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Editorial

The Stream of Joy is coursing through the Universe

Day and night, so much of sweet ambrosia overflows the infinite sky.

The sun and the moon drink of it with folded palms,

The imperishable light glows eternally.

The universe is eternally overflowing with life and shining light.

Engrossed with this celestial idea of eternal love and abounding joy painted all around the revolving cosmos, Literature invariably resonates and vibrates with the echoes of human creativity and capability – profusely communicated in the ambush of aesthetic sensibility. In lieu of which, Tagore- the maestro of World literature very rightly enlightens the aura with his idea commemorating:

"For the greatness of a personality is not in itself but in its content, which is universal, just as the depth of a lake is judged not by the size of its cavity but by the depth of its water"

While pursuing with this magnitude of self-realisation and with the finite understanding of the enormity of human expression, the Bengali Bard further exemplifies with his wisdom; encapsulated with the words affirming that:

'Human consciousness is the starting – point of all philosophic inquiry. The contradictions of human life provoke the quest for truth. Man is a finite - infinite being. He combines in himself spirit and nature. He is earth's child but heaven's heir'.

Hence, penetrated with this comprehensive vision to the absolute fulfilment consummated in the extensive vistas of the carnival of academic fiesta, the present endeavour is rather celebrated with the ideological framework of the charismatic and philosophic Universality; wherein the contemporary debates of prolific ideas are duly meditated and cohesively followed by the ever-widening dynamics of fertile imagination and rich proliferations.

Literacy of higher standards is substantially met with the emerging avenues of the rich pedagogical measures and creative impulses – pulsating with the mesmerising springs of rich intelligentsia.

Imbibed with this quest for the immensity of thoughtful impression, the fountain of literary insights mingles profusely by the law divine, in the issue of our new edition of Departmental Journal titled as *Jodhpur Studies in English, Volume XVIII,2020* . It evolves

as a rich embed of the enlightening rendezvous of scholarly articles submitted by the learned dignitaries and nascent researchers on a wide variety of perceptibility and immense possibilities. Care has been taken to uphold and maintain the high standards which the journal has been pursuing since its inception, so as to set before the young and enthusiastic minds the good models of serious research studies; and we further look forward to unveil the hidden niches of literature with the help of the academicians and erudite in the times to come. We aspire to reach up to the admiration of the prolific readers.

Editors

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POEMS:

From Calamity to Communion: Anthropocene in Gujarati fiction

-Rakesh Desai

Environment is often referred to in an apocalyptic sense at present in view of the impending environmental crisis. Since Gujarat is known to have been one of the most progressive states in India, and progress and anthropocene (the human impact on environment) being often allied, and often intrusively, it is interesting to examine the human implicated in environment as registered in Gujarati fiction in different periods of time. This paper focuses on three celebrated Gujarati novels, dealing primarily with environmental issues and the latter two also with anthropocene. Pannalal Patel's *Manavi ni Bhavai* (The Bhavai drama of human life) (1947) describes the encounter with a drought and famine. Raghuvir Chaudhari's *Amruta* (1965) approaches environment as a potential calamity, but acknowledges the human role, and thus brings in the issue of anthropocene. Dhruv Bhatt's *Tatvamasi* (That is you) (1998), with the locale of the river Narmada, the biggest river in Gujarat, originating in Madya Pradesh and meeting the Arabian Sea in Gujarat, addresses the issue of anthropocene, by contesting the concepts of progress and human resource development.

The impact of environment as benign Nature on the human is evident in Gujarati folk songs, belonging to oral tradition, describes and celebrates closeness to nature. "*Tulsivivah nā geeto*" ("The songs of the marriage of the basil plant") are connected with the ritual of the marriage ceremony of tulsi (the basil plant) with a piece of sugarcane (symbolizing Lord Vishnu) (Parmar 66). Further, the songs of *molakat* (fasting) refer to *Gaurivrat*, the observation of the fast for a few days by young unmarried girls, worshipping the goddess Gauri (the consort of Lord Shiva), to be blessed in future for a good husband (Parmar 32). Folksongs, referring to the animal kingdom, underline its significance in various modes of life. The cow, central to the agrarian mode of life, is also a sacred animal for the Hindu (Parmar 71). As Indian agriculture has been dependent on rains, and more so, when the facility of canal irrigation was yet not available in the past, folksongs about rains express a range of human attitudes to rains. Late, insufficient or no rains would mean a certain degree of calamity for a farmer's family (Parmar 131). Gujarati folksongs refer to environment mainly in an affirmative context, with a pastoral view of nature. They also form an environmental cultural matrix, finding a language to formulate the personal and the social. embody intense desires and various experiences of life. Environment is an integral element of the oral discourse of folksongs which defines and integrates human life.

Further, the environmental aspect could be traced within the historiography of Gujarati literature. Keshav Harshad Dhruv traces the evolution of Gujarati as *apabhransh*

or old Gujarati (10-11c. to 14c.), medieval Gujarati (15th c. to 17th c.) and modern Gujarati (post 17th century) (Trivedi 10). It is notable that the poet Dalpatram's "*Bāpā ni pipar*" ("Father's pippal tree") (1845), which inaugurates modern Gujarati poetry, is a human response to environment. Once Dalpatram, travelling from Vadhavan to Limbadi in hot summer, could find neither water to quench his thirst, nor any cool shade of a tree to take rest in. Then he found a pippal tree to his happy surprise:

> The father's pippal tree is great, renowned on the earth,
>
> It is an ancient famous tree, praised the world over.
>
> (Trivedi 15)

But it is Narmadashankar Lalshankar Dave (1833—1886), popularly known as Narmad, who treats the theme of nature in Gujarati poetry for the first time in a serious literary way. Sundaram, a noted Gujarati poet and critic, remarks:

> The third and the most important feature of Narmad's poetry is the introduction, for the first time, of new subjects or a new way of introducing the old subjects into Gujarati poetry. The number of such poems is more than half of his total poetic corpus. This poetry is of three kinds: the poetry of love, the poetry of nature, and the poetry of freedom. …Narmad contributed to the poetry of natural description by freeing it from its restrictive thematic context and from its function as a subsidiary subject, meant only to nourish the main rasa; and thus by making it an independent poetic subject matter.
>
> (Sundaram 39-40)

Narmad, not viewing nature in the conventional religious or moral context, lends validity to it as subject matter and treats it with a subjective note, e.g. his poems on landscapes, seasons, or his famous poem "Kabirvad." In the twentieth-century Gujarati poetry the poets like Zaverchand Meghani, Ravji Patel, Ramesh Parekh and Manoj Khanderiya portray significantly rural environment. Umashankar Joshi and Sundaram respond to nature in a subtle way. The modernist poetry, obsessed with alienation and existentialism, remains introverted and highly subjective.

The environment of Gujarat is prominently shaped by its long sea coast, but the sea life has been a rare theme in Gujarati fiction. Gunvantrai Acharya (1900-1965) is one of the rare authors to depict marine environment. His *Dariyālāl* ("The grand sea") is a novel of sea adventure, and registers Indian opposition to the convention of slavery in the South Africa, and its people, land and forests, and chained slaves. His *Sakkarbār* and *Hāji Kāsam tāri vijali* also depict marine environment. As Dr. Naresh Ved remarks, Zaverchand Meghani's (1896-1947) *Sorath tārā vahetān pāni* ("The flowing waters of Sorath") (1937) is "the first Gujarati novel" which can be recognized as a "regional novel" (Ved 40). It depicts rural background, the life, culture and environment of the Sorath region in the western part of Gujarat, presenting its ravines, ruins, forests, rivers, villages.

He has also collected number of folksongs in *Radhiāli rāt* in four parts, *Chundadi* and *Rutugeeto*. Pitambar Patel and Pannalal Patel are also regional novelist among others.

Pannalal Patel's (1912-1989) *Mānvi ni Bhavāi* (1947) , which received the Jnanpith award, presents the values of love in an agrarian mode of life, tested against a natural calamity, the horrifying drought and famine of A.D. 1900. Kalu, the male protagonist, is engaged to Raju during childhood, but Kalu's cousin aunt vengefully thwarts his marrying Raju. Eventually Kalu is married off to Bhali, and Raju to Dylaji, an invalid. These star-crossed lovers contain their passions and live life, committed to their duties. Then the natural calamity strikes them, a drought hits the region as rains have failed, forcing people to desperately survive on grass, roots, buds of the tamarind trees. Men and cattle begin starving to death. The bheeel tribals, living in the hills across the river, are forced to plunder villages and eat up cattle. The villagers flock to a nearby town as the last resort only to be exploited by the merciless wealthy ones. Kalu and Raju meet in this great environmental crisis. When Kalu has weakend, and is all thirsty:

> At the word "water," a thought flashed into Raju's mind, and she found just then that Kalu's eyes also had glued to her bosom! Raju took a heavy breath. She smiled faintly into Kalu's eyes, blushing, intoxicating. She said, "What can you get out of it?" She passed her hand over the tattered blouse. "Hardly anything is left…" Somehow, as if, electricity passed through Kalu's veins. Before he raised himself up supported by his elbows, Raju herself had bent over him and …
>
> Now God alone knows whether it was Raju's breasts that had oozed or nectar coming out from inside Kalu's mouth itself! Kalu only felt that his thirst in his throat had been quenched and his heart soothed. Raju herself saw that life was stirring in his eyes and a smile was spreading over his face.
>
> But then that nectar began drizzling. Each drop enlivened Kalu's limbs, its every part, and vitality surfaced—and…
>
> (Patel 366-67)

It is the motherly milk of love and compassion that defeats the thirst and hunger of the terrible famine.

Raghuvir Chaudhari's *Amrutā* (1965) engages itself with anthropocene directly. Pieter Vermeulen describes and defines anthropocene:

> The overlap between questions of scale, form, and the human is also explored in discourses on the Anthropocene – and this is the second critical domain on which I will draw. The notion of the Anthropocene has gained a wide currency in the last few years, as its relevance for the study of literature

and culture has begun to be assessed. Coined by the chemist Paul Crutzen and the biologist Eugene Stoermer in 2000, the term captures the influence of human activity on the world's geological and ecological make-up, and proposes that man's dramatic impact on the globe's chemical composition and climate since James Watt's development of a practical steam engine in 1784 be recognized as a geochronological unit in its own right.1 As "in terms of key environmental parameters, the Earth System has recently moved well outside the range of natural variability exhibited over at least the last half million years" (Crutzen & Steffen 2003: 251), it is time to start thinking of humanity "as a geological force" (Chakrabarty 2012: 2). The Anthropocene, in other words, demands that we must "scale up our imagination of the human" (Chakrabarty 2009: 206), as the human now at once participates in "differently-scaled histories of the planet, of life and species, and of human societies" (Chakrabarty 2012: 14).

(Vermeulen 71-71)

Amruta also approaches environment in its contemporary sense--*Dictionary of sociology* defines "environment' in its contemporary sense that "the current social and political attention given to the environment concentrates on the physical world—on towns, houses, the countryside, and natural resources such air and water—albeit an environment recognized to be not just a matter of nature but also of human intervention" (Marshall 196). The novelistic space is occupied by three intellectuals' lives. Udayan, a lecturer, is a rebel, with an absurd vision of life. His closeness to Amruta is known, and the latter accepts it gratefully as she was groomed by him earlier. Aniket, a lecturer in science, an idealist, is their friend. As Nagindas Parekh comments, Udayan lives in the present, Aniket is connected with the past (memory) and future (faith), and Amruta has to make a choice between them (Parekh 310). The novel refers to the impending environmental crisis—the advancing desert of Rajasthan. Aniket, a committed botanist and an idealist, decides to devote himself towards controlling this desertification:

> When I penetrate the boundaries of the desert, which form of the eternal, revealed in the loneliness over there, will I envision? Will I be able to perceive my eternal in that nothingness? The result is out of my hands. I will make attempts. Even if I can turn the edges of the desert green, it will be enough. Had the mountain range of Aravalli not been standing there since ages, the desert would have spread further and further! I will bring the green colour, swaying in the forests in the mountain range, down over here. I have to discover nothing more than nature attaining life in the desert. And discovering it is not easy either. The point at issue is just life—just water. And it is not so that there is no water. It does not show. And how can, whatever is there, be interested in showing itself? Because it is saline. I will collect the seeds of the trees which can sift out water from its salinity, and show them to the people. If I can do this much, my future will allow me a sense of satisfaction. What an opportunity I have got to make right attempts!
>
> (Chaudhari 60-61)

Aniket, who values the past, and has faith in future, resolves to control desertification and its reclamation as a mission of his life, which is also, subjectively, a spiritual purgation for him. On the other hand, Udayan faces another anthropocene. Udayan meets in Japan the patients hospitalized, suffering from the nuclear explosions in Hiroshima in the Second World War. Udayan, after coming back to India, develops the symptoms of leukaemia and kidney failure, succumbing to his exposure to environmental radioactivity during his stay in Japan. He gains insight into life:

> I have lived the end of the Second World War by succumbing to the radioactivity. It was not a war, but conspiracy. Hiroshima was victimized by this. Its millions of people have been suffering the consequences even today. After becoming unwell, I have been able to identify myself with these unknown and invisible brothers. My intimacy with so many people has allowed me to a comprehensiveness of life.
>
> I have felt myself extended even to the people after my experience in Hiroshima who have been known as defeated in history, whose stories of fall have been there. Even today these experiments of nuclear explosion are going on. I have praised the poets who have expressed their contempt in their poetry, looking at the stolid, vulgar clouds high in the sky, created by that irresponsible explosion.
>
> (Chaudhari 307)

The engagement with anthropocene leads Udayan to an enlargement of his soul:

> But after falling sick, I have not levelled bitter or sharp irony at any one known as a warmonger. I have not been able to hate anyone intensely. I have seen that time is endless, and time itself is future. …There was much common between those I hated and myself. They were also human beings. One must understand the relationship between human beings dispassionately.
>
> (Chaudhari 307)

Nuclear explosion, a great threat to environment, is to be addressed by understanding and sympathy.

Tatvamasi (That is you) (1998) by Dhruv Bhatt presents a diary narrative about the life of an Indian expert in the area of human resource development, with an assignment of studying the tribal culture flourished in the forests adjoining the Narmada river, near

Bhopal and Jabalpur in Madhya Pradesh in India. The novel begins with double narration: the narrative of the novel begins with a narrator reading the narration of the diary, and the narrator of the diary happens to occupy all space in the novelistic discourse. The diary narrator, unnamed, an academic of Human Resource Development as an area and ideology in a foreign country, is sent, against his willinness, for the study of tribal culture by Professor Radolph, and the narrative evidences his gradual conversion from a utilitarian, global, developmental, exploitative ideology to the other major character Supriya's, a social worker among the tribals, humanitarian, liberal humanist, eco friendly Gandhian vision. The precarious side of the tribal life is revealed through the menace of the maneater tigers, and the lack of education among the tribals. Both are combined in an incident when Puria is believed to be a witch, as she is found with half eaten body of her nephew—her sister Rambali's son, who was, in fact, killed by a tiger. As Rambali's husband accuses Puria of being a witch, she accepts it out of a deep psychological shock. She is saved eventually only by Kaliwali Ma (mother) from the public lynching. Banga, a young tribal man, is also killed by a tiger. The other calamitous event is the forest fire in Bileshwar, displacing and destroying tribal life. Baabriyaa, lotiyaa, Puriyaa, Bittu, Bangaa, and Ditya lead into the tribal life and beliefs in a subtle way.

The characters leading to an intimate and non-invasive approach to environment include Supriya, Gandu fakir (a wandering ascetic in the forests), Ganesh Shastri, the pilgrims undertaking parikrama of the Narmada, committed to walking along the banks of the river Narmada, and remotely Kalewali ma. Environment friendliness is combined with love, compassion, selfless service, the quest for identity and spirituality. The ideology of human resource development is advocated when the narrator thinks, reluctant to come to Indian tribal place:

> "Actually this project should have been assigned to Tushar. Still it is better to assign him. It wouldn't suit me." I tried to argue. I knew that Tushar had been missing the native country, despite having been to the foreign land for many years. To my opinion, this was sheer sentimentalism. I was a staunch advocate human resource development. My work is to identify the human skills and achieve maximum productivity out of it. I never felt that chasing tribals or wandering for
>
> research would ever be productive.
>
> (Bhatt 3)

The polarity of feelings and human attachment, reduced to sentimentalism, and utilitarianism is obvious. A direct negation of this ideology is registered in the honey bee raising project. Lakshaman Sharma of District Industry Centre gives information about honey bee raising. But Ditya, an expert tribal in collecting honeybees, could hardly be convinced to shut the flying free honey bees in a box, as he loves the freely roaming honey

bees. In this context, Supriya tells the diary narrator:

> "Now you must have understood that man is not a resource." Then she said, stopping: "Don't consider even a honey bee as a resource. It is a being." Lakshamn and I kept staring at each other.
>
> (Bhatt 132)

Worried about the well being of the tribals, remembering his childhood days, exploring his own roots, the narrator writes to Professor Radolph later about a different agenda he happened to work on during his assignment:

> Dear Professor Rudolph,
>
> You decide whether the work which you have assigned me has remained unattended during my one and a half years stay over here. I feel that I have been sending you diary notes which could be said to have conformed to our agreement.
>
> Yes, I have not done that which I wanted to do. I have been forgetting the work of human resource development. I get the answer "no" from within when I ask myself whether I considered myself as a resource when I began viewing man as a resource. I had great plans to achieve great things in the land of immense human potential. But what has been done turns out to be different from that. It is not so that only I have done it; but still I have a different kind of satisfaction.
>
> (Bhatt 178)

There could be varied thematic reasons for this ideological conversion from man as a resource to man as a being, and the river Narmada provides a symbolic network to translate resource into a being. Indianness and/or spirituality relates to the issue of development and identity, resolved by the symbol of the river Narmada.

The nature of Indianness is a recurrent theme. The narrator thinks:

> Again a though crossed my mind. How can this people keep living amid such varied differences? This country has remained one and united amid many questions, quarrels, inequality and debates. What is its secret? What is that which has sustained this individuals as a people?
>
> (Bhatt 9)

Sometimes, it indicates some inherent quality of culture:

> What is the magic this people have, keeping this country united, seamless for ages, who have succeeded in preserving their own being and identity, despite the mean rulers, foreign aggressors, dishonest merchants and undeserving religious leaders?
>
> (Bhatt 60)

Indianness is also viewed in terms of cultural conventions:

> I have begun understanding a little that everyone in this country has been born with that special insight into life. Anyone born on this land knows all about the Ramayana and the Mahabharata without even having read them . . . because these are not only stories, they are life and conventions.
>
> (Bhatt 70)

Perhaps the quest for identity characterizes Indianness significantly:

> And suddenly one question cropped up in my mind: "Who am I?" Is not this the similarity hidden in the different, varied people—this question, a tendency to find an answer for this question, a tendency to understand the meaning of what appears; the exploration of one belief in birth and reincarnation, *maya*, God, the trivial, the absolute? Is not this question which gifts everyone born on this land with a simple understanding about the difference between a religion and something above it? Are not these questions also which explain the secret why this people, taking birth with the debts of previous lives, have lasted for thousands of years?
>
> (Bhatt 124)

And the narrator reflects that "Ganesh Shastri has suggested to me to know the people of this country, to understand the cultural strands of this ancient culture, as old as the Narmada flowing through the dark black stones." (Bhatt 102)

Further, Indianness is also sustained by spirituality, not religion, as Ganesh Shastri tells Guptaji:

> Bihari, understand one thing; Our, all of us living in this country, have a relationship with *brahma.* As I have said, we are the children of freedom. This country is sustained by spirituality, not religion.
>
> (Bhatt 54)

And all the realization of the potential unity of India and its spiritual idiom is cognate with proximity to nature. As Shastri tells Lucy, Professor Rudolph's daughter:

> "Our traditions are born to allow human life and nature to flourish without disturbing each other. The more you move, the more you will understand. Our very life depends on nature. We cannot afford betraying it."
>
> (Bhatt 196)

This combination of human life and nature becomes spiritual:

> Nature has gifted free joy to these people bringing up in the lap of nature. Go to any corner of the country. You will certainly find the roots of this joy. Every Indian gets this legacy of oneness with nature in every generation. Is not this joy, perhaps, called spirituality? If it is so, it resides in some form in the mind of everyone. Somewhere this joy reveals itself absolutely in

> someone, who will become divine, saying: "Ahm brahmasmi." He rises above worship, religion, rituals. He remains as pure and divine as nature. Even if he does not perform namaj, prayer does not leave him. Along with the understanding of "ahm brahmasmi", it is understood that actually there is nothing like "ahm" which exists. Whatever is is *tatvamasi*.
>
> (Bhatt 206)

It is on the banks of the river Narmada that the narrator is robbed by the local thieves, and loses also his "*aham*"(ego), leading to a kind of "*sanyas*" (renunciation) (Bhatt 230). A girl gives him a corn, and she is identified as "*re..va..*!) i.e. the Narmada. It is the gift of joy, self knowledge and life given by the Narmada river to the narrator.

It is interesting to locate *Tatvamasi* (1998) within the discourse of the Narmada Dam controversy which raged during the 1980s and 1990s. The Narmada river, with its length of 1312 kilometers, is the largest westward flowing river in India. It originates in the state of Madhya Pradesh in central India, and flows through the states of Maharashtra and Gujarat to finally reach the Gulf of Khambhat. Though it was thought to dam the Narmada first in 1946, its practice was delayed due to the disagreement of the three states through which the river flows over the issue of an equitable distribution of water. Two thousand people of the villages near Kevadia in Gujarat were made to leave their land for the construction of a dam and a canal. The foundation stone for the Narmada dam was laid by Prime Minister Jawaharlal Nehru in 1961. The government of India appointed a committee, headed by Dr. A. N. Khosla, for planning the development of the Narmada basin. The committee report, with its recommendation of the construction of a dam and a canal in Gujarat and twelve major projects in Madhya Pradesh, was accepted by the government of Gujarat, but not by the governments of Madhya Pradesh and Maharashtra. This issue came to be referred to the Narmada Water Disputes Tribunal, set up under Interstate Water Disputes Act of 1956. After considering this issue for a decade, the Tribunal gave its verdict in 1979, allowing the diversion of 9.5 million acre-feet (MAF) of water from the reservoir into a canal and irrigation system. This has shaped the design of the Sardar Sarovar Project. With the financial assistance of U.S. $ 450 million in 1985, the construction of the dam began with a serious note in 1987. (Fisher 1997: 12)

The opposition to the Narmada dam has its own course of history. William Fisher comments:

> Opposition to the project has evolved through two distinct phases. In the first phase, from 1984 until 1988, a number of nongovernmental organizations within Maharashtra, Madhya Pradesh, and Gujarat worked collectively and individually to win a better resettlement and rehabilitation policy for the people to be displaced by the project. . . . The second phase of opposition to the project began after Gujarat offered an improved resettlement and rehabilitation policy in December 1987. At this time, the

> interests and strategies of these nongovernmental organizations working with the potential oustees began to diverge. Some groups, like Arch-Vahini (Action Research in Community Health and Development), a Gujarat-based, nongovernmental organization, were convinced of the need to ensure fair and just resettlement and rehabilitation of the project-affected persons, and they began to cooperate with the Gujarat government Sardar Sarovar Narmada Nigam to ensure that the new Gujarat resettlement and rehabilitation policy was fully and fairly implemented. Other nongovernmental organizations, including the Narmada Ghati Navnirman Samiti (the Committee for a New Life in the Narmada Valley) in Madhya Pradesh, the Narmada Dharangrast Samiti (Committee for Narmada Dam-Affected People) in Maharashtra, and the Narmada Asargrastha Samiti (the Committee for People Affected by the Narmada Dam) in Gujarat, had become convinced that a top-down decision-making structure could never bring about social justice or sustainable development and vowed to oppose the construction of the dam despite the new settlement policy. The focus of those who continued to oppose the Sardar Sarovar Project expanded from the initial objective of obtaining a better compensation package for the resettled tribals to include the issues of environmental degradation and the cost-benefit ratio: project opponents came to question not just the validity of the Sardar Sarovar Project but the centrally planned approach to development in India. These groups became part of the Narmada Bachao Andolan, a national coalition of environmental and human rights activist groups, scientists, academics, and project-affected people who espouse Gandhian nonviolent resistance techniques and stress their grassroots membership and goals.
>
> (Fisher, William F. 1997: 22-23)

But, as William Fisher informs further, the opponents themselves developed difference among themselves:

> The second phase of opposition to the project is characterized by a cleavage between local groups who had been united in their efforts during the first phase. Members of the Narmada Bachao Andolan and their allies argued that despite the December 1987 Gujarat resettlement and rehabilitation policy, the tribals were bound to be much worse off after they are resettled. They broadened their critique of the project and insisted that the tribals would prefer to be drowned by the rising waters of the dam than give tacit approval to this destructive scheme by agreeing to move. Arch-Vahini and others raised questions about what the tribals really preferred. Based on their own experience, members of Arch-Vahini were confident that the tribals in Gujarat, although apprehensive and suspicious about the government's true intentions, wanted to get the 1987 policy implemented.
>
> (Fisher, William F. 1997: 24)

In 1888, Baba Amte, a famous Gandhian and social worker, left his ashram for the Narmada with a view to stopping the construction of the dam. The anti-dam movement of the Narmada Bachao Andolan (NBA), led by Medha Patkar, organized a massive demonstration at Harsud in 1989, and in the summer of 1990 a group of the Narmada Bachao Andolan staged a *dharna* near the residence of Prime Minister V. P. Singh. The Narmada Bachao Andolan had a much publicized march in December 1990 from the village of Rajghat in Madhya Pradesh to the dam site to physically stop the construction of the dam nonviolently. A high level team, led by Bradford Morse, seriously took the debate over the Narmada dam issue in March 1991. Word Bank, in view of the report, discontinued funding the Sardar Savovar Project. Medha Patkar notes that the Sardar Sarovar Project was not participatory:

> Even for us, as activists having our own concepts of development, its indicators, and its goal, as well as the processes of development planning, it was very clear that development has to be participatory—public accountability on development project planning issues was the main value of the political process. So we thought that these questions should be articulated and formulated into a set of demands. Obviously, the first issue was that the planners, politicians, and other officials had not given us information. Come to the village and in our language give us information, show us maps, everything that you have, and thereafter discuss all the issues. Almost from the first day itself, displacement and rehabilitation were issues that the people were raising from their own viewpoint.
>
> (Patkar, Medha 1997: 158)

During the 1980s and 1990s the issue of the Narmada dam was quite in the air, and the debate between the nongovernmental organizations and the Gujarat State government much foregrounded the issue of the anthopocene related to the construction of the Narmada dam. It is conspicuous that *Tatvamasi*, which focuses on the river Narmad as a symbolic cluster of environment friendly values deconstructing utilitarianism, materialism and capitalist exploitation, does not refer to the issue of the Narmada dam. Though the narrative does not historicize itself, the publication of the novel itself in 1998 historicizes the looming context of the Narmada dam controversy. In this context, the engagement of *Tatvamasi* with anthropocene needs to be explored.

As Karen L. Thornber comments in the context of Asian literature:

> Examining together creative works separated by culture, language, and geography but connected by a concern with the human reshaping of the planet's ecosystems, in other words with the Anthropocene, has much to

> contribute to the environmental humanities, an emerging transdisciplinary field that is becoming a key part of the liberal arts and an indispensable component of the twenty-first century university. The environmental humanities foster a deeper appreciation of how different societies engage with the environment and how disparate communities address ecological changes and crises. They also enable a better understanding of the transnational and transtemporal processes that have caused societies around the world and throughout history to routinely damage both proximate and distant landscapes, despite vast differences in cultures, attitudes toward nature, and the local ecosystems they inhabit. The environmental humanities make us more aware of the many ways diverse societies have grappled with phenomena that are grounded in specific cultures and histories but that also resonate with those of other places and peoples and have widespread regional if not global implications. This diverse field works toward breaking down barriers of isolation, insularity, and exceptionalism, demonstrating that although human societies, the environments in which they live, and the dilemmas facing different peoples and ecosystems are distinctive, they are not unique.
>
> (Thornber 998)

In this sense, in *Tatvamasi*, the diary narrator, an academic of human resource development ideology, Supriya, Gandu Fakir, Ganesh Shastri, and the tribals, despite their differences, consciously, unconsciously, realize the bond with the Narmada, essential to life, a philosophy of environmental humanities.

Pannalal Patel's *Manavi ni Bhavai* (1947) experiences environment as a natural calamity, an important marker of anthropocene, but, of course, without finding the human responsible for it. Raghuvir Chaudhari's *Amruta* (1965) comprehends it as a potential calamity, but acknowledges the human role, and thus brings in the issue of anthropocene. Dhruv Bhatt's *Tatvamasi* (1998) addresses the issue of anthropocene, by contesting the concepts of progress and human resource development, and reexamining, if not reasserting, the need for a non-invasive relationship with Nature, a kind of communion with Nature. The title of the novel '*tatvamasi*', *tat tam asi*, echoes *Chhandogya Upanishad*, recognizing *tam* ('you' meaning soul) as *tat* ('that' meaning the absolute divinity), underlining unity of all life, human as well as natural, ontology as well as geology.

Note: The translations of the quotations from the Gujarti texts into English are mine.

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Rehearsal Space and Time: The Pedagogy of Theatre

-Sonjoy Dutta Roy

The written word has had a tremendous lot of attention in Literary theory and revolutionary changes have followed in the understanding, reading and teaching of Literature. Literacy of a high level is taken for granted in this pedagogical and creative enterprise. The illiterate masses, and we have God's plenty in India, are naturally not even taken into consideration. It is as if all information and knowledge is the sole prerogative of the Literate elite. This had been the case with Sanskrit and the Brahmanical hold; then later with Persian and it influential status; and then, followed to this day, by the position of English and its pedagogical advantages in a once colonized country like India. I would like to pose a counter pedagogy of the spoken oral word, the performed word, a pedagogy for the illiterate. This I intend to do by examining Theatre that holds a dubious position in our education and entertainment system. Dubious, because it is taught in major courses as subject matter where its plot and story content is explicated with varying degrees of skill, like the teaching of complex written fiction, sophisticated and erudite poetry, Yet it refuses to be straitjacketed. Its oral performative character defies our myopic academic glasses. Theatre academics remain caught in a bookish content-storyline bind, while theatre personalities involved in performance stay miles away from academics. This remains the situation in India. This is indeed sad because both have so much to learn from each other if they interact in a non hierarchical fashion. Theatre practitioners consider academicians as people with little actual experience of the dynamics of theater and thus remain merely content readers and interpreters. Academicians consider practitioners as shallow performers with no actual theoretical base or grounding in theatre as an academic subject. It is this gap that I will try to bridge through my position as an academician teaching Theatre and also a practitioner working with students through workshops and rehearsals towards final performances of plays that are part of the curriculum. It is here that I realized the stupendous value of the the rehearsal space and time. The pedagogy of Theatre lies not in the word on the printed page and the teacher performatively explicating it in the classroom. It lies in the rehearsal and workshop space and time. And it works both ways, the process of learning, evolving, growing. In this context I would like to bring to attention certain observations made by practitioners of Theatre who also realized its pedagogical dimension. Based on these observations I will try to arrive at certain fundamental differences between a teacher teaching Literature in a classroom and a director interacting with young actors in a rehearsal or workshop space and time. Hopefully my understanding and analysis will have a double bearing. One on the pedagogy of teaching theatre in University classrooms, and on Theatre as an academic subject, part of Literary studies. But also majorly on the dynamics of the rehearsal space and time, its special significance in the journey of Theatre as ritual that is like a rite of passage, an initiation ceremony from one state of being to another, more mature and deeper, both for the directors and the actors.

Here, one is able to see a kind of correlationship between the religious rites and rituals, which were the original forms to the secular rituals and rites that one maintains in the discipline of the rehearsal or workshop. I will try to show how certain rituals, stories, myths, legends from religio mythical sources, get transformed and are retold in new contemporary forms and styles. This carrying across, or transcreation happens often, more often than not, within the creative space and time of the rehearsal or workshop. The dynamics of this learning process or pedagogy is very different as one will notice.

What happens during the rehearsal process may be compared with Victor Turner's luminal period of the Initiation process of a rite to passage in a religious ritual (adolescence to adulthood?): "both involve a sequestration of the players or the neophytes from a wider community to a special place where they submit themselves to the authority of a leader or leaders who instruct them and prepare them for returning to that wider community as special persons and as something new". Amankulor is trying to make a point about ancient African rituals that have an anthropological and religious significance getting transformed in the rehearsal space of Theatre into a contemporary secular social action. Victor Turner had been trying for a while to see the way the findings and discoveries of ancient practices in anthropology could be brought to life through Theatre: "turning suitable ethnographic data into playscripts… cooperation between anthropological and theatrical people was not only possible but also could become a major teaching tool for both sets of partners in a world, many of whose components are beginning to want to know each other".. The reason why Turner chooses Theatre as pedagogy gets clear a little later when he distinguishes between what he calls the academic practice of "objectifying and producing an asceptic theory of human behavior"….a "cognitive reductionism" that leads to" a dehydration of social life" Theatre, on the other hand "brings the data home to us in its fullness, in the plenitude of their action meaning" (PAJ 101). Perhaps Richard Schechner was trying to say the same thing when he talks of trying to perform someone else's culture as an act of translation that is more "Viscerally experiential" than "translating a book". "it takes a teacher, someone who knows the body of performance of the culture being translated…a culture bearer". The experiential fullness, that is visceral in its totality, is contrasted with the idea oriented cognitive reductionism, the dehydration of social life. Classroom teaching is closer to the impartation of dehydrated ideas that have been decontextualised from the fullness of the social and cultural life they originated from. Theatre in contrast is able to recreate the fullness, the body of experience, as it gets transferred through the rehearsal space into the very being of the participants involved in the ritual, through the agency of the director, who has been in the body of performance of the culture being translated, transcreated, transferred and carried across into the present scenario. I will try to illustrate this point through my personal experience as a teacher teaching a poem like T.S Eliot's "The Waste land" and the Directorial communicating of the Byalatta performance of a play like Kambar's **Jokumaraswamy.** Eliot uses the fertility rites centrally in ".The Waste Land".

But it remains at the level of an idea that gives structure and meaning to his poem. Today we realize that it is a poem about the gender relationship going wrong in contemporary times and the resultant curse of an infertile waste land scenario. Eliot's own marital life was undergoing a serious crisis. The concept of the fertility rite bringing meaning and fecundity back assumes special significance and also gives a structure to the poem. Eliot had earlier talked of the "mythical method" in his famous essay in **The Dial** where he says ; "Psychology, ethnology and **The Golden Bough** have concurred to make possible what was impossible a few years ago". Eliot illustrates this possibility in his poem. While teaching this in class I realized how cerebral the entire interaction with my students was when I tried to correlate the ancient rites with contemporary psychology. When the voice of Thunder (the voice of Prajapati in the Brihadaranyika Upanishad) asks man what he understands by 'Da".which is the root form of "Datta" which translates as "to give" the answer is certainly not the material give and take that one normally understands, and which determines the level of interaction understood as part of the gender relationship we understand. It is as Eliot puts it: "the awful daring of a moment's surrender that an age of prudence cannot retract". Such a surrender remains impossible in today's world of highly individuated egos always dominating the other., in gender, caste, class or race. Even as I write this I wonder whether I am actually able to communicate this at the visceral, total experiential level that it requires to be communicated. Both Turner and Schechner had talked about the rehearsal space of Theatre as a place where such a communication is possible. I will illustrate this through **Jokumaraswamy.** The fertility rites were rituals and rites performed in various cultures to bring fertility back to a cursed land. Anthropologically these rituals and rites were part of the religious and social life of the people at that time. Today all that context is lost. Only the symbols remain. Those symbols can reinvent and recontextualise themselves. Eliot does that in "The Waste land" at an intellectual and poetic level. At the symbolic level it is an act of rape that brings the curse on the land. The Fisher king legend is used by Eliot for this purpose. The act of rape symbolizes power and forced sex. In other words it is an act of crime and violence creating a serious disharmony and discordance in the relationship between the male and the female. This disharmony will naturally lead to the curse of infertility and the waste land will follow. Eliot transfers this symbol to a contemporary and personal level where he perceives this disharmony and discordance all around in contemporary life. It could be due to the patriarchal power structure and the feminist reactions to it that hangs like a curse on the gender relationships in modern life. It is with this backdrop that the act of giving ," Datta", from the Briharanyika Upanishad is to be seen . In times of highly individuated ego systems, both male and female, with the power and ego games that are constantly played, is it possible to understand the harmony of the gender relationship as based on "the awful daring of a moment's surrender that an age of prudence cannot retract". Sounds too intellectual and idea oriented . So let us try to simplify and make it visceral, full bodied and experientially understood. An idea gets its body when it gets illustrated by experience

embodied in a story, not when it is conceptualized through a sequence of words in a discourse explicating a poem. The Bayalatta begins with a prayer, a ritual that is recreated in the open air stage as happening in real. In **Jokumaraswamy** (acccording to legend and folk lore Jokumaraswamy was the son of Shiva from DitnaDevi. From the second day after his birth till the sixth he seduces all the women of the village. On the seventh day all the angry cuckolds of the village kill him with ritual cruelty. Wherever his blood falls, the earth turns green and fertile(TFT3).) a fertility rite is performed on the stage with all its paraphernalia, based on this legend and myth. The rite performed brings to life a ritual that happens even to this day in rural North Karnataka. "Women belonging to the caste of fisherman, washerman and lime maker make phallus shaped idols of Jokumaraswamy out of wet clay. Applying butter to the phallus tip they place the idols in baskets. Packing each idol firmly onto an erect position with neem (margosa) leaves, they carry the baskets on their heads and go from house to house singing songs in praise of Jokumarswamy. Householders give them alms of salt chilli and tamarind in response to the ritual begging(TFT 3)". .It was believed that barren women became fertile if they sat on this phallus. Snake gourd was cooked as embodiment for Jokumaraswamy in many villages and fed to the husbands of barren women. Jokumaraswamy was associated with rain and it was believed that even a rainless month would end with a shower on *Jokumara Hunnive*. Even as we recreate this story in the playscript we must remember a claim that Kambar makes, which has a certain amount of significance. He says "I belong geographically to a village and sociologically to what was considered an oppressed uneducated class.. I am therefore a folk person simply because I honestly cannot be anything else" (TFT 148). Thus what the fertility rites were for T.S Eliot and what they were for Kambar was totally different. For Kambar, this tradition was very much like what Yeats said about tradition: "something that I have received from the generations, part of that compact made with my fellowmen made in my name before I was born. I cannot break from it without breaking from some part of myself". Whereas for Eliot, it was almost the opposite: "it cannot be inherited, and if you want it you must obtain it by great labour".. Alvarez is right when he says Eliot "uses tradition" whereas "Yeats is in it". Kambar sociologically and situationally is also "in it". Eliot uses the fertility rites in The Waste Land", whereas the fertility rites in Jokumarasway is a lived experiential reality that is recreated viscerally in the play .As a teacher one can engage students into the intellectual ways in which the poem of Eliot uses the rites. As a director or actor in the play one has to actually enter fullbodied into the experience of the rite as recreated physically in the play. The pedagogy is different. Just as in the "mythical method" (The Dial essay that I have referred to) Eliot draws a parallel between the contemporary world and myth, a parallel is drawn in Jokumaraswamy. But the parallel in The Waste land assumes a vast symbolic significance that can be assimilated and understood at an intellectual level by a global readership in an educated urban and literate world. The "labour" of acquiring" tradition", that Eliot refers to, is the intellectual labour of scholarship that might become a prerequisite for the

understanding of the poem. As a teacher I have felt this both for myself and for the students to whom I was trying to impart my interpretation. In Jokumaraswamy, the legend reinvents itself into the contemporary world in a new story that picks up the rural feudal reality of a Karnataka village. A second, more contemporary story gets created around the symbol of the myth. It might originate in the mind of Kambar , the folk playwright, but it springs into life in the rehearsal space where his troupe of actors and their director (could be the playwright himself) deliberate over the action and the acting, body language and presentation of the story. A contemporary feudal lord, Gowda, powerful and ruthless, greedy and full of lust, lords over the village. He uses his power to grab the land as well as the women of the village, his greed and lust is endless. But he owns the land and women through force and power, not love or passion. His wife Gowdhatti, is ignored by him and is childless, the women he forces himself on give in without passion or love. The land that he owns lies like a waste land, it does not yield crop to a feelingless plunderer. In sharp contrast to Gowda is Basanna, a farmer whose land has also been grabbed by Gowda. But he refuses to yield to Gowda's power and tills his piece of land with love and tenderness. The women in the village too love him and give themselves to him on their own accord. It is here that the frame story, the Jokumaraswamy story and the ritual, gets connected to the Gowda Basanna story. The potent snake gourd, potent after the stage performance of the actual ritual, is cleverly hijacked by the local courtesan who intends to use it on her customers so that they continue coming to her even when she might start losing her youthful charms. Gowdhatti, who also wishes to partake of the gourd so that she could try it on her husband Gowda and thus conceive the long awaited child, goes to the courtesan to procure a piece of the fertile gourd. In a typically Freudian slip the curry (made out of the gourd) intended for Gowda, reaches Basanna. Gowdhatti's tryst with her errant philandering husband finally becomes a tryst with Basanna, and like all the other women of the village, she succumbs to his love, charm and passion. Gowda, when he hears that he has been cuckolded, comes with his henchmen and kills Basanna, cutting him to pieces. Basanna's blood , like the God Jokumaraswamy's blood, fallsl on the earth and the earth comes to life, fertility returns. Basanna's blood grows in Gowdhatti's womb, as she is pregnant with Basanna's child. The legendary mythical story of Jokumaraswamy, the religious ritual associated with it, gets reinvented, reborn, reincarnated into this modern version that finds its visceral life through the actors and directors in the rehearsal space where it comes to life as a sociological, anthropological and psychological reality. Possibly this has a far deeper pedagogical impact on the actors than I as a teacher might be able to make in a class where I try to tell students about the mythical method, the fertility rites and give an explanation of" The Waste land" using this knowledge base that I possess through my scholarship. The act of lovemaking, the giving of each other between Gowdhatti and Basanna, embodies the truth that the question about Datta, or giving, demands as answer, and which Eliot frames in his language: "the awful daring of a moments surrender". It is this "awful daring" that the selflessness of Love requires or

demands. It is there in the union of Gowdhatti and Basanna, viscerally understood by the actors through the pedagogy of the rehearsal space. This is far more effective than the scholarly transfer of cognitively reduced knowledge alienated from the full bodied social context (where it belonged) that a teacher in a class teaching mythical method, fertility rites and "the waste land" can possibly impart.

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Chandrashekhar Kambar, **Twist in the Folk Tale**, Calcutta New Delhi: Seagull Books, 2004. Jokumaraswam is a fertility God and he is worshipped even today in the villages of North Karnataka. An annual festival which normally occurs in August September, Jokumara Hunnive (full moon night), is named after him. Henceforth reference from this work and book will be denoated as TFT followed by the page number, in the body of the essay.

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Proletariat Consciousness: Examining *The White Tiger*

- Deepti Chaurasiya,

- Sumitra Kukreti

Unlike Western society which has been divided on the basis of class, India since the ages was divided on the basis of caste hierarchy- a thought that was totally absent in West. The caste system in ancient India was fluid and as it was decided on the basis of work, there were instances of moving from one caste to another. In Western society the discriminating formula focuses only on economic division with no concept of caste and hierarchy. The class difference divides people into Bourgeoisie (the capitalist class) and Proletariat (the labour class). Matthew Arnold, the Victorian poet and cultural critic explores this idea further in his book *Culture and Anarchy* (1869) as he divides the society into Barbarian, Philistines and Populace i.e. the aristocratic class, the middle class and the working class. Since, a long time, this difference exists and no other class can cross its boundary and come forward except bourgeoisie and it consequently maintained capitalist dominance over the subalterns. Gayatri Chakravarty Spivak in her essay "Can the Subaltern Speak?" (1988) raises the question of subaltern's liberty, freedom and voice. Subalterns have been controlled and oppressed as non-living entity with no voice of their own to share their life struggle and thus are constantly dominated by the colonial class. Marxist critics believe that class struggle is a key to success. It is so only when the proletariats are aware of their own exploitation and rights. They believed that the proletariat class is the backbone of society in terms of development, progress and advancement. The word 'proletariat' in Marxists terminology decodes to class consciousness, which "refers to a class becoming aware of its needs and interests in distinction to other classes or rival classes with opposing interests." (David, *Marxist Literary and Cultural Theory* 182)The present paper is based on the analysis of *The White Tiger* by Arvind Adiga that marks a sharp contrast to the submissiveness of the subalterns and proletariats and presents the journey of a subaltern raising voice and acquiring his place in the main strata of society.

In the industrial society the producers and workers or capitalists and proletariats remain in a constant struggle in which the former dominates over the later. Marxism opines that 'class' is the key element of society which is anything but a web of economic relationships. It defines all phenomenon like culture, identity or status through class struggle. "Marxists relate social class to the relationship individuals and groups maintain with the ownership, access and control over the means of production…. within a given society, is generally monopolized by the dominant and ruling class." (David, *Marxist Literary and Cultural Theory* 181) In these two classes the bourgeoisie is taken to be superior, more conscious and powerful than the proletariat class (economically deprived class and thus deprived of all privileges) and thus dominates over them. It is to this

proletariat class that the protagonist of *The White Tiger* belongs to.

Aravind Adiga (1974) winner of Man Booker Prize (2008) for his first novel *The White Tiger* is an Indo-Australian novelist, journalist and short story writer. In his novel *The White Tiger* (2008) Adiga traces the journey of a proletariat from periphery to the center. *The White Tiger* is a new kind of Indian novel written in epistolary form with monologues and stream of consciousness technique and is revolutionary in a way by placing a subaltern at the center and thus, deals with the class consciousness. The protagonist Balram Halwai is a man of courage, intelligence, wisdom and awareness that has made him 'The White Tiger'. He is a man of lower class, born to a rickshaw puller, lives in a village Laxmangarh in Gaya district in Bihar and dreams to be a big man in the city. The novel documents his journey from village to city and from poverty to riches. This is Balram's own consciousness that he collects ample information and knowledge in a village primary school which no other student could do and presents himself as a smarter child before the inspector who gave him the name 'The White Tiger' (one of the rarest animal in the jungle) due to his rare qualities and awareness in the environment of darkness (village). His observation of the surroundings and presence of mind to the happenings in the village and city concretize his perception of backwardness and advancement in the outlook of India. Balram says "India is two countries in one: an India of Light, and an India of Darkness" (*The White Tiger*, 2008:14) The previous metaphor suggests the urban area as a place of opportunities, wealth, knowledge, happiness and progress while the later suggests that the rural space or a village stands for a place devoid of any kind of advancement, progress, awareness and completely immersed in poverty. For Balram, his birth place Laxmangarh, is the India of darkness and Bangalore where he raised himself as an entrepreneur, is the India of Light.

The protagonist Balram Halwai is not merely a fictional character but he represents the proletariats on real ground and stands as an inspiration to all those people who kneel before the adverse circumstances due to poverty and illiteracy as he proves that only consciousness is needed to reverse the traditional pattern of life. He is conscious of his exploitation and determined to rise above the social ladder through education and wants to break the clutches of poverty. In this context, he appreciates an Urdu poet Iqbal who writes about slaves; "They remain slaves because they can't see what is beautiful in this world."(40) These words reflect his ideology.

Being son of a rickshaw puller, Balram inherited poverty and illiteracy since his birth. His journey from a marginal being to an entrepreneur starts with his father's ambition that he must go to school to receive education that would enable him to live a life of substance and think for himself. His father always used to share his feelings with his family, 'My whole life, I have been treated like a donkey. All I want is that one son of mine – at least one – should live like a man.' (30) The words of his father were constant reminder to Balram that he was "destined not to stay a slave" (41). This motivated him to change his

lot and live a life much above the ordinary proletariat class.

Aravind Adiga has shown Balram as constantly moving ahead in life, as someone who is never contended with any poise in life either it is to work in a tea shop or to become an entrepreneur or to open a school. He strives toward self-fulfillment and remains aware of all available means and opportunities for progress. Soon he finds himself job of a driver which, he believes, was his path to independence. Except being witty, he has immense capacity to grab the opportunity and turn it in his favour. He is always successful to convince people to his own advantage. Balram defines caste in a more broad and practical manner. On being enquired about his caste in very casual manner before getting hired as a driver, his belief gets affirmed that in urban areas there is no place for caste division but it is the class that defines everyone. He is very perceptive in expressing that "…. in the old days there were one thousand castes and destinies in India. These days, there are just two castes: Men with Big Bellies, and Men with Small Bellies"… here the caste division has acquired a new form of class distinction.

Balram finds that in this progressive world anyone can attain power if he wishes so and can recreate his identity in terms of gender and caste "It didn't matter whether you were a woman, or a Muslim, or an untouchable: anyone with a belly could rise up". (64) Here Marxist idea of capitalism and consumerism reflects in the terminology. The term 'Big Bellies' is representing capitalist who owns the larger share of industry and the synecdoche 'Small Bellies' represents the working class who works for tiny wages.

He further analyses that on the basis of class distinction there are "two destinies: eat – or get eaten up." (64) This proletariat consciousness of Balram gets reflected when he categorizes Indians in two types with crystal clear realization which category he falls in. The first group of poor, unemployed and lower strata people are 'Indian' liquor men and the second group of sophisticated, mannered and rich have been referred as 'English' liquor men. In his expressions, Balram seems quite apt, witty, progressive and concerned about his place and role in redefining the caste and class.

Balram's political consciousness is also noteworthy. Though he couldn't complete his education but he is intelligent enough to sense the corruption and exploitation of people at the pretext of prescribed manifesto of political parties. He is very clear about government strategies in the election time when fake are voters prepared on the government list and votes of the illiterate workers are sold by the shopkeeper by taking thumb impressions on the paper and young boys who had no idea about their date of birth are announced eighteen (the age to vote) by the government. Regarding this political corruption Balram sarcastically comments "I got a birthday from the government. I had to be eighteen. All of us in the tea shop had to be eighteen, the legal age to vote." (97) He further hints at the corruption in Indian politics by saying that "I am India's most faithful voter, and I still have not seen the inside of a voting booth" (102) that refers to fake voting rampant in elections.

The novel also depicts a bitter picture of capitalist society through the eye view of a subaltern where one class is proved fair, gentle and humane and the other class is associated with all the opposite adjectives like ugly, criminal, ill-mannered because of power dominance. He is fully aware that drivers or servants usually take the responsibility of all the crimes committed by their masters. No one protests in these cases, the driver gets paid and the family is looked after. Balram comments on this corruption "The jails of Delhi are full of Drivers who are there behind bars because taking the blame for their good, solid- middle-class masters." (169) This way he is also trying to justify his crime.

In the last phase of the novel, we come across a new turn in Balram's life as a clever urban man discarding all the rural innocence of his early youth. He layers up the misdeeds and corruption to become a rich man like his master. He longs for upper class status and identity and wants to explore the bourgeoisie world from their eating habits to life style. He expresses surprise on finding Mr. Ashok's interest in his lower kind of life when he says that he doesn't like the rich 'food' of upper class and wants to be a "simple man" (238) like Balram. Here, the word 'food' can be taken as a symbolic representation of class dissatisfaction and disinterestedness in one's life. It illustrates that "each class has its own characteristics, and its own economic and political systems of thought." (Paul, *Foucault: The Key Ideas*, 25)Balram exemplifies the hypocrisy, corruption, cleverness and dishonesty to attain power which shows that "each person tends to be unwilling to accept the value of the macro social or economic system." (Paul, *Foucault: The Key Ideas*, 25).

Further, Balram comments on the alienation and isolation of the proletariats. He depicts the hopelessness of lower class as a bound slave to upper class who only expects familiar concern to them. He satirizes the technological proximity and relational wilderness in the modern world by saying "….talking on the phone night after night to Americans who are thousands of miles away, but you don't have the faintest idea what's happening to the man who's driving your car!." (257) He analyses the gap between master and servant relation and finds that he is only a tool to solve his master's adversities. His ethical corruption makes him to kill Mr. Ashok. His moral degradation is so deep that even after killing Mr. Ashok, he consciously accepts himself as a murderer without being ashamed on his savage act and concentrates on moving ahead. To establish the driving company he used all the tricks and bribes which he learnt from his master and enjoys his life in Bangalore away from the small village he was born in.

Balram's spatial consciousness reflects in his exploration of rural India verses urban India. Through Balram Halwai, Adiga criticizes that in the rural world one has no choice except being corrupt and immoral due to lack of money and opportunities while in urban India man feels free to be moral and immoral, fair or corrupt due to immense opportunities. He says"it's just that here, if a man wants to be good, he can be good. In Laxmangarh, he doesn't even have this choice. That is the difference between this India

and that India: the *choice*." (306) Here, Adiga goes too subjective in the depiction of rural India in terms of backwardness, corruption and morality.

Though Balram is not concerned about his social status and reputation, he knows that he can prove himself fair and innocent and has no sense of repentance on being a murderer but he knows well that his moral and ethical values will keep this wound evergreen and will keep piercing him which has no solution, no punishment, no forgiveness, and moreover no purgation for his soul. He says "True, there was the matter of murder – which is a wrong thing to do, no question about it. It has darkened my soul. All the skin whitening creams sold in the markets of India won't clean my hands again." (318) Balram Halwai stands in sharp contrast with Lady Macbeth in *Macbeth* who suffers from anguish and guilt after killing Duncun. "All the perfumes of Arabia will not sweeten this little hand" (*Greenblatt:* 2758) and wants redemption from her crime. Balram Halwai doesn't make any sign of redemption for killing his own master, he rather accepts this with sheer brutality "I'll never say I made a mistake that night in Delhi when I slit my master's throat." (320)

He perceives this killing as a tool for his material advancement and the fulfillment of his father's dream who wants to make him 'man' and justifies himself that "All I wanted was the chance to be a man - and for that, one murder was enough." (318) It shows his moral degradation and degradation of Adiga to project him as hero. Here, Balram reverses the theory of "Can the Subaltern Speak" which states that subalterns have no voice, no choice, to choose their work and change their fate and they can never rise up in social ladder. Balram proves that if a man is conscious and capable, he can break all the chains and can come out as a free, independent man. Quite ironically, he compares himself with Lord Buddha in terms of enlightenment and declares: "I have woken up, and the rest of you are still sleeping, and that is the only difference between us." (315) Marx argues that, 'it is not the consciousness of men that determines their being, but their social being that determines their consciousness' (David, *Marxist Literary and Cultural Theory,* 68)Balram Halwai proves that it is his social status and being that continuously pinched him to recreate his identity and strives him to reach to the center.

Balram Halwai represents all those people in the society who aspire to form an image, status and possess an intense urge to rise above their social class. He also represents thelower class people who are victimized by the rich but are still confident enough to create their own space in the world governed by capitalism and sovereignty of bourgeoisie. *The White Tiger* presents an explicit detail of a marginalized person reversing the subaltern theory. Adiga has done full justice to depict Balram Halwai as a proletariat in his breathtaking journey from rags to riches. On the other hand, he depicts the realistic picture of society through class conflict and suppression of oppressed class. In the essay "Can the Subaltern Speak" Spivak presents the hypothesis that "if the subaltern can speak … the subaltern is not a subaltern any more."(Mcleod, 178) Balram truly

exemplifies this statement through his act and deeds which make him rise above his subaltern status and reach to the central place in the society as an entrepreneur.

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When the Muse Kindles Historian's Imagination

-Sharad Rajimwale

History and historians possess a peculiar lure that overpowers the common reader and draws him into the twilight world of a bygone era. Some of the books of history have come to stand out as citadels of magic and charm. Therein are enacted the strange lives of ambitious warriors, engaged in inevitable combats with their mortal adversaries, on the one hand and the unknown vagaries of a dubious fate, on the other. The moat-surrounded fortresses, the sky-piercing turrets and vast, wind-swept moors where a solitary horse-rider gallops through uncertain shadows, bearing an all-important message-------they all populate that border area that lies between history and fiction. Imagination grips the hand of this historian that holds it and willy-nilly gets into the act of narration, causing the dead past come alive.

In this manner we see Napoleon (in Emil Ludwig's book *Napoleon*) scaling heights of unprecedented eminence making his way through blood and wails of his victims and then sliding with equally unprecedented speed to his fall. In this manner too we see James Achilles Kirkpatrick (in William Dalrymple's gripping book *White Mughal*) a dream-filled young soldier of East India Company, " eager to make his name in the subjection of a nation, but came to be conquered------- not by an army but by a Muslim Indian princess" in the bustling court of the Nizam of Hyderabad of the eighteenth century. Here the historian's imaginative genius takes him closer to the fiction writer who must place himself in the midst of the din and rattle of sabers and swords and tiptoe through the misty corridors which whisper the clandestine plots and intrigues. Even when he deals with hard facts, digging laboriously for the blanched bones of nobility and relics of royalty long gone to dust, he must rely on his imagination to establish the connection and create a coherent picture.

The vital role of a visualizing mind is understood when upon turning the opening page of G.M. Trevelyan's *A Shortened History of England* one finds the words leaping up like living power to conjure the bleak English climate laden with mists to take the reader by hand and lead him through the rustling leaves of a chronicle which bristles with all the struggle and strife of the empire building enterprise. One instantly falls in love with G.M. Trevelyan's charming style and capabilities as a historian of a different class. To the interested, he opens up a world of lively men and women, and thus transforms him into an avid reader. We were asked to read him thoroughly before taking up English literature. Trevelyan was the right person to kindle the elusive interest in a young student of undergraduate class and surround him with the splendor and glory of history. It is at this stage that we came to envision history as not just a matter of dates and battles, one following the other in endless succession, but a vast land lying in fading light of time to be explored and felt in the bones. To this class of history writers also belong some other

eminent names like Arnold Toynbee, Sir Winston Churchill, Norman Stone, Niall Ferguson, A.J.P. Taylor, Christopher Hill, and Eric Hobsbawm. Their narration of history follows the practices of an artist engaged in creating his unique world through employing imagination which is to be found in such immortal literary figures as Sir Walter Scott, Charles Dickens and H.G.Wells. Here is Will Durant's dramatic introduction to the great, unparalleled arena of Egyptian history from his book *The History of Civilization*,

"This is a perfect harbor. Outside the long breakwater, the waves topple over one another roughly; within it the sea is a silver mirror. There, on an old island of Phasos, when Egypt was very old, Sostratus built his great lighthouse of white marble, five hundred feet high, as a beacon to all ancient mariners of the Mediterranean, and as one of the seven wonders of the world. Time and the nagging waters have washed it away, but a new lighthouse has taken its place, and guides the steamer through the rocks to the quays of Alexandria. Here that astonishing boy-statesman, Alexander, founded the subtle polyglot metropolis that was to inherit the culture of Egypt, Palestine and Greece. In this harbor Caesar received without gladness the severed head of Pompey.

As the train glides through the city, glimpses come of unpaved alleys and streets, heat waves dancing in the air, working men naked to the waist, black-garbed women bearing burdens sturdily, white-robed and turbaned Moslems of regal dignity, and in the distance spacious squares and shining palaces, perhaps as fair as those that Ptolemies built when Alexandria was the meeting-place of the world. Then suddenly it is open country, and the city recedes into the horizon of the fertile Delta------- that green triangle which looks on the map like the leaves of the lofty palm tree held up on the slender stalk of the Nile." (Durant 1942)

Will Durant's imagination appears to pick up tangible facts and fuse them in the furnace of creative vision. Without the latter a lively narrative would not be possible. In the same manner a writer like Sir Walter Scott must be sure to be dealing with the verities and truths of history. Scott is considered one of the finest novelists singularly preoccupied with the medieval English world. His famous novels *Ivanhoe, The Old Mortality* and *Kenilworth* draw their men, women and mores from the history of Scotland and transform them into fictional realities of credible dimensions. As one critic observes, "First and foremost, he was a born storyteller who could place a large cast of vivid characters in an exciting and turbulent historical setting… His deep knowledge of Scottish history and society and his acute observation of its mores and attitudes enabled him to play the part of a social historian in insightful depiction of the whole range of Scottish society, from beggars and rustics to the middle classes and the professions and so on up to the land- owning nobility… His flair for picturesque incidents enabled him to describe with equal vigour both eccentric Highland personalities and the fierce political and religious conflicts that agitated Scotland during the 17th and 18th centuries."(Internet)

Here is a species of engagement with history which relies mostly on dramatic turns in relationships presided over by an unknown destiny, tangible incidents follow and shape up accordingly. There are many literary figures whose interest in history runs as deep as that of a professional historian and whose works can be relied upon for providing verifiable historical truths. George Eliot's *Romola* and Edward Bulwer-Lytton's *Last Days of Pompeii* come to mind. That history should inspire a literary writer to the fiercest passion is not unusual. But for a historian powers of imagination confer on him a very especial distinction when he comes to the fragments of bones and pottery, crumbling tombs, palaces turned to heaps of rubble and sturdy pillars of a roofless royal court, and gets down to piecing them together. Perhaps one of the little known but highly engrossing history books which focus on the fluctuating fortunes of the early years of the British empire, is written by Jan Dalley, entitled *The Black Hole.* Investigating the rival claims to the veracity of the tragic occurrence of the Black hole deaths in Murshidabad (the British press then called it " a planned carnage") of about 146 hapless whites who were forced into a dark cell " that measured 14ft by 18 ft" (Dalley 2006) Ms Dalley gathers all the conflicting accounts and puts them together to compose an absorbing narrative which flows like the agitated river of inspired English prose overpowering readers' mind with its pervasive satire, wit and humour.

"So although the East India Company must have been among one of the most wordy and bureaucratic anywhere, one sometimes gets the impression that it was talking to itself much of the time. Apart from the Court of Directors and Court of Proprietors, there were a plethora of Committees, all passing papers backwards and forwards to each other, all requiring letters from the company servants abroad. There was a Committee of Correspondence and a Committee of Lawsuits, a Committee of Treasury and one of Warehouses, a Committee of Accounts and a Committee of Buying, and Committee of Shipping. There was a Committee that regulated private trade and another whose job was to prevent the growth of private trade, and so on," (Dalley 2006) This style of writing reminds one of the celebrated Victorian novelist Charles Dickens's satire on the functioning of the government departments and sections in *Old Curiosity Shop* and *Dombey and Son*, besides a few others. Equally interesting in this book is description of a mammoth army comprising several divisions, including the "mob of common foot-soldiers, probably 30,000 of them, raggle-taggle and untrained, but armed with anything they could get hold of----".(Dalley 2006) that showed little regard for the villagers and their property coming in their way, as they marched inexorably to launch an assault on the British stronghold in the eventful 1750s period. The book follows the accepted line of fictional denouement by introducing dramatic turns and twists and leading the narrative to a crescendo. And yet never for one moment does the author allow her hold over facts and figures to slacken. History hangs faithfully on to extracts from documents and letters, official communiqués and notifications and eye-witness accounts whose presence is evidenced all over it. The historian weaves her tapestry of those memorable events with

passion and personal absorption. This history falls into a different genre of history writing. It investigates the documentary, archival treasure-troves and at the same time uses the available material to invoke the world long forgotten. It is not a work of fiction, but it employs imagination, as much agitated and fevered as that of a fiction writer.

A German-Swiss historian Emil Ludwig wrote a gripping biography of Napoleon, tracing with extraordinary literary flair the dreamer-dictator's trajectory of rise and decline. Leading the reader with infinite friendly care through galleries of time, Emil Ludwig from time to time falls into contemplative reverie of a serious nature which does more than throw small events into bold relief and comes out to trek the uneven path Napoleon pursued.

"History inspires him. While with rapid strokes he is making history, history gives his spirit wings. In boyhood, he had studied Plutarch; as a lieutenant, he had read the history of all times; now; from moment to moment, he turns the knowledge to account. Knowing who has ruled in every part of these territories, understanding how the government he has overthrown comes into being, he has appropriate measures of each era. Time-honoured figures are ever present in his imagination; he wants to resemble them, to outdo them. Thus, whatever he does is conceived in a historic setting; and he compels his army, the country, with which he is dealing, and, soon, Europe as a whole, to breathe the same atmosphere. These first victories, which in reality nothing more than big skirmishes, are by the magic of his words transformed into battles, and the battles are magnified into history. In this way, half of what he achieves is achieved by the power of words. The lands he is freeing, to his soldiers, he invariably suggests that they have done the whole thing themselves." (Ludwig 2010)

This is not only a testimony to the soaring style of expression, without which reading of history feels like walking through a battered world of tumbling dates and scattered crowns------- a dull and spiritless affair, but a manner of presenting history that is powered by deep insightful facts, while bringing alive those very crowns that glittered on the thought-filled heads of ordinary men and women like us. The conceptualizing mind of the man writing these accounts is energized by a special vision looking into the past with probing eyes, fusing available facts and dates into the very experience of the performers and major events to provide them extra depth and density of meaning, and creating a three-dimensional world of discovered truths. It shows why a historian must be more than just a narrator of chronology or an investigator of causal factors. It is true that we must have hard facts in order to understand how human society is propelled into revolutionary phases of transformation. Yet the historian who puts himself into the centre of the scenario, allowing his imagination to light up abandoned nooks and corners, possesses the power to make his books jump into the hands of the reading public without discriminating whether he is a library-visiting scholar or a book-addict lay person. Primarily the role of imaginative faculty, though not considered centrally vital for a historian, quietly remains active

throughout. This is what is seen in Robert Sewell's famous book *A Forgotten Empire (Vijaynagar),* a very controlled use of imagination as the first page opens to introduce the subject matter.

"In the year 1136 A.D., during the reign of Edward the Third of England, there occurred in India an event which almost instantaneously changed the political condition of the entire south. With that date the volume of ancient history in that tract closes and the modern age begins. It is epoch of transition from the Old to the New.

This event was the foundation of the city and kingdom of Vijaynagar. Prior to 1336 all Southern India had lain under the domination of the Hindu Kingdoms, ------- kingdoms so old that their origin has never been traced, but which are mentioned in Buddhist edicts rock-cut sixteen centuries earlier; the Pandiyan at Madura, the Cholas at Tanjore and others. When Vijaynagar sprang into existence the past was done with forever, and the monarchs of the new state became lords or overlords of the territories lying between the Dakhan and Ceylon.

There was no miracle in this. It was the natural result of the persistent efforts made by Muhammadans to conquer all India. When these dreaded invaders reached the Krishna River the Hindus to their south, stricken with terror, combined and gathered in haste to the new standard which alone seemed to offer some hope and protection. The decayed old kingdoms crumbled away into nothingness, and the fighting kings of Vijaynagar became the saviours of the south for two and a half centuries." (Sewell 2010) Throughout Sewell's book detailed account assumes intensity of narration by the magical use of vivifying adjectives and evocative metaphors and similes. The details go beyond enumeration of tangible evidences and dates to re-create the power and glory of Vijaynagar which inspires the reader to read more in the subject. Many a reader, after reading such accounts feels the urge to visit Hampi and the ruins of Vijaynagar and re-live what he has read. The importance of the archaeological discoveries is highlighted by the manner in which imaginative historian's description traces the sources of the empire's grandeur.

"And yet in the present day the very existence of this kingdom is hardly remembered in India; while its once magnificent capital, planted on the extreme northern border of its dominions and bearing the proud title of the 'the City of Victory', has entirely disappeared save for a few scattered ruins of buildings that were the temples or palaces, as for the long lines of massive walls that constituted its defences. Even the name died out of men's minds and memories, and the remains that mark its site are known only as the ruins lying near the little village of Hampe" (Sewell 2010)

Many books have been written on and about the great Bolshevik Revolution that brought into being the Soviet Union in October 1917. But John Reed's *Ten Days that Shook the World* occupies a unique place among them. As Reed himself said, "The book is a

slice of intensified history ------ history as I saw it. It does not pretend to be anything but a detailed account of the November Revolution, when the Bolsheviki, at the head of the workers and soldiers, seized the state power of Russia and placed it in the hands of the Soviets." Why the book should remain unparalleled in this genre of history writing can be understood in the light of George F. Kenan's view that it "rises above other contemporary record of its literary power, its penetration, its command of detail" and would be " remembered when all others are forgotten".The book is journalistic in its adventurous on-the-spot-reporting style, yet it is elevated above mere journalistic reportage by the rich imaginative technique found only in top-class historians. New York University in 1999 is reported have included it in "top 100 works of journalism" list, placing it in the seventh position. Rarely have history books achieved such exceptional market publicity and such honour in experts judgment.

William Dalrymple is an acknowledged historian, hailing from Scotland, but deeply in love with the colorful aspects of India's past. His imagination lends to his historical accounts a singular other-worldly beauty and radiance. For this reason his books are difficult to put down once taken up till the reader finishes them. It appears that once he takes the pen, scenes shape up of their own volition; characters spring up in flesh and blood, treading the vague avenues and winding stairways like living beings. One can continuously hear the voice of the historian in the background, amused and smiling as history unfolds its tapestry of conquests and failures. The great success of his famous *The Last Mughal: The Fall of a Dynasty, Delhi, 1857* is partly attributed to the use of uncommon material comprising pay receipts, bills, scribbled messages, passing hands through gates and portals of the palaces, prison houses; registers of day to day transactions, and such odds and ends which are not normally taken into account by serious historians but which formed chief sources for Dalrymple in composing this book. Relying on this unorthodox wealth of data the author, in the opinion of Geoffrey Moorhouse, "has vividly described the street life of the Mughal capital in the days before the catastrophe happened, he has put his finger deftly on every crucial point in the story, which earlier historians have sometimes missed, and he has supplied some of the most informative footnotes I have ever read." Dalrymple's interest in his subject matter, whether one talks of *The Last Mughal* or another gripping saga, *White Mughals*, becomes passionate involvement with the lives and fates of the major *dramatis personae*, unleashing his vivid imaginative power to draw us into that long-forgotten world. It demands our own involvement with it. Like all trained historian-researchers he is meticulous about placing facts and figures before his readers and rejects half-truths promptly. But the hands that pool around the concrete facts know what shape to give to his clay. His wonderful imagination casts a spell, as it were, on the broken pottery shards, roofless courtrooms overgrown with tall grass, crumbling tombs and sagging cannons, peeling frescoes and so on, to put them into the crucible of history and transform them into a pulsating world. *White Mughals: Love and Betrayal in Eighteenth Century India* is about Hyderabad's uncertain political destiny caught up as it

has been between a Nizam rule, the French belligerence and venturesome British strategists facing the scheming adversary's unpredictable caprices. The hand that pens the opening passages of this book takes us back to the narrative style of Edward Bulwer-Lytton whose *The Last Days of Pompeii* lit up the sensibilities of many a generation fond of historical fiction and inspired them to read more about sudden disappearance of the cities of Pompeii and Herculaneum in the cataclysmic explosions of Mt. Vesuvius in A.D. 79. The authors of both the books appear to put themselves at the centre of events and yet remain invisible. Here is how *White Mughals* opens,

"It was, moreover, unexplored and unwritten place, at least in English; and a secretive one too. Unlike the immediate, monumental splendour of Agra or the Rajput city states of the north, Hyderabad hid its charm from the eyes of outsiders, veiling its splendours from curious eyes behind nondescript walls and labyrinthine backstreets. Only slowly did it allow you into an enclosed world where water still dripped from the fountains, flowers bent in the breeze and peacocks called from the overladen mango trees. There, hidden from the streets, was a world of timelessness and calm, a last bastion of gently fading Indo-Islamic civilization where, as one historian has put it, old Hyderabadi gentlemen still wore fez, dreamt about the rose and nightingale, and mourned the loss of Grenada." (Dalrypmle 2002)

This is history that exists on a different plain; it uses imagination liberally in its diverse incarnations to revive the magnificence and pathos of the past. Its tools are the rigorous researcher's tools, but its vision leaps beyond the arid dust to which that past has been reduced and fills it with the spirit of the living culture. This history reaches out to common reader to awaken his interest and hold strong appeal to his senses. This historian endears himself to the masses of reading public with his extraordinary narrative hold. He is story teller of the class of Rudyard Kipling and Victor Hugo but at heart a committed historian. Such combination forms a class apart.

No historian can write without allowing imagination some function; as no literary writer can ignore the forces of history. It is interesting how eminent writers in literary world have preserved this interest in history for creating classics, whether one thinks of Leo Tolstoys's *War and Peace*, Charles Dickens's *A Tale of Two Cities*, Victor Hugo's *Les Miserables*, Maxim Gorky's *Mother*, Boris Pasternacks' *Doctor Zhivago* , George Eliot's *Romola* or such simple novels as James Hilton's *Lost Horizon*. History in these novels sits heavy mediating the perception of man's journey through unforeseen vicissitudes. We cannot ignore history in creative fiction of this kind, as we cannot discount the role of Imagination in composing historical narrative. We are all rooted in history and we are all beholden to the Muse for creativity in life alike.

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Transpiring Timelessness in Literature: Perspectives in Literary Traditions

-Kalpana Purohit

ABSTRACT: The paper explores the observations of prominent critics about the features that give timelessness to a literary work. Critics in all ages have thought a great deal about what differentiates a certain work among its contemporaries and makes it capable of transcending its own time and conditions of creation. From the studies of Aristotle to Longinus, William Wordsworth and Mathew Arnold, F.R. Lewis, T.S. Eliot and Oscar Wilde, D.H. Lawrence and Terry Eagleton and others the paper discusses in brief features like universal appeal, cultural relativism, writing style etc. imbibed in the works of writers who have survived the vagaries of time. The discerning sense of the continuity of tradition of aesthetic sublimity and literary excellence has been observed by the modern critics as a prominent facet to make a work 'a classic'.

In the light of Matthew Arnold's Touchstone Method, to quote from his essay; *"to have always in one's mind lines and expressions of the great masters, and to apply them as a touchstone to other poetry"* the paper attempts to draw conclusions by carefully examining prominent critical works across time that have comprehended the continuities and disruptions in literary tradition.

Key words: Timelessness, literary tradition, aesthetic sublimity, universal appeal, continuity, disruption.

It is important, therefore, to hold fast to this: that poetry is at bottom a criticism of life; that the greatness of a poet lies in his powerful and beautiful application of ideas to life — to the question, How to live. (*Enright 262*)

To the future generations our age will be known for raising more questions and controversies than proffering answers and solutions. The arrival of post-modernism unleashed forces which aimed to remove boundaries of all sorts separating people and ideas, values and perceptions and bringing categories of philosophical apprehension close enough for them to become indistinguishable. Relativism being its watchword, the focus shifted from noble merits of a work, and critical narrative around it to demonstrating that literary works are much beholden to extra-literary factors for their meaning. In the upsurge of enthusiasm that followed all over the world, a new vision - broad and accommodative – came to establish itself where a work of art or literature played nothing more than a secondary role, sub-servient to prevalent social – cultural – political stand points.

Now that the enthusiasm is on the wane and much of the 1970's and 1980's achievements are placed under severe scrutiny, there appears to have revived a interest in

the intrinsic merits of a work and a shift of focus has accurred away from the sociological or historical determinants. It is quite significant that such a turn of events has taken place. It used to be pathetic to see young scholars discussing literature on numerous for a without ever having known Coleridge, Croce, Monroe Beardsley, or Wallace Stevens thoroughly, or feeling the need to do so.

The question as to what at bottom makes art or a work of literature stand above all others and enjoy a life of timelessness, while others are forgotten, has been continues to be debated. For different schools of opinion, literature serves different purposes. Ranging from bold propagandist dissemination of ideas has ever been regarded as a vehicle. Does it really reduce the importance of literature or art? However, there is a strong critical opinion which opposed such a view which sees literature as a mere vehicle. On the contrary it projects a literary work as a world complete in itself and contains within it its own explainations. It is not dependent on any determinative factors outside it. This view of the autonomy of art regards extra – artistic factors as redundant and creates its own aesthetic value systems and criteria for evaluating its worth.

Leo Tolstoy discusses these issues in his famous tract, ***What is Art?*** , pointing out in Chapter five that man being a social entity weighs all his activities and thoughts in terms of their social worth and utility. This means that a work of art or literature must primarily respond to sensibilities that lie deep in the appreciator, some chambers of timeless aesthetics and existentialist responses that do not change.

Timelessness in a literary work has been a topic of great critical evaluation along the ages. The hallmark of a timeless book is its eternal philosophy that stands the test of time. Literary tradition owes various elements like universal themes, characters, and plots etc. to the timelessness of any work of poetry or prose. Regardless of the era, timeless works most sincerely delve into to the lasting essence of life that readers instantly recognize irrespective of their age, culture or generation. Hence, even though some books were written long-long ago or in the medieval or modern world, they always retain certain magnetism amongst their other contemporaries.

The eloquent writing and remarkably illustrated themes make any work the kind of book that stays in our mind forever and is also critically appreciated. It isn't some transitory experience where a reader “outgrows” the book after reading once; it is a series of experiences that make a work beyond any era or region. Through the lens of literary tradition I would like to begin with the observations of Aristotle who himself holds the trophy of one of the finest timeless authors. '*Fascinated by the intellectual challenge of forming categories and organizing them into coherent systems, Aristotle approaches literary texts as a natural scientist, carefully accounting for the features of each "species" of text.'*

Aristotle in his '*Poetics'* observes:

- *"The poet should even act his story with the very gestures of his personages. Given the same natural qualifications, he who feels the emotions to be described will be the most convincing; distress and anger, for instance, are portrayed most truthfully by one who is feeling them at the moment. Hence it is that poetry demands a man with a special gift for it, or else one with a touch of madness in him; the former can easily assume the required mood, and the latter may be actually beside himself with emotion."(Aristotle 341)*
- *"And by this very difference tragedy stands apart in relation to comedy, for the latter intends to imitate those who are worse, and the former better, than people are now.(330)*
- *But most important of all is the structure of the incidents. For Tragedy is an imitation, not of men, but of an action and of life, and life consists in action, and its end is a mode of action, not a quality. Now character determines men's qualities, but it is by their actions that they are happy or the reverse. Dramatic action, therefore, is not with a view to the representation of character: character comes in as subsidiary to the actions. Hence the incidents and the plot are the end of a tragedy; and the end is the chief thing of all.(334)*

Poetics is a detailed document that defines genres of literature like poetry and tragedy, in their most ideal form. Though Aristotle refers to the Greek tradition but it has a universal appeal and as it is evident in the selected few statements from the text, Poetics critically examines multiple aspects of a literary document. It also elaborately discusses the elements like the length of a literary genre, character sketches, action, plots and sub plots etc. It is clear that Aristotle believed **that one who has felt a particular emotion is better at expressing it**. Deeper the pathos of the life of the author there exists a greater possibility that he/she would pen it down more effectively He believes tragedy to be an imitation of life; hence it is relatable that a work of literature that is closer to **life and humanity** is definitely a contributing factor to its timeless element. This explains that a literature that is either fantasy or reality which is weaved with the utmost connectivity with the **dynamics of life** has the elements of a timeless creation.

A timeless art is rich with insight and wisdom that draws one into a wirlpool of emotions, philosophy, life, virtues-vices and such fragments of human mind that make us human. Any work that has an underlying very **definite ideology** has a lasting impact than its contemporaries. Whatever the length of the work is if the author succeeds in exploring and justifying his **motif** of the work there exist a greater probability of his reaching out to mass readership beyond his/her age. A work portraying a strong central Margaret Mitchell's "Gone with the Wind" will probably reign forever as one of finest works in

literature, although the prose is plain and pedestrian. The story isn't complex, the characters are rather straight but the motto that Scarlett –the protagonist lives by — "Tomorrow is another day" — speaks to the individual's ability to remain indomitable.

To go into sublimity in more depth, ***Longinus provides five sources that can lead to this goal: great thoughts, noble diction, dignified word arrangement strong emotions and particular figures of speech or thoughts***. The sublime also has a number of specific effects, for which Longinus calls upon readers to search: the loss of rationality, deep emotion combined with pleasure, and alienation. That alienation should lead to identifying the creative process in order to be considered sublime. Longinus simplifies these effects by stating that a strong writer will not focus on his own emotions, or trying to convey emotions, but rather to cause the reader to feel those emotions. Longinus said:

"For, as if instinctively, our soul is uplifted by the true sublime; it takes a proud flight, and is filled with joy and vaunting, as though it had itself produced what it has heard."(Harmon 84)

Longinus also admires genius in writing. He mentions specific writers in addition to Homer, including Sappho, Plato, and Aristophanes. Longinus talks about these writers' ability to create the sublime by causing readers to feel pleasure. Other writers on his list are Apollonius of Rhodes and Theocritus for their sophisticated poetry; however, ***Longinus says they fail to measure up to classic writers like Homer because they lack the bravery. Bravery is necessary to take risks, and taking risks is necessary to reach the sublime.***

Thus, it is evident that the truly great, truly timeless novels are those that contain wisdom which leaves you with an epiphany. Both Aristotle and Longinus explore the portrayal of emotions in literature, though differentially but we can say that a text with the wisdom of emotions tend to reach a farther readership in all ages since emotions are integral to human life. **Those that make you tell yourself, at the end, "I never thought of life that way," or, "That's just what I've felt all along but never could systematize in my mind."** The true immortals are the novels that leave you almost stunned, awed beyond words, by what a great story you've just read. It can be observed in the works of the legends like William Shakespeare (Macbeth), Jane Austin (Emma) and Thomas Hardy (Mayor of Caster Bridge) who are the masters of churning human emotions to the core.

William Wordsworth's ***Preface to Lyrical Ballads (1802)*** is a milestone that defined literary tradition in one of the greatest criticisms ever. It has been remarked that he was one of the giants; who almost single-handedly revivified English poetry from its threatened death from emotional starvation. So it will not be an exaggeration that his writings have a lot to say about timelessness. One of Wordsworth's finest achievements was that his simple childhood forever made a mark in his mind to the value of the non-artificial, and he was not slow to appreciate the need for a reform of "poetic" language. Beauty was to be admired for its own sake, he believed. Wordsworth's reliance on

unaffected speech and action and his deep conviction that simplicity of living was a philosophy harmoniously in agreement with nature wrought a revolution in poetic values. His Preface to the *Lyrical Ballads* became the symbol and the instrument of romantic revolt. His golden words propose:

"The principal object, then, proposed in these "poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as was possible in a selection of language really used by men, and, at the same time, to throw over them a certain colouring of imagination... Humble and rustic life was generally chosen, because, in that condition, the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition of life our elementary feelings coexist in a state of greater simplicity, and, conse1uently, may be more accurately contemplated, and more forcibly communicated; because the manners of rural life germinate from those elementary feelings, and, from the necessary character of rural occupations, are more easily comprehended, and are more durable; and, lastly, because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature."(Enright 164)

William Wordsworth profusely phrases these emotions in one of his poetical expressions 'The Tables Turned':

..."Sweet is the lore which nature brings;
Our meddling intellect
Misshapes the beauteous forms of things—
We murder to dissect.

Enough of Science and of Art;

Close up those barren leaves;

Come forth, and bring with you a heart

That watches and receives. (Wordsworth 41)

Wordsworth's principles like choosing themes from nature and rustic life, language of the masses and inspirations from the surroundings form the basis to his idea of creating a timeless literary document. He believes that poetry must concern itself primarily with nature and life in the country. Second intends to enlighten his readers as to the true depths of human emotion in the most natural form and experience. And thirdly, Wordsworth argues that good poetry doesn't have to be overly complicated or ornamental in order to capture the reader's imagination. Clean, simple lines are best, in his opinion. Wordsworth's philosophy of life, his theory of poetry, and his political credo were all intricately connected. A change in one characteristically brought parallel changes in the others. **So from his perspective to reach the greatness in writing one should choose from the most common, native and simple hence making it universal and free of limiting it to an era.**

Matthew Arnold took a strong stand based on the perception of high moral ideals as forming the ground work of any literary creation. His idealism partly derived from Plato and partly from the Victorian anxiety to stem the declining cultural standards he favored poetry as offering all the rescue crudities of crass materialistic culture which earlier religion was enjoined upon to do and take humanity to the noble path of spiritual elevation. Similar ideas are expressed by Sri Aurobindo in his book 'Future of Poetry'. The reason why for Arnold poetry promises sweetness and light is that its appeal is again to the timeless inner sources of energy which all humanity carries but often remain neglected. Plato too talks of ideals that remain constant amid a sea of changeful waves of life, though he did not give much importance to poetry. Platonism resulted in the potential literary tradition all over the world which became a predominant element in European Romanticism.

This school of thoughts raised poetic activity to a special place where it indirectly enjoyed divine blessings and was regarded as the exclusive domain of the chosen few. In his numerous lectures and essays Arnold consistently projected literature as "the vast and complex spectacle of life that craves for moral and intellectual deliverance". Arnold's **touchstone method** suggests the powerful role he assigned to literature as up-lifter of moral – aesthetic standards of the common reader. The declining moral atmosphere it is in the poetry that he identified the role to "interpret life for us, to console us, to sustain us." Therefore we must have the refined sense to distinguish the best poems from the inferior, the genuine from the counterfeit. His selection of the finest of the compositions of writers like Homer, Milton and Shakespeare was inspired by taking this consideration of taking our sensibilities to perfection, but making it clear in our minds that what is excellence and what is pedestrian or philistine. Arnorld's concern for "philistinism" or "charlatanism" in literature as a mere label for refinement worn by fashionable bourgeoisie touches the question of timeless literary values which seem threatened by the rise of a new consumerist culture of the **nouveau riche.** He was concerned about saving those eternal values.

Arnold in his ***'The Study of Poetry'*** lays down his most renowned critical observation the 'touchstone' method of analyzing poetry which delves into exploring the greatness of a poetic work. Here he elaborates, Longinus who said in his idea of the sublime that if a certain example of sublimity can please anyone regardless of habits, tastes or age and can please at all times then it can be considered as a true example of the sublime. He also unfolds Aristotle's studies and redefines in his own words. Arnold applies the touchstone method by taking examples from the time tested classics and comparing them with other poetry to determine whether they can stand the test of time in their quality and impact. He says that the poems need not resemble or possess any similarity to the

touchstones. Homer, Dante, Shakespeare and Milton's works are the touchstones for creating literature of highest order. Arnold concludes that all these writers are very different from one another but they all possess a high poetic quality in other words timelessness. Arnold says that the high quality of poetry lies in its matter and its manner.

This method requires to keep in one's mind lines and expressions of the great masters, and to apply them as a touchstone to other poetical works. Even single line or selected quotations will serve the purpose. If the other work moves us in the same way these lines and expressions do, then it is really a great work, otherwise not.

In the process of finding truly excellent poetry, Arnold wants us to avoid certain fallacies: the fallacy of *historical estimate* and the fallacy of *personal estimate.* Both in Arnold's view, a reflection of inadequate and improper response to literature. According to him, both the historical significance of a literary work as well as its significance to the critic in personal terms tend to obliterate the real esteem of that work as in itself really is. Historical judgements are fallacious because one may regard ancient poets with excessive veneration and personal judgements are fallacious because we are biased towards a contemporary poet. Real estimate can be attained by learning to feel and enjoy the best work of the real classics and thus to appreciate wide difference between it and all lesser work. If one wants to know whether any poetic work is of a high quality, he should compare it with the specimens of poetry of the highest quality. These are the central ideas of Arnold's touchstone method.

In **Essays in Criticism**, second series (1888) **Matthew Arnold** further proposes, what distinguishes the greatest poets is their powerful and profound application of **ideas to life**, which surely no good critic will deny, because human life itself is in so preponderating a degree moral. It is important, therefore, to hold fast to this: that poetry is at bottom a criticism of life; that the greatness of a poet lies in his powerful and beautiful application of ideas to life — ***to the question, How to live***.

Similar anxiety inspired T. S. Eliot later on who in his **Notes towards the definition of culture and After strange Gods,** two seminal critical tracts of our times, emphatically defended the notion of highbrow artistic and cultural tastes. He was of the opinion that art was the domain of the refined minds who understood what artistic excellence is and how to safeguard it from the vulgarizing influences of the riff-raff. Such exclusirist panacea was much resented by some others who saw a new democratic wave seeking to remove class barriers and bring about equal opportunities to admire art to all. Eliot was never happy with this so called "democratization" of artistic taste. What runs through all these thinkers as a common thread is the perception that art is '**special**' and its creators are '**gifted**' people. It is also what William Wordsworth, in his heyday of poetic and critical activities, felt. He was well on the way to bring poetry down to common man's level and would have disagreed with Matthew Arnold on the latter's touchstone technique. Despite his all-out advocacy for evolving a poetic diction based on the notion of "man

speaking to man" and elevation of the commonplace to a higher plane, Wordsworth knew that to produce a timeless work of art the creator must be exclusively gifted. He must be a genius.

What in the post 1940's decades was considered as a desirable shift from the highbrow intellectualism towards cultivating artistic taste on a mass scale was seen much earlier by both Eliot and Arnold and their numerous followers as a threat to the divine exclusivity of poetic creation. They cared much for preservation of the excellence.

T. S. Eliot's essay ***"Tradition and the Individual Talent"*** (1919) is his finest piece on criticism. Eliot attempts to define two things in this essay: he first redefines "tradition" by emphasizing the importance of history to writing he then argues that poetry should be essentially "impersonal," that is separate and distinct from the personality of its writer. Eliot's idea of tradition is complex and unusual. For Eliot, past works of art form an order or "tradition"; however, that order is always being altered by a new work which modifies the "tradition" to make room for itself. This view, in which:

- ***"the past should be altered by the present as much as the present is directed by the past," requires that a poet be familiar with almost all literary history—not just the immediate past but the distant past and not just the literature of his or her own country but the whole "mind of Europe."(*** *Enright 295)*
- *"Shakespeare acquired more essential history from Plutarch than most men could from the whole British Museum. What is to be insisted upon is that the poet must develop or procure the consciousness of the past and that he should continue to develop this consciousness throughout his career.(296)*
- *"What happens is a continual surrender of himself as he is at the moment to something which is more valuable. The progress of an artist is a continual self-sacrifice, a continual extinction of personality."* (296)

A work that is timeless crosses the boundaries of topicality. It tries to establish its relevance for generations yet unborn. It remains meaningful for all times and all humanity, as Longinus and Leo Tolstoy asserted. It is beyond the fashionable foibles and vagaries of shifting times and speaks to the core human sensibility which remains unchanged over time. Its appeal is equally effective for all times. Shakespeare and Kalidasa must have been great entertainers for the unlettered audiences of their times, as Charles Dickens and George Eliot were; and they must have succeeded like the superstars of our days. But as one age gave way to another and understand changes in taste, these continued to posses the same appeal. Now audiences saw something new in them that helped them understand their world in a better way. Feminism for instance found both in Shakespeare and Kalidasa a deeper level of significance in their portrayal of Shakuntala and Portia. In Shakuntala's defiance of Raja Dushyant and the role of memory and the ring in that play; as also in the deliberate cross-dressing move in Shakespeare questions were hidden that sounded valid

for our times.

Timeless literary pieces are timeless because they speak to our inherent nature, answer eternal questions or raise questions that we had always asked in different ways. They speak about what is fundamentally relevant to society and people, no matter how much the world around us changes. **Human nature** is a vast pool to explore with myriad little quirks. Timeless pieces always tap into what makes us human and deal with themes that are universally recognizable like love, hate, ambition, jealousy and passion etc.

Being relevant is a quality most timeless works invade: they stay immortal in the collective consciousness of readers and deal with themes relevant to us and society irrespective of the times of their creation. The works that comments on the nature of things like society, freedom, government, choice, politics and humanity etc are certain to gain timelessness in their appeal.

For example; J.D. Salinger's *The Catcher in the Rye*. As an angst-filled teen, any teenager can relate with Holden. However different the living standards of the young readers are from the wealthy, prep-schooled protagonist, they still relate to Holden's war on phonies, his obsession with sex and death, and his distrust of adults. They also connect to his quest to find meaning in the life, existence and the world.

"Literature adds to reality; it does not simply describe it. It enriches the necessary competencies that daily life requires and provides".*(Flaherty 32)* This quote expressed by renowned author **C.S Lewis**, explains the purpose of good literature is not purely to entertain, but also to enhance our everyday life through our actions, motives and thoughts. The finest of the literary texts are also timeless and enjoyed by multiple generations due to the relevancy of the themes and discourses to our current society whilst appealing universally. In saying so speaks we can take the example of **Hester Prynne the protagonist of Nathaniel Hawthorne's *'The Scarlet Letter'* who gains its timeless element since it speaks volumes about the women of her time, their position, relevance, helplessness and acceptance of injustice.**

The very fact that every age and every community fonds a reflection of its life's complex dilemmas is sufficient testimony to these works - timeless appeal. Nobody would go to cheap defective stories Earl Stanley Gardener or Perry Mason in this manner Anna Karenina and Elizabeth Bennett or Tess D' Uberville live around us all the time, illuminating the dark corners and fretful moments of our daily life. They enrich our spiritual void with their unusual life. They add one more dimension to our life's perception. In the worst of trivialized times they stand out as summits of excellence. Their timelessness is beyond ageing. **Brenden Patrick Blowers** says,

"Artists of significance learn to be comfortable creating work that speaks to this other realm. And out of this type is not restricted to any particular style. It's the feeling a person gets looking up at Michelangelo's Sistine Chapel paintings,

Basquiat's colourful pop art scribbling."
(https://medium.com/@brendanblowers/the-traits-of-timeless-art)

Timeless works stir both the immediate conscious world and the world that comprises the essential human sensibility. Their appeal does not diminish but on the contrary, enhances each time the reader goes to it anew. That's how Shakespeare appears to us meaningful to us as much as he did two centuries ago, or even before. a timeless work of art will truly penetrate the depth of the domain under the surface conscious world of shifting chimera. A timeless work has something to say to all people and all ages. ***Hemingway's Farewell to Arms*** despite portraying an alarmingly transient world of fighting and disrupting men is grounded in firm faith and personal love that makes it revealing to anyone residing in any part of the world. The author has got such revelations among the cataclysmic events that often blow apart one's private life but adds immense value of permanent nature to his life. This revelation adds to his excellence. It is a kind of exercise, as Tolstoy said. Once an author brings himself to that level, his style and form also automatically evolve to provide suitable shape to the content he wishes to present. Somehow formal feature respond naturally to the exigencies of the content of a work.

Timeless works of literature touch readers to their very core, partly because they integrate themes that are understood by readers from a wide range of backgrounds and levels of experience. Themes of love, hate, death, life, and faith, for example, touch upon some of our most basic emotional responses. You can read classics from Jane Austen and Miguel de Cervantes and relate to the characters and situations despite the difference in era. **In fact, a timeless work can alter our view of history to see that the basic human philosophy has remained the same beyond any age or time.** Alexander Pope remarkably begins his essay on criticism:

'Tis hard to say, if greater want of skill
Appear in writing or in judging ill… (Enright,111)

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Postcolonial Paradoxes

- V.Ganesan

…the idea of post-colonial writing effectively cuts of our tradition,

tradition which have come down to us through our culture in spite of of colonization . . .

-**Thomas King**

De-colonization, though gives the needed opportunity for the colonized countries to free from British colonization and imperialism, it has paved way for the emergence of a new term called "Commonwealth". The term "commonwealth" is a political term which was created to group all these countries and still London has continued to hold the centre of the world. Hence, to talk of Commonwealth Literature is to hitch literary wagon to a political concept. Moreover "Commonwealth" prevents the process of decolonization. Naipaul says, "The problems of Commonwealth writings arereally no more than the problems of writings" (Critical Perspectives28). He argues that writers of the various parts ofcommonwealth publish their works in Londonand this commercial mission gives "a false impression of a grand commonwealth cultural initiative." Salman Rusdie argues that the term is unsuitable, because it is dominated by the imperialist spirit of the British. He also feels that the term "is notused simply to describe, or even misdescribe, but alsoto divide" (Imaginary Homelands 66). He points out the secondary status given to the literature written in English by the Commonwealth Nations:

> …what is called "commonwealth literature" ispositioned below English literature "proper" – or … itplaces English Literature at the centre and the rest ofworld at the periphery. How depressing that such aview should persist in the study of literature (Imaginary Homelands, 66)

He opposes the very existence of the term Commonwealth. Rushdie speaks of the existence of a literature of imagination in the international context.

Any great work of art is both universal and particular. It will also be eternally contemporary. A work of art which is written in a region can de-territorialize the boundaries and can de-totalize the human experience. The magnificent use of the variety and the vitalityof the English Language in which the writers like Chinua Achebe, Wole Soyinka, V.S. Naipaul, NiradChaudhari, Raja Rao, G.V. Desani, M G Vassani and Rushdie have written in English has not onlyoutwitted the native speakers but also hasrenovated it to suit to write their experiences.It is a different situation that the connoisseurs ofgood

English have now turnednot to the British for a model, but to the post colonial countries. As John Mcleod observes that the texts of the postcolonial countries "were primarily concerned with writing back to the centre, actively engaged in a process of questioning and travestying colonial discourses in their work".(25) Their writing try to assert that London is no longer the centre of the world. Hence it is relevant to accept the intellectual developments, which led the process of decolonization in the latter part of the twentieth century mark the shift from the study of "commonwealth literature" to "Postcolonial Literature". Thus the nomenclature of commonwealth was dropped in preference for Postcolonial.

The term "Postcolonial Literature" has come to denote the literatures of post colonial nations such as India, Pakistan, Canada, Australia, New Zealand, Nigeria, Kenya, Jamaica, and Ireland. Writers, Teachers, Critics often differ in how to spell "Post colonialism" whether with a hyphen or without. Writing without hyphen is to spell the term in a single word. The hyphenated term seems to denote a particular historical period or epoch like those suggested by phrase such as after colonialism, after independence or after the end of Empire. But Post Colonialism is not like that. It is not a movement like Romantic literature nor does it have any historical back ground like Elizabethan Literature or Victorian Literature. The term post colonialism does have a history as one find in Post colonial studies a progressive theorizing of the place of history in literature and in culture in order to clear a space for commonwealth. Post colonialism does not narrate any events of historical periods or dates although it deals with historical experience that eclipses both the past and present. The term "Post colonial " itself is born out of the paradox.

The Postcolonial writers are deemed to pose direct challenges to the colonial centre from the colonized margins, to voice their colonial experiences. One can see the paradox here the colonized writing back to the colonizer. As John Mcleod observes, "Post colonial literature were actively engaged in the act of decolonizing the mind". The postcolonial writershave looked at the fortunes of the English language in their countries with a history of colonialism, have expressed their own sense of identity by refashioning English in order to enable it to accommodate their experiences, English is being displaced by different linguistic communities in the post colonial world.

The treatment of the language "English" carries the initial paradox. What the post colonial writers use as their medium is not the colonized English, but it is post colonial English. The evolution of this paradox needs attention.

Queen's English has taken the inroads of colonized countries during colonial rule with the air of pride and honour. Learners have started to imitate and mimic not only the English language but also the English culture.The English language has completely conquered the minds of the colonized.The vernacular languages "have been marginalized or dismissed in educational and other institutions along with the culture values and

traditions to which they testify"(124). The English has continued to exercise the colonial power through administration and it has been used in educational institutions to serve the interests of the educated elites and not people as a whole. The native words were anglicized for the comfort of the colonial speakers to show that English language was accommodative and adaptive.

After Independence the colonized were not free from the colonial impact completely. "The English language is a part of this colonial inheritance"(122). But its existence after decolonization has complicated its status as a language of the freed nation, as the decolonized countries were in the way of building a nation severing themselves from all the influences of colonialism: "English interrupts the creation of a national consciousness after independence, and its continuing use must be opposed" (127).

There has been a "reworking of English under its new condition, forcing it to change from its standard version into something new and more suited to the new surroundings" (123). Texts which are produced in the changed version of the English language emerge with new contexts and situations. Texts with Indian contexts have been created and meanings are related to the time and the milieu, when and where the texts are produced. A dictionary of Indian English terms has been published to enable the comprehension of the texts: "it may contain elements that remain distant to the standard English reader and defy their powers of comprehension"(124). It is a fact that the connoisseurs of good English have now turned not to the British for the model, but to the post-colonial countries: "It is possible that the creative adventures audacious use of English by some of these latter day practitioners beyond the shores of England may really enrich English and charge it with a needed a new vitality." (12-13)

In existence as the language of colonial power its status as the language has been challenged and rejected, because there are two uses of language: "for masking the truth or for unmasking the truth"(133). The colonial English has masked the colonized truths and now the colonized want to use the new English to unmask the hidden truths. It is a kind of an attempt to dismiss the colonial culture which the English has been possessing so far: "To dismiss a language is to dismiss a whole culture"(126). But the colonized is not ready to dismiss the language rather they want, quite strangely, to isolate the language from the colonial culture and to use it in their culture.

The colonizer has introduced English language as a concept or means to establish his colonization and thus English has been conceptualized and idealized during colonization. English as a major weapon of colonialism may raise the question what extent English language can be freed from the colonial values it supported and articulated. But the decolonization has started to use the language to their context and thus English has been contextualized. The colonizer's English has become the colonized English. The paradox is complete: "You taught me language and my profit's out" (I.2 365) Chinua

Achebe reiterates this aspect with much emphasis: "The Price a world language must be prepared to pay is submission to many different kinds of us" (Nahal 12)

The process of decolonization has hastened the process of disintegration of colonial English which has gone into pieces: American English, Australian English, African English, Canadian English, Indian English. The colonized has conquered the colonizer's language and has started to wield it for their conveniences. " I have conquered one of my biggest demons – English" (176). India is a multilingual country and all the regional languages have invaded English language and have caused their influence upon it. English is no longer spoken or written in the English way. There is Hindi-English, Tamil-English, and Malayalam English creating a lot of portmanteaus like Hinglish (Hindi-English),Manglish(Malayalam English), Kanglish (Kannada- English), Tanglish or Tamglish (Tamil and English) indicating the various hybrids of English language.

One speaker prefers to speak in native tongue though he is well-versed in English and the other person attempts to speak in English though he is not competent in English. The attitude of the two speakers offers an interesting discussion over the issues of the status of English and its learning in the post colonial India. The process of the decolonization exposes the paradoxical approach and one can feel it: love and hate towards English language.

Rules of the colonial English have been set floated: "discuss can be followed by about"; "call can be followed by as" Attempts are being made in writing a word as it is pronounced: "xpress for express"; xcellent for excellent". Indians prefer "How are you?" to "How do you do?" Indians have often been criticized for the frequent use of the present progressive tense. But it has become a fashion in using the present progressive tense without formal interrogative words. They don't ask "Are you coming with me?' Instead they ask "coming with me?" with the rising intonation. Indians hesitate to say " I'll go to your house tomorrow", instead they say, " I'll come to your house."

Why the same kind of view should persist in differentiating the Queen's English from the post colonial English though English "is more widely spoken among the population than English in India and is less easy to reject" (127). It is only the colonial thinking to label the Queen's English with the upper case "E" and post colonial English with the lower case. When the colonial myth that London is the centre of the world has got disillusioned and when the territories and boundaries have become the centre, the English language has also been de-centralized. As the post colonial world has de-totalized and de-territorialized the usage of the English language, it remains the "world's language" but not with the royal pride.

The twentieth century has witnessed the worst human predicament that human beings getting displaced and uprooted from their homeland. The state of Diaspora can be viewed as an aspect of Post colonialism and it is another paradox. The people of Diaspora

carry an opposition between a state of alienation and a desire to return. They are the guests and act as tourist, observe and write objectively. The distance between the past and the present makes their quest for a home far removed in time and space. The literature produced by these diaspora writers exhibit the problems born out of the migration and it gives the chance for the readers and critics to explore the diaspora lives. The diaspora writers are not free from problems. They attempt to make a return to their homeland but the attempt never gets realized. There are two aspects of diaspora, as John Mcleod explains

> Reading texts produced by writers from countries with a history of colonialism, primarily those texts concerned with the workings and legacy of colonialism in either the past or the present.
>
> Reading texts produced by those that have migrated from countries with a history of colonialism, or those descended from migrant families, which deal in the main with diaspora experience and its many consequences. (33)

When C.D. Narasimhaiah attacks V.S. Naipaul for the lack of compassion, Naipaul asks him, "Why are you angry with me? I am profoundly Indian in my feeling, profoundly Indian in my sensibility, but not in observation"(Moving Frontiers 35). That is the paradox of his attachment to India.

The other post colonial paradox is the subject matter of the post colonial writers who create a pre-colonial version of their own nation, sitting in post colonial time and apace,rejecting the modern and the contemporary, which is tainted with the colonial rule. These writers travel through their past because they feel that their past history is discontinuous. They reflect Foucault's thought of discontinuity in history says, "The purpose of history in not to discover the roots of our identity, but to commit itself to its dissipation…it seeks to make visible all of those discontinuities that cross us."(95) This aspect of discontinuity is what Foucault argues that it amounts to creativity. The Postcolonial writers are conscious of this discontinuity in the history. History is vital to postcolonial literary Studies. History, memory and fiction represent absences in different ways. As Vassanji states,

History untold, when told for the first time can be fascinating. It is the stuff of fiction. It can be magical (323)

As Cicero defines history is "the life of memory" (Deoratory, ii line 36) the relationship between memory and history can be realized as reciprocal. Human memory is a store house of lot of treasures of the past: the presence of pure memory and the capacity to trace memory. Memory tricks human beings in its capacity of storing. The paradox of remembering is that memory sometimes keeps things that ought to be forgotten and sometimes forgets the things which ought to be remembered. Active forgetting is impossible. But active remembering helps one to improve the power of mnemonic. Act of remembering can be considered as re- remembering, editing and clarifying the memory.

Such kind of active remembering helps one to keep things of the past fresh. When writers in exile have been afflicted by wounds this "act of remembering would not be an act of introspection or retrospection. It would be a painful re-remembering- a way of putting together the discontinuous and dismembered past to understand the present. As Peter Beurke observes

> Remembering the past and writing about it no longer seen the innocent activities they were once taken to be. Neither memory nor history seems objective any longer. In both cases historians are learning to take the account of conscious or unconscious selection, interpretation and distortion. In both cases they are coming to see the process of selection, interpretation and distortion as conditioned or at least influenced by social groups. It is not the work of individuals alone (44).

The post colonial writers resort to history because they feel "history is tampered with, rewritten and realigned from the point of the view the victims of destructive progress" (Empires writing back 32). The Post colonial writings about the past gain what Kervin observes "the implication is that the emergence of memory as a category of academic discourse is a healthy result of decolonization (137). This kind of employment of memory appears to serve the problems of postcolonial writing, "either by consuming history whole or by weaving into it so as to provide an authentic linkage with the past". (139) Memory comes to history"s aid and this has become the dominant feature of decolonization:

> Memory is a mode of discourse. Natural to people without history, and so its emergence is a salutary feature of decolonization" (143)

The Post colonial writers exhibit a kind of memory with which Gabriel Gracia Marquez has revisited his homeland:"Each thing just by looking at it aroused in me an irresistible longing to write so I would not die" (322). One can extend the interpretation of this statement to mean the purpose of post colonial writing that they have to urge to write so their memory, their trace would not die and their place and their time would not die.

The recognition of this shift has given rise to a new approach in the study of post colonial literature in relation to past, history and memory. The approach is history, called "mnemohistory" the term was coined by Assmann in his 1997 , he defines it as follows: 'Unlike history proper, mnemo-history is concerned not with the past as such, but only with the past as it is remembered. It surveys the story-lines of tradition, the webs of inter-textuality, the diachronic continuities and discontinuities of reading the past.'

In the context of Feminism and Gender one finds the influence of post colonial thought. It poses another paradox. The history of feminism is the history of woman's emancipation. But paradoxically, when Nicholas Davidson wrote *The Failure of Feminism*(1988) stressing the fact that mutual trust has given way to mutual suspicion and

even to mutual disgust, gender has become a post-feminist term declaring the study of women and women's writing obsolete, or what Ruthven denounces as "separatist"(204).

One needs to understand the key terms in relation Gender study. They are "masculinity" and "femininity" which are currently in a "process of social change and radical assessment" (Masculine *Marx*, 148). Managing a situation or a task successfully can be termed as Masculine. Yielding to it and becoming unsuccessful can be termed as Feminine. A man can become a feminine and a woman can become aggressive and masculine. Masculine identity requires all-satisfying sources to solve or manage a situation or a problem. As Judith Butler says,

> When the constructed status of gender is theorized as radically independent of sex, gender itself becomes a free-floating artifice, with the consequence that man and masculinity might just as easily signify a female body as a male one, and woman and feminine a male body as easily as a female one. (37)

Therefore, Gender is not fixed, changes the roles according to the situation. On several occasions a person's sex is an arbitrary, which is rightly said by Simon de Beauvoir, "one is not born, but rather becomes a woman" (74)

Sex is Nature	Gender is a dialogue in Nature. It is cultural.
Sex is emotional	Gender is intellectual and logical
Sex is slavery	Gender is liberation
Sex is a resignation	Gender is a "rising to occasion"
Sex is constant	Gender is fluid, a continuum
Sex is Destiny as Character	Gender is Character as Destiny
Sex is colonialism	Gender is de-colonialism
Sex dichotomizes	Gender comprises

Unlike the feministic emphasis on women's writing, gender theory explores the ideological inscriptions and literary effects of the sex and gender system. Gender theory allows to make comparative studies of women and men into the specific disciplinary field and to transform disciplinary paradigms by adding gender as an analytic category. The most important thing is Gender theory promises to introduce the subject of masculinity into feministic criticism and to bring man into the field as student, scholar, theorist and critics. Moreover, the addition of gender as a fundamental analytic category within literature, rather than its perpetuation as a feminine supplement to the mainstream obviously has revolutionary transformative potential for the ways that one reads, thinks and writes. Therefore, an attempt is made to say explicitly on the subject who raises the question "How just is gender?"(181)

Feminism centers on women's writing	Gender theory decenters women's writing
Feminism opposes patriarchy.	Gender neutralizes patriarchy
Feminism encourages the isolation of women, between man	Gender encourages the relationship and woman

Foucault's model of power helps one understand Gender in right perspective. According to Foucault, power is exercised rather than possessed; power is not primarily repressive, but productive; repressive power represents power in its most frustrated and extreme form (as it is seen in colonial world); and power is analyzed as coming from the bottom. Disciplinary power is exercised on the body and soul of individuals. It increases the power of individuals at the same time as it renders them more docile. If one relates Foucault's model with Gender's masculinity and femininity, one can give new interpretation to Shakespeare's Macbeth by analyzing Macbeth and Lady Macbeth. It will also helpful to fix Gender in broader perspective in the colonial and post- colonial literature.

In the colonial context, the colonizer is often considered as the powerful, thereby masculine by nature, and the colonized who is meek and slave, is considered as feminine. In the colonial-racial context, the white holds the dominance over the black till now. The oppressed and the rejected blacks react violently to establish themselves. Sometimes the white women are invaded and raped. In the colonial and the post-colonial writings, racial and sexual violence are yoked together. If colonial power is repeatedly expressed as a white man's possession of the black women and men, colonial fears center around the rape of white woman by the black men.

Post colonial writings influence the thought of New Historicism that recommends the study of the literary text in parallel with a non-literary text to discover the circulation of particular energy or thought in the past. Post colonial writers try to destroy the thought that history is linear, for them history is circulatory. The characters in post colonial fiction carry paper documents like memoirs, diaries and other paper documents to explore the past and try to find out what New Historicism try to put forth: "Present-ness of the Past". Equally post colonial writings try to condition of the present and try to bring out the influence of past in the present and they reflect the thought of Post Modernism: "Past-ness of the Present"

Critics and theorists feel that the globalization marks the end of post colonial conditions because the societies are becoming more and more multicultural and the people are becoming transnational. The sense of displacement gives way for the process of assimilation. "Belonging to nowhere" turns out to be "belonging to everywhere" or the world is for everyone. But the concept of post colonialism lies in the very of basis of human identity. When somebody, whoever it is, whatever his home may be and however

his status is, is asked "Who is he?" he has to go back his past and he has to travel through his memory and find cooradinates from the history and from other sources through collective memory to make his discontinuous past continuous. The process of tracing his history involves all the aspects of Post colonialism

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A Pressure of Modernity and Its Effects In the Selected Regional Short Story of Abburi Chaya Devi Translated into English

-Ronald Franklin

-Dr. Rooble Verma

Abstract

The very first story of the book *Bonsai Life and Other Stories* by Abburi Chaya Devi (1933-2019), with a very strong title *Bonsai*. It is a Japanese art of cultivating huge trees in small trays that can be kept on the table, with the same realistic feel and structure of a full-fledged tree.The only difference is the size. The literary observation of the word Bonsai comes from the art of how it is cultivated. A huge banyan tree growing in a small pot, or a fruit tree as orange and apple nurtured on a balcony window, all in miniature form, is awe to observe and appreciate. The symbolic meaning is how the roots and branches are cut regularly diminishing its growth and allowing it to grow according to man-made desires. Wiring the branches to take shape not according to its natural habitat but according to the size and design of the room and the container in which it is suppressed to grow just as much desired by the owner.

The story *Bonsai Life* is a very short story with a strong symbolic representation of Bonsai through characters, with a couple of incidents and dialogues it swiftly comes to an end. There isn't any story development or elevation of characters, or climax which reveals something at the end. It is a mere representation of today's modern scenario about people and their treatment of life. Some are bound to live a bonsai life and some willingly accept to trim their own freedom to disguise themselves as a bonsai.

Keywords: Identity crisis, modernity, comparison of an urban and rural woman, relations in modern times, traditional vs advanced lifestyle.

Abburi Chayadevi (1933-2019) was a Telugu fiction writer, She won the Sahitya Akademi Award in Telugu for the Year 2005, for her work **Tana Margam** (Short Stories). She was in the company of illustrious literary personalities in her own family. Chaya Devi was the wife of the late Abburi Varadarajeswara Rao, himself a writer, critic and former Chairman, Official Languages Commission. She was also the daughter-in-law of Abburi Ramakrishna, a pioneer of the romantic first and later the progressive literary movement.

Chaya Devi was active in literary circles since the fifties and even in her 70s was still known as a creative feminist writer. She also translated German fiction. Her stories have been translated into English and Spanish besides many Indian languages She was a council member of Kendra Sahitya Akademic (1998-2002). Her major works include;

- *Anaga Anaga* (folk stories for children)
- *Abburi Chaya* Devi Kathalu(short stories), 1991
- *Mrityunjaya*(long story),1993
- *Tana Margam*(short stories-about the exploitation of women in the guise of family bonds.
- *Mana Jeevithalu-Jiddu Krishnamurti Vyakhyanalu*–3(Translated)
- *Parichita Lekha published as an anthology* (Translation of stories by Austrian writer Stefan Zweig)
- *Bonsai Batukulu* [Bonsai Lives] portrays the life of women who live mechanically under the control of family members.

She is a winner of many awards including Vasireddy Ranganayakamma Sahiti Puraskaram (1993), Smt. Suseela Narayana Reddy Award (1996), Rachayitri Uttama Rachana Puraskaram (1996), Kala Sagar—Pandiri Sahitya Puraskaram (2000), Sahitya Akademi Award (2005), Sri. P.V. Narasimha Rao Memorial Award (2006), Kalainger M Karunanidhi Porkhli Award (2009), Rangavalli Memorial Award For Out Standing Woman For The Year 2010, Sanathana Dharma Charitable Trust—Pratibha Puraskaram (2011) And Ajo-Vibho-Kandlam Foundation-Jeevitakala Sadhana Puraskaram, 2011.

The present paper deals with the story *Bonsai Life* is from *Bonsai Batukulu* [*Bonsai Lives*] which portrays the life of women who live mechanically under the control of family members. It is a very short story with a strong symbolic representation. The story opens with no specific names of the characters as the writer presents the way modern people live through this story, a lady living in a city life receives a letter from her sister who lives in the village. The happiness and enthusiasm she recites while she sees the name of her sister on the letter, clearly states that the story is a decade old by the medium used for conversation. As today the generation is internet-addicted and needs superfast responses, so today the youth in sadly unaware of letter writing and the curiosity to receive a letter. The protagonist is curious to open up the letter of her 'akkaya'(a term used for sister in the Telugu language). The letter states her near arrival to the city to greet her sister. She has never been to a city or seen the world out of the village in her entire life. The elder sister is not so educated as her Nannagaru(Telugu word for dad) didn't allow her to study after her 5th std, she was married to a village man, luckily the Baavagaru(Telugu word for brother-in-law) was educated and had higher ideals in life. The younger sister Ammalu (Telugu word for small sister) was lucky to be born a decade later when the time changed and girls were allowed to go further than the thresholds of house and take higher education, married to an educated person and now lives in a city. But things have changed from then upto now. The girl in the city is accustomed to the modern lifestyle whereas her elder sister still

nurtures a village within and is accustomed to village life.

The warm welcome is followed by the gifts brought from the village which are traditional fruits and vegetables, some raw and some dishes cooked by hand, which gave a mesmerizing feeling to the one living in the city. *Maridi, gonguru pulusu, cucumber pappu, drumstick charu, appadams* and *vadiyams.*These names also present the food cycle and dishes of Karnataka. It also reflects the culture of offering something to the person as a symbol of warmness

The real sense of the unseen brutality jumps in the story with the conversation of the bonsai. It follows by an unalarmed sand storm which compels them to force shut the window and close themselves up in the room.

> "What's all this? Everything was normal until now. Where did that dust and wind come from suddenly?"(Chayadevi, 5)"This is how it is in this big city, my dear. Before we know what is happening, the storm brings all the sand from the Rajasthan desert and hits our face…"(Chayadevi, 5)

The unseen and unexpected sand storm is a symbol of how problems are in a big city. It comes without any intimation to the lives of people, and they are all alone to face it. It's not as a village where people stand together at every problem and pain. The writer here uses nature to compare city life and the village life physically and symbolically. The storm was followed by rain which forced her to bring the bonsai from the balcony to the living room, to protect it. This is the turning point of the story holding the hidden message. The elder sister anxiously watches a full-grown *turayi* tree on the street and people taking shelter under it from the heavy rains. Two dialogues which wind up the entire story are

> "Look how tall that *turayi* has grown…However powerful the sandstorm, it hasn't bowed a little bit… it has provided shelter to so many people, and is protecting them."
>
> "Look at the bonsai you have tended so lovingly! It looks proper and sweet, like a housewife. But see how delicate it is…It can't even withstand a small dust storm or squall."
>
> "… that a woman's life is like that of a bonsai?"(Chayadevi, 6)

The comparison of both the characters is done, one from the village and the other from the city. But both are compared to the bonsai tree on the tabletop of the drawing-room. The elder sister from the village has been nurtured first by her father and then in the hands of her husband. Her wings of freedom are tied and shredded. In childhood, her education takes a full stop with the philosophy of women are born to save men and to look after household chores. She is been trained to take up household work and the mentally is systematically prepared by the others of the family to live under the thumb of the husband. Animals, Farm, housework, care of husband and children and the command of her

husband are the priority. A secluded life in the circle drawn by her husband, to live a life within the boundaries permitted. Same as a Bonsai tree who is allowed to spread out its branches at the will of its caretaker. Is been bandaged to suppress its growth, roots are been regularly cut to decrease the freedom of growth.

On the second hand, her younger sister who lives in the city with a life of modernity, luxury and around the materialistic world is no different from the bonsai. She has the capability to earn her living. She is dependent on no one for her bread and butter. An individual with her own identity. Yet modernization has put her behind unseen bars to lead a life of a bonsai. The modernization has though given her freedom to live a sophisticated life, not behind the purdah system as compared to her sister, but the very same modernity has its darker side. She though has a life of freedom but without the freedom to live, she though has an educated husband and children who are educated by the modern education system. But lack the privilege to be called a family together. As though modernity has supplied all the treasures of pleasures, but has served it with a nuclear life witha scarcity of time. She is not in a situation to run for life but is living in a running life. Modernity in the story bestows its effect of bonsainess on the protagonist. On one hand, where the protagonist is happy to cut, shed and bond a huge tree in a small pot on her table, on the second hand the lifestyle served by modernity does the very same by cutting, shedding and bonding her confined to one place, a job, a busy and regular schedule with a repetitive work and creating an imaginary boundary where she unwillingly hand happily lives a life of bonsainess. Where relations are secondary is work is the primary factor. Where the quality of life is been stamped to a miniature form and the quantity of work takes the shape of a huge banyan tree. In comparison to the elder sister, who leads a life in the village though confined to the boundaries of family, she lives a social life of fresh air. But the modern lifestyle has caged the protagonist into nests called building situated in the concrete jungle of city life. Where the priority is always about self and time is always short to live. In comparison to the title of the story, the protagonist is her own bonsai, or rather is made a bonsai with the pressures of the modern world and its means to sustain.

Though being educated, sophisticated, and ethical the city life has made a woman a working lady, or a housewife or sometimes even both. The lifestyle has depreciated to unnatural habits and delicacy of style. The real storms and torments of life are unbearable for those living in the city. Life in the city is not divided into happiness, relations, and freedom. But is scheduled to work, food, money and personal space, where everyone lives a bonsai life, getting compressed by the situations and moderating their ways of living. The writer thus presents the Bonsai tree as a symbol of every individual living in the city, engulfed with the pomp show of modernity and artificiality. Where the limits are created by the modern world and the life of every individual is confined to a bonsai.

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Narrating the Plight of Womanhood in Anita Desai: An Approach

-Richa Bohra

Literature has always been ambivalent in the depiction of womanhood since the ages and in this inevitable journey to understand the comprehensive Feminine Identity, the archives are verily resounded with the substantial perspectives of Anita Desai who has copiously contributed to the creed of 'individual and individualism'[Bande14] in the frame of the complex social system. The forte of her excellence is invariably conjectured with her *"exploration of the interior world, plunging into the limitless depths of the mind, with the main thrust meditated on the inner life of the individual, on the myriads of inner impressions, passing fancies and fleeting thoughts, together with her razor-like sharp awareness of the futility of existence"*[Anand, Bhandari 175] as perceived magnificently in the exotic shades of her narrative profundity. Further with this quest for distinct individuality in her works, the novelist herself is known to have contemplated immensely with a beautiful expression quoted as:

My writing is an effort to discover, underline and convey the significance of things. I must seize upon that incomplete and seemingly meaningless mass of reality around me and try and discover its significance by plunging below the surface and plumbing the depths, then illuminating those depths till they become more lucid, brilliant and explicable reflection of the visible world" [Bande 17-18].

While contemplating on this thoughtful expression of the eminent Anita Desai, the present paper seeks to explore the inner recesses of a forsaken woman and thereby mirror forth the charismatic beauty of a feminine sensitivity – apprehensively enmeshed in the domestic world of Patriarchal hierarchy. The domination of this patriarchal culture is further exemplified in the words of Manu, who decodes the role of woman as

'In childhood a woman should be under her father's control. In youth under her husband's, and when her husband is dead under her son's. She should not have independence" [Swami 55].

Followed by this construct of socio cultural status of women, the study conjectures the notion that literature stands as a mirror to the role of women; duly advancing and evolving with different shades through the ages. From the Vedic eras to the present times however, women are seen to have elevated on the higher pedestals of worship and reverence on the one hand; as is cohesively recorded with the names of Maitreyi, Gargi and Anusuya in scriptures. While on the other, woman in the present day picture of social morbidity - is seen to have subjected to witness the pitiable course with the inflictions of pain and suffering - both physically and psychologically; ultimately

leading to the extremes of the pathetic alienation and isolation of a fragmented self.

Since times immemorial, Indian women novelists in English and in other vernaculars too have tried their best to picture forth the plight of forsaken women in their narratives. Whereby, the notable names of the renown - Anita Desai, Kamala Markandaya, Manju Kapoor, Bharati Mukherjee and Shashi Deshpande are said to have carved a niche for the women centric domestic novels in the earlier era. The narratives reflected on the portrayal of a woman's quest for identity in a traditional Male-centered society. In lieu of which, the psychological depravity of warmth and affection resulting in the excruciating anguish of the disturbed self is verily observed in the female protagonists as of the psychic tumult of Maya in Cry, the Peacock (1963), of Sita in Where shall we go this Summer(1975), Nanda Paul in Fire on the Mountain(1977), Monisha in Voices in the City(1965) and Jaya in Deshpande's That Long Silence(1989) – where the heroines are trapped in the world of loveless and meaningless relationships – decorated with the "illusion of happiness"[Deshpande 4].

Of this genre of Indian English Narratives, **Anita Desai** occupies a place of prominence and pivotal importance in exploring the hidden niches of human consciousness and the existential status of women, who gradually transcends through transformation and thereon finds a solution to the labyrinthine complexities of the patriarchal world towards the end of the novel. Progressing with this existential outlook to life and society, the novelist is verily seen to have woven a web of complex relationships in the picture of the "incompatible couples, acutely sensitive wives, and dismal, callous, inconsiderable, ill-chosen husbands; hypersensitive, thin-skinned, individuals above whom neurosis looms as in evident doom; and Oedipal and Electra complexes marred children having disturbed relations with their parents"[Anand, Bhandari 175] – with the complicated portrait of the mothers in particular.

Hence, penetrating with this vision of self-effacement in her novels it emerges as an approach to encapsulate the evolution of the Indian feminine psyche with a strong reference to the aura of **Sita** in *Where Shall We Go This Summer*; duly captured as:

The wild young heifer, glancing distraught,

With a strange, new knocking of life at her side

Runs seeking a loneliness [137].

Sita is a sensitive middle aged woman whose world and self identity is all trapped in the orbit of familial relationships as of Raman her husband and her four children. She is portrayed as a woman who resents the life of Bombay and finds it altogether dismal and ugly. Pertaining to the indifference of this life in Bombay, her inner self resists the violence outside and she retires back to **Manori** Island where she is said to have spent her childhood with her father. For Sita - just like Nanda's **Carignano** , it was an "escape to a place where it might be possible to be sane again"[32].

In the course of her revelations, when she realises about her pregnancy for the fifth time, it brings a revolution of tremendous changes in her life and behaviour as she does not want her unborn child to meet the harsh brutalities of this cruel world. And this happens to be the primal conflict running through her inner recesses; eventually meeting with her introversion and self alienation. Followed by this trauma of existence, Sita "lost all feminine, all maternal belief in child birth, all faith in it, and began to fear it as yet one more act of violence and murder in a world that had more of them in it than she could take" [Desai, WS 50].

Pertaining to this thought process, she is moreover portrayed as a character which suffers the dilemmatic repercussions and eventually is victimised by the psychological alienation and isolation of her own self; even though surrounded by a familial world.

For, "she had collected inside her all her resentments, her fears, her rages..." [30]. But with the course of time she recognises her true self and gradually amends herself with the journey of finding a solution to the question of her existence.

Perhaps the similar reflections of the heroine Sita could be observed with the character of **Nanda Paul** in the *Fire on the Mountain* where even Nanda is seen in a continual search for Self while she is all encircled by the domestic concerns of her husband who is a Vice-chancellor and her children in Kasauli. The stark realities of her life gives her a raw deal and thereby victimises her with the infidelities of her husband, his utter disregard for her followed by the fatal blows imposed on her with the callous attitude of her children. Thus the status of her existence is summed up as that of an unloved woman who is acting as a mother to her children and as a social symbol for her husband's respectability. To some extent similar reflections of the suffering of womanhood has been perceived in the character of Sita where even her emotions and her point of view is not given due acknowledgement and hence is not received and understood as a human being with a distinct individuality.

Further, Owing to the emotional and temperamental chasm between Sita and Raman in the novel, the study aims at exfoliating the man-woman relationship in Desai's novel which emerges as a recurrent theme of her creations and is furthermore seen to have meditated on the deeper realms of the emotional state of her heroines as is pictured forth with the protagonist Sita- just like Nanda in Fire on the Mountain who is suffering inherently and psychologically.

While probing into the sentimental state of her heroines and seeking for their selfhood in the narratives, the novelist also incorporates the technique of **Flashbacks** to ensure the substantial recognition and understanding of one's true self in order to reconsolidate the power within – though comprehensively ordained towards the end of the novel.

Meanwhile the technique is cohesively developed with Sita in section two titled

as **Winter'47** - where her life before she got married is coloured enigmatically with the time she spent as a motherless child in the big house of Manori. Perhaps, this was a place which was decorated so "bright, so brilliant to her eyes after the tensions and shadows of her childhood" [Desai, WS59]. For in the early years of her childhood also she suffered negligence and isolation ultimately leading her to the state of a fragmented soul.

Further, the episodic shift on her cordial ties with her children is also observed as not so very fertile. As Menaka cannot understand her idea of **retreat** to the island of Manori and thereby she writes to her father Raman to take them back to Bombay – which again ensues a note of dissatisfaction between the two.

With these glances on the life and memoirs of Sita, Desai profusely reflects on the dilemma of Sita's inward journey; which was all "of the life of pretence and performance and only the escape back to the past, to the island, been the one sincere and truthful act of her life,.." [139]. Therefore the island of Manori for Sita could be envisioned metaphorically as a "retreat" or an escape from the problems of the modern life; just like the way Nanda Paul retires to Carignano on the hills of Kasauli and seeks for absolute isolation; wherein: ....bags and letters, messages and demands, requests, promises and queries, she had wanted to be done with them all, at Carignano.....She wanted no one and nothing else[Desai, FM 3].

Alongside these revelations and recognition of the geographical boundaries meeting with the inhibitions of one's rigid past, the novelist gradually unfolds the mystery of her protagonists' identity and makes them realise ultimately that Illusion and Reality are the two different shades which cannot be merged or matched up into one. And to survive in this world of stark realism one has to suspend or rather compromise with their expectations. Thus with this expression of human understanding with an urge to seek the sense of belongingness, Sita submits to the course of her life and agrees to leave the island in order to keep peace with her relations and predominantly to breathe the air of tranquillity to her own self.

Therewith all, the entire thought process of feminine reconciliation and rejuvenation could be summed up prolifically with the expression quoted below:

"The world of Anita Desai's novels is an ambivalent one; it is a world where the central harmony is aspired to but not arrived at and the desire to love and live clashes – at times violently – with the desire to withdraw and achieve harmony. Involvement and stillness are incompatible by their nature, yet they strive to exist together" [Jain 16].

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Step across the line:

Rejection of borders and boundaries in Amitav Ghosh's selected fiction

-Indu Swami

Abstract: The present study aims to trace Amitav Ghosh's representation of border and boundary concept in his fictional works such as *The Circle of Reason* (1986), and *The Shadow Lines* (1988). Ghosh has projected this concept of border and boundary by re-interpreting the historical events of partition and it's traumatic after effects on those ordinary people. The predicaments and sufferings of those people happened due to the borders and boundaries created out of unfortunate events of partition. Hence the adequacy of border and boundary is questioned by Ghosh, since his primary concern is to show how these ordinary people are unable get rid of their past memories and the trauma of partition. Ghosh's ordinary characters in the novels belong to the marginalized group such as migrants and subalterns whose voice are always silenced in the documented history of nation. In the process of re-interpreting history Ghosh documents the private history of these unexplored, silenced people whose painful experiences of historical events are never recorded in the nation's history. The plight and hardships of these ordinary people are interpreted from the postcolonial perspective. Thus, Ghosh has shown that the borderlines that we draw between people and nations are an "absurd illusion" and a source of terrifying violence. Hence, according to Ghosh, all such demarcations are shadow lines arbitrary and invented divisions.

The tragedy of 'Partition' between India and Pakistan has been documented in the literary writings of prominent writers. The Muslim majority regions of Punjab and Bengal were divided, with West Punjab and East Bengal forming West and East Pakistan. The existing border line is the reminder of India's 'black' history as a result of which over ten million people were uprooted from their homeland and travelled on foot, bullock carts and trains to their promised new home. Since Pakistan was formed as a Muslim country and India as a secular one, most of the people migrated or were forcefully migrated to the other country according to their communal based divided countries. The massive involuntary and unprecedented migration caused communal clashes, massacres and atrocities of all kinds. On the contrary, both sides of the border were filled with refugees – who were rendered orphan by the storm called 'Partition'. This partition of India was followed by another historical event in which East Pakistan got separated from West Pakistan (now Pakistan) causing a civil war. In 1971, East Pakistan (now Bangladesh) became an independent nation. Bangladesh seceded from Pakistan due to their differences regarding cultures and languages.

Fiction being an effective genre includes the historical events to be recreated truthfully. The historical partition of India has given rise to fictional explorations with an attempt to define the inner turmoil and social complexes that plagued the subcontinent. Discussing the treatment of partition and its effects in fiction, Shashi Tharoor observes:

> By representing the Partition in 'Universal' terms as outrageous, and its effects as a metaphysical disorder that can be restored to equilibrium only by the artist who is imaged as a magician-healer, these texts inaugurate a narrative and a subjectivity that translates history and politics into a failure of humanity. (6)

In Indian English fiction, a large number of works have been carried out on the theme of partition which is a great event of historical importance. The writers have represented and analyzed the issue of partition from their respective viewpoints. However there is a difference between the old established Indian English writers and the contemporary Indian English writers. Post-partition writers of 1960s and 1970s such as Khushwant Singh, Manohar Malgonkar, Chaman Nahal dealt with the physical horror and violence of partition. Their characters are either direct or indirect victims of partition who surrender himself to the fate of history. They are interested in depicting the external world, the outer weather, the physical atmosphere or the visible surface action. Whereas the contemporary Indian English writers of 1980s, 1990s and the recent years such as Salman Rushdie, Shashi Tharoor Vikram Seth, Shashi Tharoor, Upamanyu Chatterjee and Amitav Ghosh represents the after effects of partition history through the eyes of common men. Most often their protagonist is from the suffering marginalized group whose voice is fore-grounded and at the same time history is used as the backdrop of their novels, an amalgamation of private and public history. Regarding this John Thieme writes:

> Earlier Partition novels, such as Khushwant Singh's *Train to Pakistan (1956)* and Manohar Malgonkar's *A Band in the Ganges (1964)*, had dealt with the physical horrors of Partition. Now, with that experience at least partially digested, it became possible to look in the rear view mirror and consider the longer term consequences, both communal and personal, that followed in the wake of partition and these often involved traumas that were as much as physical ("Foreword" i).

Indeed the contemporary Indian English writers emphasizes on re-interpreting history and its effects from an ordinary individual's perspective. Besides the writers delineates how their protagonists starts on a journey in search of selfhood and meaning of life as well, keeping history as a context of the events. This contemporary trend of writing novels was initiated by Salman Rushdie's magnum opus, *Midnight's Children*, published in 1981. Anshuman Mondal remarks:

> ...it was unanimously decided that the big shift in Indian writing in English, post-independence era, came with Rushdie's *Midnight Children (1981)* because he established what had remained since then "the most distinctive pattern for the Indian novel, the family chronicle, that is also a history of the nation, a distorted autobiography that embodies in an equally distorted form, the political life of India. (39)

Like Salman Rushdie, many Indian English novelists such as Shashi Tharoor, Amitav Ghosh continue this trend of writing postcolonial, postmodern or historical novels. Amitav Ghosh is an excellent writer and his writings involve almost all the aspects of post-colonialism. Besides, his art of narrative skill achieves eloquence for he uses magic realism, historiographic meta-fiction, oral narrative traditions of India etc.

Among multitude of themes in Ghosh's novels, the representation of border is quite often reflected. Borders and boundaries can be geographical or man-made which are meant to demarcate and differentiate. Borders may be in between class, race, and ethnicity. It separates nations and in terms of identity "us" from "them" they are thus made to assert a difference between self and other. This theme is prevalent mostly in partition literature. The partition of India on the eve of independence in 1947 gave birth to the idea of national border and nationalism which is a much critically presented issue with the combination of fact and fiction. Therefore, an attempt has been made in this research paper by selecting two novels of Amitav Ghosh entitled *The Circle of Reason* (1986) and *The Shadow Lines* (1988) to explore whether the border lines that has been drawn between people and nations are an 'absurd illusion' and a source of terrifying violence

Amitav Ghosh has treated the idea of constant crossing and re-crossing or with the rejection of border and boundaries to present the idea of the border crossing. With the help of characters, events, symbols and images, he makes this idea of border and boundaries more significant and interesting. Regarding border and boundaries, one prominent writer Deborah Stone writes:

> In a world of continua, [conceptual] boundaries are inherently unstable. Whether they are conceptual, physical, or political, boundaries are border wars waiting to happen. At every boundary, there is a dilemma of classification: who or what belongs on each side? In politics, these dilemmas evoke intense passion because the classification confers advantages and disadvantages, rewards and penalties permission and restrictions, or power and powerlessness. (184)

The borders constructed by colonial powers and maintained by postcolonial ones have not only divided the region into nation-states but have also entailed boundaries among people on the basis of national, cultural, linguistic and religious differences. Professor Joel Migdal writes how "the status of borders has been contingent on varying historical circumstances, rather than being immutably rock-like. Borders shift; they leak; and they hold varying sorts of meaning for different people (5). His definition of boundaries is inclusive in so far as it includes not only borders constructed by the states but

also by people who construct what he calls "mental maps" (7). He writes : "I use the term 'boundaries' here to convey more than simple borders, lines dividing spaces as represented on maps; maps signify the point at which something becomes something else . . . at which 'we' end and 'they' begin (5). Indeed the meaning of border and boundary are almost same, although critics have made attempts to define these terms differently. The rise of border in India in the early twentieth century (i.e. 1947) towards the end of British colonial rule created complexities among the people. The predicament of the displaced people, the refugees, the marginalized common people were worth mentioning. Borders require visas, passports, checkpoints and other procedures which make travel and movement a problematic issue. But this was not the case in pre-colonial times. In the words of S. D. Goitein, a prominent medievalist:

> A person would refer to his travel to Palermo, Genova, Marseille or any other place in Spain, North Africa, Egypt or the Strian coast . . . without ever alluding to any difficulties incurred because of political boundaries. (31)

Amitav Ghosh had experienced the riots in India in 1984 and has emerged to interpret the relationships among nation and individual as well as cultural societies and individuals, through his art of skillful literary writing. Although Ghosh's family had hailed from eastern Bengal and migrated to Calcutta before the partition cataclysms of 1947, yet the figure of the 'refugee' has continued to inform fiction throughout his career; most prominently in his *Circle of Reason* (1986), *The Shadow Lines* (1988) and *The Glass Palace* (2000). It is quite noticeable to his novels as he deliberately portrays the socio-political and cultural circumstances of India after independence. Being a social anthropologist and having opportunity to visit abroad, he comments on the present scenario the world is passing through the novels. He tells his stories in highly unconventional methods of narrating history, culture, politics, nations and anthropological aspects of mankind.

Ghosh's first selected novel under this study, *The Circle of Reason* is episodic in nature and can be considered as a picaresque novel. The novel shows deviation from traditional themes and shows ironic modes of narration. Ghosh freely mixes a chain of thoughts by superbly mixing past, present and future in it. A saga of flight and pursuit, his novel chronicles the adventures of Alu (Nachiketa Bose), a young master weaver who is wrongly suspected of being a terrorist, chased from Bengal to Bombay and on through the Persian Gulf to North Africa by a bird watching young Indian police inspector, Jyoti Das. The novel gives a three pronged description of the protagonist's relation with the people he meets and the places he visits. It is divided into three sections; Sattva, Rajas and Tamas. The novel centre's on Alu, the protagonist's multiple migrations from Lalpukur in Bengal to Kolkata, Kerala, Al-Ghazira, Algeria until his return to home. The novel demonstrates the migration and displacement of people, especially of Alu, as they come across different challenges in the journey of their lives. The issue of partition or border is significantly

taken up by Ghosh in *The Circle of Reason* to present the "history from below", of a very peripheral borderland, the Bangla-India one. Throughout this novel Ghosh has portrayed the marginalised, diasporic feelings, loss of homeland or rootedlessness, sense of cosmopolitanism etc. much clearly.

Ghosh has used motif of travelling, drama, suspense and mysteries in the novel. The first part unfolds the story of Balaram and his nephew Alu with motives as Satva-reason. The second part moves forward by implying the meaning of Rajas- passion through Alu and revolves around Zindi, the practical zestful trader whose presence brings together a community of Indians in middle cast. Finally, third part creating Tamas-Death type effect, structures itself around Mrs. Verma who in defiance of all rational skepticism, creates in desert an oasis of Indian cultural life. By narrating the stories in such a technique that it creates circle of stories within circles of life of human being.

The title of the novel is suggestive of barriers and partitions functioning as divisions among individuals and families and nations as well. The novel, *The Circle of Reason* is a skillfully constructed novel with fold tale charm and deviates from the traditional theme and form in Indian English novels. The novel depicts the ethnic problem of modern man subjected to dislocation in life. Darshna Trivedi in her article *Here's God* plenty consider the novel '*The Circle of Reason'* as "the most significant novel by Amitav Ghosh deals with the modern man's problem of alienation, migration and the existential crisis in life" (34).

The second selected novel for this study, *The Shadow Lines* (1988) is one such novel in which he narrates the historical events in his skillful art of writing the novel. The events of past like war devastated England, civil disturbances in past partition of Bengal and riots of Calcutta are embedded in the novel. An attempt is made here to recreate the effect of the events of the past. The span of time i.e. historical time of the novel is about four decades from 1946 to 1980. In the novel, the events of history of recent past are mentioned as newspaper clippings. This novel extensively narrates the riots in Post-independence period of India and Ghosh appears to stress them as similar riots in history in its meaning and effect. Historical events and how individuals view them are evaluated with political allegory.

The story of *The Shadow Lines* follows the life of a young boy who is the narrator and the protagonist as well, growing up in Calcutta and later on in Delhi and London. His family, the Datta Chaudharis and the Princes in London are linked by the friendship between their respective patriarchs, Justice Datta Chaudhari and Lionel Tresawsen. The relation between the two families spans over three generations, involving several "coming" and "going" to and from India on the both sides. The unnamed narrator in the novel is the embodiment of a fragmented identity and it is well expressed in these lines:

> His attempt to bridge the lines between history and memory, between truth and imagination, deconstructs the boundaries imposed by Partition – an event which,

while it divided India as a country, also fractured Indians from one another along religious lines. (Linfest 109)

The story was told by the nameless narrator in recollection. It is a non-linear tale told as if putting together the piece of jigsaw puzzle in the memory of the narrator. It is written in a unique and captivating style. The narrator adores Tridib due to his tremendous knowledge and perspective of the incidents and places. Tha'mma, narrators' grandmother thinks that Tridib is type of person who seems "determined to waste his life in idle self indulgence", one who refuses to use his family connections to establish a career. Unlike his grandmother, the narrator loves listening to Tridib. For the narrator, Tridib's lore is very different from the collection of facts and figures.

Ila is the cousin of the narrator who lives in Stockwell. Despite of having sensual feelings towards her, he never expresses as he fears of losing the relationship that exists between them. His feeling for Ila was passive. However, one day he involuntarily shows his feelings when she was changing clothes in front of him being unaware of his feelings. Ila feels sorry for him. But Tha'mma doesn't like Ila and says to the narrator (her grandson), "why do you always speak for that whore?" She never likes her grandson to support Ila.

Tha'mma had a dreadful past in Calcutta as well as in Dhaka, her birthplace. She wants to reunite her family and so she goes to Dhaka to bring back her old uncle (Jethamoshai). But she is unable to do so and unfortunately in this very particular trip to Dhaka Tridib is killed inhumanly, along with Jethamoshai and Khalil. Tridib is in love with May and he finally sacrifices his life to rescue her from mobs in the communal riots of 1963-64 in Dhaka.

Indeed, Amitav Ghosh's *The Shadow Lines* presents the concept of border and boundaries capturing the perspectives of time and events. It reveals how boundary lines, that are clearly visible from one perspective and non-existent from another, bring people together and hold them apart. The boundary lines can exist not only in one's memory but also in one's imagination.

According to Subha Tiwari, as the title of the novel symbolically suggests, all lines are shadow lines, they are not real. Ghosh questions the very basis of modern nation states. It does not change the well- being of its people. When nature draws lines in form of mountains, oceans, rivers, it is real. But man-made borders are shallow and unjustifiable (36).

The novel draws the plight of the individuals that arise out of political decision relating to national boundaries as well as impact of violence and casualties in riot - communal and political as well. It exposes the lives of individuals in the society where the political freedom and social standing of individual are threatened by division of nation. Men set up borders in order to demarcate national, cultural racial and communal ones, but Ghosh's theme makes it clear that these are mental constructs and the lines on the map are

mere shadow lines. These borders are constructed, constructed in the sense that they are manmade; not natural. Amitav Ghosh explores the issues of national border and his novel *The Shadow Lines* questions the very efficacy of border and boundaries.

Ghosh is very much conscious of the role of an author and his own stand on his role as an author. His views on society, language, culture, human relationship, nation and geographical boundaries all are painted with his beliefs. These ideologies also determine his choices as a craftsman of storytelling. In an interview he expressed the same in the following words:

> For me the value of the novel, as a form, is that, it is able to incorporate element of every aspect of life- history, natural history, rhetoric, politics beliefs, region, family, love, sexuality. As I see, it is the novel is a meta form that transcends the boundaries that circumscribe other kinds of writing rendering meaningless the usual workday distinctions between historian, journalist, anthropologist etc. (Ghosh in an interview with Michelle Casewell.)

The above mentioned views by Amitav Ghosh summarize his stand and inclusive and innovative engagement with narrative as a medium of expression and representation. Ghosh is popularly considered as a cosmopolitan personality who has voiced for the needs of civilizing values and human society for freedom of man from political, religious and cultural barriers. He stresses more on globalization rather than nationalization. His novels centre on multicultural and multiethnic issues; as a wondering he roves around and weaves them with his narrative beauty. He tries to project socio-political problems of individuals in clash between communal groups and nationalism. In the words of Andrew Painter of France who considers Ghosh as a postcolonial writer:

> A generation or so after the constitution (of India), we meet the being. We can't agree to define. For the sake of argument, I will call him the postcolonial writer. Others might call him the commonwealth writer. Yet others might even go so far as calling him the Indian writer. Some opinions seem to suggest that he should be called the world writer. (Painter 38)

Amitav Ghosh's writings focus on migrations during the pre-national space that was continuous and permitted boundary crossings as well as on colonial and post-colonial spaces. He engages with the frequency of boundary- crossing within and outside India, focusing on Bengal in particular, which challenges essentialist notions of nations and societies. He particularly focuses on dislocations caused by formation of nations through the marking of what he called 'the shadow lines' across nations.

Ghosh projects as passion and sincere dedication in his portrayal of the individual as a victim of history. His novels define him as a man close to the history of his country especially the repercussions of the Partition of the country in 1947. This event in the history of India makes a visible presence in his novels. Various historical events like

the riots, violence and colonial rule, nationalist sentiments, national movement for freedom and Partition alongside presenting the impact of history as seen in the countless dislocations and conflicts, migration and displacement of people are issues that are dealt with adequately by Ghosh in his novels.

For Ghosh, history is a subject that is constantly explored. His texts almost seem to state that it is not enough to read history as a subject that has been passed down upon us through a conventional documentation of the past. History can be read from diverse perspectives and varied points of view. In his reading of history there emerges a portrayal of that aspect of the past that has never been looked before by traditional historiography. Riots, violence, colonialism and Partition that make up documented traditional history are similar themes that are discussed by Ghosh in his texts; yet his projection and reading of these themes is entirely different. His is a reading of the past through the eyes of the insignificant people and not great figures of history. His novels reverberate with the idea of a need to hear the voice of the voiceless. Historical discourse in his works should be discussed from the perspective of the subaltern agency. The colonizer-colonized divide visible in his novels has to be read on the same plane giving relevance not only to the colonizer but also the colonized other. The presence of history in the works of Amitav Ghosh reveals his attempt to uphold the importance of those people that have so far been the least regarded lot. Ghosh therefore steers clear from the conventional way of reading history and interprets history through the eyes of common people. Ghosh revisits the past with the intention to present an unorthodox perspective of conventional history, thereby replacing conventional history with alternative history like personal or familial history. He re-examines the past and discovers an altogether new truth of history that in a way reinvents a new dimension of the past. Ghosh believes in what may be termed as an alternative way of understanding history which aligns itself more with that realm of history of the masses rather than traditional historiography of kings and queens.

Amitav Ghosh rightly stresses how the violence and clashes arising from political and communal differences, assumes an added significance for the middle class people of society. It embodies in the fiction of Ghosh and it is invariably and passionately concerned with very existence of man, their loss of identity, rootlessness and aloneness, which constitute the causes of agony and anguish for the man. Ghosh writes:

> You know, if you look at the pictures at home, all that pictures of dead people – in Assam, the north east, Punjab, Sri Lanka, Tripura – people shot by terrorists, and separatists and army and police, you will find somewhere believed it all, that single word: everyone is doing it to be free. (*The Shadow Lines* 264)

His central characters are not historical figures but ordinary people whose lives would ordinarily never be regarded as worthy of documentation. They are not only commonplace but are readily identifiable and could be seen representing the millions of citizens of India. His protagonists are individuals exemplifying the lives of the populace of

the time.

Amitav Ghosh stresses more on globalization rather than nationalization. His novels centre on multicultural and multiethnic issues; as a wondering cosmopolitan he roves around and weaves them with his narrative beauty. He tries to project socio- political problems of individuals in clash between communal groups and nationalism.

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"Stream of Consciousness in James Joyce's A Portrait of the Artist as a Young Man"

-Rinu Yadav

ABSTRACT : Stream of Consciousness is a style of writing developed by a group of writers of 20th century. It aimed at expressing in words the flow of character's thought and feeling in their minds. The technique aspires to give readers the impression of being inside the minds of the characters. It is a technique of narration in which the series of thoughts in mind of characters are presented. In literary criticism, it is a narrative mode or method that attempts to depict the multitudinous thoughts and feelings which pass through the mind. James Joyce is representative figure of the modernist fiction, known for the use of the Stream of Consciousness technique. This paper accordingly, addresses the philosophical background of the Stream of Consciousness .

Keywords: Stream of consciousness, technique, modernism, development, psychology.

Wide Range of James Joyce : James Augustine Aloysius Joyce, an Irish novelist, short story writer, poet, teacher and literary critic, contributed to the modernist avant-garde and is regarded as one of the most influential and important authors of 20th century. He is best known for his *Ulysses*, a landmark work paralleled to Homer's *Odyssey* in a variety of literary styles, most famously *stream of consciousness*. *A Portrait of the Artist as a Young Man* is his another well-known work. His narrative technique is strait forward and his prose style has a distinct flavor. A Portrait of the Artist as a Young Man is an intently moving account of the internal struggles of an artist torn between the standards of an ascetic upbringing and his desire for the beauties of art. Joyce was a serious writer whose concern was chiefly with human relationship-man in relation to himself, to society, and to whole race. He was a ceaseless experimenter, even anxious to explore the potentialities of a method once it was evolved, and in his use of the 'stream of consciousness' technique, and in his handling of the internal monologue, he went further and deeper than any other. This work is forerunner of his more significant and experimental work *Ulysses*. In this work he utilize the technique the *stream of consciousness.* His other well known works are the short story collection *Dubliners*, three books of poetry, a play and occasional journalism. On 7th January 1904 he attempted to published *A Portrait of the Artist*, an essay- story dealing with aesthetics, only to have it rejected by the free-thinking magazine Dana. On his twenty-second birthday, he decided to revise the story in to a novel he called Stephen hero. It was a fictional rendering of Joyce's youth, but he eventually grew frustrated with its direction and abandoned this work. It was never published in this form, but years later, in Trieste, he completely rewrote it as A Portrait of the Artist as a Young Man. The unfinished Stephen Hero was published after his death.

The Subject Matter of the Novel : The subject of *A Portrait of the Artist as a Young Man*

is the development of a young man from 'creature' to 'creator'. The young man develops by casting off the shackles of patriotism, religion and language. The novel necessarily describes the agony of the artist, his sensitivity, his passion, his superciliousness, his necessary irresponsibility, his struggling to raise himself above his companions. The novel is built on the preposition that art is a main artery in the body of life. All the nourishes art is living: all that stifles art is dead. This work is in fact the gestation of a soul. The evolution of the artistic soul is represented as a three way struggle towards the fulfillment of sexual, religious and aesthetic desires.

Technique in the novel: James Joyce used the technique 'steam of consciousness' in the novel. According to his technique, the thoughts, impressions, emotions, memories, mental images, speculations are recorded as they occur in the mind of a character. Joyece shows much subtlety of insight into the complex mind of the adolescent Stephen. For instance , in Chapter 2nd , section 4, we come across the following example :

" Stephen walked on at his father's side , listening to stories he had heard before , hearing again the names of the scattered and dead revelers who had been the companions of his father's youth. And a faint sickness sighed in his heart. He recalled his own equivocal position in Belveders, a free boy, a leader afraid of his own authority, proud and sensitive and suspicious ,battling again the squalor of his life and again the riot of his mind …"

Strictly speaking , of course, stream- of –consciousness or interior monologue , bears eye from formal grammar and syntax. But the essential characteristic of his technique is the mental flux produced through the association of ideas rather than the absence of formal sentence structure. If this assumption be true, than the passage quoted above is an appropriate illustration of this device. Stephen's agony on hearing Father Arnall's sermon is also described by a method close to interior monologue: " Every word of it was for him. Again his sin, foul and secret, the whole wrath of God was aimed. The preachers knife had probed deeply into his diseased conscience and he felt now that his soul was festering in sin ….. The sordid details of his orgies stank under his very nostrils : the sootcoated packet of pictures which he had hidden in the flue of the fire-place and in the presence of whose shameless or bashful wantonness he lay for hours sinning in thought and deed …." (Chapter 3rd section 2)

The technique of the ' stream of consciousness ' is a formal aspect of joyce's novel. This technique sensitively reflects the boy's extreme spiritual isolation. The technique of the stream of consciousness is a modification of the subjective point of view. It is not a departure from traditional convention, for even Fielding used this point of view when he wanted to show from the inside how a character's mind worked. But now it is employment to the subjective point of view throughout the entire novel, instead of sporadically as in the traditional English novel. It follows more devious and various paths of consciousness than traditional novelists were concerned with. Joyce's concern in this research paper is with the associative patterns arising in Stephen's mind from infancy to adolescence. The

technique of stream of consciousness is the sensitive formal representation of that mental solitude. Stream of consciousness technique is usually regarded as a special form of interior monologue and is characterized by associative leaps in thought and lack of some or all punctuation.

The continuous flow of ideas, thoughts and feelings forming the content of Stephen's conscience.

The Development of Individual Consciousness

Perhaps the most famous aspect of *A Portrait of the Artist as a Young Man* is Joyce's innovative use of stream of consciousness, a style in which the author directly transcribes the thoughts and sensations that go through a character's mind, rather than simply describing those sensations from the external standpoint of an observer. Joyce's use of stream of consciousness makes *A Portrait of the Artist as a Young Man* a story of the development of Stephen's mind. In the first chapter, the very young Stephen is only capable of describing his world in simple words and phrases. The sensations that he experiences are all jumbled together with a child's lack of attention to cause and effect. Later, when Stephen is a teenager obsessed with religion, he is able to think in a clearer, more adult manner. Paragraphs are more logically ordered than in the opening sections of the novel, and thoughts progress logically. Stephen's mind is more mature and he is now more coherently aware of his surroundings. Nonetheless, he still trusts blindly in the church, and his passionate emotions of guilt and religious ecstasy are so strong that they get in the way of rational thought. It is only in the final chapter, when Stephen is in the university, that he seems truly rational. By the end of the novel, Joyce renders a portrait of a mind that has achieved emotional, intellectual, and artistic adulthood.

The development of Stephen's consciousness in *A Portrait of the Artist as a Young Man* is particularly interesting because, insofar as Stephen is a portrait of Joyce himself, Stephen's development gives us insight into the development of a literary genius. Stephen's experiences hint at the influences that transformed Joyce himself into the great writer he is considered today: Stephen's obsession with language; his strained relations with religion, family, and culture; and his dedication to forging an aesthetic of his own mirror the ways in which Joyce related to the various tensions in his life during his formative years. In the last chapter of the novel, we also learn that genius, though in many ways a calling, also requires great work and considerable sacrifice. Watching Stephen's daily struggle to puzzle out his aesthetic philosophy, we get a sense of the great task that awaits him .The novel is experimenting with literary techniques, especially the use of stream of consciousness. He uses the third person to describe the experiences of Stephen Daedalus, but everything in the novel is seen through Daedalus. Joyce does not explain what is going on objectively, he simply describes it as Daedalus experiences it subjectively, in short, episodic accounts.

This paper demonstrates the use of stream of consciousness technique. It describes the way that Daedalus interacts mentally with his world rather than objectively describing that world itself. In this way, Joyce was able to show with remarkable nuance how Daedalus develops mentally. Other techniques are employed as well, but much of the novel is written in a form that can best be described as stream of consciousness. The fact that he did so by using the third person adds an additional layer of complexity to what is considered one of the great modernist of fiction.

Autobiographical Novel: Irishman, Stephen Dedalus, whose background has much in common with Joyce's. However, in determining the genre of *A Portrait of the Artist as a Young Man* readers and critics both face a lengthy debate. In terms of its critical reception *A Portrait of the Artist as a Young Man* has had its share of detractors and its admirers. As far as its autobiographical elements are concerned *A Portrait of the Artist as a Young Man* can be seen both as a 'Bildungsroman' which describes the youthful development of the central character and as 'aesthetic autobiography' or 'kunstlerroman'. We will now carryout our discussions on Joyce's portrayal of Stephen and see how he keeps varying his distance from Stephen but never does so drastically.

A Portrait of the Artist as a Young Man is the first novel of Irish writer James Joyce. An artist's novel in a modernist style traces the religious and intellectual awakening of young Stephen Dedalus, a fictional alter ego of Joyce and an allusion to Daedalus, the consummate craftsman of Greek mythology. Stephen questions and rebels against the Catholic and Irish conventions under which he has grown, culminating in his self-exile from Ireland to Europe. The work uses techniques that Joyce developed more fully in Ulysses and Finnegans Wake. A Portrait began life in 1903 as Stephen Hero—a projected autobiographical novel in a realistic style. After 25 chapters, Joyce abandoned Stephen Hero in 1907 and set to reworking its themes and protagonist into a condensed five-chapter novel, dispensing with strict realism and making extensive use of free indirect speech that allows the reader to peer into Stephen's developing consciousness.

This is a semi-autobiographical novel about the education of a young Irishman, Stephen Dedalus, whose background has much in common with Joyce's. However, in determining the genre of A Portrait of the Artist as a Young Man readers and critics both face a lengthy debate. In terms of its critical reception A Portrait of the Artist as a Young Man has had its share of detractors and its admirers. As far as its autobiographical elements are concerned A Portrait of the Artist as a Young Man can be seen both as a '**Bildungsroman**' which describes the youthful development of the central character and as **'aesthetic autobiography'** or **'Kunstler roman'**. **We will now carry out our discussions on Joyce's portrayal of Stephen and see how he keeps varying his distance from Stephen but never does so drastically.**

Conclusion: s

James Joyce used the steam of consciousness technique in this novel to reveal the working of Stephen's mind but he did not overdo is device. This device did not become irritating or bewildering as it becomes in Joyce's other two novels. Joyce uses this form of narration "stream of consciousness",mixing associations, memories and others digressions of Stephen about moral and ideological-politic issues, strengthening and adding complexity to the central plot of the novel.

This paper is an attempt to examine the ' steam of consciousness ' as a technique used in Joyce's A Portrait of the Artist as a Young Man which is one of the greatest of modern novels. Joyce arranged his novel in five chapters which trace the protagonist's life, Stephen Dedalus, from boyhood to young manhood. In this study , a careful examination of this technique is carried out through moving from the innocence of childhood to frenzied episodes of adolescent lust and then to a calm contemplation of women, aesthetic theory independence and art .

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Beckett's Auditory Experiments

-Rajini Jangid

Beckett's radio, film, and television plays not only reinforce or rearticulate familiar themes, but explore the limitation and possibilities of a specific medium. His radio, film and television works follow the practices the writer has established in his theatre writings. Because the metaphysical situation is consistent in almost all Beckett's works, it is possible to read a media play and recognize themes presented in other forms, respond to their handling in the new work, and even as Mercier does – argue for the power of a work that is not "fully understood" in relation to a particular medium. Beckett's media plays present a universe where man is confused and estranged to the condition of his own existence. From the new position, Beckett sends forth his story: the familiar tale of a world where words fail, the past fades, the future is uncertain, nature is cruel, god is absent, and people go on.

All that fall is a short play in which almost nothing seems to happen, and yet what is found to have happened in the end is something irreparable. The play concerns an old couple, Maddy and Dan Rooney, the woman ill, obese and garrulous, the old man blind, ill and taciturn. Beckett uses a simple organizational scheme to structure the drama: Maddy Rooney journeys on foot to meet her husband Dan, who arrives on the upmail, a train from town, and leads the blind man home. The play divides into three principle sections: the journey to the depot, the wait for the train that arrives after an unexpected delay, and the return. The first two sections concentrate upon the character of Maddy, and the third balances the characters of the failing old couple as they struggle laboriously on the road towards home.

Dan cannot be said to be well. But he is no worse. It is impotence that ruins Dan and Maddy. They are reduced to the human condition that is so pathetic. Maddy laments over Minnie, who was never born to her, but her lament lacks the intensity of real grief. Her urge for motherhood has been nipped in the bud. Out of a similar urge, perhaps, Dan on his way home pushes a child out of the carriage. They have been reduced to this fatal impasse. Such is the tragic human predicament from which there is no escape.

The negation of life is the primal force in the play. Dan has spent his life impatiently dying all his life. Maddy is often overcome by grief and despair but she is always drawn towards life. They are opposed to each other. Like Hamm in Endgame and other Beckettians, Dan is frightened of the horror of existence and being

Like Krapp once again there is an old and failure and lonely man. Beckett probes the negative emotions of suffering, boredom and hopelessness through Henry, who is torn between "the boredom of living" and "the suffering of being" Henry is incapable of plunging into either of them and he experiences the "suffering self recognition of

separateness."[12]

The central image of the play is the sea. Embers and sea are protagonist and antagonist in this play that ventures into a new domain of drama. In **Embers** it is the sea which has haunted Henry all through his life. The sea symbol is a key to the whole play. Henry has been on the sea shore, afraid to enter it, unable to leave it. As the sea has haunted Henry all through his life, he fills his ears with sound in order to escape from it. He is haunted by his memories. The remembrance of days that are no more may fill a young couple with satisfaction and joy but it has no meaning for Henry. They, too, like Henry, would soon learn the futility of life and its promises. Man would be happier if he could kill his memory; for promises are made to be broken and lovers come together to fall asunder.

The roaring sea is in the background, he is trying to drown it by talking aloud. He dreams of living far away in the pampas. He can summon the boot or hooves, a dripping tap, and clash stones together at his will. He even carries a gramophone with him to drown the sound of the sea, but that, too, does not help him soothe his frayed nerves. The sound pursues him wherever he goes. Like the sea, his life has never been peaceful. It has always been in a state of flux.

Words and Music resembles an intricate rich symbolist poem composed in a medium still more suggestive than the printed language, a medium of pure audition. It is the most profound, the most original use to which Beckett has put radio, and one is tempted to say as original and moving a use as any to which radio has been put. In **Words and Music**, the process is acted out by three characters: Croak, a poet, and his two servants, Words and Music, whom he calls Joe and Bob. At the beginning music, a small orchestra is tuning up while Words prose's on repetitively, abstractly, and unpunctuated about that old favourite of Beckett's sloth. Croak shuffles in and brings them to order with a club. The theme tonight, he announces, is 'Love'.

Words has a question mark about the meaning of love and soul. This soulless love leads man nowhere. A soul without love is dead. That is all about love. Croak calls Words and Music, his balms and his comforts and successfully announces three themes for their combined effort - Love, Age, Face. Among these three themes the first theme 'Love' does not work as Words can do no better than repeat his dry scholastic pronouncements on sloth and Music plays without expression Croak's anguish increases and seeing the first theme doesn't work, he suggests second theme - Age. With much thumping of the club and much cajoling, Croak succeeds in making word and Music collaborate. They do better with the second theme.

Cascando resembles Words and Music but from a slightly different angle - creating, prose not poetry - and in a considerably bleaker and more fragmented style. Instead of Croak with his club and slippers, his bullying and wheedling, there is only a tight - lipped opener who commands Voice and brings in Music as it suits him. Voice is the

eternal Beckett narrator, whipping himself on to tell just one more story in the vain hope that it will be the unattainable right one that, when finished, will allow him to rest in silence.

Opener sees a vision of an artistic composition in which verbal and musical expressions, thought and feeling would fuse. He hopes by such a resolution to meet the deepest and most urgent demands of existence. As in **Words and Music**, in this play, too, the fundamental question is "how to be" Voice composes the endless story of life and its agencies. Life is so fleeting that no story can ever be complete.

The story is about Woburn, which Voice is fabricating in the hope that it is the last legend and after that he would have rest, is mesmerism. There will be no more stories after this story. But he knows that this hope is a false one, for the end of one story is the beginning of another; it is a never ending process.

Like Henry and Krapp, Joe is a distressed and disturbed by his past, in Eh Joe. The sound which Joe hears is not his own but of a woman, is mainly in his head and this enchances his agony, Joe is a lonely, ageing man who is a victim of the tired memory which he is trying to debunk to the best of his capacity. The play opens with Joe eliminating all the possibility of intrusion upon his privacy. He secures the window, door and cupboard, and draws the curtains. Then he looks under the bed. When he is assured of a quiet evening he settles down on his bed to relax. But the moment his facial muscles relax he is goaded by the voice, from which he cannot escape.

The voice addresses him ten times with nine pauses in between. Four of these addresses refer to Joe's present state of being, while the other six recall his past. The opening addresses with a direct call to Joe shatters the silence of the room. The silence itself had come as an anti-climax after Joe's feverish and Absurd activities up and down the room to ensure no possible intrusion into his state of aloneness. Just as he is about to relax, the toneless call comes between him and his carefully wrought silence. The voice, obviously from his head, is an echo of the voice of one of the two women he had loved and deserted. Joe is trapped in a world of anguish of his own making one but he cannot escape from it.

Macbeth and *The Merchant of Venice*: A Comparative Study of Femininity Perspective in Shakespeare

-Niyati Kush

ABSTRACT: Feminine perspective needs to be appreciated not within but outside the biblical cage of attributes like beauty, modesty, chastity, tact and tolerance. A woman cannot be and should not be taken either more or less than a human being. The earlier mankind learns to do so the better it is for all concerned. The present article is developed in the light of the two opposite shades of feminine perspective expressed by Shakespeare through the character of Lady Macbeth in his play *Macbeth* and the character of Portia as portrayed in his play *The Merchant of Venice*. An understanding of the bond between the two juxtaposed shades of life is the only way that human beings apply for their perception. In other words, the principle of relativity that makes the opposites join hands for a meaning and an appreciation remains at the root of all human perceptions and human realizations thereof.

KEY WORDS: Femininity,Femininity Perspective.

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Lady Macbeth stands at a wide contrast with Portia and the only bond of similarity between them is that both of them are women shaped and designed by the circumstances in the context of which they exit. We shall discuss first the femininity perspective as revealed by Shakespeare in his treatment of the character of Lady Macbeth.Taken as a kind of ogress, felt as an all ravishing feminine fury, commented at as the forth witch in the play the character of Lady Macbeth is treated as merely detested. Here goes an account of what is taken to be negative in the character and behaviour of Lady Macbeth. Though Lady Macbeth is endowed with the rarest powers, the loftiest energies and the profoundest affections but she is overpowered by over-riding ambition to the extent that she is ready to pay any price for its gratification. She is even ready to shun off her feminine feelings. Mark the following words of Lady Macbeth:

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
that tend on mortal thoughts, unsex me here;
And fill me, from the crown to the toe, top-full
Of direst cruelty. Make thick my blood,
Stop up th' access and passage to remorse.

That no compunctious visitings of nature
Shake my fell purpose nor keep peace between
Th' effect and it. Come to my woman's breasts,
And take my milk for gall, you murd'ring ministers,
Wherever in your sightless substances
You wait on nature's mischief. Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark
To cry 'Hold, hold'. (Macbeth: I,V, 35-50)

And in the pursuit of her ambitions she does not care about the means of achieving her goals. When she feels her husband's kindness to be a hindrance in achieving her goals she decides to pour her spirits in his ears:

Glamis thou art, and Cawdor; and shalt be
What thou art promis'd. Yet do I fear thy nature;
It is too full o'th' milk of human kindness
To catch the nearest way. Thou wouldst be great;
Art not without ambition, but without
The illness should attend it. What thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win.
Thou'dst have, great Glamis, that which cries
'Thus thou must do' if thou have it;
And that which rather thou dost fear to do
Than wishest should be undone. Hie thee hither,
That I may pour my spirits in thine ear,
And chastise with the valour of my tongue
All that impedes thee from the golden round
Which fate and metaphysical aid doth seem
To have thee crown'd withal. (Macbeth: I, V, 12-27)

Lady Macbeth is so inflexibly determined to achieve her goal that she manipulates her husband as a tool. With the help of her tact, artful and sarcastic manner she rouses her husband to commit the crime. On one hand she pictures the crime as a heroic deed and on the other hand she taunts her husband by using the word 'coward' which no man can tolerate. "She knows her husband's weakness, how he scruples 'to catch the nearest way' to the object he desires; and she sets herself without a trace of doubt or conflict to counteract this weakness. To her there is no separation between will and deed; and, as the deed falls in part to her, she is sure it will be done". (Bradley: 366-367). Mark the following lines:

Lady M. Was the hope drunk
Wherein you dress'd yourself? Hath it slept since,
And wakes it now to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would',
Like the poor cat i' th' adage? (Macbeth: I,VII, 35-44)

The character of Lady Macbeth is distinctly marked by disloyalty and ingratitude. She even violates the sacred claims of hospitality and plans to butcher her guest, a poor old king. She is a serpent with a mask of innocent looks and beautiful words:

Lady M. O, never
Shall sun that morrow see!
Your face, my thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time; bear welcome in your eyes,
Your hand, your tongue; look like th' innocent flower,
But be the serpent under't. He that's coming
Must be provided for; and you shall put
This night's great business into my dispatch;
Which shall to all our nights and days to come

Give solely sovereign sway and masterdom. (Macbeth: I,V, 58-67)

And if she seems invincible she seems also inhuman. We find no trace of pity for the kind old king; no consciousness of the treachery and baseness of the murder; no sense of the value of the lives of the wretched men on whom the guilt is to be laid; no shrinking even from the condemnation or hatred of the world.(Bradley: 368-369). Lady Macbeth is a cruel and fierce woman with daggers in her hands. She attacks on the old king with such a great strength and velocity as a vulture attacks on its victims. She has a masculine indifference towards blood and death:

Lady M. Infirm of purpose!
Give me the daggers. The sleeping and the dead
Are but as pictures; 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt. (Macbeth: II,II,52-57)

And again,

Lady M. My hands are of your colour; But I shame
To wear a heart so white.[Knock] I hear a knocking
At the south entry; retire we to our chamber.
A little water clears us of this deed.
How easy is it them! ……. (Macbeth: II, II, 64-68)

But this is by no means the whole story. Though she commits a horrified crime for the sake of her over-riding passion and ambition but the core of her personality and nature is not inhuman. All her cruelty, ingratitude, disloyalty are the deliberately acquired parts of her personality. Her famous soliloquy in which she invokes the evil spirits to unsex her and fill her with the direst cruelty from the crown to the toe is the evidence of her deliberate attempt. She is still feminine from within as she cannot kill her father or one resembling her father. Mark how she needs wine to get the required boldness for committing such a crime:

Lady M. That which hath made them
drunk hath made me bold;
What hath quench'd them hath given
me fire. Hark! Peace! (Macbeth II, II, 1-2)

Though Lady Macbeth is an ambitious lady but she is more ambitious for her husband than for herself. She wants Macbeth, her husband, to be the king. It was her

affection and love towards her husband that make her commit such a hideous crime. Though she shuns off all her feminine attributes and feelings but she has no want of wifely love and respect for Macbeth. A. C. Bradley in his book *Shakespearean Tragedy* points out:

> She gives her husband the best she has; and the fact that she never uses to him the terms of affection which, up to this point in the play, he employs to her, is certainly no indication of want of love. She urges, appeals, reproaches, for a practical end, but she never recriminates. The harshness of her taunts is free from mere personal feeling, and also from any deep or more than momentary contempt. She despises what she thinks the weakness which stands in the way of her husband's ambition; but she does not despise *him*. She evidently admires him and thinks him a great man, for whom the throne is the proper place. (Bradley: 377)

And after achieving her goal, she never pursued Macbeth for committing any other crime. On the other hand she tries to comfort and console her husband in his despair and hallucinations. "In the sudden emergency of the banquet scene she makes a prodigious and magnificent effort; her strength, and with it her ascendancy, returns, and she saves her husband at least from an open disclosure". (Bradley: 375). Mark how she manages the situation before the lords and the gentlemen of the court and helps Macbeth to restore his senses by her indignant rebukes and low whispers to him when he saw the ghost of Banquo siting on his chair in the banquet scene.

Lady M. The fit is momentary; upon a thought
He will again be well. If much you note him,
You shall offend him and extend his passion
Feed, and regard him not. – Are you a man?
Macb. …….
…….
Lady M. O proper stuff!
This is the very painting of your fear;
This is the air – drawn dagger which you said
Led you to Duncan. O, these flaws and starts-
Impostors to true fear- would well become
A woman's story at a winter's fire,
Authoriz'd by her grandam. Shame itself!
Why do you make such faces? When all's done,

You look but on a stool. (Macbeth: III, IV, 55-68)

The greatness of Lady Macbeth's character lies in her strong will and perfect self-control. Though she herself was suffering from the sting of guilt but she neither asks for help from her husband nor she betrays him even by a look till the end of the play. A.C. Bradley appreciates this quality of Lady Macbeth when in his book *The Shakespearean Tragedy* he says:

> And even when passion has quite died away her will remains supreme. In presence of overwhelming horror and danger, in the murder scene and the banquet scene, her self-control is perfect. When the truth of what she has done draws on her, no word of complaint, scarcely a word of her own suffering, not a single word of her own as apart from his, escapes her when others are by. She helps him, but never asks his help. She leans on nothing but herself. And from the beginning to the end- though she makes once or twice a slip in acting her part- her will never fails her. Its grasp upon her nature may destroy her, but it is never relaxed. We are sure that she never betrayed her husband or herself by a word or even a look,save in sleep. However appalling she may be, she is sublime. (Bradley: 368)

It appears that Shakespeare grew while creating Lady Macbeth and expressed his own impression of feminine perspective as learned from the traditional biblical views of femininity floated by the contemporary church and underlined by the Victorian guardians of Christian morality. On the contrary Portia reveals an entirely different feminine perspective. To begin with, Portia has all the noblest and the finest qualities that make her the epitome of female perfection. She is beautiful, tender, obedient, sacrificing and emotional and possesses the delightful feminine dignity as well as penetrating wisdom and lively wit. She is in no way inferior to "Cato's daughter, Brutus' Portia" (The Merchant of Venice: I, I, 163). Bassanio, whom Portia loves, appreciates her in the following words:

Fair Portia's counterfeit! What demi-god
Hath come so near creation? Move these eyes?
Or whether riding on the balls of mine
Seem they in motion? Here are sever'd lips,
Parted with sugar breath; so sweet a bar
Should sunder such sweet friends, Here in her hairs
The painter plays the spider, and hath woven
A golden mesh t' entrap the hearts of men
Faster than gnats in cobwebs. But her eyes-
How could he see to do them? Having made one,

Methinks it should have power to steal both his,

And leave itself unfurnish'd……

(The Merchant of Venice: III, II, 115-126)

Portia has a great sense of duty and obedience towards her deceased father. Though she is economically independent after her father's death and does not like her father's will of marrying by lottery system and she could easily dishonour his will but mark what she says:

Por. If I live to be as old as Sibylla, I

will die as chaste as Diana, unless I be

obtained by the manner of my father's will.

(The Merchant of Venice: I, II, 95-97)

Portia's character is a great example of true love and supreme surrender. Although she is superior to Bassanio in many spheres of life yet she never poses her superiority before him. On the contrary she totally surrenders herself before Bassanio by saying herself an'unschooled'girl and wants to change and mould herself according to his will. Mark what she says to Bassanio when he chooses the right casket:

Por. ……

Such as I am. Though for myself alone

I would not be ambitious in my wish

To wish myself much better, yet for you

I would be trebled twenty times myself,

A thousand times more fair, ten thousand

times more rich.

That only to stand high in your account

I might in virtues, beauties, livings, friends,

Exceed account. But the full sum of me

Is sum of something which, to term in gross,

Is an unlesson'd girl, unschool'd, unpractis'd;

Happy is this, she is not yet so old

But she may learn; happier than this,

She is not bred so dull but she can learn,

Happiest of all is that her gentle spirit

Commits itself to yours to be directed,

As from her lord, her governor, her king.

Myself and what is mine to you and yours

Is now converted. (The Merchant of Venice: III, II, 150-168)

Snider praises Portia in the following words:

> … She has that complete harmony and unity with her husband, that his joys are her joys, his sorrows her sorrows; and she has the same interest in her husband's friend that the husband himself has. Thus she is a truly ethical character – ethical in the sense that she instinctively subordinates herself to the highest end of woman. (Snider: 333)

Portia is vivacious and jaunty. She has a buoyant enthusiasm. When she comes to know about Antonio's situation and Bassanio's love for his friend, she urges Bassanio to hasten for helping his friend. Though she was in midst of her great joy but she did not get angry with or jealous of Antonio. On the other hand she is sympathetic and considerate towards him. And at this point she also comes to know about the fact that Bassanio is not economically sound and all his show of wealth was borrowed. But she gives more importance to love than wealth and does not give even a look of distrust to Bassanio. On the contrary she let her husband go immediately after their marriage with all the authority over her wealth. Mark what she says to Bassanio:

Por. What! no more?

Pay him six thousand, and deface the bond;

Double six thousand, and then treble that,

Before a friend of this description

Shall lose a hair through Bassanio's fault.

First go with me to church and call me wife,

And then away to Venice to your friend;

For never shall you lie by Portia's side

With an unquiet soul. You shall have gold

To pay the petty debt twenty times over.

When it is paid, bring your true friend along.

My maid Nerissa and myself meantime

Will live as maids and widows……..

(The Merchant of Venice: III, II, 301-312)

But the most prominent and striking attributes of Portia are her wisdom, intellect, wit, decision taking power, playfulness and resourcefulness. Her sudden plan for releasing Antonio by taking help from doctorBellario, her disguising as a young learned doctor and her eloquent " mercy speech" all make it evident. Portia was firm in her decision to help Bassanio at any cost. Kenneth Gross says, "Dramatistically speaking, Portia enters as a kind of angelic visitant. Her entrance is a gift to the court, also to the audience, a relief from the battlement that has attached itself to Shylock." (Gross:97). Equipped with the weapons of law and reason, given to her bydoctorBellario, Portia begins to fight the case by appealing Shylock to show mercy as "It is twice blest:/ It blesseth him that gives and him that takes./'Tis mightiest in the mightiest." (The Merchant of Venice: IV, I, 180-183). "And when he refuses to fall for her high-sounding eloquence, note the change of tone and the sophistry with which she lays it down that although he has a good case, his refusal of the money and demand for a lawful judgement of his lawful case make him a criminal." (Hannigan:174)

Por. A Pound of that same merchant's flesh is thine.
The court awards it and the law doth give it.
Shy. Most rightful judge!
Por. And you must cut this flesh from off his breast.
The law allows it and the court awards it.
Shy. Most learned judge! A sentence! Come, prepare.
Por. Tarry a little; there is something else.
This bond doth give thee here no jot of blood:
The words expressly are 'a pound of flesh'.
Take then thy bond, take thou thy pound of flesh;
But, in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and goods
Are, by the laws of Venice, Confiscate
Unto the state of Venice.

(The Merchant of Venice: IV, I, 294-307)

Notwithstanding anything contained in the critical consensus of Portia's wide range appreciation, we cannot ignore the dark spots of the moon shine of her feminine perspective. To begin with, Portia displays a light hearted playful duality in her character and behaviour. For example her famous speech on mercy in the Trial Scene of the play is a passionate appeal for human considerations in legal applications and legal executions towards the cause of justice. She has a different face towards Shylock when pleading

mercy and an entirely a different face for Shylock when he pleads for mercy. This is more than feminine tact. It appears to be the masculine manoeuvre of an intelligent quibbling lawyer who though in a masculine disguise displays a transgression of the contemporary limits and limitations of a feminine mind- set. It is again significant to note that her disguise as young doctor of law invokes the provisions of law against impersonation. Such tactfulness and such playfulness are more than what is required within the framework of contemporary femininity existing within an actual domestic framework. A woman may be playful within the safe range of her domestic circumstances where there is no risk of violating law of the land. Portia's behaviour in the Trial Scene also undermines all masculine mind- sets of Shylock, Antonio's friends and the Duke who sits to do justice with the parties. This situation makes Portia's character as a complex whole of rich femininity mixed with effective masculinity. Had she been placed in place of Lady Macbeth, she would have handled Macbeth's way to the crown more gracefully and more acceptably than Lady Macbeth has done.

The statement that 'a maiden has thoughts but no tongue' may be applied to Portia and Lady Macbeth differently as their situational and contextual obligations widely differ. In her soliloquy Lady Macbeth honestly expresses her thoughts to herself where she invites evil to "unsex her" and change her "milk" into "gall." This is an honest expression of thoughts expressed through tongue in all privacy and loneliness of a lady under heated imagination. On the other hand Portia's playful imagination baffles Bassanio and his friends in the Ring episode as they come to know how Portia could get the wedding ring back from the lawyer who got it as his fee in the Trial scene from Bassanio as a result of Antonio's insistence. What is more important is what Portia says in the following lines:

Por. Let not that doctor e'er come near my house;
Since he hath got the jewel that I loved,
And that which you did swear to keep for me,
I will become as liberal as you;
I'll not deny him anything I have,
No, not my body, nor my husband's bed.
Know him I shall, I am well sure of it.
Lie not a night from home; watch me like Argus;
If you do not, If I be left alone,
Now, by mine honour which is yet mine own,
I'll have that doctor for mine bedfellow.

(The Merchant of Venice: V, I, 223-233)

As a maiden, Portia has not only thoughts but also a tongue to express them and that to openly and publicly. The point may further be enforced in the light of the critical interpretation of the possibilities of Portia giving a hint to Bassanio in his right choice of the proper casket in the casket story of the play. Whether she gives a hint to Bassanio towards the right casket or not may stand debatable but her response to Nerissa at her mention of Bassanio's name to her and Portia's request to Bassanio to stay before choosing the casket as she has fear for losing him if he chooses the wrong casket, are moments of a maiden publicizing her thoughts loudly through her tongue.

Evidently Shakespeare's treatment of his understanding of contemporary feminine perspective finds a treatment in Lady Macbeth and Portia so richly that they can be juxtaposed for a better appreciation of Shakespeare's understanding and appreciation of contemporary feminine perspective.

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Analysis of John Donne's Poetry in the Light of *VaidarbhīRīti*

-Richa Biswal

Abstract

John Donne is one of the most influential versatile poets of 17th century who wrote several poems, prose-pieces and essays. Donne has made a remarkable contribution to English poetic diction and versification. Donne's poetry is based on an individual technique. His poetic diction and style is unconventional. Thus, his poetry can be well-analyzed from the perspective of *Vaidarbhīriti*. Though *Vaidarbhīriti* is an Indian theory still it is not escaped from the pens of other writers of any language including English (Indian and British both). Donne is one of the most prominent writers who were influenced by *Vaidarbhīriti*.

Rīti is an important theory of Indian Poetics by which the qualities of *kāvya* (any literature) can be assessed. In this school great importance is given to the verbal arrangement. In modern terminology *rīti* can be well compared to the branch of Stylistics as both these branches focus on the style of literature. The discussion regarding style is prominent in Western as well as in Indian literary criticism. According to Vāmana the founder of *rīti*-school, style is the essence of poetry. It is a special arrangement of words deviant from the normal colloquial expression and this specially is based on *gunas* (qualities) like figures of speech where both sound and sense play an important role in enhancing the beauty of any poem. *Rīti* is all about the arrangement of words (phrasal organization) and this phrasal organization is basically a combination of *rasa, guna* and alaṁkāras which imparts intended meaning to the *sahrdayas* (readers).

The paper deals with some of the significant areas of inter-sections between the Eastern and Western branches of aesthetics to provide universality and relevance of *riti*-Theory. An attempt has been made through this paper to critically analyze the reflections of *Vaidarbhīrīti* in the poetry of John Donne which is an amalgamation and coalescence of different features of *Vaidarbhīrīti* as stated in Vāmana's Kāvyalamkāra-sutravṛtti. His poems can be well-analyzed from the perspective of several theories of Indian Poetics including the best*Vaidarbhīriti*. This paper is divided into three sections. In the first section an introduction to the *rīti*-theory is given describing all its types and subtypes. In the second section review of literature is done which shows that Donne's poetry have not been studied in the light of *rīti* so far neither in the west nor in the east and in the third section John Donne's poetry is analyzed in the light of *Vaidarbhīrīti*.

KEYWORDS: *VaidarbhīRiti,* Style, Vamana, Donne

I

Introducing *Rīti-siddhānta*

Rīti-siddhānta was propounded by Vāmana (8th - 9th AD) taking style as the essence of poetry (*Rītirātmā kāvyasya*). In this school great importance is given to the verbal arrangement of the poet marked by various *gunas* technically known as *rīti*. The term *rīti* isderived from the root *rin* to go. It is defined by Vāmana as the specific construction of the poetry and the composition should have poetic virtues*:* Viśiṣṭapadaracanā rītiḥ-viśeṣoguṇātmā (Kāvyālaṅkārasūtravṛtti 1.2.8).

Ānandavardhana says it is the cause in beautifying the word and meaning both. Viśvanātha also accepts *rīti* as the specific construction and it should be beneficial to *rasa* etc.Mammaṭa accepts vṛtti in place of *rīti* and it is a *vyāpāra* related to *rasa*. Rājaśekhara says it is the order of composition. Ācārya Vidyādhara says that the words and meanings conducive to *rasa* are called *rīti.*

Style is the generator of poetry while alaṅkāra enhances its beauty. When we think of style in poetry, we take into account formal constituents of poetry like language, rhythm and imagery; style is language though it is the language that has incorporated in itself elements like the poet's vision, attitudes, moods, thoughts and themes. The discussion regarding style has been lively and prominent in Western as well as in Indian literary criticism.The *rīti*-school of poetics is represented fully by its chief exponent Vāmana, author of Kāvyālaṅkārasūtravṛtti, who flourished in Kashmir towards the close of the 8th century AD. *Rīti* focuses on special arrangement of words deviant from the normal colloquial expression and this specialty is based on guṇas or qualities like figures of speech, both of sound and sense which play an important role in enhancing the beauty of any poem. Vāmana wanted that writers should go deeper and understand the value of *rīti* and should not be content with the superficial alaṅkāra.

Style, diction, method or mode of composition or expression regarded by Vāmana as the soul of poetry is defined as 'a distinguished arrangement of words', the distinction consisting of certain poetic qualities. Daṇḍin accepted two broad types, *vaidarbhī* or southern mode of poetic expression and gauḍī or the eastern mode. This nomenclature and classification was not acceptable to Bhāmaha. Vāmana and Rudraṭa added *pāñcālī* to the list; Agnipurāṇa mentioned four and Bhoja six, adding *lātiya*, *avantikā* and *māgadhī* as well. The basis of classification differs with: (1) proportion of compounds, metaphorical expression and softness of diction (Agnipurāṇa); (2) use of compounds (Rudraṭa); (3) diction, compounds qualities and figures (Bhoja); (3) qualities (Daṇḍin and Vāmana). In short, the concept of the mode of expression incorporates, both diction and style, Kuntaka's modes (*mārgas*) are more comprehensive, their distinction is neither quality-based nor provincial; he classifies them according to the genius, nature and practice of the poet. Vāmana is the founder of this school, although the concept was not

unknown to the earlier writers who had indirectly given it a place in their scheme. Daṇḍin calls it *mārga* and deals with it at considerable length. The later writers on *dhvani* and alaṅkāra also have given due recognition to it. It was Vāmana, however, who laid down in positive terms that *rīti* is the soul of poetry. He defined *rīti* as a special (artistic) arrangement of significant words. This specialty is based on guṇas or poetic excellences. Bhojarāja says in histhat *rīti* is known as *mārga* in poetry.

The number of *rītis*: Vāmana has classified *rīti*s into three, namely, *vaidarbhī*, gauḍī and *pāñcālī*: *Sā tridhā vaidarbhī gau īyā pāñcālī ca* (Kāvyālaṅkārasūtra 1.2.9). The number has, however, varied with the writers. Daṇḍin, Vāgbhaṭṭa and Rājaśekhara, like Vāmana, speak of three *rītis*. Rudraṭa and the author of Agnipurāṇa have added a fourth to the list, while Bhoja enumerates six. All the names have been derived from the regions wherein they are supposed to be prominently used. The *rīti* school can be said to have improved upon the alaṅkāra school in the sense that instead of the alaṅkāras, it emphasis the poetic structure. The school, however, did not have any significant followers. Vāmana's *rīti* is anticipated in the *mārga* of the south Indian writer Daṇḍin, author of *Kāvyādarśa*. The distinctions between the *vaidarbhī*-style and gauḍī-style was known even to Bhāmaha, the earlier important writer who was against praising the *vaidarbhī* and condemning the gauḍī, said that both style have their own place in literature. Daṇḍin, takes the *vaidarbhī* style as the best and says that it contains all ten poetic qualities properly balanced.

Classification of Guṇas and Doṣas (Excellences and Blemishes):

Vāmana is the innovator of the *rīti*-school. According to him *'rīti'* consists in the special arrangement or combination of words and the specialty lies in the application of guṇas: 'Viśiṣṭapadaracanā rīti; Viśeṣoguṇātmā'. On the basis of these aphorisms, *rīti* and guṇa are accepted as if identical in meaning. The guṇas are of two kinds: connected with *śabda* and *artha*, i.e. word and sense respectively. Each is ten in number and their names are similar: *ojas, prasāda, śle a, samatā, samādhi, mādhurya, udāratā*, *arthavyakti* and *kānti*. But there is a great difference between the nature and definition of every guṇa of word and guṇa of sense. The *rīti* containing these guṇas has been called the soul of poetry by Vāmana. He speaks of three *rīti*s - *vaidarbhī*, gauḍī and *pāñcālī*. Out of these, the *vaidarbhī* is vested with all the guṇas, the gauḍī with two, namely *ojas* and *kānti*, and the *pāñcālī* is characterized by *mādhurya* and *saukumārya*. Vāmana is silent on the question whether the guṇas present in these *rīti*s are guṇas of word or that of sense, but from his analysis, especially from his silence, it can be assumed that he intended the presence of both the types of guṇas in all the *rīti*s. To him *vaidarbhī* was the best because it was endowed with all the guṇas. He has pointed out towards another variety of *vaidarbhī* as *śuddha* (pure). Bharata describes guṇas as negations or absence, or more accurately the avoidance of doṣas

The language that has become style is characterized by the presence of guṇas. Mere language is just lexis and syntax if there are no guṇas in it. Language which has not received this orientation can only be colourless, featureless and without any excellence. Vāmana speaks of ten guṇas related to the word. He also mentions ten artha-guṇas and calls them by the same names that he has given to the śabda guṇas. The difference between the śabda-guṇas and artha-guṇas is that the śabda-guṇas may be said to indicate the predominance of the following features in the synthesis called style: inflections and affixes; lexis; syntax; rhythm; imagery. The artha-guṇas will then indicate the predominance of vision, attitude, thought, mood and theme. Both the śabda-guṇas and the artha-guṇas reside in the same poem or work of art. But viewing them separately helps us to realize the composite nature of its style.

The division of guṇa*:* In Nāṭyaśāstra, Bharata enlists ten guṇas as śleṣa, prasāda, samatā, samādhi, mādhurya, ojaḥ, *padasaukumārya, artha-vyakti, udāratā* and *kānti. Gu as* are desirable characteristics or excellences in a poetic composition which lend it a peculiar aesthetic charm. Bharata regards them as embellishments-the opposite of defects. Bhāmaha mentions only three qualities without discussing their relation to *rīti* or style, for he rejects the classification of style. Daṇḍin regards them as embellishments, while Pratiharendurāja and Vāmana distinguish them from figures of speech, thus qualities produce aesthetic charm to figures too; poetry can exist without figures, but not without qualities.

Doṣas:

Vāmana lays equal emphasis upon the avoidance of faults as well as the utilization of guṇas and alaṅkāras in the matter of creating poetic beauty. Some of the later writers e.g. Mammaṭa, Hemachandra, Bhoja and Vāgbhaṭṭa, follow him when they incorporate at the same breath the absence of poetic faults and presence of poetic excellences and figures in their definition of poetry. All the theorists agreed upon the fundamental point, they insist upon the avoidance of doṣas as doṣas or poetic flaws has a deterring effect on poetry in as much as it mars its beauty. Daṇḍin emphatically enjoins that even a slight defect ought not to be tolerated in poetry as even a single leprous spot is sufficient to render a handsome body ugly. Abhinavagupta lays a greater emphasis upon the absence of doṣa than on the presence of guṇa and alaṅkāra. These theorists, therefore, appear to hold that absence of poetic blemishes (adoṣa or apadoṣatā) is itself an excellence.

In a nutshell, *rīti* is all about the arrangement of words as phrasal organization and it is the combination of phrasal organization, *rasa*, guṇa and alaṅkāras which imparts intended meaning to the sahṛdaya (reader). Thus, *rīti* is an unavoidable link to the cohesive network of *rasa*, guṇa, alaṅkāras and phrasal organization. So far, till now an effort has been made to introduce the conception of the *rīti-siddhānta* (theory of style). Having categorically ascertained the nature and the types of *rīti* as propounded by Acārya Vāmana, it would now be appropriate to take the issue with the subject of the current

enterprise. To test how valid the *rīti-siddhānta* of Indian poetics would be for an alien literature would entail the application of it to the works in a non-Sanskrit language.

II

Survey of Western / Indian Scholarship on John Donne

1. Western View:

Roberrt Lathrop Sharp says Donne's style is marked by subtlety, ratiocination, impassioned and direct utterance, and great imaginative power linked to a daring and unchecked wit. The persistent use of these qualities led Donne constantly into obscurity, harshness and extravagance, which were common to the metaphysical (5). Donne's style which was new, different and unusual, pushedcertain qualities to extreme limits. Donne added and intensified some extra qualities to his style that were prevalent at that time. Donne's style basically deals with cynical and bitter mood, his expressions are generally elliptical, and thoughts are highly packed. Donne's style is basically harsh and obscures (10). Donne's style is abrupt, passionate, dramatic, compact, rapid and twisting in thought, harsh, subtle, economic, intensified and abrupt. Logic, pride, humility, idealism, passion, realism, a taste for dramatic situations, individualism, iconoclasm, blend of cynicism and disillusionment also play an important role in his style. His learning is heterogeneous; conceits are in a more rapid and far-fetched form. His metaphysics and logic play an integral part of his imagery and feeling (20). Donne was adding charm to his style by combining learning and emotion, through which different moods sought expression simultaneously. Donne could illustrate his thought with figures drawn from science, mathematics, astronomy, theology and metaphysics. Donne's way of writing included an intense and perverse individualism. He was fond of cynicism and paradox. Donne tried to make the language of poetry direct and vital (21). The harshness of Donne's lines consists in a disposition of sounds. There is no attempt to combine syllablepleasingly. The consonants grate on each other, and even regularity of accent is ignored. Donne uses wit effectively and his conceits have power and depth (30). According to Coleridge Donne wrote in the middle style that was fit for either prose or verse. The vocabulary of Donne was larger and difficult.

According to Phillip Mallet, Donne's language is often difficult, and the ideas he uses or explores in the poems are often complex as well as unfamiliar (7). There is an irregularity in Donne's rhymes. Basic pulse of his verse is clearly iambic i.e. it has a pattern of alternating stressed and unstressed syllables (9). In John Donne's poems words are packed together like boulders along a rocky coastline, and the reader has to learn how to clamber from one to another (10). Questions about the techniques of John Donne's poetry typically revolved around three key terms: metaphysical, wit and the conceit (95). The difficulty in Donne's poetry is not in the language rather in the connections between ideas: in the logic and argument of the poem, and the relation of these to its mood or emotional

temper. About one third of Donne's rhyming words are verbs and they are monosyllables (76).

A. C. Patridge is right when he says dramatic presentation of ideas, originality of phrasing and disregard of formal syntax are the basic features of Donne's style (10). John Donne has a conversational tone and employs natural speech rhythms. Donne's authoritative style was an effective screen for knowledge of his own limitations. Johnson in his *Life of Cowley* says that Donne's imagery is too fragmentary and the style too analytical. Paradox and serious wit were the dominant characteristics of his style. According to Dayton Haskin, Coleridge respected Donne's stylistic achievements but he rarely annotated Donne's writings as those of a superior thinker (57). Harshness and obscurity are part of Donne's style (115). Donne was said to be an obscurest whose sentiment was conceited as his style (121). Donne's style basically consists of perverse taste, want of harmony, cold and obscure conceits, pedantry and coarseness. Donne's style was regularly marked by extravagance and affectation of the sorts found also in the poetry (127). According to the History of English Literature by Taine Donne's strained style and absurd comparisons showed that English writers in the early 17th century rose to the same 'height of folly' that the sonneteers of Italy and Spain did once 'the poetic vitality' of a unique and wonderful epoch had worn itself out by its very efflorescence.

Wilbur Sanders says, Donne's style contains ingenious absurdity and intenseness and peculiarity of thought. *The Canonization* combines an extreme earnestness of overt content with a disconcerting frivolity of manner. There is a crude dichotomy between the serious and flippant. There is a dryness of tone. It is serious and absurd. John Dryden in *Donne affects the Metaphysics* says Donne's style has variety, multiplicity and choice of thoughts. He excels in the manner and words (193). Learned imagery, argumentative evolution of the lyrics, peculiar blend of passion and thought, feeling and ratiocination are major part of Donne's style. Harsh, witty, lucid, rugged, vivid, simple, realistic touches are merged in learned and fantastic elaborations. It blends intense emotion and vivid imagination. Diction is colloquial and bizarre. Donne is a master of neutral style i.e. use of a diction that is equally appropriate for prose and verse. Purity and naturalness of style is a grace for him (Grierson 4). Concentration and a sinewy strength of style is the mark of Donne. Donne writes in metaphysical style and this style heightens and liberates personality. It is essentially a style in which individuality is expressed. Andrew Hadfield in his article "Literary Contexts: Predecessors and Contemporaries" says, Donne makes use of a series of precursors styles, types and literary examples often treating the material at his command in a sardonic or ironic way (63).

Albert C. Labriola in his article "Style, Wit, Prosody in the Poetry of John Donne" exclaims that Donne's writings are harsh, obscure, witty and unrhythmical. The most significant early comments on Donne's style, wit and prosody are that of Ben Johnson. Ben Johnson says Donne's irregular prosody, metrical irregular unique style and

incomprehensible wit will make him perish. Carew adds that Donne's style, wit and prosody liberated English poetry from its dependence on, imitation or adaptation of, classical sources and analogies (Oxford 708). De Quincey contends that rhetoric, rather than regularity and rhyme, is the measure of Donne's successful style and wit. By the rhetorical style, which is poetically unconventional Donne achieves a level of poetic expression, dialectical subtlety, and passionate expression lacking in Eighteenth century poetry (Oxford 714). The hall mark of Donne's poetry include untraditional and irregular style, conversational rhythm, dramatic intonation, inflected emotion, tonal range, erudite or arcane images (Oxford 716). According to Rosemond Tuve Donne's poetry is discursive, argumentative, dialectical, and has logic. The exact propriety of his images is perhaps the largest factor in the vigour and acuteness of his style, for the poet has no sharper instrument than this (96). J. B. Leishman in his article "Logical Structure in the Songs and Sonnets"says each and every poem of Donne has an argument. These arguments are outrageous, paradoxical, playful and serious. It contains different kinds of feeling mainly perceptible in and through the rhythms and inflections of the verse (193). Sir Herbert Grierson says Donne's songs are the expression in unconventional, witty language of all the moods of a lover that experience and imagination have taught him to understand the sensuality aerated by a brilliant wit; fascination and scornful anger inextricably blended (151). The vivid, simple, realistic touches are too quickly merged in learned and fantastic elaborations; it is blended with an intense emotion and vivid imagination.

Donne's poetry is based on an individual technique. His poetic diction and style are unconventional. Donne is bizarre and wayward in his style. W. J. Long is of the view that Donne threw style and all literary standards to the winds; and precisely for that reason he is forgotten, though his great intellect and genius had marked him as one of those who should do things worthy to be remembered. T. S. Eliot declared that Donne introduced the natural conversational style which the Elizabethans had excelled in producing in a highly sophisticated metric verse, and in a variety of rhythms and stanza schemes which forms an inexhaustible subject to study. In Donne we have vivid, simple, realistic touches too quickly merged in learned and fantastic elaborations and the final effect of every poem of Donne is bizarre and blended one, it is because Donne's poetry is the expression of a strangely blended temperament and intense emotion and vivid imagination.

2. Indian View:

Brijraj Singh is of the view that Donne's style is full of medieval emblems and symbols along with the hair splitting logic. Donne's poem can be divided into that whole style and metres are simple and those where they are complex and subtle (5). "The Canonization" is colloquial, satirical and self-deprecatory and "The Exstasie"is complex and richly wrought poem (67). According to Rina Ramdev, Donne's versification is irregular and rugged; his style is plain and not grounded as it is pitched closer to speech, in

opposition to the copious and fluent eloquence of the courtly lyric (191).

III

An Analysis of John Donne's Poems in the light of *Vaidarbhīrīti* (delicate or tender style):

Vaidarbīrīti, (*sukumāra* or delicate or tender style) is a style based on the use of the *asamāsa* i.e. (the phrasal organization, devoid of compounds). It has *mādhurya* (melody) which generates special delight by liquefying the reader's psyche. It also includes the use of phonemes and syllables to produce rhythmic effect, especially the repetition of the same vocal class-nasal, semi vowels and short syllables with a total absence of hard consonants. It is experienced more and more in compositions delineating the sambhogaśṛṅgārarasa (erotic sentiment due to union), the vipralambha śṛṅgārarasa (erotic sentiment due to separation), the karuṇa (sentiment of pathos), and the *śāntarasa* (sentiment of quietitude).

Vaidarbhī, the style is named after the state of vidarbha; it possesses all the ten *gu as* which form its very life-breath. It may differ with the writer and theme and may possess a lesser number to qualities, but all the ten are suitable for it. It is free from blemishes and is sweet like the notes on a lute, according to Vāmana. It is pure when free from compounds and mixed when just a few compounds, are used. The Purāṇas describe it as void of compounds, moderately soft, with a suitably sparing use of metaphorical expressions. It consists of sweet and tasteful arrangements of sounds free from vulgarity. *Vaidarbhīrīti*, rejected by Bhāmaha was recommended by Daṇḍin as the best for according to him, it possessed all the ten qualities: *Iti* Vaidarbhīmārgasyaprāṇadaśaguṇāsmṛtāḥ (*Kāvyādarśa* 1.42). According to Viśvanātha, it is delicate, because, it contains sweet, smooth, lucid, even and natural words. It avoids compound or makes a very moderate use of compounds:

Mādhuryavyañjakair varṇaiḥracanālalitātmikā/

Avṛttir alpavṛttir vāvaidarbhī rītir īṣyate // (Sāhityadarpaṇa 9.2-3)

According to someācāryas, the *kāvya* which is composed in a *vaidarbhī* style is the real *kāvya*. In fact, it is not possible to think of a *kāvya* without it as the speech honey drops only from the *vaidarbhīrīti*: *Sati vaktari satyarthe sati śabdānuśāsane* /Astitannavināyenaparisravativāṅmadhu//According to Rājaśekhara, the *vaidarbhī* - composition is very sweet and delicate to hear:

Vāgvaidarbhīmadhurimaguṇaṁsyandateśrotralehyam(Kāvyamīmāmsā).According to some, the rītis are led by vaidarbhī. The rīti is called śuddhavaidarbhī if it is bereft of compounds: Keṣāñcidetā vaidarbhīpramukhā rītayo matāḥ. Sā'pisamāsābāhveśuddha-vaidarbhī.To sum up: it corresponds to the delicate manner as accepted by Kuntaka.

***Vaidarbhīrīti* (delicate or tender style) in the poem "The Extasie":**

In the first three stanzas the poet has used saṁyogaśṛṅgārarasa. In the first stanza the persona describes the place where he and his beloved sat one day. They sat on a spot situated upon the bank of the river where stood around them wild violets in full-bloom tossing their heads. All this acts as the *uddīpanavibhāva.*

Where, like a pillow on bed,

A Pregnant banke swel'd up, to rest

The violets reclining head,

Sat we two, one anothers best. (lines 1-4)

In the second stanza also saṁyogaśṛṅgārarasa is continued. Here the persona describes the posture in which he and his beloved were sitting. Each of them held the other's hands closely and tightly and were looking into the eyes of each other. All this acts as the anubhāva of śṛṅgāra-rasa.

Our hands were firmely cimented

With a fast balme, which thence did spring,

Our eye-beames twisted, and did thread

Our eyes, upon one double string; (lines 5-8)

So it can be seen that this poem evokes saṁyogaśṛṅgārarasa. Intensity of *rati* is the chief characteristic in the first three stanzas. Here samatā guṇa is present as the language is extremely simple. In the first three stanzas of the poem the poet has used saṁyogaśṛṅgārarasa and because of the presence of this kind of *rasa*, the poem has space for *vaidarbhīrīti* as *rasa* is the essential constituent for differentiating or deciding the *rītis*. This is not the only reason for the presence of *vaidarbhīrīti* in the above poem but it also possesses many other features or characteristics of *vaidarbhīrīti*. The most important of all the characteristics is the presence of music which denotes that here *mādhurya guna*. Here *prasāda* guṇa is present as these stanzas are lucid, charming and understandable. Here *saukumārya* guṇa is also present as the meter of the above mentioned stanzas are ruled by the principle of fixed number of syllables to a verse and the principle of rhymes. The iambus seems to be the ruling meter. Each stanza consists of four verses. Each verse is a tetrameter consisting of four feet and each foot is made up of two syllables. An extra syllable is found at the end of a line for the sake of rhyme. Though the meter of the poem becomes uncertain towards the end and Donne blends scholastic ideas with the physical passion of love which are the characteristics of gauḍīrīti but in the beginning three stanzas he has also used *samādhi* guṇa as the language is too simple and a few figures of speech are employed. The first three stanzas of the poem are pure, soft and delicate. It is pleasant to the ear. So it is clear that here *mādhurya, prasāda, samatā, samādhi,* saukumāryaguṇa are present. Here *asadhu* doṣa is not present as grammatically the poem is correct, here kaṣṭa doṣa is not present as it is pleasant to the ear. Here gūḍhārtha doṣa is also absent as no word

is used which has less known meaning, here *neyārtha* doṣa is also absent as meaning is arrived directly. The words used do not contain *ojas* guṇa as it is free from ambiguity or contradictness and is devoid of compounds. It is also free from vulgar expressions and blemishes. Hard consonants are also not used in the first three stanzas. These stanzas do not produce confusion. Especially those syllables are used that are not rough sounding. As all the characteristics mentioned above well depict *vaidarbhīrīti*. So it can be concluded that the beginning stanzas of the poem consists of *vaidarbhīrīti*.

***Vaidarbhīrīti* (delicate or tender style) in the poem "The Expiration":**

"The Expiration" is a short poem of two stanzas of six lines each. In the first eight lines *vaidarbhīrīti* is present. Here the persona addresses this poem to his beloved at the time of parting after a night of love. The persona says to his beloved to end the last sad kiss. He says it sucks out their souls and makes both their bodies dead. Here the separation of two lovers is depicted which creates karuṇa rasa. The persona says if the word 'go' uttered by him has not killed her, she should utter the word 'go' for him and thereby contrive his death. Meaning they are in love so much that they cannot even think of separation. And the utterance of the word go would kill them.

So, so, breake off this last lamenting kisse,

Which sucks two soules, and vapors Both away,

Turne thou ghost that way, and let mee turne this,

And let ourselves benight our happiest day,

We ask'd none leave to love; nor will we owe

Any, so cheape a death, as saying, Goe;

Goe; and if that word have not quite kil'd thee,

Ease mee with death, by bidding mee goe too. (lines 1-8)

"The Expiration" is a poem that evokes karuṇa rasa and thus it has *vaidarbhīrīti*. Besides having karuṇa rasa the poem also has many of the characteristics that are present in the work of *vaidarbhīrīti*. The poem is devoid of compounds. The poem is soft and delicate so it contains *saukumārya guna,* it also contains mādhuryaguṇa i.e. sweetness because of the rhyming words and rhythmic effect. The poems rhyming scheme is a b a b c c (kiss, away, this, day, owe, go). Here samatā guṇa is also present as simple sentences and familiar words are used from lines one to eight. Long and short vowel pattern is followed. Expression is clear and structure is compact. And the first stanza has prasāda guṇa as it is lucid, charming and understandable and do not produce confusion. The poem is generally composed of easily pronounced syllables i.e. syllables that are not rough sounding. A kind of stability is maintained throughout the poem. The simplicity of these eight lines without the cobweb of phrases and literary devices generating the feeling of pathos in the reader fulfils the demands of *vaidarbhīrīti*. Here *kasta, anyārtha, neyārtha* and sandigdha doṣa

are absent.

***Vaidarbhīrīti* (delicate or tender style) in the poem "Song: Sweetest love, I do not goe":** This is a song of parting so it evokes vipralambhaśṛṅgārarasa which has space for *vaidarbhīrīti*. The lyric was addressed by the persona to his wife when he had to take leave of her on the occasion of his undertaking journey to a foreign country. Both the lover and his lady love are grieved at the parting. The lovers feel the sorrow of parting, and even grow somewhat pessimistic in stanzas one and three. But abruptly he turns away from the thoughts of death and pessimism and begins to dwell upon their mutual relationship. He says, she must not grieve, for that would hurt him, since he is a part of her. The poem entitled "Song: Sweetest love, I do not goe" is a love lyric. It is one of the poems containing clarity hence *prasāda* guṇa is present here.

Sweetest love, I do not goe,

For wearinesse of thee,

Nor in hope the world can show

A fitter Love for mee;

But since that I

Must dye at last, 'tis best,

To use my selfe in jest

Thus by fain'd deaths to dye; (lines 1-8)

In the second stanza, he says that he will come back very soon because of her love. He says the sun had set yesterday but has risen today meaning the sun has come back here again today. The sun has no attachment or feelings and nor has it to return from a short journey, but still it has returned. If the sun can return then his beloved should entertain no fear about the return of the persona. He says to his beloved that she should believe that he will be swifter than the sun in his journey since he would be impelled by his love for her to return soon.

Yesternight the Sunne went hence,

A yet is here to day,

He hath no desire nor sense,

Nor halfe so short a way:

Then feare not mee,

But believe that I shall make

Speedier journeys, since I take

More wings and spurres then hee. (lines 9-16)

In the fourth stanza he indirectly asks his beloved not to sigh and weep over his

departure because every sigh of his sweetheart reduces her lover's span of life. He says when you heave a sigh; you don't exhale wind but my very soul. When you shed a tear, you shed the very drops of my blood.

When thou sigh'st, thou sigh'st not winde,
But sigh'st my soule away,
When thou weep'st, unkindly kinde,
My lifes blood doth decay.
It cannot bee
That thou lov'st mee, as thou say'st,
If in thine my life thou waste,
Thou art the best of mee. (lines 25-32)

Here *saukumārya* guṇa is present as here meter of the poem is not based on the accentuation of syllables. It consists of a quantity of syllables to a verse and is marked by rhymes. Most of the verses are tetrameters, verses of 6 syllables, 3 feet each. But the fifth line of each stanza is a bimeter i.e. a verse of four syllables of two feet. There is an extra syllable, here and there for the sake of rhyme, as the following:

'yesternight the sun went hence'.

Here 'hence' makes an extra syllable. On the whole, the stanzas are characterized by a sweet variety of rhythms which shows that *mādhurya* guṇa are present. The rhyme scheme of each stanza is a b a b c d d c. The rhythms are both ascending and descending. Here *prasāda* guṇa is also present as the song is marked by brevity, lucidity and directness of appeal. Here *samādhi gu a* is also present as there is no twist and turn of sustained metaphor and obscure figure, only a few metaphors are used to enhance the beauty of the poem. Here samatā guṇa is present as the stanzas are easily understandable as very simple and familiar words are used. Here *mādhurya* and prasāda guṇa are also present as the diction is remarkably sweet, meaning is easy and clear and it can be understood in the first reading itself. Here there is an absence of *kasta,* gūḍhārtha*, neyārtha*and *sandigdha dosa*.

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POEMS:

-Bina Singh

SHE

Dark holds no terror
The binding vines are loose
The shutters pulled down
Although thin, yet the silvery rays are filtering in.
No more submerged beneath the ashes
Like Phoenix, SHE has risen
Opening the wings, fluttering to soar
Toward the limitless blue
The chirping skylarks, inviting,
Allured, she craves to join the airy melody
Rolling river beneath gurgling
Breaking the silence, SHE joins the rhythmic melody.

WOMAN

I am a woman
A Phenomenal woman
Embracing the glory of womanhood
My bosom swells, revealing the cleavage
Sensuously alluring, tantalizing
But the deep mounts beyond shallow reach
My chiselled physiognomy, my curvaceous contours
Bordered with line of control
Denying unwanted entrance
However, often invaders try to break the LOC
And at times my vulnerability challenged
Stirred, the flow erupts
Waves gushing, colliding with the shore
But fusion fails
Leaving the Waves, retreating back to the deep

Compassion to the Rescue

-Rinzin Rinzin

Some build more houses than they need
What are they really trying to seed?
Building homes choked with greed
Someday, in dearth of shelter our souls will bleed

We make more friends than we can count
Through Facebook, WeChat, WhatsApp and more
And numbers we love to see them mount
And such habits have become our life's chore!

Going beyond all borders is divine
But is deserting the nearest ones fine?
Searching for love in the wild
While in insolation lives our own child!

Praying with unquestionable devotion is right
But then, why in God's name still fight?
God, teacher or any good man can
With a humane heart live life and scan

Hypocritical are most leaders
Most teachers are short of moral standards
True friends are hard to find
And love gets measured in kind

Loyalty is sold for gold
Sincerity freezes in reciprocity cold
Responsibly, Accountability and Transparency are old slogans redundant
That fall on corrupted souls abundant

There's still hope though
We've yet to become machines low
Let compassion arise in our hearts again
That true humanity we may spontaneously regain

Slavery in Sacred Matrimony!

Rush hour at an International Airport
A well-built man with just a file
About an eight year-old boy by his side
The wife follows with an infant in her left
And a heavily burdened trolley in her right
“Bring it,” the husband casually commands

The lady blushes at her husband's act
Wipes her sweaty forehead with her dress
Adjusts the infant in her left
Pushes the trolley hard with her right
And hurries sheepishly after her man
Her Man!

My heart sank at the sight
About it all nothing seemed right
A woman was at life's merciless plight
As a mother she couldn't fight
As a wife she didn't demand her right
And as an onlooker I lost my light

If such be a 'relationship sacred'
I can't help it if I get shaken
Not that I'm trying to be a saint
Nor that I want to act a hero
Just that it makes my heart go faint

For the act on humanity scores a flat zero

In my cramped-up economy class seat
The incident's memory I try to cheat
Swiftly opting to get a cheap ignorant sleep
Only to find my heart at the incident weep
As I recall the lady's plight again
I wonder why such men conduct thus in vain!

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