-house with his younger sister, and thus, he is brandished as guilty of sexual transgression. Moreover, the victimization is done by none other than his teacher Shibnath, who stands for the hypermasculinity, the aggressive machoism. "The "clean-shaven" Shibnath has "close-cropped", hair but flaunts his "short pigtail" (tiki)—his mark of Brahmanism—with pride" (Choudhuri). He is the epitome of the quintessential uber male setup valorized by the society, who find immense pleasure in verbally assaulting his pupils, often giving them humiliating name. In Ashu's case, it was *Ginni* or Housewife that was bestowed upon him by Shibnath, exposing him to a crueler environment of insults and marred reputation of manhood. There is a demarcation of spaces that can be observed in the story - the private space of Indian household is deemed as purely feminine that stands in complete contrast to "the public space of rational masculinity" (Choudhuri, 2009); and also, inferior to the latter to a great extent. But the other

students in the story seems equally victimized and aware of Shibanath's cruelty; an attack on one's name is like attacking the very personality of the person; and Shibanath does exactly the same; "the students are painfully aware of Shibanath's violent erasure of their personalities" (Choudhuri). It is interesting to note that Shibanath dubs Ashu as *ginni* which is a colloquial term for the word *grihini*, which means the mistress of the household, but actually refers to that particular part of the *griha* or the house that is feminine. In other words, the feminine represents the household itself - with her own identity being suppressed within the domestic duties. Whereas, in contrast, the male counterpart of the same is *grihakarta*, literally translating to as the Master of the House, including the feminized part and the females within that boundary. "Shibanath's choice of the appellation *ginni* not only underscores Ashu's supposed effeminacy, but also gestures at the misogynistic ordering of gender hierarchy" (Choudhuri). The story is seen by many (including Choudhuri) as a response by Tagore to his liberal yet rigid upbringing in the Thakurbari. As unorthodox as Tagore's about gendered behavior, it was surprising to witness the emphasis on the 'masculine' dimension of education of the male adolescents of the prestigious Thakurbari. Consequently, young Robi (Tagore) was well versed with the sport of wrestling - considered essentially a masculine sport, could swim the Padma (river) on the Tagore estates and walk 25 miles in the hills at a stretch - all signs that could be read as the showcasing of masculine aggression. In the story, Ashu, as stated by the narrator (his classmate), could be never seen playing with other boys. He was always this boy with a demurred personality who could only "sit with his legs and the end of his dhoti dangling down from the bench, while all the boys

stared at him" (Tagore) as Shibanath, the avatar of Yama himself, hurled nonsensical ridicule in all his masculine aggression. This sudden exposure of his private self completely alienates Ashu from his peers and instantly marks him as the 'other' pushing him towards the periphery, as his peers, who share the same fate, also joins the chanting of 'Housewife! Housewife!' In the story, it is not only Ashu's guilt that his fate cruelly plays upon, but he is instantly brandished as the 'queer' - the odd one out, who cannot stand up to the culturally marked and universally acknowledged ideal of hypermasculinity. It is quite similar to the victimization of the androgynous males, who find no voice in this socially structured "'pure' model of masculinity purged of the every trace of the feminine" (Choudhuri).

Another author without whom this discussion remains incomplete is Ismat Chughtai. Published in 1942, Chughtai's most celebrated story, "Lihaaf", presented the queer love like no other and also, garnered controversy like no other. Published in an Urdu literary journal *Adab-i-Latif*, "Lihaaf" was leveled with the charges of obscenity and Chughtai was summoned by Lahore court in 1944. Accused of blasphemy and promoting immorality, Chughtai chose to contest the charge instead of apologizing for his literary creation, and even went on to win the case. "Lihaaf" is the story of same-sex, i.e., lesbian relationship, between two women, narrated by a pubescent girl. It is said that the story is inspired by one of her own childhood encounters where she could see what was happening but was unable to grasp the meaning of it; the same has been presented by the narrator of the story, who sees what goes on within the *lihaaf* (the quilt) but is yet to fully grasp the meaning of why, how and what exactly it means. The story revolves around Begum Jaan, the aristocratic friend of the narrator's mother and her

relationship with her maid and masseuse Rabbo. Neglected by her husband, who takes special fondness in pursuing young boys, and confined to the female quarters, i.e., *zenana*, of the household, the only confidant that Begum Jaan finds herself with is Rabbo. It is not only her expression that is restricted, but her sexuality as well; it is more like her existence is confined within the four walls of *zenana* altogether. Stripped off of any means of expression, Begum Jaan actually discovers and further explores her liberation (especially sexual), within the four walls. The blossoming and wanders of the relationship is witnessed by the narrator, who is dumped in the household by her mother. It is interesting to note the gender roles, and the transitional fluidity that runs within the rigid gendered behavior. The narrator is put up to this household as a punishment by her mother for fighting with her brothers. She is dumped in the *zenana* so that she learns more of the 'feminine' behavior and will possibly learn to curb and eventually cure her tomboyishness. But instead of learning the know-how of the incarcerations and restrictions that are supposedly should be willingly embraced by a woman, she discovers the 'blasphemous' relationship between Begum Jaan and Rabbo. The relationship is witnessed, but not entirely understood, by the narrator; but the partially comprehended images of intimacy keep returning to haunt her (Choudhuri). It is further interesting to note that the *zenana* is represented as the feminine corner of the household which is pure and is traditionally constructed to maintain the sexual pioussness and purity of the women – both married and unmarried. Here, it is a space in the marital home, which assures that no physical contact is being made with the Begum of the house, with the exception for the Nawab (the only male with access), who never bothers to visit the sphere. The

sphere, though stands for everything that is feminine, including fertility, remains sterile. Instead, it transforms as a stage where Begum Jaan acts out her sexual frustrations. The *zenana* becomes an outlet for the baffling expression of femininity and feminine desires, and in the present context, can be deemed as the queer space. Another queer space is the *lihaaf* itself, which is the central symbol in the story; it is the queer space-within-a-queer space (the *zenana*)-in-a-space (the household as a whole). Both the *zenana* and the *lihaaf* become spaces that contain and conceals at the same time, the queer desire. The quilt is an ambivalent object that conventionally associates itself with the feeling of comfort and protection. The quilt surely becomes a space of comfort for Begum Jaan as it is within this territory that all her sexual frustrations find their voice. It also becomes a tool of protection in a way by visually obstructing the happenings within it, which could have been inappropriate for a young girl (the narrator), especially since she witnesses their heaving quilt with growing terror and fascination the narrator witnesses their heaving quilt with growing terror and fascination: "When I fell asleep Rabbo was scratching her back..At night I awoke with a start. It was pitch dark. Begum Jaan's quilt was shaking vigorously, as if an elephant was struggling beneath it" (Chughtai) (Choudhuri). There are no direct visuals of the physical intimacy that goes on between the two women, except for the scratching of the back and the constant massage that Rabbo gives to Begum Jaan. Such instances of physical intimacy also demonstrates the need of healing that Begum Jaan's stale and stagnant marriage needs, and Rabbo, acts as nothing but a healer to this, on a metaphorical level. The massage becomes elixir, similar to the sexual acts which act as elixir to our mental and physical needs. After discussing

everything about the text, it still remains kind of difficult to mark it as an example of a queer text, since "the very nature and dynamics of desire remain ambiguous and almost literally veiled" (Choudhuri). The queerness, as presented in the story, can also be read as 'situational lesbianism' where Begum Jaan is compelled to fulfill her unmet sexual needs with the immediate picks available to her. This further problematizes the issue and also sheds light to the fact that it is more about the female body and its desires/needs that has historically been oppressed and exploited, thus, also taking a feminine turn in the discussion. Essentially with "Lihaaf", Chughtai remains Urdu literature's one of the most courageous and controversial writer and its most resolute iconoclast (Jena). Just as Tagore's *The Editor* commences with a clear demarcation of the public and private life, it is this demarcation that gets dissolved in "Lihaaf". Chugati encounters the truth of woman's body, her realization and consciousness and the under currents of the sexual desire, without labelling it anything (Jena). It was the truth – the simple naked truth – devoid of any queerness or any other label, but was strong enough to stir a tempest into the socially constructed civilized world of gendered behavior.

Queer space, takes yet another depiction in R. Raja Rao's "The Boyfriend". Published in 2003, the novel presents the queer world of 1990s India, where the protagonist, Yudi, a freelance journalist, and more importantly, a gay *franeur*, seeks a space of his own. Living in Mumbai, Yudi "leads a bachelor life with his routine involving travelling in local trains and visits to public toilets and picking up boys, especially those belonging to working class to have casual sex" (Dua). Milind, a nineteen year old (or probably in his early twenties) Dalit boy, is the discovery of Yudi one of many such encounters at a Churchgate loo. Fearing him to

be a hustler, Yudi hurriedly set him off after the act. Yet, his actual emotions for Milind is realized by Yudi only when the city is exposed to ugly communal riots of Babri Masjid and Yudi is fearful for the life of Milind. They meet again and separate again throughout the story, and their union never attains the same fate as any other straight couple's does in the urban backdrop of Mumbai. The urban landscape of Mumbai, the city of dreams, too, restricts the subaltern to dream of a free existence. Yudi, an urban gay, therefore weaves in and out of the Mumbai gay underbelly from time to time. The city cannot offer any option to its dissident sexual citizens and the subaltern queer spaces merges with other marginalized spheres of the city. Rao's choice of a gay protagonist is interesting as it challenges the very 'visible' spaces of the society. The depiction of local trains, Yudi's profession et al are all coexisting with the 'visible' spaces of the society, yet is marginalized. They are everywhere, just like the other queer entities such as eunuchs, yet deemed invisible in the vast geography of visible straights and gendered behavior. In the novel, the protagonist goes on to hunt the urban city everyday seeking his sexual gratification and the process becomes repetitive till he gets emotionally involved with one of his 'picks'. But the boundaries of civilization appears more specifically than ever and it is interesting to note that the courtship of Yudi and Milind takes place only in confined places of restricted queer walls – Café Volga, "amidst the psychedelic lights of the gay nightclub Testosterone, their brief time as a couple is portrayed within the confines of Yudi's bachelor apartment (affectionately and flippantly dubbed Mate House)" (Choudhuri). Though Yudi, being the upper class (when compared with the social status of Milind), has the liberty to take picks of his choice, Milind's situation is further

complex for his social status of being a Dalit. Belonging from a marginalized class, Milind is stripped off of any kind of expression perhaps since his existence; he is probably never taught of the concept of 'free expression'. That is perhaps, towards the end of the story Milind is married off to a girl of his parent's choice, and Yudi is back to his cruising flaner life. In a way, Rao's Mumbai acts as a closet that hides its male queer population "locked in a schizophrenia that alternates between unwilling performances of heterosexuality and furtive pursuits of same-sex love" (Choudhuri).

Queerness Today

With the dawn of the 21st century, India has been so much influenced by the "western" British culture, that it adopted the 19th century British ideologies as its own. Gradually, India entered a phase of individual identity as a nation where ideas of secularism or empowerment were penetrating deep into the minds of the masses. Liberty was also yet another facet of this - liberty from foreign rule that has already been achieved; now what remained was to achieve liberty from the evil residing within. The caste system, poverty, unemployment, shifting gender roles etc. became pivotal in this context. The Constitution of India was in the making and India was getting ready for its much awaited and desired status of Swaraj. But nowhere amidst all of this queerness found even an inch of space for itself. It is as if it never really existed.

The land of Kama sutra suddenly had an awakening and realized that something considered carnal never actually existed in its history. "Some of the most private of the 'private troubles' in my understanding are possibly the sexual and erotic aspects of human life which are missing

from sociological concerns in India and South Asia" (Kumar). Even though characters such as Shikhandi, and Chitrangada - The Warrior Princess, forms an integral part of ancient Indian literature, yet people choose to remain completely ambiguous about the queer identity. They never are willing to acknowledge the possibility of the presence of multiple sexes within an individual; this is a country which denies the fundamental rights to a section as brutally as they crush their rights to existence. Desire has always been socially organized and regulated. Desires should only be addressed when one has to take forward the family line. These are some of the facts that have been spoon-fed since childhood to all of us. Free expression of desire means 'violation' to both men and women, though, in definitely different contexts. Suppression of desires of the weaker sex has always found expression in literature with an array of writers taking up the issue. Tagore's Binodini is a sheer example of explicit boldness in her expression of 'longing for a man's touch'. And what more can be expected from the mankind when the gender war is still on. Further, to complicate the scenario, there emerged a section who came from the 'no-man's land'. And the mankind in such a diversified country decided to deny their very existence as if they were never there. The entire gender dichotomy can be summarized in a single question, "is compulsory heterosexuality only about controlling desire or is it about dictating that the world can have only two kinds of people-women and men?" (Kumar). Despite being such an awareness about the 'gender' topic being so significant, the usual discussions of gender issues confine to stretch beyond a certain point. It all boils down to the men-women dichotomy and never addresses 'gender' as the umbrella term covering every gender under its shade. The presence of gender identities beyond the usual man-

woman gamut seems invisible to the audience and they remain at the backstage – voiceless, expressionless. They are the lives lived outside the definable and bound imagination of our society (M. Sharma). Cossman aptly points out Eve Kosofsky Sedwick's statement (Sedwick) in her *Epistemology of Closet*, where she wrote that it was axiomatic that 'the study of sexuality is not co-extensive with the study of gender' and consequently, voicing Sedwick's statement yet again, "anti-homophobic inquiry is not co-extensive with feminist theory" (Cossman). In 2008, the state of Tamil Nadu recognized the "Third Gender"; with its civil supplies department giving in the ration card a provision for a new sex column as 'T', distinct from the usual 'M' and 'F' for males and females respectively. This was the first time that authorities in India have officially recognized the third gender. Chennai 2009 serves as a milestone in the history of queer activism in India. The Delhi High Court decriminalized homosexuality, and thus, overturned the criminal law that defined same-sex relationships and activity as 'unnatural offence'. In doing so, an aspect of the infamous Section 377 of Indian Penal Code (IPC) was nullified on the grounds that the criminalization of consensual sexual acts in private infringed the fundamental rights guaranteed to the individual under the Constitution of India (Choudhuri). Consensus is the key in the judgment; non-consensus sexual acts continue to be a criminal offence in the eyes of the law. The decision was the outcome of an initiative taken by Naz Foundation, a non-governmental organization (NGO) working in the interest of the people and human rights. A few days prior to this, LGBT activists and supporters organized a Pride Parade in Chennai on June 29, 2009. A large number of LGBT people and supporters swarm the city wearing masks; 'masks' were a defining

element of the parade. This is because the masks were protecting the true identity of the 'queer' yet, allowed them to be one of the many in the 'visible spaces' of the society. It is interesting to note that the masks were primarily of pink color with feather dusters – traditionally associated with femininity; and the usage of these "indicated a subversion of received notions of gendered and sexual practices, a key philosophy in queer activism" (Choudhuri). However, despite this added signification, the masks continued to be what they primarily are: a device to obscure identity, an unwillingness to "come out" to the public (Choudhuri).

To conclude, queer theory in the field of post-structuralist critical theory in western literary criticism emerged in the early 1990s out of the fields of queer studies and women's studies and includes both queer readings of texts and the theorisation of 'queerness' itself. Heavily influenced by the work of Lauren Berlant, Leo Bersani, Judith Butler, Lee Edelman, Jack Halberstam, David Halperin, José Esteban Muñoz, and Eve Kosofsky Sedgwick, queer theory builds both upon feminist challenges to the idea that gender is part of the essential self and upon gay/lesbian studies' close examination of the socially constructed nature of sexual acts and identities. However, its dominating overshadow on society is noticeable in all periods from classical antiquity to the modern age. And although represented in all cultures and throughout the ages, the Indianness of queer literature deserves special mention and detailed exploration.

Queer theory "focuses on mismatches between sex, gender and desire". Queerness has been associated most prominently with bisexual, lesbian and gay subjects, but its analytic framework also includes such topics as cross-dressing, intersex bodies and identities, gender ambiguity

and gender-corrective surgery. Queer theory's attempted debunking of stable (and correlated) sexes, genders, and sexualities develops out of the specifically lesbian and gay reworking of the post-structuralist figuring of identity as a constellation of multiple and unstable positions. Queer theory examines the discourses of homosexuality developed in the last century in order to place the "queer" into historical context, deconstructing contemporary arguments both for and against this latest terminology.

Queer identity suffers the most deplorable trauma in the present day, even though they have substantial voice today. It is ironic that despite having such a significant presence in both the outer and inner world, they are still invisible – unacknowledged and stripped of their existence. The best that still happens is their forceful merger with the mainstream, which further complicates the situation. Having presence in the past, and also in the present, the 'queer' is still the 'subaltern' entity which is apprehensive about its existence in the future. On the other hand, works such as *The Editor or Housewife*, exposes the everyday ridicule that the gendered-behavioral society brings upon an individual. Anything beyond the established parameters is a threat, and should be violently crushed in order to 'cure' mankind of its 'sins'. This paper presented with ample instances to exemplify the same and dispel this myth. In mythology, which forms a basis for several cultural practices in the daily life, and in the society of pre-colonial India, queer co-existed with the mainstream. Then it went behind the curtains with the British Anti-Sodomy Law (Section 377), and has now reappeared again with significant knowledge, presence and courage, to fight for their existence, only to a more rigid audience with a contorted sense of morality.

Works Cited:

Ahmed, Sara. "Orientations: Towards a Queer Phenomenology." *A Journal of Lesbian and Gay Studies*, Volume 12, Number 4 (2006): 543-574. Print.

-. *Queer Phenomenology: Orientations, Objects, Others*. USA: Duke University, 2006. Print.

Beauvoir, Simone de. *The Second Sex*. New Delhi: Vintage Books, 2010. Print.

Brown, Rita Mae. *Rubyfruit Jungle*. USA: VT: Daughters, 1973. Print.

Butler, Judith. *Bodies that Matter*. London: Routledge, 1993. Print.

-. *Gender Trouble: Feminism and the Subversion of Identity*. London: Routledge Classics, 2006. Print.

Chauhan, Neha Joy. "Queer Sexuality: Myths Busted." 2012. 20, *Sunday August 2017* <<http://thesexualityblog.blogspot.in/>>.

Choudhuri, S M. *Transgressive Territories: Queer Space in India*. Iowa, USA: University of Iowa, 2009. Print.

Cosman, Brenda. "Continental Drift: Queer, Feminism, Postcolonial." *Jindal Global Law Review*, Vol. 4, No. 1 (2012): 17-35. Print.

Danielou, Alain. *Gods of Love and Ecstasy: The Tradition of Shiva and Dionysus*. New York, USA: Inner Traditions, 1984. Print.

Dasgupta, R K. "Queer Sexuality: A Cultural Narrative of India's Historical." *Rupkatha Journal on Interdisciplinary Studies in Humanities*, Vol.3, No.4 (2011): 651-670. Print.

Dua, K. R. Raj Rao s *The Boyfriend: Investigating the crossroads of queerness and the issues of religion, caste and class in post-colonial India.* Delhi: Jamia Milia Islamia University, 2014. Print.

Gopinath, Gayatri. *Impossible Desires: Queer Diasporas and South Asian Public Cultures.* North Carolina: Duke University Press, 2005. Print.

Greer, Germaine. *The Female Eunuch.* New York: Harper Perennial Modern Classics, 2008. Print.

Jagose, Annamarie. *Queer Theory: An Introduction.* New York: New York University Press, 1996. Print.

Jena, S K. "The Progressive Nation: Identity of Muslim 'Zanaarah' in Ismat Chughtai's *Lihaaf*." *The Challenge*, Vol. 22, No.2. (2013). Print.

Kidwai, R V. *Same Sex Love in India: Readings from Literature.* New Delhi: Macmillan, 2000. Print.

-. *Same-Sex Love in India: Readings from Literature and History.* New York, USA: Palgrave, 2001. Print.

Kumar, Pushpesh. "Queering Indian Sociology: A Critical Engagement". Delhi: Jawaharlal Nehru University, 2014. Print.

Mary Laing, Katy Pilcher, Nicola Smith. *Queer Sex Work.* London: Routledge, 2015. Print.

Sedwick, Eve Kosofsky. *Epistemology of the Closet.* California: University of California, 2008. Print.

Sharma, Arvind. "Homosexuality and Hinduism." (Ed.)., Arlene Swidler. *Homosexuality and World Religions*. Atlanta: Trinity Press International, 1993. Print.

Sharma, Maya. *Loving Women: Being Lesbian in Underprivileged India.* Delhi: Yoda Press, 2006. Print.

Singapore, National University of. "EN4242: Modern Critical Theory: Freud and Lacan." 2017. 20, *Sunday August 2017* <<https://courses.nus.edu.sg/course/elljwp/psycholondon.htm>>.

Strachey), Sigmund Freud (trans. James. *The Interpretation of Dreams.* New York: Basic Books, 2010 (1955). Print.

Tagore, Rabindranath. *Selected Short Stories.* London: Penguin Books, 1991. Print.

Vatsyayana. "Films for Liberation". 2014. *Sunday August 2017* <<http://filmsforliberation.com/Fillfullarticle.aspx?Article=209>>.

Vatsyayana. "Kama Sutra, 2.8.26." Wilhelm, Amara Das. *Tritiya-Prakriti: People of the Third Sex: Understanding Homosexuality*. Bloomington: Xlibris Cooperation, 2010. Print.

Vatsyayana. "Kama Sutra, 2.9.36." Wilhelm, Amara Das. *Tritiya-Prakriti: People of the Third Sex: Understanding Homosexuality*. Bloomington, USA: Xlibris Cooperation, 2010. Print.

Vatsyayana. "Kama Sutra, 2.9.37." Wilhelm, Amara Das. *Tritiya-Prakriti: People of the Third Sex: Understanding Homosexuality*. Bloomington: Xlibris Cooperation, 2010. Print.

Gaurav Sood

Adapting Shakespeare: A Cross-Cultural Translation into Films

The paper seeks to understand what makes Shakespeare a marketable commodity for the Bollywood film industry and to explain the interest in re-locating Shakespeare to the modern Indian cultural context. The past decades have witnessed diverse incarnations of filmic re-imaginings of Shakespeare in the global and the Asian context. The productive encounter between Shakespeare and Asia has created an inter-textual space, and this rich neo-environment has developed into a global cultural marketplace for Shakespeare. Since 1927, the Indian cinematic tradition has engaged Shakespearean motifs in diverse genres ranging from silent film and theatrical cinematization to feature films that localize the plays. Films such as *Angoor* (Dir. Gulzaar, 1981) based on *Comedy of Errors* and *The Last Lear* (Dir. Rituparno Ghosh, 2007) suggests that the cultural flows no longer unilaterally travel from the West to the rest of the world. The importance of Vishal Bhardwaj's *Maqbool* (2003) and *Omkaara* (2006). The Shakespearean adaptation lies in the fact that they are popular Bollywood films striving to extend the range of Bollywood viewership through their literary sources and cinematic allusions, which go beyond purely Indian context and are among the most ambitious post-colonial adaptations of Shakespeare's masterpiece *Macbeth* (1606) and *Othello* (1604).

Keywords: Shakespeare, *Maqbool*, Vishal Bhardwaj, Indian Film, Adaptation, Intertextuality, *Omkaara*

Translation is the most obviously recognizable type of rewriting, and . . . it is potentially the most influential because it is able to project the image of an author and or those works beyond the boundaries of their culture of origin. (Lefevere 9)

After a century of cinema, movies have changed substantially, both technologically and stylistically, but after a hundred years, mainstream cinema is still telling and retelling the stories, and most of the stories are still being appropriated from literary or dramatic sources. The most basic and banal focus in evaluating an adaptation is the issue of fidelity, usually leading to the notion that "the book was better." Adaptation discourse subtly re-inscribes the axiomatic superiority of literature to film. Translation Studies has been developing as a literary field that draws upon the research in linguistics and comparative literature and employs the related methodologies. The translator is involved in complex power negotiations and he mediates and operates between the transgressive space of culture and language, often referred to as 'no-man's-land'. According to Gideon Toury "Translation activities should be regarded as having cultural significance and translatorship should be able to fulfill a function allotted by community." (Toury 168) In this context of translation, cross-cultural adaptation of William Shakespeare becomes an essential part of the study in modern culture.

Shakespeare has always been an object of critical enquiry for scholars, as well as theater practitioners around the world and hundreds of approaches to Shakespeare bear testimony to his popularity (see, e.g., Huang and Ross). Some have glorified Shakespeare as the unshakable monolith of English literature, while others have discovered

him to be an important site of imperialism and colonialism. These divergent approaches resulted in a wide range of Shakespeare scholarship. The past decades have witnessed diverse incarnations and bold sequences of filmic re-imaginings that gave rise to productive encounters between ideas of Asia and of Shakespeare in global marketplace. In contrast to the statement by Cartelli and Rowe that "The 1990's were for Anglophone Shakespeare on film – a citationally rich intertextual environment" (Cartelli & Rowe 2) Huang and Ross state, "The beginning of new millennium is for Asian cinematic Shakespeare." (Mark Thornton Burnett 120). Shakespeare has been a part of the popular culture and films of various Asian countries, with *Romeo and Juliet*, *Macbeth*, *Hamlet* at the centre of cinematic imaginations. The Japanese director Akira Kurosawa's 1985 film *Ran* based on *King Lear* and 1957 film *Throne of Blood* based on *Macbeth*, are the harbingers of welcoming Shakespeare to the Asian culture and continent. Among other Asian countries, Shakespeare films have been produced in India, Malaysia, Hong Kong, Singapore, Japan and China. In 1921, when Danish director Asta Nielson's silent film *Hamlet* was still being filmed, the Chinese had by then started adapting *Shakespeare's* plays, *The Merchant of Venice* and *Two Gentlemen of Verona*, into films. These films were made in Shanghai and marketed to the European expatriate and Chinese diaspora based in Canton and Southeast Asia. (Huang *Introduction*)

Shakespearean motifs have been engaged in the Indian cinematic tradition ranging from silent films to theatrical cinema to feature films that localize the Shakespearean plays. One of the famous adaptations in the pre-globalization era of India is *Angoor* (Dir. Gulzaar, 1981) based on *The Comedy of Errors* and post-globalization is *The Last Lear*

(Dir Rituparno Ghosh, 2007). The importance of contemporary director Vishal Bhardwaj's Shakespeare adaptation lies in the fact that they are typical commercial Hindi films, striving to expand the viewership of Hindi film industry through their literary sources, adaptations and cinematic allusions. Vishal Bhardwaj's attempt to universalize Shakespeare in India is one of the most ambitious post-colonial adaptations of Shakespeare into film.

This paper is a study of some of those Indian films that represent Shakespeare less as a cultural icon and more as a product placement, an intertextual engagement with the contemporary vernacular of a different culture altogether. It marks the deterritorialization of Shakespeare as a fluid transnational cultural origin from which dialogic global identities could be accessed and oriented. The subject of these films shift away from the predictable plot of the Shakespearean text on which it is based and due to the interaction with the new culture, the text itself is continuously evolving and dissolving myriad cultural engagements.

The first mentionable film *Maqbool* (2003) is a local signification of *Macbeth* and its subjectivity is displaced from the global imperialistic identity. It celebrates the mobile, marginal and the neo-hybrid nature of the Shakespearean tragedy. As one of the world's largest film producing nation, Indian film industry is supported by indigenous fan base. Thus, the Hindi film industry is both the epitome of multiculturalism and the strongest site for resisting the imperialistic industry of Hollywood. *Maqbool* emerges as a cultural product that is centered upon maintaining the balance between the East and the West. In Bhaktinian terms, *Maqbool* is the Hindi film industry's carnivalesque answer to Hollywood film industry. Shakespearean tragedy in

Maqbool is transformed into the tragedy of an Urdu speaking Muslim family and Vishal Bhardwaj has commendably located Shakespeare within the Islamic cultural context of India. The narrative of the film is loosely connected to *The Godfather* as the story is based on the mafia functioning in Mumbai. Thus, *Maqbool*, is the Bard's Hindi film industry translation that foregrounds the local subject for the Western audience and constructs the text in a new guise. As Richard Burt observes: "Shakespeare film adaptations significantly blur if not fully deconstruct distinctions between local and global, original and copy, pure and hybrid and indigenous and foreign, high and low, authentic and inauthentic, hermeneutic and post-hermeneutic, English and other languages" (Burt18).

In making *Maqbool*, Bhardwaj has openly acknowledged that his ambition was to go beyond the Indian audience, and in adapting Shakespeare he has succeeded very well in attracting international attention. *Maqbool* is set in the criminal underworld of modern day Mumbai. At the outset of the film, Bhardwaj blends the popular with the postmodern and re-imagines the original Shakespearean witches as two corrupt policemen. They predict Maqbool's rise to power by the means of astrology and horoscopes. Their prophecy is fulfilled once Maqbool (Macbeth) kills Abbaji (Duncan), the head of a crime family who treats Maqbool as if he were his own son. In addition to the main plot, Maqbool is deeply involved in a relationship with Abbaji's mistress, Nimmi (Lady Macbeth) who instigates Maqbool to kill the old Godfather, Abbaji, after the latter's daughter decides to marry Guddu, the son of one of his close associates, Kaka (Banquo). The prediction of the policemen according to the horoscope of Maqbool turns out to be true, and further they also predict that

Maqbool will be safe as long as the sea does not enter his house. But this is what happens, metaphorically, as customs agents foil a smuggling deal at the Mumbai sea port. He loses his love Nimmi during the birth of a child and while he was emerging out of the hospital for the last time, he is killed by Boti, another gangster who has joined hands with Guddu against Maqbool, their common enemy. In the memorable final shot, Maqbool's dying impressions are conveyed by a gradually reddening screen as noises of commotion gradually fade into nothingness. But no shriek of blood is shown by the tilts and pans of the camera. The camera immediately focuses on the sky and immediately frames Maqbool's rolling head on the ground.

Although, *Maqbool* can be read as a political venture for Hindi film industry's inclusion in the global economy, the film simultaneously rehearses the primary traditions and interests of Indian culture. Accordingly, Shakespeare's characters are given Muslim names which at time create problems in comparing the film to the original play. The characters greet each other with 'salaam' and 'khuda hafiz', honour religious rituals, wear Muslim skull caps and employ a dense Urdu vocabulary. Mukul Kesavan has argued that Urdu brought with it "an array of expressive conventions in a standard idiom" and that its "systematic appropriation of Persian models created a self-consciously literate audience, responsive to dramatic utterance and allusive cues, while Hindi was apprenticed to Sanskrit, a language divorced from secular usage for centuries" (Kesavan 248). The use of Urdu in Hindi film industry film therefore made possible the nostalgic evocation of the culture of the Urdu-speaking élite of India (Kesavan 251), an aristocratic culture that started crumbling with the arrival of British colonizers.

Maqbool joins a long tradition of Shakespeare adapted on screen and stage. According to Poonam Trivedi, "Early indigenous productions of Shakespeare plays moved from free borrowings of plots to more "critical appropriations which countered colonial hegemony." (Trivedi 47) It would however be wrong to assume a monolithic Indian tradition of Shakespeare's adaptations. Many regions came up with their distinct productions and often incorporated local performances and practices into the global text. Parsi theatre popularized the trend of adaptations and produced its own versions of Shakespeare. Rajiva Verma in "Shakespeare in Hindi Cinema" points out that the Parsi theatre provided screenplays for Bombay film industry and films such as the 1927 production of *Dil Farosh* (*The Merchant of Venice*) which inspired a highly dramatic presentation of Shakespearean style production into Indian cinema. The screen adaptations of Shakespeare in India, much like the play scripts, included rhetorical style of the now indispensable song and dance sequence and matching the generic requirements of Hindi film industry, Vishal Bhardwaj includes several songs and dance sequences, which enforce the Hindu priorities of virginity, marriage and polarized gender roles.

Maqbool, Abbaji and Nimmi are caught in a web of love, ambition as well as of sexual desire. Nimmi forces *Maqbool* at gunpoint to call her "my love" and *Maqbool* is driven to kill Abbaji as much for her love and his resentment of the idea of having to serve under Guddu, who would become the heir to Abbaji through his marriage to his daughter Sameera. Nimmi's hatred for Abbaji on the other hand is triggered by the age difference and she feels repelled by the fact that Abbaji is old enough to be her father. Nimmi insists *Maqbool* to requite her romantic ideals and gives

Maqbool an ultimatum, "it's me or Abbaji." Once the pair agrees, *Maqbool* begins to hallucinate and cries out to his aged servant that the blood from the morning's *halaal* be cleaned up, only to hear that the stains had been washed away hours ago. Furthermore, *Maqbool* is strengthened in his resolve to kill Abbaji once he learns from the corrupt policemen that in all likelihood, Abbaji himself killed his mentor in order to head the gang. Such complex motivation leads *Maqbool* to murder Abbaji on the night before the wedding of Guddu and Sameera. *Maqbool* enters the Indian mafia lord Abbaji's bedroom when Nimmi is lying cautiously beside him. The singular shot that kills Abbaji also smudges Nimmi with blood on her face. Trapped inside the mosquito net, she tries to clean the blood stains on her face, a gesture that would later become the hallmark of her insanity and like her Shakespearean counterpart she becomes increasingly obsessed with bloodstains. Douglas Lanier in his essay "Film Spin Offs" observes that half of Abbaji's murder scene "closely parallels *Macbeth* in plot, motifs and character." (Lanier 217)

Finally, recasting Shakespeare's witches as a pair of bumbling but strangely savvy policemen helps Bhardwaj recast the supernatural element of *Macbeth* such that it intertwines with the realist idiom of crime and criminalized politics conveyed in *Maqbool*. Bhardwaj underlines the cyclical nature of violence as well as the redemptive potential of the play by making small but telling changes to the plot. For instance, *Maqbool* is strengthened in his resolve to kill Abbaji once he learns from the corrupt policemen that in all likelihood, Abbaji himself killed his mentor in order to head the gang. (Shakespeare's Duncan, on the other hand, has no such murky past.) Consequently, after Abbaji himself gets murdered, there is little doubt in everyone's mind that

Maqbool is the killer. Almost all of them are initially worried as to how to avoid betraying their true thoughts – only Kaka is convinced, after much persuasion by Maqbool himself that he is innocent. Hence, other members of the gang soon regroup, isolating Maqbool in the process and finally killing him. Though the film claims to be only a “loose adaptation” of *Macbeth* (Trivedi 153), it actually employs a range of strategies to incorporate the Shakespearean text in audio-visual terms: the film takes up a cue from Lady Macbeth’s statement, “The raven himself is hoarse / That croaks the fatal entrance of Duncan / Under my battlements(47) uses the cawing of crows as commentary at key moments in the film (ibid, p. 155). Thus, while Bhardwaj departs from Shakespeare at a literal level, he nevertheless is able to bring together the cauldron and dagger scenes of *Macbeth* in a way that shows his deep understanding of their significance and his ability to incorporate them in his radically new setting. The policemen’s prediction of rain that is extremely unusual for the time of the year comes true and creates a suitably tense atmosphere right before Abbaji’s murder. At the same time, the scene also translates into cinematic terms the Shakespearean technique of mirroring an upheaval in the moral order by an unnatural upheaval in the natural order. The film suggests that mafia dons of Bombay are the true rulers of the state and due to their strong behind-the-scene presence in various aspects of life, influence matters from politics to the Hindi film industry itself.

The second film undertaken for research is *Onkara*. In this film, Vishal Bhardwaj draws on Shakespeare’s Othello’s theme of revenge, jealousy, reality, appearance, racial discrimination and locates this text into the cultural context of Northern India caste politics and gang culture. The *mise en scene* of the film is particularly appropriate to

the North Indian state of Uttar Pradesh, where caste based demagoguery still plays a pivotal role in local politics. In this film Onkara (Othello), a small gangster, and his assistant Langda Tyagi (Iago) and Kesu (Cassio), commit political crimes for the local politician, Bhaisaab. As the film opens, Langda hijacks a wedding procession at the behest of Onkara and takes away the bride, Dolly (Desdemona), from the bridegroom Rajju (Roderigo). Her father brings the matter to Bhaisaab, but Dolly confesses her willingness to stay with Onkara and leaves her father publicly ashamed.

When Bhaisaab makes Onkara the candidate for the local elections, Onkara, in turn, appoints Kesu over Langda as his successor in the party. This sequence of events bitterly disappoints Langda, who hatches plot after plot to avenge himself on both of them. Langda engineers simultaneous intrigues to have Kesu dismissed as Onkara’s successor and to avenge himself upon Onkara for the perceived slight. Langda begins by insinuating that Kesu and Dolly are having an illicit love affair, making use of a *kamarbandh* (the equivalent of the handkerchief in Shakespeare’s play), a piece of traditional jewellery worn around the waist, carelessly dropped by Dolly and picked up by Langda’s wife, Indu (Emilia). By the time of their wedding night, Onkara is convinced of Dolly’s illicit love affair, and smothers her to death, while Langda makes an unsuccessful attempt to shoot Kesu. Hearing gunshots, Indu enters the room where she finds Onkara sitting next to Dolly’s corpse. Indu notices the *kamarbandh* and mentions stealing it, and the facts become clear to them. In horror and remorse, Onkara lets Langda go but Indu slashes her husband’s throat and Onkara commits suicide. The movie closes with Onkara lying dead on the floor and Dolly’s dead body swinging above his

corpse. Bhardwaj reworks Shakespeare's play with minute attention to detail.

In a murky world where he, like his henchmen, participates in arm-twisting and deception, Onkara is not easily duped. Bhardwaj, in an interview, said: "In the original, Othello is too dumb; he believes everything Iago says. Here, he double-checks. So, I've made Iago even smarter, to counter those situations" (interview with Raja Sen). He also makes the death of Onkara less tragic than Othello's and, instead, makes Indu's murder of Langda the climax of the film. At another level, Bhardwaj transposes race as a matter of caste and skin colour, as already discussed earlier. So, while Onkara is the chosen one Bhaisaab and has the high regard of all his crew, there is the fact that he is a dark complexioned "half-caste" while Dolly is an upper-caste girl of exceptionally fair complexion (hence beautiful, according to North Indian notions of beauty). The twin facts work to undermine some of Onkara's security and assuredness and prove significant in the development of his jealousy. Coupled with this is the idea that Dolly has completed her graduation and was Kesu's college mate, such that the two share a kind of camaraderie (they speak in English occasionally and she learns an English love-song from Kesu), a camaraderie in which Onkara, the uneducated rustic, can have no part.

Unlike Shakespeare's Othello who, despite his protestations to the contrary, can eloquently speak for himself, Onkara is genuinely taciturn. Moreover, he is dark and drugged, more so than the rakish Kesu who is known among the men for his ways with women. Indeed, while race has no role in the film, even the element of caste is underplayed. Instead, the film foregrounds an aspect of *Othello* that has been relatively less explored: the theme of misogyny. A range of misogynist attitudes gets amplified in

Onkara as comprising that universe which sustains male crime, criminal politics, and those codes of honour that blur the line between honourable gangsters and violent husbands. This misogyny, which underscores Dolly's fractured relationship with her father, also runs through Bhaisaab's anti-women jokes at Onkara and Dolly's wedding and the philandering of an otherwise charming Kesu; and it lies at the root of Onkara's tragic jealousy. What recourse do women have in a culture that fetishizes them as objects of beauty and piety and, simultaneously, vilifies them as sexual devils? In the figure of Indu (Emilia), Bhardwaj depicts a spirited woman, and through her earthy, even crassly sexual verbal ripostes to the men who laugh a little too much at the expense of women, he presents one face of humourous counter-attack. Bhardwaj does not use a translation of Desdemona's ripostes found in Shakespeare's *Othello* – which make her much more "real" than the idealized figure found in nineteenth-century productions and adaptations such as Verdi's opera – but transfers her resilience and intelligence to the Emilia (Indu), a figure who is sidelined because she is not only a woman, but an ordinary one at that, lacking Desdemona's beauty and her intelligence. Because Bhardwaj focuses on Indu, an intelligent woman who feels more strongly than Dolly the frustration of being marginalized, the point where she murders her husband after discovering the truth makes for a gripping climax, and the logical culmination of the action. Indu in *Onkara*, like Chandraprabha in Vidyasagar's *Bhrantibilash*, is a much more articulate figure than their Shakespearean counterparts Emilia and Adriana, both of whom are painfully aware of the limits imposed on them socially on account of their gender. Ultimately, the film suggests that women's covert resistance through humour is

inadequate, and reparation is achieved only when Indu, horrified at her husband's devilry, hacks him to death in a sudden burst of anger. The relationship between the women, Dolly and Indu, suggests a kind of bonding more abiding than the ones that tie the men in their varied relationships, where the conflict between self-interests is more the norm than the exception.

Notwithstanding his scrupulous attention to such realistic detail, Bhardwaj does liberally draw upon well-known Bollywood conventions, one might add, with remarkable popular success. For example, in *Omkaara* and *Maqbool*, there are a couple of "item numbers," sexualized songs with racy imagery and suggestive lyrics. These are well-integrated with the plot of the film, but the one in *Omkaara* is too meticulously choreographed, and seems odd in a film that otherwise attempts to be scrupulously realist in its means of expression. In contrast, there is a scene in *Omkaara* where Kesu teaches Dolly a Stevie Wonder song, "I just called to say I love you," where the actors sing wrong notes and Kesu plays the guitar all too imperfectly, making the scene both (intentionally) comic and realist in technique.

For Indian audiences, *Maqbool* and *Omkaara* are one of a recent bunch of gangster films set in the Bombay underworld; it departs from Shakespeare's language and settings, and makes intertextual allusions to Hindi film industry as well as works of filmmakers from other countries. For example, Bhardwaj is likely to have been influenced in his choice of setting by Ram Gopal Verma's gangster film, *Satya* (1998), for which he had composed the score. On the other hand, he is an avowed admirer of the films of Akira Kurosawa: like the latter's *Throne of Blood* (1957) and *Ran* (1985). Other influences include Luc Besson's *Léon* (1994), whose ending, it has been suggested, is "borrowed shot-for-

shot" at the close of *Maqbool* (Jess-Cooke, year, 178). Indeed, *Maqbool* can also be intertextually linked with Francis Ford Coppola's *The Godfather* (1972), another film that employs Shakespeare as an intertext.

Vishal Bhardwaj in *Maqbool* and *Omkaara* avoid well-established canonical Hindi film industry conventions, and suggests an uneasy relationship between the conventions of the Hindi film and the compulsion of market forces. He minimizes the unnecessary song-dance sequences and sticks to the native cultural representation of these art forms. Bhardwaj also betrays an uneasy relationship with his Shakespearean source, although he overtly announces the relationship of *Maqbool* with Shakespeare, he also asserts that his films are only loosely based on the plays in question. This could be for a variety of reasons: firstly, adaptations of Shakespeare are still often subjected to the discourse of "fidelity" (which tends to regard adaptations as essentially "secondary" or "derivative" works). Another reason for distancing the film from Shakespeare may lie in the fact that, in the Indian context, cinematic adaptations of Shakespeare have fared better when their relationship with Shakespeare has gone unannounced. Bhardwaj's avowed interest in reaching out to wider audiences makes Shakespeare a safe choice for source material, although such a choice also opens his works to comparison with other adaptations of Shakespeare made all over the world for nearly a century, some of them acknowledged classics of cinema.

Bhardwaj's films have much to offer to those who are interested in transculturated Shakespeare. The ingenuity and thoroughness with which Bhardwaj and his scriptwriters translate Shakespeare's plays in new socio-cultural settings are without parallel among Shakespeare films (even Kurosawa sets his films in Japan's historical past); but such

ingenuity is not the be-all and end-all of his films. Bhardwaj is able to realize the tragic potential present in his film – for instance, the sincere but doomed love between Maqbool and Nimmi (the only genuine relationship in *Maqbool*, paradoxically a “forbidden” one). Bhardwaj’s Shakespeare adaptations can safely be placed among the most significant films produced in India in recent years; equally, they are among those few global cinematic adaptations of Shakespeare that have successfully indigenized Shakespeare without abandoning the richness and complexity of the original plays. The constant resurfacing of Shakespeare and its translation in accordance with the native culture of the nation shows that Shakespeare is no longer the other. Manju Jain in her book *Narratives of Indian Cinema* views the translation of Shakespeare as:

The result of a process elucidated by the cannibal theory of translation in which the original has to be devoured for the colonized to break free, and where the act of devouring is both a violation and an act of homage. This cannibalistic metaphor helps us to reconfigure the dynamism of the film industry with its borrowing or consuming of texts and their reproduction only in tangentially identifiable forms. (Jain 245)

In conclusion, the adaptation of Shakespeare in India is mediated by various social, cultural, historical and ideological filters. The comparative analysis of films and the original plays justify the universality of intertextuality that persists within polyphonic cultures around the world. The films undertaken are not the only visual sources of adapting Shakespeare, but are the latest technologically driven medium to appropriate and make the Elizabethan masters’ universal stories appeal to the popular masses. I hope the study helps in understanding, locating the reception of

Shakespeare within the Indian culture and the ever changing cinematic fraternity.

Works Cited:

Burnett, T. Mark. *Screening Shakespeare in the Twentieth Century*. Edinburgh: Edinburgh University Press, 2006. Print

Burt, Richard ‘Shakespeare, “Glo-cal-ization,” Race, and the Small Screens of Post-Popular Culture’, in Richard Burt and Lynda E. Boose (eds), *Shakespeare, the Movie, II: Popularizing the Plays on Film, TV, Video, and DVD*, London and New York: Routledge, 2003. Print.

Cartelli, Thomas, and Katherine Rowe. *New Wave Shakespeare on Screen*. Cambridge: Polity Press, 2007. Print.

Douglas, Robinson. *What is Translation? Centifugal Theories, Critical Interventions*. Kent: Kent University: 1997. Print

Hirji, Faiza: 2010, *Dreaming in Canadian: South Asian Youth, Bollywood and Belonging*, University of British Columbia Press. Print

Huang & Ross: 2009, *Shakespeare in Hollywood, Asia, and Cyberspace* by Alexander C.Y. Huang, Charles S. Ross, West Lafayette: Purdue, UP, Print.

Jain, Manju. *Narratives of India Cinema*. Delhi: Primus Books, 2009. Print.

Kesavan, Mukul. “Urdu, Awadh and the Tawaif: The Islamic Roots of Hindi Cinema” in *Forging Identities: Gender, Communities and the State*. New Delhi: 1994. Print

Lanier, Douglas. *Shakespeare and Modern Popular Culture*. USA: Oxford University Press, 2002. Print

–. "Film Spin-Offs and Citations." In *Shakespeares after Shakespeare: An Encyclopedia of the Bard in Mass Media and Popular Culture*. Westport: Greenwood Press, 2007. Web.

Lefevere, André. *Translation, Rewriting and the Manipulation of Literary Fame*. Shanghai: Shanghai Foreign Language Education Press.1992. Print.

Rajadhyaksha, Ashish. "The 'Hindi Film Industryization' of the Indian Cinema: Cultural Nationalism in a Global Arena." *Inter-Asia Cultural Studies* 4 (2003): 23-39. Web

Trivedi, Poonam. *Filmi Shakespeare. Literature and Film Quarterly*. April 2007, Vol. 35. No 2. Web.

–. "Local Politics and Performative Praxis, *Macbeth* in India." in *World-wide Shakespeares: Local Appropriations in Film and Performance*. London and New York: Routledge. 2005. Web.

Toury, Gideon. "The Nature and Role of Norms in Translation", in: Lawrence Venuti (ed.), *The Translation Studies Reader*. London. New York: Routledge. 1978. Print.

Verma, Rajiva. 2005. "Shakespeare in Hindi Cinema." In *India's Shakespeare: Translation, Interpretation, and Performance*. Newark: University of Delaware Press. Web.

Zimmernan, Susan and Garrett, Sullivan. *Shakespeare Studies Volume XXXVIII*. New Jersey: Madison Teaneck, 2010. Print

Sudeep Kumar & Rakibul Islam

Theorising Jihad in Religion, Media and Literature : A Study with Reference to Tabish Khair's *Jihadi Jane*

Perhaps Jihad has altered the contemporary world politics in a more decisive manner than any other political phenomenon. One can easily locate a number of communities, organizations and nations that wage a war against others in the name of Jihad. The enormity of the issue has forced thinkers across various disciplines – religion, polity, media and even literature also to rethink Jihad in a contemporary situation. Whereas we find the original reference to Jihad in *The Holy Quran* and Hadith, contemporary understanding of Jihad remains incomplete without inputs from recent studies related to religion, media and other human sciences that include literature also. The present paper is an attempt to map Jihad in terms of its projections in the above listed disciplines.

I

Jihad in Islam

Jihad is an Arabic word signifying struggle or effort. In literal sense, it means 'to strive or struggle'. The Holy Quran says about Jihad that like any other supreme acts in the religion of Islam, Jihad is also a part of the supreme act and is a responsibility to the Muslims. But it is not limited to an armed struggle for it has a moral intension of struggle within one's own self. Jihad does not mean hurting innocent people as *The Holy Quran* says, "Fight in the way of Allah those who fight you but do not transgress. Indeed. Allah does not

like transgressors" (*Quran*, 2:190). Majid Khadduri, one of the most respected scholars in the field of Islamic theology, writes in his well recognized book *War and Peace in the Law of Islam*:

The term jihad means 'exerted'. Its juridical-theological meaning is exertion of one's power to Allah's path that is the spread of the belief in Allah and in making his word supreme over this world..The jihad, in the broad sense of exertion, does not necessarily mean war or fight, since exertion in Allah's path may be achieved by peaceful means as well as violent means. The jihad may be regarded as a form of religious propaganda that can be carried on by persuasion or by sword (Khadduri 55).

Prophet Muhammad, founder of Islam, divides Jihad into two parts. The action of Jihad is analyzed in two different ways, Major and Minor Jihad. First one is a spiritual effort which binds a Muslim to fight its inner-self against the satanic desires. There are many evil thoughts inside people which lead them to commit some sins so it is the Major Jihad which fight against the evil thoughts and keep away Muslims from doing bad deeds. Jihad even does not allow thinking or imagining bad about others. It's an ongoing process throughout life till death. The minor Jihad is the physical struggle against the enemies of Islam. But it is greatly mistaken as a means of violence, although there is no place in Islam for killing of blameless but it can only be used for defending oneself against the enemies. Killing or hurting an innocent is totally against Jihad.

Noor Mohammad in his essay "The Doctrine of Jihad: An Introduction" writes that *The Holy Quran* dictates the 'ethical' and legal ways to lead life rather than the common accepted perception of it being a law book for Muslim.

Following these principles, Prophet himself established Madina a city state and after him his successors – the first four Caliphs applied the principles described in Quran. This period comprising Mohammad and his first four Caliphs is considered to be period in which Islam was practiced in its pure state. The practices and the principles imbibed in the period are known as the "Sharia". The literal meaning of Sharia is "Highway to Good life".

The concept of Sharia has led to intermingle of spirituality and law in Muslim society. This understanding is crucial in any discussion pertaining to Jihad. In Western countries, Jihad is often interchangeably used with secular war. This neglect of use of proper word is a terrible error for any secular war (Harb) is a moral crime in Islam. Islam does not allow secular war but Jihad. Mohammad explains true meaning of Jihad, "Jihad means struggle or exertion of one's power in Allah's path against that which is evil; its goal is to destroy evil, to spread belief in Allah and to make his words supreme in this world" (Mohammad 385). In the period of Sharia Jihad meant spread of principles and practices of Islam. Yusuf Ali put the reason for Jihad in better words when he said, " Words dealing with Jihad are perfectly general and apply to all true unselfish striving for spiritual good" (Mohammad 381). The spirit of Jihad emphasize not on brutal war but "The sincere Scholar's pen or preacher's voice or wealthy men's contribution may be the most valuable frame of Jihad" (Mohammad 385). Muslim became a political community for the first time when state of Madina was established under Mohammad (Imam). The primary concern during this period was to gain a right to practice the belief of Islam against the dictatorship of pagans.

Beside Quran, topic of Jihad is discussed in Hadith also. "The term Hadith means a narration or a report which tells

what the Prophet said, did, and approved or disapproved" (Mohammad 389). Another understanding of Jihad means struggle which is not just limited to war. There are four ways to perform Jihad. According to Muslim jurist Jihad may be performed by heart, by tongue, by mind, and by sword. One performs Jihad by heart by the mean of self-control. Jihad by tongue and by mind involves setting of right and wrong and by sword means fight for the right to practice Islam. The people who did not embrace Islam were asked to pay poll tax (Jazya). Nature of Jihad is that of collective identity and not of individualistic. Earlier caliph was given the authority to declare Jihad. Jihad also happens to be religious act following the rule directed by Prophet.

II

Politics of Representation: *Jihad* in Media

Only a quick survey of international media is sufficient to understand that there is value-loaded propaganda against Islam. International media that includes print and electronic media beams loads of information, which includes more misinformation than information, about Islam. Various misconceptions related to Islam are spread in international community. Media projects Islam as though it is a religion of terror. The general perception in Media is that Muslims are fundamentalists, extremists and terrorists. *The Holy Quran* insists that we have to be extremely honest. We cannot be partly honest. We have to Extremist in the right direction we should not be Extremist in the wrong direction. We should not be merciless, we should not be violent. We should be Extremist in the right way that is what the Quran says but unfortunately we go in the wrong direction. *The Holy Quran* says, "O you, who have believed, enter into Islam completely [and perfectly] and do not follow the

footsteps of Satan. Indeed, he is to you a clear enemy (Surah Al-Baqurah Ch.2 V.208)". Today Muslims are labeled as terrorists. Terrorist means a person who causes terror. But *The Holy Quran* advises to cause terror in the heart of the anti-social elements. The term terrorist is used for terrorizing any innocent human being. In this context no Muslim should terrorize innocent human being. Whenever the anti social elements look at the Muslim they should be terrified. Then only we can have peace in the world.

Media tends to portray as if Muslims are responsible for suicide bombing. Muslims are killing innocent people. There is book written by the assistant professor of Chicago University, Robert Pape, a Chicago University scholar analyses suicide bombing in his book *Dying to Win: The Strategic Logic of Suicide terrorism* from a social, strategic and physiological point of view. He writes that suicide bombing were unknown to Islam. Nowhere in *The Holy Quran* or Hadith is mentioned about suicide bombing. The first people who got involved in suicide bombing were the LTTE (Liberation Tiger of Tamil Eelam). According to Jane's Information Group, between 1980 and 2000, the LTTE carried out 168 suicide attacks causing heavy damage on civilian, economic and military targets. He also writes in his book that in Iraq there was no suicide bombing before America came to Iraq. When the Americans came to Iraq, then suicide-bombing comes into existence. In United Kingdom, there were problem related to IRA (Irish Republic Army), which traces its roots to Catholic Irish nationalism in the early 1900s, was considered by many to be a terrorist organization because of certain tactics like bombings and assassinations by which it used to oppose British rule in Ireland. It's nothing but catholic terrorism, but they do not label it as a terrorist activity. It is only when Muslims are

involved then it is terrorism. If non-Muslims are involved then they talk about region not religion. This is how the media generally picks up the information and portrays in wrong way.

There is a common argument among the non-Muslims that Islam is a religion which spread by sword. De Lacy O'Leary was a British orientalist who delivered a series of lectures at University of Bristol and wrote a number of books on the early history of Arabs. In his remarkable book *Islam at the Crossroad* he says, "History makes it clear that the legend of the fanatical Muslims sweeping across the world forcing Islam at the point of the Sword who are concord racist, is the most fantastic myth history ever repeated" (O'Leary 8). Media reports that people converted to Muslim because Islam forces to do so. This appears more a misconception of media and the Non-Muslims. There are a number of verses in *The Holy Quran* which recommend peaceful treaty and discussion with the non-Muslim to convince the latter regarding their misunderstanding about Islam. For instance, *The Holy Quran* says: "Invite all to the way of your Lord with wisdom and beautiful preaching: and argue with them in ways that are best and most gracious: For your Lord knows best who has strayed from His path, and who receives guidance" (Surah *Al-Nahl* Ch. 16 V. 125).

Today the fastest growing religion in the World is Islam. The fastest growing religion in America is Islam. The fastest growing religion in Europe is Islam. Islam does not ask the Americans and Europeans to convert into Islam in the point of Sword. Before 9/11 attack, the maximum allegations about the media was that Islam does not give right to the women. Out of those people accepting Islam including America and Europe were two third of women.

The American and European women are accepting Islam because Islam has the solution of the problems of human kind. They find security in Islam.

Western media always tends to orientalise the Eastern countries. "'Orientalism' is a way of seeing," writes Edward Said, a Palestinian American born writer in his book *Orientalism* "that imagines, emphasizes exaggerations and distorts differences of Arab people and cultures as compared to that of Europe and the US. The West construed the East as Extremely different and inferior and therefore in need of Western intervention and rescues (Said 12). Orientalism follows the relationship between the West and the East from Napoleon's occupation of Egypt, the main colonial period during nineteenth century, till the era of post-World War II. This is the period when British and French imperial dominance in the Middle East was replaced by American hegemony. Once the West considers the East as uncivilized they can easily assume their duty to make orient civilized. They consider orient as "the other".

Edward Said posits further that orientalism, for Western culture, can be considered as an exercise in political intellectualism, and a way to affirm European identity. This is not an objective exercise of intellectual enquiry and the academic study of Eastern cultures. Therefore, Orientalism is a kind of method of practical and cultural discrimination which is applied to the non-European people and societies to establish European imperial domination. The Western writings about the East, the intension to present Orient in orientalism, cannot be accepted at face value because they present how they want to represent politically. They are all cultural representations based upon Western image of orient and fictional. The political domination of Eastern and the

history of European rule, debauch the most culturally sympathetic Western Orientalist and the intellectual objective even the most knowledgeable. Thus the term "Orientalism" became disgraceful word for the Eastern people and cultures:

I doubt if it is controversial, for example, to say that an Englishman in India and Egypt, in the later nineteenth century, took an interest in those countries, which is never far from their status, in his mind, as British colonies. To say may this seem quite different from saying that all academic knowledge about India and Egypt is somehow tinged and impressed with, violated by. The gross political fact- and yet that is what I am saying in the study of Orientalism (Said 11).

The Middle East is of great importance as of its geopolitical position and naturally the US has a great economic interest in it. The connection is also demonstrated between American media experts on Islamic world & Israel-US political Interests. In the media, Islam was pictured as part of the then 'Communalism' at the time of cold war. The prejudice about Islam in the Europe was formed by their historical experiences, attitude and confrontation with Islam during colonial and pre-colonial times over the course of a thousand years. Hence it is liberal whereas American viewpoint was framed just after 1970's when Middle East came to spotlight due to political and Economic prowess due to oil monopoly. The American media have put the whole Middle East region under a banner of Islamic world. The whole region was simply generalized into one, despite numerous diversities and differences of culture, language, politics and history. Said believes that the US media could have had covered Iran crisis and Islam in a responsible

manner. The complexity and diversity of these issues could have been examined fairly. Edward said explores that the America's public policy and legislative debate is shaped by the US academic community's research and writing about Islam, Middle East and Arab world. He states that:

Knowledge and coverage of the Islamic World..are defined in the United States by geopolitics and economic interest on-for the individual-an impossibly massive scale, aided and abetted by a structure of knowledge production that is almost as vast and unmanageable (Said 154).

Mainstream media has played a very important role in imposing American and European ideology to the other countries. It always frames Middle East countries and Islam in a poor opinion.

III

Situating *Jihadi Jane* in the Discourse of Jihad

Jihadi Jane (2016) by Tabish Khair is a story of two women who join the Jihad group Islamic State. And many of us are familiar with the degree of fear and apathy that the very mention of the Islamic States evokes within us. Terrorism, as we have been told so often, is one of the biggest threats to the existence of the Modern World. Living in such trouble times we find it quite interesting the story of two young women who run away from home to join the *Jihad* group as *Jihadi* Brigade. And we are intrigued by the question: 'why *Jihad*'. This is the juncture where *Jihadi Jane* starts as Jamilla and Aameena's fictional life stories are used by the writer as a tool of seeking an answer to the question. This is an exclusive story about the terrible terror that the world has been observing from past decades in the name of religion, particularly Islam. The novel, in one sense, can also

be called a novel about civilization-clash. For Tabish Khair, *Jihadi Jane* is a tale of isolation. This isolation simply isolates young girls from their religious or liberal, families, and executes them in the hands of terrorists.

The novel is written with first person narrative. Tabish Khair is also a poet who harps on the cheerless modern life, exposing us to two desperate lives – one is plucky young girl experimenting with all the spoils of youth, and the other one is modest girl attaching to her conservative medium and the safety of the Hijab. It is a brilliant act that he attempts to show the debilitating world and changing through the eyes of the female protagonist. In the beginning of the novel, the two girls are totally different in their attitude and way of living. Jamilla comes from a Pakistani migrant family, is orthodox Muslim and Ameena comes from India and is westernized and have divorcee parents. Whereas Ameena smokes cigarette in the playground of school, Jamilla is a member of local mosque in suburban Yorkshire. Ameena is dominated by the western culture, wears tight jeans, but other always keeps in Hijab. Ameena is a liberal kind of girl but Jamilla is a religious girl. These following lines beautifully portray Ameena's background:

Ameena had a very different background. Both of us spoke Urdu at home, but Ameena's mum was a working woman. Her parents had grown up in Bangalore; they had married in India before moving to England, where her dad had been posted by some multinational and... I guess Ameena would not have moved into our neighborhood had her parents not divorced- and they had divorced years ago. Ameena told me that she had been seven or eight when they had separated. (Khair 5)

Jamilla is duly depended upon her family. She cannot even think beyond what her family imposes on her. The mentality and background of her family reflects here. These given lines beautifully express:

When I was ten or eleven, my father had a heart attack. My brother, Mohammad, who was eighteen then, hustled himself out of school, took a driving test and started running Abba's cab for the time being. Abba stayed at home, reading the Quran and getting even more butter about the world. ... Often he [Abba] go to the mosque. He had always gone to the mosque on Fridays, Mohammad in tow. He never took me, ... It is against our religion, he said. Women have to pray separately from men. (Khair 3-4)

The theme of alienation in the novel has caught attention of the readers. The two female protagonists find themselves stranger in Yorkshire society. And their belief-system, their faith, and their moral code stands completely in contrast with what they perceive in the wider society. They struggle to cope with these two completely different lifestyles. One of them, Ameena, initially strives to get the acceptance of the Western society by following the norms and moral codes of the later which includes smoking and having sexual encounters. She particularly likes Alex. Everyone likes Alex. He looks like a young David Beckham. He combs his hair like Beckham. He even plays soccer like Beckham. Ameena is love with Alex. Half of the girls in his class and two classes up and below, were in love with Alex. She had a very small change with someone like Alex, who does feel her up now and then out of curiosity. Alex use to date many girls at the same time. Once she has a break-up with Alex, Ameena feels frustrated with the Western living. This is a kind of rejection; West does not want to accept

East at their level. Though she is living there in England but this thing makes her feel stranger. Moreover her parents are divorced since her childhood. She did not get the love and affection of her parents. Her mother is a working woman and remains busy with her work. She cannot give much time to her which results in her alienation. Her frustration takes her to religion.

The second character is Jamilla who belongs to an orthodox Muslim family. She has been trained not to ask questions. She is alienated within her own family. She has a firm belief in her religion. She never crosses her boundary. And what is important to her is to live like a good Muslim. She is not so much close to her family. Suddenly her father gets a heart attack and passes away. After completing her school, she wants to go for higher study but her family does not allow her. Her brother, Mohammad, marries a girl from their family friends. A new woman comes to their family and it feels strange to her to adjust with her brother-in-law. She is not that much close to her mother. Her family decides to get her married but she is not ready for marriage. She finds herself trapped. She wants to study but she does not think that there is much growth possible in her life after marriage. One day she travels by bus and gets a comment because of wearing Hijab.

In the course of the novel we see women making wrong choices while standing in a land which struggle to treat them as they are. Sometime the name is shortened to fit in western class. Jamilla clearly expresses her irritation when she has been called by the name Jamey in the class. All these circumstances make her feel that she is not for this Western culture. The two friends Aameena and Jamilla try to find rescue in religion. Once they decide to practice Islamic

religion, they know England is not a place for them. So they decide to go to Islamic State and to join Jihad. Khair, here, in the novel has misplaced the term 'Jihad'. The term Jihad has nothing to do with ISIS. ISIS makes use of people in the name of Jihad to pursue its political agendas. The Quran and Hadith have already defined what Jihad is.

The second recurrent theme of the novel which caught the attention of the readers is the role of Western media. There are numerous references to internet in general and the social media - YouTube, Facebook and Twitter - in particular. Facebook has played a very important role in the novel. The women in the story are fed up with media and the latter's representation of the Muslim world. Western media invariably represents Islam in a bad light. Consequently Aameena and Jamilla gravitate towards their religion. Aameena starts to perform *Salah* (prayer) and reading Quran. She begins to have veil in her face. Now Jamilla shares room with Aameena and does some part time job. Jamilla says that living with Aameena is not too different from living at home, except that they have time and freedom. Jamilla does some part time job in the day time and the remaining time she is free. She gives time to watch TV and chat with friends on internet. Every Friday Jamilla's family invites them for dinner. Friday is the special day for a Muslim for it is the day of *Jumma*. After dinner, all of them sit down and watch news related to Islamic states. They see the way Muslim are being killed in the Islamic countries like Saudi Arabia, Palestine etc. They discuss all the issues regarding their religion. It is Western media which makes them curious to learn more about their religion.

Aameena and Jamilla start making friends on internet. They have more number of friends on internet than real

friends. There is little they share with their school friends for the latter are obsessed with fashion and boys and films; they are more interested in matter of faith and life, as they see it. The few mosque friends they had Jamilla does not consider sufficient. Lucky there is internet – and an entire world out there. She pours her heart out:

Did I say 'out there'? No. some of them were in England, even in our city. We met and became friends with two or three women through such internet chats. But it is true that most of them seemed to be elsewhere. And most of them seemed to be doing something about the issues that exercise us. Aameena and I identified with all of them, erasing the difference that existed with the brush of a hypothetical Islam, an imagined country. I am sure that most of them doing the same. But what I wonder now, did we have really common with the Somalian girl who refused to read anything but the Quran, the Algerian girl whose Islamism was driven by the colonial memories of French atrocities instead of any firm religious beliefs, the Palestinian woman who had given up on moderate politics because she was convinced that Israeli and American politicians were lying about the two-state solution (Khair 56-57)

Jamilla use to go by the Twitter name of 'Hejjiye', a word that means 'pilgrim' and is usually employed to refer to old women in part of Arabia. Hejjiye runs an orphanage in Syria. She is completely involves in the insurrection in Syria. Jamilla meets with her through Facebook. She posts accounts of the bravery of the Jihadists and the knavery of the regime forces and so-called secular opposition. Sometimes the information that she and others like her posts on Twitter and Facebook is at variance with what the Western media reports. Both of the girls do not have trust in Western media. They see them in even today that there is

an element of truth in their perception- as 'embedded' reporters, catering to their governments' requirements in most cases, and blinds by their own cultural assumptions in almost all. Perhaps, on their own, they would have thought about it and divided up the falsehoods and truth equally between the two sides. But they are not their own. They sustain each other's assumptions; they fed them. The discrepancies and contradictions in the accounts of people like Hejjiye seem to be proof of their veracity in their eyes. They are fascinated by such women and men for they occasionally correspond with some male Islamists too, and follow the posting at least a couple of male Jihadists. It was much easier in those days; the ISIS, or ad-Dawlah al-Islamiyah fi al-Iraq wash-Sham to prefer the term 'Daesh' was barely a rumor had not carried to the Western media yet. Aameena and Jamilla go to YouTube and watch Jihadi videos. They visit many online website about Jihad. They look for the truth in their own way.

Aameena and Jamilla have a utopia regarding Islamic religion. They decide to go to Syria and to join Jihadi group. Without examining the true meaning of Jihad, they have become Jihadi. They learned only that part which Jihadists and Western media taught them. Aameena decides to become a Jihadi bride and Jamilla wants to marry a Daesh fighter. Once they reach to Syria, they realize that they have been cheated into thinking the fight is to preserve the religion or to preserve the words or the 'cause'. A series of violence, brutal experience and the narrow notion of interpretation of religion, leave them asking many questions about the intention and the path to achieve the 'cause'. The confusion inside the major characters provides Tabish Khair theorize on the subject. For instance, Jamilla ponders over her decision in the text:

And I was; many of them, like me, were fighting the good fight. But you know when a good fight becomes evil? I realized this much later on. (You can write down.)evil I am certain now, arises whenever a person believes that only what he considers purely good has the right to exist. I have thought about it: Why did Allah have to create Shaitan, or God have to create Shaitan? Why create evil? We were told then- as I was told at home- that was to test humanity. Evil is a precondition to goodness. Goodness reveals itself only in its capacity to tolerate the pettiness and dullness of evil. Goodness has to live with the possibility of evil, not eradicate it. (Khair 128)

The thought- provoking book is a tragic and fictional story and this might as well be true for many. The novel helps to understand the process how one gets brainwash, the fanaticism and the recruitment through social media employed by fanatics to lure vulnerable people. Through this novel the novelist try to attempt to answer of such questions. Why do the educated and well-do people of Third World country join to Jihadi group? The novel also lays bare the horror of bring a part of the terror gang. It's a heart wrenching and painful story of two female protagonists.

Without ascribing to the Western idea of Jihad, the novelist, Tabish Khair has put in a new perspective on Jihad. He has made visible the poetics of Jihad before his readers and has allowed his characters to open their hearts once they join Jihad themselves. It is the dialectics in the mind of the two jihadi girls that propels us to read the original idea of Jihad in *The Holy Quran*. Aameena and Jamilla join ISIS but it does not mean they become Jihadi. What we commonly understand of Jihad is in complete juxtaposition with its concept defined in *The Holy Quran* and Hadith. The

writer certainly deserves congratulation for taking up such a relevant idea that has infected the contemporary world to the extent that the world appears sitting on civilizational encounter.

Works Cited:

- Khair, Tabish. *Jihadi Jane*. London: Penguin, 2016. Print.
- Al-Baqarah, Surah. Al-Quran- al-Kareem. Web. <https://quran.com>
- An-Na'im, Ahmed Abdullahi. *Islam and the Secular State*. New Delhi: Viva Book, 2010. Print.
- Arkoun, Mohammed. *Islam: To Reform or to Subvert?* New Delhi: Viva Book, 2009. Print.
- Gaiser, Adam R. *Muslim, Scholars, Soldiers*. New York: Oxford University Press, 2010. Print.
- Haddar H.N. *Islam for Beginners*. Chennai: Orient Black Swan, 2008. Print.
- Heck, Paul L. "'Jihad' Revisited." *The Journal of Religious Ethics*, 32.1 (2004): 95-128. JSTOR. Web. 21 March 2017.
- Hussein, Mahmoud. *Understanding the Qur'an Today*. London: Saqi Book, 2013. Print.
- Khadduri, Majid. *War and Peace in the Law of Islam*. New Jersey: The Lawbook Exchange, 1940 (Reprint 2010). Print.
- Khan, Muhammad Zufrulla. *The Quran*. London: Curzon Press Ltd, 1976. Print.

Mattson, Ingrid. *The Story of The Qur'an*. New York: Wiley-Black Well, 2013. Print.

Mohammad, Noor. "The Doctrine of Jihad: An Introduction." *Journal of Law and Religion*, 3.2 (1985): 381-397. JSTOR. Web. 16 January 2017.

Sedgwick, Mark. "Jihad, Modernity, and Sectarianism." *Nova Religio: The Journal of Alternative and Emergent Religions*, 11.2 (2007): 6-27. JSTOR. Web. 24 October 2016.

Simon, Róbert. "Muhammad and the Jihad." *Acta Orientalia Academiae Scientiarum Hungaricae*, 52.3/4 (1999): 235-242. JSTOR. Web. 18 November 2016.

Zaidi, Manzar. "A Taxonomy of Jihad." *Arab Studies Quarterly*, 31.3 (2009): 21-34. JSTOR. Web 23 Dec. 2016.

Deepika Pant

Sri Aurobindo on Nationalism and Indian Culture: Revisiting the Past

The present essay briefly delineates the antecedents of Sri Aurobindo, what he inherited from the early stage of germination of Indian Nationalism, his contribution in further shaping the discourse of Indian nationalism and his thoughts on Indian Culture in the context of Indian Renaissance.

Under the leadership of a host of brilliant leaders and the efforts of scores of Indians, India attained success in throwing the yoke of the British Empire on 15th August, 1947. The tryst with destiny was not an easy one. Those who survived the struggle were fortunate to see their motherland garlanded with freedom, but many luminous souls sacrificed themselves at the altar of Indian struggle to achieve Independence. On 15th August 1872, exactly 75 years before India became independent Calcutta (Today's Kolkata) witnessed birth of a child who was destined to become a seer of Indian Nationalism, a staunch believer in India's culture and a champion of the Indian Renaissance. This was Aurobindo Ghosh. He, however, was born in a family which held the western education and the mannerisms as the most civilized, befitting and productive for a scion of the Ghosh clan. Therefore, in 1879, at the tender age of seven Aurobindo voyaged to English shores along with his two older siblings. Fascination for Occidental education and culture was such that his father issued strict instructions for Aurobindo and his brothers to avoid any contacts with Indians and anything related to the east. "In England he had received, according to his father's express

instructions, an entirely occidental education without any contact with the culture of India and the East." (*A Life Sketch* 1-6). A bright student that he was, Aurobindo spent a good fourteen years in England acquired formal education in the best of the English institutions. "Brought up at first in an English family at Manchester, he joined St. Paul's School in London in 1884 and in 1890 went from it with a senior classical scholarship to King's College, Cambridge, where he studied for two years" (*A Life Sketch* 1-6).

How meritorious a student he was, can be further attested by the fact that he qualified for the prestigious civil services in an open competition that too when Indian students had to face enormous challenges including policies discouraging their chances to become civil servants. "In 1890 he passed also the open competition for the Indian Civil Service, but at the end of two years of probation failed to present himself at the riding examination and was disqualified for the Service" (*A Life Sketch* 1-6).

Nevertheless, being disqualified merely by missing the riding test, was a boon in disguise for Aurobindo as during the same time Maharaja of Baroda was visiting England as when he met this fine young scholar he immediately offered Aurobindo Baroda Services. The subsequent 13 years, Aurobindo spent in Baroda Service, were to lay the foundation for his future undertakings and accomplishments as a staunch nationalist leader and above all as a champion of Indian culture. During these years he served a few departments of Baroda Service and indulged himself in acquiring knowledge about his motherland of which he was kept away during his formative years spent in England.

Sri Aurobindo passed thirteen years, from 1893 to 1906, in the Baroda Service, first in the Revenue

Department and in secretariat work for the Maharaja, afterwards as Professor of English and, finally, Vice-Principal in the Baroda College. These were years of self-culture, of literary activity – for much of the poetry afterwards published from Pondicherry was written at this time – and of preparation for his future work (*A Life Sketch* 1-6).

The upbringing of Sri Aurobindo and his experience during his stint at Baroda Service made his understanding of both the Eastern cultural ethos and the Western cultural notions and practices amply unambiguous and unique. While his stay in England presented before him a chance to witness the traits of West, its virtues and vices, on the other hand his spell with Baroda Services gave him ample scope to see what Eastern culture consisted of. He had the advantage of seeing both the worlds with their respective merits and demerits.

Before we embark upon Sri Aurobindo Ghosh's foray into the Indian national movement, let's briefly discuss the socio-political milieu of the 19th century as it had a vast bearing on him. To begin with, the regeneration of Indian consciousness was a piecemeal process. The earliest stage was that of the understanding of the degeneration set in the society as a whole followed by the remedial measures suggested by the social thinkers like Raja Ram Mohan Roy, who pioneered in India the social awakening in the first quarter of the 19th century. Moreover, the socio-religious reforms undertaken by the reformers during this time were serving another purpose. In the words of prominent historian Dr. Bipin Chandra,

The cultural-ideological struggle, represented by the socio-religious movements, was an integral part of the

evolving national consciousness. This was so because it was instrumental in bringing about the initial intellectual and cultural break, which made a new vision of the future possible. Second, it was a part of the resistance against colonial culture and ideological hegemony. Out of this dual struggle evolved the modern cultural situation: new men, new homes and a new society (Chandra 90).

What emerged out of the efforts for socio-religious rectifications was to be known as Bengal Renaissance.

Other prominent fibers which were used by the nationalists to weave the tenets of Indian Nationalism were not confined to socio-religious reforms alone. The efforts of the nationalist for national awakening were also to develop an Economic Critique of the British Empire. Through this critique the nationalists tried not only to expose the real character of the colonial rule, but was also intended to broaden the nationalist cadre and simultaneously train them how to wage battle against the colonial rule. Other methods like propaganda in the legislatures, use of the press etc. were employed to achieve the desired results. These efforts of the early nationalist whom historians also referred to as Moderates were significant in many ways. However, the growth of the national movement gathered an unexpected pace as soon as India ushered in the 20th century.

The skirmishes between the nationalists and the British Raj were now to become full-fledged pitched battles. Animosity between the interests of the British and the Indians was now without any camouflage. More and more people were inclined to see the end of the Raj as they became wary of the British policies. The first fierce fight was the Swadeshi movement, which was the first watershed event after the

great armed resistance of 1857 in the history of India's fight for Independence.

Bengal was divided by the rulers in two halves, on the pretext of administrative encumbrance. The partition of Bengal was a politically motivated move intended to weaken the Bengali speaking state which had become the nerve center of the activities opposing the tyranny of the Colonial rule. In the words of Risleigh the then home secretary to Government of India, who said on December 6th 1904, "Bengal united, is power, Bengal divided, will pull several different ways. That is what the Congress leaders feel: their apprehensions are perfectly correct and they form one of the great merits of the scheme... this scheme... one of our main objects is to split up and thereby weaken a solid body of opponents to our rule" (Chandra 125).

The partition of Bengal paved way for the start of the Swadeshi Movements. This was 'a major leap forward' as a multitude of Indians actively took part in politics for the first time. The entire Bengal and many other parts of India were gripped by the Swadeshi Movement. For Aurobindo, still at Baroda Service, stage was set to join the great yajna of liberation of the Motherland. When Aurobindo entered the politics, almost all the major political tools and trends of the Indian National movements were being used by the nationalists. "From conservative moderation to political extremism, from terrorism to incipient socialism, from petitioning and public speeches to passive resistance and boycott all had their origins in the movement" (Chandra 124).

Having seen almost no apparent gain from the activities and struggle of the moderate led by intellectuals, Aurobindo was to propagate the nationalism which was thoroughly

ingrained in the Religion. Aurobindo was taking cue from the political activities of the last forty years or so. His thoughts gained further corroboration from the fact that the moderates who hitherto been the leaders of the nationalistic aspirations had lost the ground to several other forces of nationalism. The idea of a spiritual nationalism propagated vociferously by its high priest. Aurobindo gained further grounds during Swadeshi Movements specially when the Moderates receded to the background. The failure of the later had several reasons. However, the single most important reason for their failure was the fact that they lacked faith in the common people. In the words of historian Bipin Chandra, "They (Moderates) lacked faith in the common people, did not work among them and consequently failed to acquire any roots among them. Even their propaganda did not reach them. Nor did they organize any all-India campaigns" (Bipin Chandra 138).

The fact was that the moderates had a belief that they with their methods would be able to convince the rulers for political and economic reforms. But they received from the British no concessions or reforms and instead they were rebuked and rejected time and again. Such an abject failure of the moderates drew thoughts of the like of Aurobindo to resort to something which had mass appeal and firm conviction of the masses. The answer was Religion.

Aurobindo, could not join politics because of the obligations of the Baroda Service, decides to quit the job for he thought that the time has come to join the politics for the cause of the Motherland. Aurobindo, who was playing a vital support system however, from behind the scene, joined Swadeshi Movement in 1906. Aurobindo became critical to the British rule in India even during his days as a student in England. He became admirer of Irish nationalist

fighters like Charles Stewart Parnell. Then the leaders of Garam Dal too had shaped his thoughts on nationalism. Bipin Chandra Pal and Lokmanya Bal Gangadhar Tilak had profound impact on him. Their clarion calls of complete autonomy and swaraj as a birth right impressed Ghosh intensely and made him say,

Political freedom is the life breath of a nation. To attempt social reform, educational reform, industrial expansion, the moral improvement of the race without aiming first and foremost at political freedom, is the very height of ignorance and futility. The primary requisite for national progress, national reform, is the habit of free and healthy national thought and action which is impossible in a state of servitude. (https://en.wikipedia.org/wiki/Political_history_of_Sri_Aurobindo).

In attaining the freedom Ghosh upheld nationalism as the creed to follow, but he saw it in a light different from that of the moderate intellectuals whom he criticized vocally.

I ask the intellect of these people, what will avail? Intellectually speaking, speaking from the Moderate's standpoint, what will avail? What do they rely upon? They rely upon a foreign force in the country. If you do not rely upon God, if you do not rely upon something mightier than material strength, then you will have to depend solely upon what others can give. There are men who think that what God cannot give for the salvation of India, the British Government will give. What you cannot expect from God you are going to expect from the British Government. Your expectation is vain. Their interests are not yours, their

interests are very different from yours, and they will do what their interests tell them. You cannot expect anything else. (What is Nationalism?).

For Aurobindo, the rallying point for nationalism was necessarily religion with firm belief in its capability to attain deliverance of all kinds for the oppressed people of the country. It is pertinent to note that the Bengal Renaissance too was rooted deep in the socio-religious past of the country and it laid the foundation for further progress which also touched upon political milieu although in a very restricted manner. India traditionally too had been a country which took immense pride in her religious and philosophical foundations. The impact on the people, of this aspect of Indian life, had always been deep. Aurobindo, not only understood this fact, but also realized that it is going to be a pragmatic approach to combine the efforts of masses literate or otherwise. Therefore, he exhorted his countrymen to take nationalism as part of religion and insisted to put their belief in the divinity of the cause. Aurobindo defines nationalism in the following words;

Nationalism is not a mere political programme; Nationalism is a religion that has come from God; Nationalism is a creed which you shall have to live. Let no man dare to call himself a Nationalist if he does so merely with a sort of intellectual pride, thinking that he is more patriotic, thinking that he is something higher than those who do not call themselves by that name. If you are going to be a Nationalist, if you are going to assent to this religion of Nationalism, you must do -it in the religious spirit. (What is Nationalism?)

He further explains his idea of nationalism and treats it as the design of the Almighty and says that no power on

earth with whatever oppressive might it may have can crush nationalism because of its divine nature. He further believes that it is the only way to restore the glory which adorned the country in the past.

Have you got a real faith? Or is it merely a political aspiration? Is it merely a larger kind of selfishness? Or is it merely that you wish to be free to oppress others, as you are being oppressed? Do you hold your political creed from a higher source? Is it God that is born in you? Have you realised that you are merely the instruments of God, that your bodies are not your own? You are merely instruments of God for the work of the Almighty. Have you realised that? If you have realised that, then you are truly Nationalists; then alone will you be able to restore this great nation. (What is Nationalism?)

Aurobindo, was of the opinion that there shall be greater aims to achieve through the nationalism which emanates from the Sanatan Dharma. Taking a political objective alone with intellectual reasoning will do not bring a change aimed to achieve. He further opines that political nationalism at best will bring change, a change from one ruler to another, a change from foreign subjugation to the containment from a ruler native by birth. Aurobindo believes that such an exalted state of affairs can only be achieved by resorting to Religion as it gives the courage, the strength and above all unparalleled faith in the task of liberation of the motherland.

Then what can lead the people of India to align them with Religious nationalism? Aurobindo seeks the answer in Sanatan Dharma. In his famous Uttarpara Speech he confirms that the divinity that is with one and all as micro

representations of the Lord Vasudev will give the people an indomitable courage to fight for the freedom of Bharat Mata. He further reasons that the strength coming from Almighty cannot be suppressed as God is Supreme and He cannot be defeated. Thus the people who had supreme faith in the Almighty shall remain without fear. This state of being shall bring freedom he opined.

Aurobindo further said that adhering to these tenets of nationalism shall make the people obey the two messages from God two 'adesh' from God, Protection of Hindu Religion or Sanatan Dharma and Upliftment of the Nation. He further explained to his audience that how both the things are interlinked and therefore, can only be achieved together. Protection and expansion of Dharma will automatically protect and expand nation. Similarly, rise of India shall raise Sanatan Dharma to great heights. Referring to the enormity of the task of snapping the yoke of the British Raj he says this in Almighty alone who can help us in achieving the goal. He says that by placing our belief in the Almighty, we would be able to protect Sanatan Dharma in order to save the nation. Sanatan Dharma is nationalism. India was born with Sanatan Dharma and it moves and grows with it as the decline of Sanatan Dharma will result in the decline of Hindu nation. Aurobindo's ideas on nationalism, even if we analyze in post World War II paradigm, we can argue that perhaps his ideas were not only pragmatic during the times it was invoked but it also gave the country a deep insight on the culture of India's yore.

Works Cited:

A Life Sketch from Volume 30 SABCL. Print.

><http://www.shriaurobindoashram.org>< Web 28 June 2017.

Chandra, Bipin. *India's Struggle for Independence*. Penguin UK, 2000. Print.

Sri Aurobindo. *What is Nationalism?*. The Light of the Supreme. Journals. Print.

(Aurobindo Ghosh at a lecture organized by Bombay National Union at Mahajan Wadi, Sunday 19th January, 1908) ><http://savitri.in/blogs/light-of-supreme/what-is-nationalism-by-sri-aurobindo><Web 25 June 2017.

>https://www.aurobindo.ru/workings/sa/index_e.htm< Web 23 June 2017.

>https://en.wikipedia.org/wiki/Political_history_of_Sri_Aurobindo< Web 19 June 2017.

Prashasti Joshi

Heart of Darkness: The Untold Truth

In Joseph Conrads novella *Heart of Darkness*, the moral enigma has been foregrounded through subjective approach towards the Africans. Conrad being a seafarer himself could not shift to the periphery and sideline the atrocities after seeing the panoramic view of the centralized exploitation of the Africans in the pretext of imperialization and colonialization. 'Heart of darkness', the title of the novella denotatively represents a heart filled with darkness which can be traced back to the mythical times: the heart of Ravana in *Ramayana* or of Duryodhana in *Mahabharata* in Indian context. Darkness can stand for a number of things including the cardinal sins or the seven deadly sins encompassed by humans. For example: Marlow while telling the story points out that many years ago Romans were involved in the act of stealing: "They grabbed what they could get for the sake of what was to be got" (58).

He further says that the company was a profit making institution or one with a capitalistic approach: "I ventured to hint that the company was run for profit" (65). In another incident when Marlow asks a white fellow mate about his purpose for coming to that place, he gets a scornful answer: "to make money, of course. What do you think?" (76). Darkness could also be used to symbolically represent the relationship between the East and the West or the darkness of exploitation in the jungle.

Conrad has artistically embellished his language in an attempt to compel the readers to get a glimpse of the dire situation of the colonized. Conrad took in hand the task of

objectifying what was subjective by nature. The narrative of Belgium colonization of Congo is told by Marlow who talks about his experiences and how he ventured too close to death in an attempt to meet Kurtz. Kurtz as a person is portrayed as someone who is known far and wide. He is a mysterious man, treated as God by the Africans on account of his oratory skills which have been instrumental in captivating the simple minded Africans. We get to see the moral enigma through the journey of Kurtz. We hear different opinions about him throughout the novel and we witness his moral degradation with time. Example: When Marlow takes the prerogative of calling Kurtz a remarkable man saying: "Nevertheless I think Mr Kurtz is a remarkable man" (74) the manager gives him a cold heavy glance and replies He was as if transferring the attribute to the past tense. The Russian companion of Kurtz told Marlow that "He (Kurtz) could be very terrible" (65) and informed him about his tyrant nature: "there was nothing on earth to prevent him killing whom he jolly well pleased" (66). He further says that he had tried to persuade Kurtz to leave the place when there was still time but his appetite for more ivory got the best of him. By the end of his stay at his allocated station, Kurtz has transformed from a remarkable man into a savage, who mercilessly killed people to gain his own means. Example: Marlow is horrorstruck after witnessing a heart rending sight where the severed heads of the traitors were put on display around his office which clearly marks Kurtz as a tyrant: "They would have been even more impressive, those heads on the stakes, if their faces had not been turned to the house" (68).

Conrad has also used dehumanization as a tool to represent the atrocities faced by the Africans. Conrads racist outlook is seen as characters are not given proper names

but are pictured as cannibals. We see that Marlow was the only one who could identify with the Africans by sympathizing with their pitiable condition. Africans were objectified under the process of implementation of imperialization and colonialization. They were treated as objects and were neglected and left to perish after their utility was over. Marlow describes the treatment of Africans as follows: "I could see every rib, the joints of their limbs were like knots in a rope; each has an iron collar on his neck, and all were connected together with a chain..."(10).

Marlow describes the experience of seeing these slaves equivalent to that of visiting the gloomy circle of some Inferno or groove of death. He further says that he came to witness the presence of all kinds of Devil in that place including the devil of greed, the devil of violence and the devil of hot desire. He describes the scene overshadowed by dying and diseased Africans as: "Black shapes crouched, lay, sat beneath the trees, leaning against the trunks, in all the attitudes of pain, abandonment and despair...They were dying slowly- it was very clear. They were not enemies, they were not criminals, they were nothing earthly now- nothing but black shadows of disease and starvation..."(17). Right after this scene Marlow gives us a contrasting glimpse of a white man who is dressed too lavishly: "I met a white man, in such an unexpected elegance of get-up that in the first moment I took him for a sort of vision."(18) The people of the company were living luxuriously while the Africans were left to die inhuman deaths after being exploited upto the breaking point.

Kurtz was a man who had been conquered by the impenetrable darkness. He was held captive by the spell of ivory and his unending lust for it drove him to willingly

sacrifice anyone, friend or foe. He is driven mad by the horror of the tropical forest and his loneliness among savages. Towards the end of his charmed life, his reasoning ability had abandoned him and he thought himself to be the sole owner of the company's assets in that area: "My ivory...My intended, my ivory, my station, my river, my..."(57). The moral enigma faced by Marlow surfaces towards the end of the novella. The words uttered by Kurtz during his last days troubled Marlow throughout his life. Kurtz said things like: "Live rightly, the, the..."(82) and his last words " The horror! The horror!"

Marlow was troubled as he was unaware of what was the meaning of the dying words of Kurtz. What was he referring to, the author has left an open ending for the readers. Was it the horror of imperialism; the horror of destruction of moral character; or is it the horror of realization of his wrongdoings which would also encompass despair and guilt. The horror that the prosperity of one race was based on the exploitation of other communities, other countries was so grave that Marlow kept it to himself to prevent further discord among people. The novella materializes the darkest visions of human nature. Throughout the novella we see the darkness of heart embraced by the colonizers spreading up the Congo river towards the natural habitat of the Africans, thereby taking a toll on them. Conrad told his publisher in 1899 that the idea of the novella, was the 'criminality of inefficiency and pure selfishness when tackling the civilizing work in Africa'. On the whole the novella is a criticism of colonialism in Africa. The area around the Congo river has been called the 'Heart of Darkness' pertaining to the darkness in the hearts of people ruling that area, that is, the colonizers. The river is the pathway that leads the colonizers into the African region

who took no time to convert the whole region into the *Heart of Darkness*. Conrad has effectively dealt with the inner working of human consciousness in an effort to bring to the forefront the degeneration and deterioration of the Africans through nationalistic policies like Imperialism and Colonialism. Kurtz symbolizes the colonizing race and the cannibals symbolize the exploited African race. Conrad has tried to enlighten the people by making them aware of their own shortcomings, and he has successfully achieved it by putting up moral questions on the true nature of human beings.

Works Cited:

Conrad, Joseph. *Heart of Darkness*. Curlew Classics, 2016. Print.

Ketterer, David. "Beyond the Threshold in Conrad's *Heart of Darkness*". *Texas Studies in Literature and Language* 11.2(1969):1013-1022. Print.

Raskin, Jonah. "Imperialism: Conrad's *Heart of Darkness*". *Journal of Contemporary History* 2.2(1967): 113-131. Print.

Mansell, Darrel. "Trying to Bring Literature Back Alive: The Ivory in Joseph Conrad's *Heart of Darkness*". *Criticism* 33.2(1991):205-215. Print.

Deepawali Joshi

Psychological Transformation in Bharati Mukherjee's *Jasmine*

Jasmine by Bharati Mukherjee is a novel about a young rebellious and non-conformist woman named Jyoti who oscillates between adverse circumstances of life and enters into new identity each time. From the very outset, the life of the main protagonist, we are introduced with, is not an easy one. She has to face a lot of difficulties and life is full of thorns for her. By using her strength, she undergoes psychological transformation and resolves her problems. The present paper hatches a graph of the psychological transformation of Jasmine, the protagonist of the novel *Jasmine*. This psychological transformation takes place continuously in form, nature or appearance with the change of her names as Jyoti, Jasmine, Jase and Jane, with the entry of males in her life like Prakash, the half faced man, Taylor and Bud at varying intervals, and with the change of places from India to America, enabling her to undertake her journey to become 'self-reliance'.

* * *

Jasmine is a young courageous girl who decides to live her life in her own way, without surrendering to the society which has rotten. Her life starts with her decision of marrying a boy of her own choice. She chooses Prakash as her life-partner, because she does not want to live her life as a caged bird. Prakash changes her name from Jyoti to Jasmine because he thinks that with the name Jasmine, she will be able to spread her fragrance everywhere. It is the first transformation when she becomes Jasmine from

Jyoti. After few years of marriage she becomes widow and challenges of life stand before her but she does not give up her journey of life. She does not go for suicide or never accepts that she will live her life as a widow, rather she decides that she will fulfill all the dreams of Prakash.

On the path of her self-reliance which Prakash showed her, after changing her name from Jyoti to Jasmine, she decides to migrate from Punjab to America, where she goes under multiple psychological transformations. When she steps in America, she thinks that now she will live her new life. But adversity follows her once again. On the very first day first day in America she is raped by a Half-Faced man. In America, she faces hunger, violence, rape, and murder and ill-treatment but like a bold woman, she is not frightened and is ready to undertake her journey of self-reliance. Here once again she is transformed into powerful incarnation of Kali, for taking revenge by killing and sucking the blood of her rapist. Ultimately she kills the rapist and takes a u-turn from the incident. She washes away the memory from her psyche. After killing her rapist, she cleans her body and burns her all clothes. This shows that Jyoti is dead and now Jasmine is on her way to reshape her life. As she says:

There is no dying, there is only an ascending or a descending, a moving on to other planes. Don't crawl back to Hasanpur and feudalism. That Jyoti is dead. (*Jasmine* 96)

It is by now only a passing waves of nausea, this response to the speed of transformation, the fluidity of American character and the American landscape. I feel at times like a stone hurtling diaphanous mist, unable to grab hold, unable to slow myself, yet

unwilling to abandon the ride I'm on. Down and down I go, where I'll stop, God only knows. (*Jasmine* 139)

In fact Jasmine is not completely divorced from Indian notion of life. When she meets Ma Leela who teaches spirituality, she is shown having an inclination to Indian culture and traditions. There after she is presented as impregnated with a blend of traditional Indian culture and modernity, raises her voice against the rotten traditions of society, which might inhale her individuality and existence. In one of her interviews Mukherjee comments: "Jasmine as "love goddess"- both destroyer and preserver, powerful with want and wanting, facing and making violent change, moving through lives with tornado force, in love with the country,.... Revitalizing it, if it allows itself to be revitalized" (An Interview : Looking American Culture, 17)

In spite of this blend, Jasmine is enough mature to adjust in new culture and accept every new thing boldly. She hides her Indianess so that no one can recognize her and continues her journey steadily. She unfolds her mind before Professor-ji, in whose house she works, in the following way: "Disappointments tumbled out of me. I told him I wanted a green card more than anything else in the world, that a green card was freedom" (*Jasmine* 149).

The next psychological transformation takes place with the change of name from Jasmine to Jase. It is Taylor, her new lover who does not like her name Jasmine, and so he gives a new name, Jase. With the acceptance of this change she falls in love with Taylor. At this juncture, she wins over traditional approach to love and sex. There is a birth of new person again in her. She speaks herself about this transformation in the following way:

The love I felt for Taylor that first day had nothing to do sex. I fell in love with his world, its ease, its careless confidence and graceful self-absorption. I wanted to become the person they thought they saw: humorous, intelligent, refined, affectionate. Not illegal, not murderer, not widowed, raped, destitute, fearful. (*Jasmine* 171)

She also accepts that America gives a temptation of freedom but Freedom has its price. " Hope and Pain. Pain and Hope (21) . Like a brave and courageous girl, Jasmine confesses:

I've also killed a man, you know. There's nothing in this world that's too terrible" (107) .Mukherji adds that "Jyoti would have saved. But Jyoti was now a sati-goddess; she had burned herself in a trash-can-funeral pyre behind a boarded-up motel in Florida. Jasmine lived for the future, for Vijh & Wife. Jase went to movies and lived for today" (*Jasmine* 176).

As has already been said earlier Jasmine's life has multiple transformations. After Taylor, Jasmine becomes a live-in-partner of Bud- a rich banker who gives her a name Jane, and as a result she gains new identity once again followed by new transformation. She is in love with Bud, but her bad luck chases her here. Bud is shot and loses his legs. His wife leaves him and Jane nurses him and gives her full love from the very core of her heart. She is living with Bud but she has dissatisfaction in her life. As she speaks on her various roles :

I still think of myself as caregiver, recipe giver, preserver. I can honestly say all I wanted was to serve, be allowed to join, but I have created confusion and destruction wherever I go. (*Jasmine* 215)

In the end of the novel, there is a final transformation when Taylor wants to come back in her life. She is in a fix now whom to choose- Taylor or Bud. On one hand, there is the world of duty i.e. Bud and on the other hand there is the world of promises and love i.e. Taylor. Finally, she accepts the world of promises and starts her new life with Taylor. As she says :

I am not choosing between men. I am caught between the promise of America and old-world dutifulness. A caregiver's life is a good life, a worthy life. What am I to do ? (*Jasmine* 240)

Thus Jasmine comes out as a fighter after undergoing multiple transformations in her life. Accepts all the changes and transformation, she fulfills her promises and resolutions she makes in her life. She continuously exploits all trials and tribulation to gain and regain her identity and discovery embracing her psychological transformations without any repentance. She never feels passive or tragic in her approach to life, rather participates and fights actively in the drama of life with love and optimism. This is why, in spite of all changes in her life, occurred due to person or place or incidents, she emerges as a modern and lively participant. Her journey of life is a true testimony of transformation in search for self-reliance and self-empowerment. Mukherjee's novel very aptly tracks her multiple transformations from Jyoti to Jane during her journey from Punjab to America.

Works Cited:

Mukherjee, Bharati. *Jasmine*. 1989. Pub: Virago Press, 2014. Print.

Jain, Jasbir. Foreignness of Spirit: The World of Bharati Mukherjee's Novel. *Journal of Indian Writing in English*. 1985, Print.

Parameswaran, Uma. " Bharati Mukherjee's Jasmine-A Review", *World Literature Today*. 1990. Print.

Singh, Amarjeet. Symbolism in Bharati Mukherjee's *Jasmine*, *Symbolism in Indian Fiction in English*. ed. Ramesh K. Sriwastava. Jlandhar: ABS Publications, 1997. Print.

Vidushi Pandey

Transcendental Experience in Chitra Banerjee Divakaruni's Novel *Oleander Girl*

Chitra Banerjee Divakaruni's *Oleander Girl* is an astounding masterpiece. Divakaruni Banerjee has wrapped the story in a satin cloth of her words. The story of the novel flows smoothly like a river and every chapter is full of sweet romance, an implicit charm and a magical cinnamon like aroma of love and affection. Though there are heart breaking tragedies of untimely deaths and separation that fill you with grief but the bonds of love of Grandma and Korobi lay a restful balm to it. The name of novel too has been chosen with a deep sense of tribute to the divine feeling called 'Love'.

The story is about a girl Korobi who is orphaned at birth and always wondered why her mother named her after a beautiful but poisonous plant. The story is well-plotted, charming, yet hard-hitting novel of family, marriage, and class. Korobi is brought up in Kolkata by her sweet and sad grandmother and her grandfather, a famous and irascible lawyer. Her grandparents live with pain of losing their daughter. Korobi is a modest, smart, and unworldly college student when she meets wealthy, stylish, and jaded Rajat. Abandoning his alluring friends Rajat proposes to quiet Korobi, who feels as though she has stepped into a fairy tale, cuing us to expect tragedy. But there is no anticipating the complexities and implications of the crises and obstacles Korobi and Rajat face in light of Korobi's resolute quest for the truth about her father as she decides to traverse across harshly xenophobic post-9/11 America.

In fact, the character of Korobi is a victory over the differences and rifts that the humans have created in this world. She is a pious manifestation of her mother Anu and father Rob's love. Korobi is an embodiment of triumph; her strength to make a choice to embrace truth over secret, courage over intimidation, acceptance over dejection and humanity over the constricted ideals is worth admiration. In this novel Chitra elevates her characters to a level from where they can see life with a better perspective. Grandma allows Korobi to find truth of her parents relationship, Rajat accepts the fact of Korobi's mixed race identity and the harsh truth of her illegitimate parentage with a large heart. Referring to Korobi's identity he says "these aren't even your problems. They're just the circumstances you were handed." Rajat's parents too after a substantial battle with their conditioning finally appreciate the courage, honesty and simplicity of Korobi and find contentment in their union. The writer has very skillfully brought out the sweet bond of love and friendship between little Pia and her driver Asif who sees image of his own sister in her. Their bond is appreciated by Sheikh Rehman also who realizes that "some bonds were stronger even than religion."

Oleander girl is a story of Korobi's journey of discovering herself. She shows immense courage in facing the ordeals of life and she successfully braves all the situations. Chitra has shown how one can deal with grief to gather our shattered pieces of life. Chitra says that sometimes "to get to the other side, you must travel through grief. No detours are possible." Through her novel Chitra brings out the real essence of life. While reading the novel you not only get entertained with an exciting story but you also learn that life is much bigger than the trivial issues that we most of the time attach importance to. The writer inspires us to

raise our plane to realize the significance of humanity. Even in *The Bhagavad Gita* Lord Krishna talks of contentment and satisfaction. He says:

*manaā pras¹daā saumyatvam mainam¹tmavinigrahā;
bh¹sa²¶uddhirityetattapo m¹nasamucyate.*

(Ch17:18)

The context is of satisfaction, peace of mind, silence, self-restraint, purity of thought which are austerities of the mind. Chitra reveals that we need to develop these virtues in order to create a happy environment around us and also to ensure the happiness of our loved ones. She has thrown light on those aspects of our life which we are forgetting in the everyday struggle of fulfilling our endless desires.

Reading *Oleander Girl* is such a beautiful voyage that while reading it my each day was enriched. This novel in its sweet and subtle way teaches us the true meaning of life. It makes us appreciate the beauty of the world. It depicts how important it is to learn to have a bigger horizon of thoughts and renounce our narrow notions. *Oleander Girl* ends with syrupy, absolute and eternal bliss. The poem written by William Blake which is chosen as a concluding message by the writer is also an outstanding selection.

He who binds to himself a Joy
Doth the winged life destroy;
But he who kisses the Joy as it flies
Lives in Eternity's sunrise.

To conclude, Chitra Banerjee Divakaruni's novel *Oleander Girl* touches our soul as a silent inspiration. The novel ends with a poignant and thought provoking feeling that coerces us to introspect the way in which we live our own life. The poem used by the writer feels like a well-

wisher's advice and is so touching that it gives a feeling as if the writer kisses the reader's forehead saying: "may God bless you!"

Works Cited:

Chitra Banerjee Divakaruni's. *Oleander Girl*. India .Penguin Books.2013
The Bhagavadgita.

Ravinder Kumar

Versions of Art and Artist: A Postmodern Analysis of Ideological and Existential Paradoxes in Orhan Pamuk's *My Name Is Red*

The twentieth century is believed as one of the most tumultuous phases in the world history. Turkey has also witnessed drastic and sustainable changes in the patterns of its society and experienced seismic shifts in its culture. Dynamism, revolt against traditions and strong urge for progressiveness became the hallmark of living in modern times of this country. The old generation lamented the loss of traditional beliefs and the new generation, in accordance to post-modernity, welcomed the fragmentation and uncertainty, and expressed it in creative endeavours with serious introspection and great enthusiasm. *My Name Is Red* is yet another such endeavor by Orhan Pamuk to locate these cultural paradoxes and the reasons of their emergence in Turkish society. This research paper intends to fathom the ideological and existential intricacies and tensions emerging from different perspectives of characters (or artists) on miniature art in *My Name Is Red* with an exclusiveness of postmodern ideas and conditions.

Key Words: Culture, Confrontation, Paradox, History, Post-modern, Post-modernity, Ottoman Empire, Miniature Art, Existential Crisis.

Turkey, as a nation, has a long, sumptuous and curious past comprises of valor of war, glory of art and culture and

a constant confrontation with the Western world. With the fall of Constantinople, the emergence of Ottoman Empire resulted in the inception of Istanbul. For the world Turkey has been a showcase of polyphonic reverences in religion, multiple voices in culture and heterodox beliefs in art. Orhan Pamuk's *My Name Is Red*, on the same path, weaves a murder mystery among sultan's miniaturists commanded to a secret project of compiling the book of paintings, *A Book of Festivities* in the glory of sultan and Islamic millennium, in the backdrop of late sixteenth century. "*My Name Is Red*, set in an early modern context peripheral to the Renaissance, is concerned with image and textual production that is deemed blasphemous from the same Islamic perspective" (Gokner 132). Shrouded in historic contours of Turkey, this whodunit treads in the cultural realms of its society where introspection on religious interferences in creativity, human desire to abrogate slavish imitations, cultural tensions, and partisans' intrigues form a saga which appears historical but intrinsically delves deep into the ideological confrontations and dilemmas emanating from multiplicity of beliefs of modern Turkish people.

Confrontational insight of the revered miniaturists and of the infidel miniaturists, which is also the guiding motivation of these illustrators, is symbolic of their different beliefs on how to create a painting. Turner defines this ideological and cultural tension as a conflict caused by "differences in cultural values and beliefs that place people at odds with one another" (qtd. in Samuel 28). The artists are rendered in an imbroglio of clashing faiths of the art. During sixteenth century Ottoman Empire was on its peak. Art and artists were patronized by sultan and a great tradition of following the model and memory of past master illustrators was upheld. Still materialistic preferences were

competing with the highest order of idealism in art which favors art for God's sake only. The miniaturists who are working on the project of ultimate painting are conditioned and taught to merge in the artistic techniques of the East; however the artistic techniques of the West are irresistible for them. The murder of Elegant Effendi (one of the four illustrators assigned to complete the project of great book) and of Enishte Effendi (who was in charge of this project), deepens the differences among artists. This cultural tension emanating from multiplicity of individual perceptions makes all of them vulnerable to fall in serious conflicts with each other and murders become inevitable consequently. Thus, the society is dragged into violence, clashes and restlessness. Turkey evolves into a society clutched in a transition of relinquishing its past but not confident of inheriting new Western sensibilities.

With the passage of time individuals, societies and civilizations define the truths according to their situations and experiences exclusive to them. Conflict of defining what is the right method of painting according to the wish of Allah, and what is wrong in portraying a miniature in one's own cherished design is a persistent question which haunts all the characters. Master Osman and Elegant effendi are staunch believers of old teaching and learning of Ottoman painting, but their truth of art is disturbing to Enishte Effendi and Olive as they are aware of the post-renaissance Western art of painting. The clash of perceptions leads to the unwarranted confrontations in a cultural fraternity and here starts the decimation of cultural bounds resulting in brutal murders. Readers are left to use their own propriety to analyze the perceived faiths of both traditionalists (Master Osman, *Elegant and Butterfly*) and modernists (Enishte, *Black and Olive*).

Master Osman's belief is developed on his adherences to the past which is, he believes, a memory of the grand designs of painting of old masters. This tradition is carried forward through ages without incorporating any subjective instincts to it and without bringing any change to the illustrations that of old artists. He calls it a blasphemy when an artist sees the worldly objects from his own subjectivity and sensibility because it is prone to create a work of art which will defy the models and memory of the great old masters. "What could be more exquisite than looking at the world's most pictures while trying to recollect God's vision of the world?" (MNR 394). At the same time he is concerned about the changing patterns of art in his country which he believes nothing less than blasphemy, "in [the book's last] picture, objects weren't depicted according to their importance in Allah's mind, but as they appeared to the naked eye—the way the Franks painted. But what surpassed them all ...was drawing Our Sultan's picture as large as life and his face in all its details! Just like the Idolaters do" (MNR 391).

Another voice of Enishte Effendi echoes, which resonates with the subjectivity of his individuality. Unlike master Osman, Enishte is not merged in the pre-determined cultural traditions of painting. He has his own experience of the understanding of miniature art. He is liberal in his approach to complete the great project of illustrates book on sultan's grandiose wealth and power. He has no qualms in appreciating Venetian model of art as he is aware of the monotony of his own art. Nevertheless, he propounds a different perspective of art which amalgamates the Frankish innovation with traditional colors of art. "I wanted the things I depicted to represent our Sultan's entire world, just as in the paintings of the Venetian masters. But unlike the

Venetians, my work would not merely depict material objects, but naturally the inner riches, the joys and fears of the realm over which our Sultan rules" (MNR 29).

Some are scared of the new emerging trends of culture, "The poverty, plague, immorality and scandal we are slave to in this city of Istanbul can only be attributed to our having distanced ourselves from the Islam of the time of Our Prophet, Apostle of God, to adopting new and vile customs and to allowing Frankish, European sensibilities to flourish in our midst" (MNR 82). The irony of the situation is that whereas the issue of how to illustrate becomes the matter of life and death to Master Osman, Nusrat Hoja and Enishte Effendi, Butterfly and Stock are satisfied with the materialistic gains only as they aspire to become master illustrators in future. However, Olive is concerned about the medium of art but that is also because of his self ambition and subjectivity. Moreover as readers, when we come to know that even Sultan wants the *Book of Festivity* to be illustrated in Frankish model, the narrative of paradoxes intensifies. What has to be the medium of art, Subjectivity or objectivity? Interestingly Shekure, who has a great stake in the major developments of the story, is unperturbed by the whole scheme of things. The murder of her father; advances of Hassan; Olive's secret longing for her; and Black's initial failure in finding the murderer bother her next to little. She is happy only in dreaming a secure future to her children and never seems to be trapped in the net of ideological vulnerability in which all other characters are trapped.

Black has a ringside view of the whole narrative of these cultural paradoxes and he places himself in a position where he can comprehend the opposite sensibilities of two

brands of artists. His faith about art is another sphere developing amidst the dominating binaries (secular and religious) contesting in the story. He is more concerned about his love, that is, *Shekure*. Ultimately he also enters this maze of confrontations to capture the culprit, though he still adheres to his affection to *Shekure* as she also insists him to find out her father's murderer before starting the conjugal married life. He succeeds in developing a wider vision with the sense of past glories of art and present erosion of art, irrespective of parochial binaries in the story. "I now understand that by furtively and gradually re-creating the same pictures for hundreds and hundreds of years, thousands of artists had cunningly depicted the gradual transformation of their world into another" (MNR 371). These multiple voices are the testimony to the fragmented nature of the definitions and ideologies of faith and culture. Turkey's journey as a nation is imbued with multiplicity of subjective experiences of its citizens who are always caught in the conundrum of secularism and liberalism. Pamuk is successful in delineating these narratives of personal imprints of state and nationality on the mind of Turkey's people.

Peter Berry in *Beginning theory* opines that the postmodern critics, "foreground fiction which might be said to exemplify the notion of the 'disappearance of the real', in which shifting postmodern identities are seen, for example, in the mixing of literary genres (the thriller, the detective story, the myth saga, and the realist psychological novel, etc)" (Berry 91). What one can naturally take out of *My Name Is Red* is the disappearing moments of recognition in the narrative game of the author, which flow simultaneously with rise of dramatic tension of a story. So many narrators with their intimate stories take away the readers from the prime march of the story riding on the search of the

murderer. *Shakure* narrates it as a love story but it turns out to be a murder mystery for Master Osman and Black. *Enishte Effendi* tries to sermonize it but becomes the victim of his own accommodating ideology. Four miniaturists (*Elegant, Olive, Butterfly and Stock*) delve deep in their subjectivity of perspective regarding the means, methods and aims of art but with ulterior motives of personal gains. A deliberate movement to keep the readers away from the proximity of unraveling the murderer works throughout the novel. This whole play of obstructing the understanding of readers to reach a vantage point lends this story postmodern feature where play is important than the revelation.

"A postmodern interpretation of religion emphasizes the key point that religious truth is highly individualistic, subjective and resides within the individual" (qtd. in wikipedia *Eve, Rymond*). The judgment, being a sacred or a profane, on depicting art forms gives impetus to the dissents among artists in *My Name Is Red*. The levels of this tumultuous transition are in manifold forms. Firstly, the immediate context of these paradoxes is the clashes of individuals who are living together with a semblance of same religion, culture and society but instinctually feeling claustrophobic in expressing their subjectivity of faith. Secondly, this difference widens at the level where personal faiths and truths condition these individuals to adhere to their subjectively envisaged perspectives of art. These influential beliefs emerge from the context of competitiveness among Eastern and Western models of art. Thirdly, the context of this plurality of beliefs is the discontinuation of past memories of art in present models of illustration which result in giving way to Frankish techniques in creation of *Book of Festivity*.

Not to forget, that religiosity is the hinge which holds all these manifold confrontations and tensions and allow them to swing in different directions swayed by the perception of individuality and subjectivity. The notion of varied and heterogeneous religious sentiments builds the structure of *My Name Is Red* irrespective of exclusive reverence to any particular brand of faith. Religion becomes the concern of an individual not a collective consciousness:

Postmodern religious systems of thought view realities as plural and subjective and dependent on the individual's worldview. Postmodern interpretations of religion acknowledge and value a multiplicity of diverse interpretations of truth, being and ways of seeing. There is a rejection of sharp distinctions and global or dominant meta-narratives in postmodern philosophy. (Strauss 324)

My Name Is Red not just only documents these multiple subjective truths of religious orientations of its characters but also analyses the historical and social passage on which Turkey, as a nation in search of its soul, has treaded to reach its present contentions of liberal religion and its conservative religiosity. Turkey has a perennial precedent of shifting ideologies and with its declaration as a Republic State (from Islamic to Secular state) in the wake of twentieth century; paradoxical religious patterns took hold of the society. All the characters in the story harbor different religious sensibilities, some for deep rooted Islamism and some for liberal, cosmopolitan Secularism. Authorial concerns for the metamorphosis of religion into religiosity are easily discernible in the text.

These severely opposed orthodoxies of the secular Republic and Ottoman Islamic state, represented by various

kinds of characters in the story, constantly contest with each other to intensify the religious clashes. Pamuk is quite clear in declaring that while the Ottoman faith is reluctant to embrace the Republic, on the other hand modern Republic leaves no space for Ottoman faith by casting it off on account of its obsolescence. This helps in the emergence of the crisis of 'divided being' among the people of Turkey who are conditioned in their respective faiths. "Through this negation of the Ottoman Islamic legacy, Republican modernity could be understood as anything that countered the Ottoman Islamic past—including the cultures of Istanbul, Sufism, and a cosmopolitan Muslim modernity" (Gokner 33).

All conservative and orthodox characters in this novel are reluctant to shed off their religiosity. They inadvertently enter into the domain of religious fundamentalism which takes them across the rampant and ruthless project of adherence to modern sensibility and liberal subjectivity in art. A spree of declaring each other's faith derogatory and inferior starts and deepens the differences of the artists. "My death conceals an appalling conspiracy against our religion, our traditions and the way we see the world" (MNR 6). This concern of Elegant is implicating the larger contextualities of this murder-mystery which have their roots in religious differences of its characters. Fossilized religiosity of Master Osman is apparent when he reveals, "The reason we don't like anything innovative is that there is truly nothing new worth liking" (MNR 38). Anyone who is against the primitive art is a blasphemous.

When these conservative ideologies are clashed with the subjective ideologies of the other group of characters, especially of the murderer intensifies the tensions. The murderer himself reveals his advocacy for personal style of

painting when he avers, "we, too, have responsibilities and our own will. I fear no one but Allah. It was He who provided us with reason that we might distinguish good from evil" (MNR 24). Enishte Effendi chooses to be more accommodating, strengthening the post-modern refrain of multiplicity of perspectives in religion, by becoming a harbinger of acceptance of diversity. He says, "The birth of new styles is the result of years of disagreements, jealousies, rivalries and studies in color and painting. Generally, it will be the most gifted member of the workshop who fathers this form. Let's also call him the most fortunate. To the rest of the miniaturists falls the singular duty of perfecting and refining this style through perpetual imitation" (MNR 203). These are some fundamental religious paradoxes of modern Turkey voiced through a whodunit in the backdrop of sixteenth century that Pamuk reestablishes. At the same time author pinpoints the failure of the nation in accommodating and appreciating the multiplicity of its citizens. He says:

I am not mourning the Ottoman Empire. I am a Westernizer. I am pleased the Westernization took place. I am just criticizing the limited way in which the ruling elite-meaning both the bureaucracy and the new rich-had conceived of Westernization. They lacked the confidence necessary to create a national culture rich in its own symbols and rituals (O.C. 369).

Meta-beliefs of fundamental religion, which claim the emancipation of individuals, are challenged by a skeptical attitude of the author. Pamuk builds his argument for a society free of historical constraints in defining the religious beliefs. Nevertheless he cautiously triggers off a debate on the legitimacy of the solutions sought by the Republic to privilege the blind modernity.

Existential crisis of all the characters in *My Name Is Red* permeates through the perennial source of conflict and that is the transition in a society. Some become harbinger of the change but for some change is ruinous. Pamuk raises the concerns for the erosion of individuality and sensibility of Turkish citizens who are confronted to the decaying Ottoman Empire. Amidst cultural and religious upheavals originating from historical contexts of Turkey, the most devastating repercussion of these confrontations is the challenge to the existence of common people of Turkey. "The anachronistic consciousness of decline is also woven into the narrative of *My Name Is Red* through the metaphor of the changing sensibilities of an Islamic art form that is finally abandoned completely" (Gokner 129). Orhan Pamuk is himself an example of this endangered existence of an individual in a society where a declining past is in struggle with an advancing present. It is of great value to understand that why Pamuk is castigated as blasphemous in his own country. Is it the intolerance of nationalistic republic that is against Pamuk's stand on mass killings in Turkish republican history? Is it that Pamuk is himself responsible for his subjugation as he is still vying for golden Ottoman past which is grasping its last in modern Turkish society? Or is it that Turkey, as a divided nation, has let itself down by following Western secularism on one side and craving conservatively for Ottoman glory on the other side? The answers to these questions are not easy as deep rooted diverging sensibilities of a society are adamant to co-exist. "An existential crisis is a moment at which an individual questions the very foundations of their life: whether this life has any meaning, purpose, or value" (qtd from Wikipedia James).

Pamuk shares this plight of blurred existence with his fellow citizens. People, clutched in these extremities of holding the waning past vis-à-vis embracing the authoritative present, are vulnerable to existential crises of their way and belief of living.

"The theme of blasphemy in Pamuk's novels parallels his own literary transgressions of the sacredness of the secular modern. Pamuk's blasphemies, in recuperating narrative based in Ottoman material culture, target the authorizing discourses of secularism" (Gokn 132). Declaration of abandoning the established milieu of society lends the individuals an obstructive sensibility of blurred existence. This crisis emanates from a moment of realization of the miniaturists who grow scared at the prospect of their artistic competition with Renaissance art. The supreme fear of being forgotten is palpable among the miniaturists of Ottoman lineage. In the wake of this ideological change, it is inevitable to the citizens of Turkey to frame a particular choice about their existential forms. Tensions arise when contesting brands of political dispensation try to catapult each other. "These early modern Ottoman contexts, denied by Republican modernity, serve to question and qualify the dominance of the secularization thesis" (Gokner 132).

Master Osman is tarnished by the inner conflict of his incapability in dispensing his responsibility as a crusader of traditional art forms; of his helplessness in establishing his commitment to artistic memories of the past; of his fear of losing his sense of freedom and independence. Existence is at peril of oblivion and "it is commonly tied with depression and/or a feeling of a lack of purpose of life, e.g. "one day I will be forgotten..what is the point of all my work" (qtd. from Wikipedia "Existential Crisis"). His anguish is domina-

tingly indicative of his resentment for western models of art but he can't register this anguish openly. He confesses it to Black, "Years ago, your Enishte duped our Sultan into having a Venetian painter make a portrait of His Excellency in the Frankish style as if He were an infidel king. Not satisfied with that, in a disgraceful affront to my dignity, he had this shameful work given to me as a model to be copied; and out of dire fear of Our Sultan, I dishonorably copied that picture which was made using infidel methods" (MNR 408). Butterfly, the miniaturist in the project of painting, is also entrapped in the sense of dislocation. His inner existential turmoil is described by himself, "true ability and talent couldn't be corrupted even by the love of gold or fame. Furthermore, if truth be told, money and fame are the inalienable rights of the talented, as in any case, and only inspire us to greater feats" (MNR 75). Where to tread, the path of past glory or the irresistible allurements of modernity? All the characters in *My Name Is Red* become victims of loneliness, fear, emotional vulnerability, guilt, despair and anxiety. They develop in themselves a peculiar feature of behavior which entraps them in the crisis of their existence.

Kierkegaard's concept 'truth as subjectivity' reverberates in the voice of various characters in the story which is somehow strangled by the heterogeneity of existential truths of these individuals. The murderer shows his guilt when he says, "while roaming the streets in the days after I'd tainted my hands with blood, all the Istanbul's dogs, its shadowy trees, shuttered windows, black chimneys, ghosts and hard-working, unhappy early risers hurrying toward mosques to perform their morning prayers always stared me with animosity" (MNR 491). And further, "this endless waiting suddenly assumed such bitter and tedious

proportions, I wanted nothing more than to quit this time" (MNR 494).

Loneliness of Enishte Effendi is conspicuous as he finds himself alone between the extremism and liberalism envisaged in the story. Surprisingly, when murderer himself confesses his crime in front of him, he remains calm without showing any sympathy for Elegant and any contempt for Olive (the murderer). "I'm not surprised you killed him," I said. "Men like us who live with books and dream eternally of their pages fear only one thing in this world. What's more, we're struggling with something more forbidden and dangerous; that is, we're struggling to make pictures in a Muslim city" (MNR 200). He is even right in anticipating that Olive has come to kill him also but he remains unperturbed and discusses, at length, with his murderer about the medium of painting and his personal ideas about art. Enishte's loneliness is an outcome of his detachment and difference from the worlds of animosities around him. His existence is also choked with these fiercely contending binaries of ideologies. His vision of assimilation of diverse art forms cannot be fructified.

Black, who starts his journey in the story for a single purpose that is to win the love of Shekure, finds himself under severe pressure from Sultan to find out the murderer of Elegant and Enishte. His existential disorder renders him in miserable situations. Ignoring his own preferences in life he at once emerges as an individual who is just like a puppet, firstly in the hand of his uncle Enishte, secondly in the hand of his love Shekure, and at last in the hand of Sultan. "Maybe you've understood by now that for men like myself, that is, melancholy men for whom love, agony, happiness and misery are just excuses for maintaining eternal

loneliness, life offers neither great joy nor great sadness" (MNR 297).

Orhan Pamuk strongly condemns the vicious-circle of extremities of resorting to redundant past and unbridled vagaries of present. What Pamuk intends to avert is a totalizing explanation of contending truths of Turkish society which is striving to define its existence in terms of religion and secularism. Dan Green puts it clearly:

"*My Name Is Red* is probably the most genuinely "postmodern" of Pamuk's novels, even if it is most immediately an exploration of Ottoman/Islamic history. With its cast of multiple narrators (including the color red and various dead people) and its thematic focus on art and the nature of artistic creation, it is also the most lively of Pamuk's books, its kaleidoscopic narration, relatively short chapters, and mystery plot (who killed the master illuminator Elegant Effendi?) at its center keeping the novel moving at an engaging pace" (Dan Green, Web).

Most genuinely, Pamuk's narrative style is also a testimony to the declaration of *My Name Is Red* as a post-modern novel. Straddling across fifty nine chapters with multiple narrators, voicing in first person, their beliefs about life and art in the times of social upheavals where the clashes among artists about the nature of art are rampant. The claims of sacrosanct faiths are ignored in order to realize the "postmodern condition" propounded by Lyotard. Every faith is narrated authentically, whether it's against or in favor of traditions or modernization without reaching to a defining conclusion to strengthen the notion of celebrating the fragmentations and differences. However one can easily envisage the larger cultural, religious, existential and

ideological concerns which permeate at every level of troubled life of Turkey's people in the guise of a violent confrontation among illustrators who are assigned to create a grand book of illustrations to celebrate the glory of sultan.

Works Cited:

Barry, Peter. (2010) *Beginning Theory*. New Delhi: Viva Book, 2010. Print.

Butler, Christopher. (2002) *Postmodernism: A Very Short Introduction*, New York: OUP. 2002. Print.

Eve, Rymond, "Wiccans vs. Creationists: An Empirical Study of How Two Systems of Belief Differ". qtd. in Wikipedia, Web. 15 July 2017. Print.

Gokner, Erdag. *Orhan Pamuk Secularism and Blasphemy*. New York: Routledge, 2013. Print.

Green, Dan. *No Funny Business: How Orhan Pamuk's Postmodern Fictions Fall Short*. Web. 24 May. 2017. <quarterlyconversation.com>.

Pamuk, Orhan. *My Name Is Red*. Trans. Erdag Gokner. London: Faber Firsts, 2001. Print.

Pamuk, Orhan. *Other Colours*. Trans. Maureen Freely. London: Faber, 2008. Print.

Jonathan, Turner. qtd in Samuel Cohen and James Peacock. *The Clash Takes on the World: Transnational Perspectives on "The Only Band That Matters"*, Chennai: Bloomsbury, 2017. Print.

Levi-Strauss, Claude. *Structural Anthropology* Trans. Claire Jacobson and Brooke Grundfest Schoepf (First

Published New York: Basic Books, 1963; New York: Anchor Books Ed., 1967. Print.

Richard K James. "Crisis Intervention Strategies". qtd. in Wikipedia, Web. 15 June 2017. Print.

Sehan, Azade. *Tales of Crossed Destinies: The Turkish in a Comparative Context*. New York: Modern Language Association, 2008. Print.

Storey, John. *Cultural Theory and Popular Culture: An Introduction*. New Delhi, Dorling Kindersley, 2014. Print.

Niyati Kush

The Role of Patriarchy in Shakespeare's *The Taming of the Shrew*

Human civilization rests upon patriarchy and continues to be governed by the power sway of men and men alone. In the patriarchy driven society women are given the status of the 'Other'. The male dominated society has designed a value system that privileges Man. In this system man is at the centre of significance and woman is less privileged and finds herself on the periphery of the system. It is interesting to consider the fundamental ways of human mind conditioned for all its perceptions to be realized in and within the relativity of the contrary ends of the binary of oppositions. Psychologically speaking, the realization of beauty is the relative realization of ugliness. For example if we reduce beauty in quality and quantity we arrive in the domain of ugliness and vice-versa. This relativity between the binaries stands different when it comes to the question of the binary between man and woman. In case of the other binaries man stands at an objective stand point - a perceiver with a distance but in the case of binary between man and woman, man himself is the part of binary itself and hence the perception of the other end remains passive or exists imaginarily. The hypothesis thus highlighted needs not to be proved or disproved but to be realized to open further venues of discussion, in psychoanalysis and psycho-philosophical stand point. Thus the question "Where is she?" is a gaping question and probably the answer is: She does not exist. To quote Cixous again:

...woman is always associated with passivity in philosophy. Whenever it is a question of woman, when one examines kinship structures, when a family model is brought into play. In fact, as soon as the question of ontology raises its head, as soon as one ask oneself "what is it?," as soon as there is intended meaning. Intention: desire, authority- examine them and you are led right back... to the father. It is even possible not to notice that there is no place whatsoever for woman in the calculation. Ultimately the world of being can function while precluding the mother. No need for a mother, as long as there is some motherliness: and it is the father, then, who acts the part, who is the mother. Either woman is passive or she does not exist. What is left of her is unthinkable, unthought. Which certainly means that she is not thought, that she does not enter into the oppositions, that she does not make a couple with the father (who makes a couple with the son). (Cixous 579)

Simone de Beauvoir takes the issue further when in the introduction of her book *The Second Sex* she states:

Humanity is male, and man defines woman, not in herself, but in relation to himself; she is not considered an autonomous being...Man thinks himself without woman. Woman does not think herself without man. And she is nothing other than what man decides; She is determined and differentiated in relation to man, while he is not in relation to her; she is the inessential in front of the essential. He is the Subject; he is the Absolute. She is the Other. (Beauvoir 26)

The above observation prompts a psycho-philosophical approach to the study of feminine perspectives as

treated by Shakespeare in his feminine characters that people his tragedies and comedies. *The Taming of the Shrew* particularly underlines the interactive dynamism between feminist perspectives and patriarchal value system. A woman finds an appreciation by guardians of patriarchy only if and when she is subdued to passivity under the pressurizing tactics practised by a dominant male. At the very outset of the play Shakespeare sets the equation most forcefully and clearly when he makes the Lord his mouthpiece to pronounce how an ideal wife should behave. Mark the following words:

With soft low tongue and lowly courtesy,
And say 'What is't your honour will command,
Wherein your lady and your humble wife
May show her duty and make known her love?'
(Introduction i, 112-115)

Through these four lines Shakespeare lays the foundation for the understanding of the expected qualities of an ideal wife in the play within the play. But Katherina, the heroine of the play, is intelligent, confident, bold, witty, and uses her tongue aggressively. She possesses character traits that are utterly undesirable in the patriarchal society and that men fear in a woman. She represents a condemned female stereotype: the Shrew, "A title for a maid of all titles the worst" (I, ii, 126). She is not a meek or submissive woman who always accepts the orders of the men who surround her. She denies to play the role of the traditional and obedient daughter. She despises society's expectations that she should obey her father and show grace and courtesy towards her suitors. Because of her stubbornness, strong will, individual opinion, boisterousness and comparison with her younger sister, who seems to be obedient, silent, submissive and vulnerable, Katherina is undesirable as a wife in the

marriage market. On the other hand she is condemned, humiliated and abused by the male members of the society. When Baptista offers to allow Gremio, one of Bianca's suitors, to court Katherina he insults her by saying, "To cart her rather. She is too rough for me" (I, i, 55). Carting was an Elizabethan practice in which prostitutes and women who were seen as 'scolds' were tied behind a cart and whipped as it moved through town. At this when Katherina asks her father, "I pray you, sir, is it your will/ To make a stale of me amongst these mates?" (I, i, 57-58). Baptista, instead of protecting her from such abusing man, let her stay there so that she can get married because marriage is the institution which provides a girl with the certificate of being a complete woman by becoming a husband's wife who would be her guide, protector and lord to whom she has to surrender herself totally. Marriage is a deal between two males in which woman is a commodity along with money. Women are like chattel to use for a sort of bargaining between fathers and suitors. And this bargaining process totally depends on the qualities of woman, decided by the patriarchy that makes them either desirable or undesirable as wives. In "*The Taming of the Shrew: Shakespeare's Mirror of Marriage*" Coppelia Kahn elaborates the matter thus: "Baptista is determined not to marry the sought-after Bianca until he gets an offer for the unpopular Kate, not for the sake of conforming to the hierarchy of age as his opening words imply, but out of a merchant's desire to sell all the goods in his warehouse" (Khan 87).

Like a clever merchant Baptista negotiates dowries and dowers for both of his daughters. For the sought-after Bianca, he decides to marry her with the one who will offer the highest bid and appears to be almost selling-off his daughter. Mark the following lines:

Bap : Content you, gentlemen;
 I will compound this strife.
 'Tis deeds must win the prize, and he of both
 That can assure my daughter greatest dower
 Shall have my Bianca's love.
 Say, Signior Gremio, what can you assure her?
 II, i, 333-337).

And for the unpopular Katherina he accepts Petruchio's proposal without caring about Kate's opinion because he was the one and the only suitor for her and Baptista is so desperate to get rid of Katherina that he does not care what kind of man Petruchio is? On the other hand Petruchio has come to Padua to marry a woman who would provide him with a huge dowry regardless of what kind of woman she is:

Pet : One rich enough to be Petruchio's wife,
 As wealth is burden of my wooing dance,
 Be she as foul as was Florentius' love,
 As old as Sibyl, and as curst and shrewd
 As Socrates' Xanthippe or a worse –
 She moves me not, or not removes, at least,
 Affection's edge in me, were she as rough
 As are the swelling Adriatic seas.
 I come to wive it wealthily in Padua;
 If wealthily, than happily in Padua. (I, ii, 65-74)

Mark how they strike the deal in plain and direct words:

Pet : Then tell me, if I get your daughter's love,
 What dowry shall I have with her to wife?
 Bap: After my death, the one half of my lands
 And, in possession, twenty thousand crowns.

Pet: And for that dowry, I'll assure her of
 Her widowhood, be it that she survive me,
 In all my lands and leases whatsoever.
 Let specialties be therefore drawn between us,
 That covenants may be kept on either hand.
 (II, i, 118-126)

And like a merchant Baptista is afraid of the failure of his venture. Mark the following lines:

Gre: Was ever match clapp'd up so suddenly?
 Bap: Faith, gentleman, now I play a merchant's part,
 And venture madly on a desperate mart.
 Tra: 'T was a commodity lay fretting by you;
 'T will bring you gain, or perish on the seas.
 Bap: The gain I seek is quiet in the match.
 (II, i, 317-322)

This reminds me of what Luce Irigaray says in his essay "Commodities amongst Themselves":

The exchanges upon which patriarchal societies are based take place exclusively among men. Women, signs, commodities and currency always pass from one man to another; if it were otherwise, we are told, the social order would fall back upon incestuous and exclusively endogamous ties that would paralyze all commerce. (Irigaray: 574)

Though Katherina expresses her unwillingness to get married with Petruchio and raises her voice against this deal. She says to Baptista :

Call you me daughter? Now I promise you
 You have show'd a tender fatherly regard
 To wish me wed to one half lunatic,
 A mad-cap ruffian and a swearing Jack,

That thinks with oaths to face the matter out.
(II, i, 277-281)

But despite of her strong will and individuality Katherina scums under the patriarchal pressures and agrees to get married with Petruchio. And as a response to the societal expectations and conventions she feels humiliated on her wedding day when Petruchio was late and not present on the time fixed for performing the marriage ceremony. Mark the following words of Katherina:

Kath: No shame but mine; I must, forsooth, be forc'd
To give my hand, oppos'd against my heart,
Unto a mad-brain rudesby, full of spleen,
Who woo'd in haste and means to wed at leisure.
I told you, I, he was a frantic fool,
Hiding his bitter jests in blunt behaviour;
And, to be noted for a merry man,
He'll woo a thousand, 'point the day of marriage,
Make friends invited, and proclaim the banns;
Yet never means to wed where he hath woo'd.
Now must the world point at poor Katherina,
And say 'Lo, there is mad Petruchio's wife,
If it would please him come and marry her!'
(III, ii, 8-20)

In his article "The Public, the Private and the Shaming of the Shrew", Gary Schneider points out that:

For a woman to be publicized means to be confronted with the social role appropriate to her gender and class- one which is informed by patriarchy and its social, economic, and political imperatives. The bulk of *The Taming of the Shrew*, in fact, bears on the publicizing of Kate. This publicizing effort is enacted by public ceremony and social ritual that, in the play

frequently revolve around marriage customs.
(Schneider 236)

In the patriarchal social order woman is subordinated by man. Man regards himself as a master and thus as an authority over woman- be it a father or a husband. Same is the case with Katherina when she gets married her husband, Petruchio who is now her new master begins the process of taming her with all the authorities given to him over his wife by the patriarchy because a fiery maiden may be accepted but a shrewish wife is not acceptable in the society. Right after their marriage Petruchio declares Katherina to be his commodity and pressurises her to follow his commands even if they are against her own will and he also gets the silent support from all male characters of the play who are the guardians of their age long patriarchal norms, including Katherina's father, Baptista. Mark the following words of Petruchio:

They shall go forward, Kate, at thy command
Obey the bride, you that attend on her;...
But for my bonny Kate, she must with me.
Nay, look not big, nor stamp, nor stare, nor fret;
I will be master of what is mine own-
She is my goods, my chattels, she is my house,
My household stuff, my field, my barn,
My horse, my ox, my ass, my anything,
And here she stands; touch her whoever dare;
I bring mine action on the proudest he
That stops my way in Padua.... (III, ii, 218-231)

Petruchio, as his name also suggest, is the true voice of patriarchy. He plans a strategy for taming his wife and decides to 'kill her with kindness.' He starves her and keeps her away from sleeping and all this he did behind the mask

of kindness, love and concern for Katherina. He explains his strategy to the audience in his long soliloquy:

Pet: Thus have I politicly begun my reign,
 And 'tis my hope to end successfully.
 My falcon now is sharp and passing empty,
 And till she stoop she must not be fullgorg'd,
 For then she never looks upon her lure.
 Another way I have to man my haggard,
 To make her come, and know her keeper's call,
 That is, to watch her, as we watch these kites
 That bate and beat, and will not be obedient.
 She eat no meat to-day, nor none shall eat;
 Last night she slept not, nor to-night she shall
 not;
 As with the meat, some undeserved fault
 I'll find about the making of the bed;
 And here I'll fling the pillow, there the bolster,
 This way the coverlet, another way the sheets;
 Ay, and amid this hurly I intend
 That all is done in reverend care of her-
 And, in conclusion, she shall watch all night;
 And if she chance to nod I'll rail and brawl
 And with the clamour keep her still awake.
 This is a way to kill a wife with kindness,
 And thus I'll curb her mad and head strong
 humour. (IV, i, 172-193)

Petruchio's behaviour is extremely harsh and unchivalrous towards Katherina and he presents his each deed as a loving act towards her. While during their journey from Padua to Verona Katherina's horse stumbles and falls into a miry place and lands on her Petruchio intentionally beats Grumio, his servant, for allowing Kate's horse to

stumble to avoid helping Katherina. Mark how Grumio describes the whole story to another servant of Petruchio's house:

Grumio: ... thou shouldst have heard how her horse
 fell and she under her horse; thou shouldst have
 heard in how miry a place, how she was benail'd,
 how he left her with the horse upon her, how he
 beat me because her horse stumbled, how she
 waded through the dirt to pluck him off me, how
 he swore, how she pray'd that never pray'd
 before, how I cried, how the horses ran away,
 how her bridle was burst, (IV, i, 64-70)

In her essay "Shakespeare's *The Taming of the Shrew* VS. Shaw's *Pygmalion*: Male Chauvinism VS. Women's LIB?" Lise Pederson explains Petruchio's intentions and his relationship with his wife in the following words:

Petruchio consistently plays the role of a bully in his relationship with Kate, and it is, indeed, the means by which he transforms her from a quarrelsome shrew to a sweet-tempered and obedient wife. Not only does he frustrate her every wish, but he subjects her to mental anguish in the humiliation brought upon her by his attire and behaviour at their wedding and to physical abuse in causing her horse to dump her into the mud, in preventing her from sleeping night after night, and in keeping food from her with the declared intention of starving her into submission. (Pederson15).

And this false pretention of love by Petruchio increases the level of frustration in Katherina. Mark the following words:

Kath: The more my wrong, the more his spite appears.
 What, did he marry me to famish me? . . .
 And that which spites me more than all these
 wants-
 He does it under name of perfect love;
 As who should say, if I should sleep or eat,
 'Twere deadly sickness or else present death.
 I prithee go and get me some repast;
 I care not what, so it be wholesome food.
 (IV, iii, 2-16)

And finally when haberdasher and the tailor arrives with new cloths for Katherina and she wants to keep one of the caps that haberdasher has made for her, Petruchio gives her a direct message that he will not fulfil any of her wishes until she sheds-off her shrewish behaviour and becomes a traditional submissive and obedient wife:

Kath: I'll have no bigger; this doth fit the time,
 And gentlewomen wear such caps as these.
 Pet: When you are gentle, you shall have one too,
 And not till then. (IV, iii, 69-72)

Although Katherina raises her voice against this behaviour of Petruchio by saying:

Kath: Why, sir, I trust I may have leave to speak;
 And speak I will. I am no child, no babe.
 Your betters have endur'd me say my mind,
 And if you cannot, best you stop your ears.
 My tongue will tell the anger of my heart,
 Or else my heart, concealing it, will break;
 And rather than it shall, I will be free
 Even to the uttermost, as I please, in words.
 (IV, iii, 73-80)

But all her efforts go in vain and Petruchio continues to exercise his authority given to him by the patriarchy. He clearly says to Katherina that he will not take her to her father's house until she completely and blindly follows whatever he says:

Look what I speak, or do, or think to do,
 You are still crossing it. Sirs, let't alone;
 I will not go to-day; and ere I do,
 It shall be what O' clock I say it is. (IV, iii, 188-191)

Till this point Katherina has understood that she can lead a much more comfortable life only by behaving according to the existing patriarchal role allocations. She accepts being tame because she has learned now that being a woman she cannot win against this man made patriarchal social structure and accepts Petruchio's authority over herself. Mark the level of her obedience:

Pet: I say it is the moon.
 Kath: I know it is the moon.
 Pet : Nay, then you lie; it is the blessed sun.
 Kath: Then, God be bless'd, it is the blessed sun;
 But sun it is not, when you say it is not;
 And the moon changes even as your mind.
 What you will have it nam'd, even that it is,
 And so it shall be so for Katherine. (IV, v, 16-22)

When Petruchio became satisfied that he has lived up to the expectations of the patriarchal ideals of a commanding husband in control of his wife, he shows-off his superiority and control over Katherina in society by putting a bet with Hortensio and Lucentio that "whose wife is most obedient/ To come at first when he doth send for her" (V, ii, 67-68). And Petruchio not only wins the bet and proves himself to be the ruler and controller in his relationship with Katherina

but also makes Katherine to define the role of man and woman allocated to them by patriarchy. Mark the following words of Katherine:

Thy husband is thy lord, thy life, thy keeper,
 Thy head, thy sovereign; one that cares for thee,
 And for thy maintenance commits his body
 To painful labour both by sea and land,
 To watch the night in storms, the day in cold,
 Whilst thou liest warm at home, secure and safe;
 And craves no other tribute at thy hands
 But love, fair looks, and true obedience—
 Too little payment for so great a debt.
 Such duty as the subject owes the prince,
 Even such a woman oweth to her husband;
 And when she is froward, peevish, sullen, sour,
 And not obedient to his honest will,
 What is she but a foul contending rebel
 And graceless traitor to her loving lord?
 I am ashamed that women are so simple
 To offer war where they should kneel for peace;
 Or seek for rule, supremacy, and sway,
 When they are bound to serve, love and obey.
 Why are our bodies soft and weak and smooth,
 Unapt to toil and trouble in the world,
 But that our soft conditions and our hearts
 Should well agree with our external part?
 (V, ii, 146-168)

For this remarkable success in taming Katherine Petruchio earns appreciation and honour from each male member of society present there. Mark the following words of appreciation Petruchio gets from Katherine's father for his tremendous success:

Bap- Now fair befall thee, good Petruchio!
 The wager thou hast won; and I will add
 Unto their losses twenty thousand crowns;
 Another dowry to another daughter,
 For she is chang'd, as she had never been.
 (V, ii, 111-115)

And also became the ideal for other male members because of his taming skills:

Tra- Faith, he [Lucentio] is gone unto the taming
 school
 Bianca- The taming-school! What is there such a place?
 Tra- Ay, mistress; and Petruchio is the master,
 That teacheth tricks eleven and twenty long,
 To tame a shrew and charm her chattering
 tongue. (IV, ii, 54-58)

Finally we can conclude by saying that this patriarchal society "... is constructed on the premise of woman's abasement. Subordination of the feminine to the masculine order, which gives the appearance of being the condition for the machinery's functioning" (Cixous 580). And the question, "What would happen to logocentrism, to the great philosophical system, to the order of the world in general if the rock upon which they founded this church should crumble?" (Cixous 580) is the cause of the anxiety of the guardians of this patriarchal social construct. Thus to alleviate this anxiety suppression of woman is imperative. And a bold, witty, confident, intelligent and mouthy female like Katherine is a threat to the whole social order and thus must be tamed by the patriarchy to alleviate their collective anxiety.

Works Cited:

Beauvoir, Simone de. *The Second Sex*. Trans. Constance Borde and Sheila Malovany-Chevallia. New York: Vintage book A Division of Random House, Inc, 2010. Print.

Cixous, Helene. "Sorties". *Literary Theory: An Anthology*. Eds. Julie Rivkin and Michael Ryan. Massachusetts USA: Blackwell Publishers Inc., 2002. Print.

Irigaray, Luce. "Commodities amongst themselves". *Literary Theory: An Anthology*. Eds. Julie Rivkin and Michael Ryan. Massachusetts USA: Blackwell Publishers Inc., 2002. Print.

Kahn, Coppelia. "Taming of the Shrew: Shakespeare's Mirror of Marriage". *The Authority of Experience: Essays in Feminist Criticism*. Eds. Arlyn Diamond and Lee R. Edward. Amherst: University of Massachusetts, 1977. Print.

Pederson, Lise. "Shakespeare's *The Taming of the Shrew* VS. Shaw's *Pygmalion*: Male Chauvinism VS. Women's LIB?" *Fabian Feminist: Bernard Shaw and Woman*. Ed. Rodelle Weintraub. University Park: Pennsylvania State University, 1977. Print.

Schneider, Gary. "The Public, the Private, and the Shaming of the Shrew". *Studies in English Literature*. 1500-1900, Vol. 42, no. 2, 2002, pp. 235-258. www.jstor.org/stable/1556113. 5.2.2017.

Shakespeare, William. *Complete Works of William Shakespeare*. Pub. Mohan Pramlani. New Delhi: Oxford & IBH Publishing Co. Pvt. Ltd. 1980. Print.

Contributors

B.P. Badola, Indian Institute Of Advanced Studies, Simla.

Sedigheh Zamanlou, Dept. of English and Cultural Studies, Panjab University, Chandigarh

M.A. Afzal Farooq, Dept. of English, Central University of Jammu, Jammu.

Srija Sanyal, Dept. of English, University of Delhi.

Abhik Maiti, Dept. of History, University of Calcutta, Kolkata.

Gaurav Sood, Dept. of English, PG Govt. College, Sec 11, Chandigarh.

Sudeep Kumar, Dept. of English, Central University of Haryana, Mahendragarh, Haryana

Rakibul Islam, Dept. of English, Central University of Haryana, Mahendragarh, Haryana

Deepika Pant, Dept. of English, D.S.B. Campus, Kumaun University, Nainital

Prashasti Joshi, Dept. of English, Banasthali University, Banasthali, Raj.

Deepawali Joshi, Dept. of English, D.S.B. Campus, Kumaon University, Nainital.

Vidushi Pandey. Armed Forces.

Ravinder Kumar, Dept. of English, Govt. College, Majheen, Kangra, H.P.

Niyati Kush, Jiwaji University Gwalior