# Reflections

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*Dedicated
to
Gurudev*

# Contents

*From the desk of the Editor :*

        I am, really, sorry for the belated presentation of this volume. It happens. It happens so most often. Reasons are there, both valid and invalid, both meaningful and meaningless, both relevant and irrelevant. In-between, life goes on.

        Creativity hangs on meditation and patience; criticism thrives on churning within and without, an intense exercise to proof one's credibility, with a bit of enlightenment and introspection – and, here oozes the writings that matter, and matter a lot. In this heavily crowded world of ideas and ideologies,frisks and fictions, advances and retreats, one has to settle down somewhere, to sustain and establish. Such are the writers of this volume, from diverse fields. I am confidentof the factthat their writings will allure you to be with them,though every one of them has his/her own credibility, and his/her own claim.

        I am sure you will enjoy every piece;though, I always welcome your suggestions; please do.

*Editor*

# Trauma Literature and Pandemics : A Psychosocial Dimension

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Literature on pandemics shows a great amount of human suffering reflected in the psychological outburst of the trauma that goes within the psyche of humans because of the onslaughts of pandemics in social surroundings. Sense of separation, isolation, anxiety and fear, uncertainty and hopelessness, insecurity, loss of faith, failure of the central authority or power and many other psychosocial angst serve as powerful catalytic force in the growth of Pandemic literature and art. 'The predominant cause for traumatic feelings are experiences such as rape, domestic violence, child abuse, poverty, sexual assaults, natural calamities and disasters, disease outbreaks and pandemics, etc."

This might prove to be psychotherapeutic both for the writer and the readers, but the future generation may find such works as a record of human suffering and the journey of our civilization. The deconstruction of the texts for the meaning and the messages shall bring forth some hidden meanings reflecting the mood, mind and dominant ideology guiding the society. An American Poet, singer and civil rights activist Maya Angelo says, "In all forms of art, part of you, is in the trauma and part of you is a step away from it.'' And for her, " There is no greater agony than bearing an untold story inside you" This kind of 'untold story' is found in many of the works of pandemic literature written by the writers around the world. An exemplary work of this nature is by an American novelist Katherine Anne Porter whose personal experience has been narrated in Pale Horse, Pale Rider (1939). The author herself survived the illness due to the influenza in U.S. in 1918 killing 50-100 million (more than the people who died in

wars). Miranda, a newspaper woman recovers and finds her soldier husband Adam dead in France after getting infected attending her during illness. This she realizes when she knows about the shocking information of the death of her husband in France. She tells such a narrative with utmost pain and her traumatic experience caused by the epidemic.

*The Mark of the Red Death* (1842) by Edgar Allan Poe is a short story telling about the infectious plague with all blood coming out of pores, causing death in half an hour. Bleeding from the pores of human body is a physical condition in a plague, but the whole narrative is an attempt to stop the bleeding. The fear, panic and despair generated by the plague in the mind of the people simply transmit this to all who pass through more or less the similar experience of life in the realm of human psychology. We develop a pattern of thoughts and feeling when encountered with similar experience of life sharing the trauma by being implicated in each other's trauma .

This is why in all such works of pandemic literature some similarities evolve despite being written in different languages, different periods and different regions. These similarities have a pattern as presented below:

- Limited response to the outbreak is denial.
- Governments always late to respond.
- Distorted facts, manipulated figures to deny or belittle the outbreak (A Journal of the Plague Year, Defoe)
- Local people's anger / protest to official response (The Betrothed, Manzoni)
- Carelessness, incompetence, selfishness of those in power (Defoe)
- Rage against organized religion. (Defoe)
- Rumours and false information. (Defoe)

The function of trauma in literature in general and pandemic literature in particular is so subtle that it is not locatable in the simple

violent or original event in an individual's part, but rather in the way that its very unassimilated nature, the way it is precisely not known in the first instance returns to haunt the survivor later on, as said by Cathy Caruth in *Unclaimed Experience* ( 1996 ).

Similarly, such a trauma in pandemic literature, as for example, presented by Katherine Anne Porter in her classic novel *Pale Horse Pale Rider* ( 1939) is  not the trauma of her alone but of all who share it. To quote Caruth "trauma is never, simply one's own" and also. "We are implicated in each other's trauma". This is how pandemic literature of the past and the present presents the reality in forms of socio-cultural milieu which the writer creator or lives in. We all share the same trauma caused by pandemics and literary works simply transmit this to all who pass through more or less the similar experience of life sharing the trauma by being implicated in each other's trauma.

## Sociological Framework

Literature serves as the most viable means of narration, documentation and transmission of thoughts, events and experiences of human life. The relationship between literature, art, films and society has been there as they record and reflect human life and activities in a manner that appeal the senses effectively. Literary texts and all other cultural artefacts are a record  of the growth of human civilization which havepassed through the vicissitudesof time. All social and natural phenomena which impact human life stir the mind of writers, artists, filmmakers and other creative minds to record all in a most comprehensive manner. So we have literature, films and other art forms directly or indirectly influenced by such phenomena like German holocaust during the Nazi rule, World Wars, colonial aggression/rule, racism/ racial atrocities communal/religious riots and, of late, terrorism, domestic violence, rape and natural calamities like quake, flood, tsunami, pandemics and many others which cause human trauma, individual or social.This comes under a broad term 'trauma literature' covering a large number of literary or creative works in the world.

**Pandemic Literature and Plagues**

A survey of pandemic literature in different languages and periods of time reveals very interesting facts which are of great academic interest for the students of literature, art critics and historians or history lovers. The works of pandemic literature, inthat way, are a record of plagues and pestilence affecting human life and social structure in different parts of the world at different times. It is true to say that 'literature of pandemics is there, because pandemics are there'. The history of pandemics shows that theearly records havebeen found 3000 BC in China where there are skeletons in a 5000- year old house as an evidence of deadly epidemic in pre-historic period. Then we have the plague of Athens in 430 BC (Greece), Antonine plague (Rome) in AD 165-180, plague of Cyprian (Egypt) inAD 250-271, plague of Justinian (Istanbul) AD 541-42, and then the Black Death (1346-1353) and then many more upto the present Covid-19 affecting about 215 Countries of the world today.

The earliest available record of pandemic literature can be traced in an Italian poet Giovanni Boccaccio's most popular work *The Decameron* written in 1353 . The story is about ten girls and boys (7+3) who spend a period of 14 days in an isle in countryside leaving the plague infected Italiancity Florence in the middle ages with the spread of Black Death in Asia and Europe killing at least half of the population of the continents. In the boredom and isolation, the characters beguile time in telling stories of sex and love to escape the stress and strain of the epidemic menace. It is interesting tonote here that by sheer coincidence, 14- day quarantine (as per WHO's advisory in the wake of the present Covid-19) is there in the work of Boccaccio long ago in the 14th century which is supposedly the first work of its kind with the back ground of an epidemic.

Students of English literature know Boccaccio in connection with their study of Chaucer's *Canterbury Tales* (1387-1400)where he uses the technique of story telling as used by the Italian Poet. But a very few

know that Decameron by Boccaccio is a piece of Pandemic literature where characters escape the epidemic and spend time in story-telling for relaxation from stress and trauma in course of the spread of epidemic.

## Pandemic Literature during the Elizabethan Age

During the Elizabethan age, English literature is also marked by this trend of epidemic influencing literature. With the breakout of plague first in June 1592 when theatres more closed for about six months and the great English playwright and poet William Shakespeare had to turn to poetry writing. During this period he wrote two memorable works, namely *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594) besides some sonnets. Both the long narrative poems are the outbursts of vengeance, sexuality, bestiality and patriarchal dominance during the period. Shakespeare was virtually writing to cater to the desires of the Elizabethans.

Again when Shakespeare was at his height of career as a dramatist The Globe and other theatres were shut down for about 78 months for plague in London during 1603-1613 which killed more than a 10th of the population of the city. Some of the great works by Shakespeare were written during this period when the Bard was virtually in quarantine andhad no work in the theatre. *Romeo and Juliet* (1597), *Hamlet* (1603), *Measure for Measure* (1603/04), *Macbeth* (fist performed in 1600) and *King Lear* (1606) were written during this period and some of them bear explicit reference to the plague of the time.

In *Romeo and Juliet* a messenger sent by Friar Lawrence catches plague and was sent to quarantine. Similarly, plague stricken London is vividly depicted in *Measure for Measure* when brothels and bars are closed by the Government which is said to be autocraticin doing so. The description of terror and plague malaise of the time is there in Macbeth in the following lines: "The dead man's Knell/ is therescarce asked for who, and good men's lives/ Expire before the flowers in their caps/ dying or ere they sicken."

And *King Lear* is even more brutally direct. Lear's righthand man Kent yells at the servant Oswald: " A plague upon you epileptic visage" and Lear describes the "plague that in this pendulous air" referring to the general presumption that it is spread as air-borne transmission. Lear calls his daughter Goneril "a plague sore, an embossed carbuncle in my corrupted blood." Lymph nodes are one of the symptoms of bubonicplague as Shakespeare uses the image of embossed carbuncle (Dickson).

In Dekker's pamphlet *The Wonderful Year* ( 1603), the events of the plague in London in 1603 are "described in a realistic manner as by Daniel Defoe in  *A Journal of the Plague Year* (1722). As in a morality play, the work shows that disasters are the retribution of England's sins reflected in the plague of 1603 and the death of the Queen Elizabeth I as God's punishment meted out to the people of England. As commonly said by a preacher at that time, "the cause of plague is sin, and the cause of sin is plays. t"Such a middle age thought ran commonly in the belief of the Elizabethans.

*The Alchemist* (performed first in 1610 and published in 1612) by Ben Jonson has a direct impact of the plague of the time. In the story of the play Martin Lovewit leaves the city of London and goes to the countryside because of the outbreak of plague in the city. And the rest is a satirical description of the people and characters belonging to the society infected with all kinds of social ills and maladies. Jeremy and his underworld friends, Subtle, a swindler posing as an alchemist and Dol Common as a prostitute are involved in  using the house for rascally activities and money-making in absence of the master of the house Lovewit. The house in this manner symbolically represents the plague infected place. It was English novelist Daniel Defoe (1660-1731) who in his work A Journal of the Plague Year does not only talk about the contagion but also about human behaviour and the outburst of anger against the authorities in power responsible for managing the spread of the epidemic. The ignorance and denial of the threat of the epidemic

by the officials has been shown by him in the work as also in Italian novelist Alessandro Manzoni (1785-1873) in his novel *The Betrothed* (1827).

## Anger, Discontent and Loss of Faith

The anger and discontent of the people, which both Defoe and Manzoni exhibit in their woks, is equally ventilated by Albert Camus (1913-1960) in his famous novel *The Plague* (1947) written in the background of the plague ravaging the city of Oran in French Algeria. As observed by John Thatcher in his work *The Black Death : A Personal History (2002 )*, the loss of faith of the people in religion or religious institutionswas there in the wake of the uncontrollable pandemics weeping largeparts of Asia and Europe. Both Defoe and Manzoni in their works have mentioned about unfounded rumours and accusations based on nationalist, religious or ethnic identity which we witness even today in the wake of the spread of Corona virus. Defoe, Manzoni and many other writers in their works have presented the socio-political and psychological behaviour of the people making literature as a true record of human history.

In a work called *The White Castle* (1985),a Turkish Nobel prize winner of 2006, Orhan Pamuk (1952) has made an observation on the conflict between two approaches to pandemic when someone named Hoja says disease was God'swill if a man was fated to die,he would die. This is put in parallel with the Venetian encouraging or propagating modern science or rationtization in dealing with the menace. This conflict may be seen today at the time of Pandemic. But discontent and anger and loss of faith in religion and God is also there in the society. Pamuk, at present, is working on his novel *Nights of Plagu*e in the background of the third bubonic plague of 1894-1901 which killed millions of people of Asia and Europe and Australia. This probably will be a classic in Pandemic Literature written so far. Hope for Humanity and Apocalyptic Novels

In the midst of all pandemic literature showing the dark and ugly

faces of pandemic and traumatic experiences of the people in general, there emerges a hope for future and the survival of humanity despite all odds and destruction, hopelessness and loss of faith. A mention of three apocalyptic novels in three different ages is significant while discussing pandemic literature in the wake of Covid-19 threatening the world at present with its tentacles long enough to touch every corner of the world.

Mary Shelley's *The Last Man* (1826), *The Scarlet Plague* (1912) by Jack London and *Station Eleven* (2014) by Emily St. John Mandel are the works making a hope for future after the devastating pandemics bringing almost an end to the human civilization. Their apocalyptic novels make prophetic pronouncements of sudden end of the world due to fatal pandemics. But at the same time there is a ray of hope for the survival of the humanity.

*The Last Man* by Mary Shelley (1797-1857) is one of the first apocalyptic novels, a dystopian science faction, telling of a future world after a world ravaged by a plague in 2073 with the beginning of 22nd century. Shelley herself is a masculinised character named Lionel Verney who earns the titular status of *The Last man' in* a world devoid of people.

*The Scarlet Plague* (1912) by Jack London (1876-1916) shows the continuity when the part has been obliterated by a pandemic in 2073, sixty years after a plague in the year 2013. The novel shows the selfishness and irrationality at the time of the plague exposing the true character of the callous capitalistic society.

*Station Eleven* (2014) by Emily St. John Mandel (1979), a Canadian novelist has written yet another apocalyptic novel in the backdrop of an imaginary flu called 'Georgian Flu' killing a large number of humans resulting in the collapse of the human civilization. It is a love letter to the lost world giving a message of hope for humanity in the 22nd century afterthe pandemic destroying the world in 2073.

Humanity survives despite pandemics ravaging the world in the past or at present. These writers of apocalyptic novels see the menace of pandemics and yet there is *The Last Man'* surviving as the continuity after the destruction of the world in the 21st century. Though we are witnessing the worst pandemic in the first quarter of the century, Shelley gives hope in the 22nd century.

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# Need of Educational objective : An Overview

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*Abstract : -*

*Education is a process, the chief goal of which is to bring about change in human behaviour. Every individual should have access to a type of education that permits maximum development of his potential and capabilities. Every task is done for particular purpose, it becomes easy to achieve it when we know its objectives or goal as well. In any educational programme to be effective, the purposes and objectives are to be clearly stated so that it is easy to select the right subject-matter, the clinical experience and the right method to evaluate the students' performance and the teaching learning process. Entire society, philosophy values, circumstances under which students are going to perform should be taken into account comprehensively before planning educational objectives. Thus, the objectives are desirable outcomes of intended actions through the mode of education. The aim of the paper is to show how educational objective describe the goals towards which the education process is directed- the learning that is to result from instructions.When drawn up by an education authority or professional organisations objectives are called 'standards'.*

*Keywords : -*

*Educational objectives, Assessments students, Student Centric, Communication, Learning Outcomes, Seminars, audio visual presentation, etc.*

**Introduction : -**

Generally, it is asked-

1) what is an education objective?

2) why is it important to use education objectives?

"An educational objective is a statement of expected results". It is not a statement of wishes as hopes and it is not a statement of policies and practices it is a statement of what student should be able to do at the end of learning period that they could not be before handed B.S. Bloom writes-

"By Educational objectives,we mean explicit formulations of the ways in which students are expected to be changed by the educational process, that is, the ways in which they will change in their actions. "

Education objectives, or learning outcomes are students that clearly describe what the learner will know or be able to do as a result of having attended and educational program or activity. Educational objective must be observable and measurable.They should focus on the learner. Learning objectives should be used to guide students as they work through the course, and to access their learning process.Excellent learning objective provide a guide for students when reviewing materials and preparing for assessments. Learning objectives are the most powerful if they are actionable and measurable.

**Main Thrust : -**

An educational/learning objective is student centric; it states what the student will learn and be able to accomplish by the end of the instruction. It describes a specific behaviour which will lead to the desirable goal. It is specific and measurable it has three major components -

1) What the students will be able to

2) Conditions needed for the students accomplished and

3) Criteria for evaluating the students

Learning objective emphasize: (i) student performance (ii) end product and (iii) what students learned. But learning objectives do not emphasize- (i) teacher performance (ii) subject matter and (iii) how knowledge was acquired.

The educational objectives are written for: -

(A) Communication

(B) Student involving in the learning and

(C) Guidance for the teacher

**(A) Communication -**

Education objective and learning outcomes are written for the purpose of Communication- to clarify for the teacher, the students and the examiner just what is expected of the student at the end of a given period of study the learning outcomes are to-

a) define what a student should be able to do

b) help the teacher plan an appropriate learning experience, and

c) help the examiner plan a relevant test to actually measure these outcomes.

**(B) Student involvement in learning: -**

Education objectives are written in terms of student learning and not in terms of teacher teaching. It does not necessarily follow that a student learns the course just because the teacher covers in lectures. By stating clearly in objective just what kind of mental skills the student is expected to be able to use in relation to the course material, the teacher involves the student in understanding what he has to master. If the student knows what he is expected to do as a result of the course

enables a student to use his out of class time most efficiently for, he has a purpose and goal in working, on his study materials. By giving a student a set of well-worked out objectives, one may not need to teach him/her much of anything rather than he/she can do much of it himself.

## (C) Guidance for the teacher -

Educational objectives give the teacher guidance and help him/her to develop better teaching methods than the teaching method such as discussions, small group projects, classroom participation in presenting a map reading or development projects etc. enable the students to learn actively and directly how to take new maps, interpret them, use symbols to create their own maps, and discuss with fellow students and the teacher how to extrapolate information. This becomes a much more effective way for the student to learn by the teacher just giving a lecture about interpreting maps. Course objectives can also be used to develop tests and examinations to measure the outcomes of such a learning.

## Conclusion: -

Now the question arises – How are the education objectives used in teaching and in testing?

Objectives should be defined for each course of study. They are the mental skills that students would develop as a result of our teaching. After the objectives have been clarified, then the teacher plans the teaching and learning experience is needed for the students to master the objectives. These experiences may include seminars, labs, discussions, development and use of charts and maps, audio-visual presentations, research paper writing, small group projects etc. These techniques provide active student involvement in learning rather than just passive listening and different techniques work for different learning needs.

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Gosting, D., & Moon, J. (2001) *"How to Use learning Outcomes and Assessment Criteria".* London: SEEC Office

Ramsden, P. (1992), *"Learning to Teach in Higher Education",* New Yook: NY: Routledge.

# *Articulating 'an ungrounded language':* Emerging Discourse on "refrain from using the nomenclature 'Dalit' in India."

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## Abstract

This paper will attempt to provide a speculative overview of how the horizon of possibility in the space of global politics is circumscribed by a hegemonic normative framework that delineates who and what we can hear and speak, denying an intelligent voice and effective agency, a culturally intelligible and politically qualified subject position, to those who fail to meet the normative ideal, by examining the Central Government's recent order to refrain from using the nomenclature 'Dalit' to refer to the people from this community. The emphasis, then, will be on problematizing the theoretical formulationsby exposing the biased theoretical and conceptual schemes/machineries used by the Government as the powerful regulatory mechanisms in the management of 'Dalits'. That the construction of 'Dalit' in India as identity category evoking a sense of homogenized collective community has evinced a problematic relationship within the social, historical, political and discursive frameworks of conceptualizing national identity will be one of my major concerns. This is largely because the socio-political and discursive marginality assigned to with the rubric 'Dalit' has been concomitant with the epistemological otherization of the subaltern identity 'Dalit' within the national framework.

*Keywords:* dalit, discourse, marginality, identity, discursive practices

## INTRODUCTION

The motivation for this paper arose out of a very general concern arising out of a recently prevailing debate in India triggered,on September 4, 2018, by the Ministry of Information and Broadcasting with the Ministry issuing an order   asking all private satellite TV channels to refrain from using the nomenclature "Dalit" while referring to members belonging to Scheduled Caste and instead use the Constitutional term "Scheduled Caste" to refer to those from the Dalit community, citing a June order by the Bombay High Court (Nagpur bench), directing the Union government " to consider the question of issuing such direction to the media and take suitable decision upon it within next six weeks".  The Information & Broadcasting order said:

> It is accordingly advised that media may refrain from using the nomenclature "Dalit' while referring to members belonging to Scheduled Castes, in compliance with the directions of the Hon'ble Bombay High Court, and the Constitutional term 'Scheduled Caste' in English and its appropriate translation in other national languages should alone be used for all official transaction .

This order has provoked a great hue and cry raised by Dalit intellectuals, Dalit Politicians and several Dalit rights groups: who have very strongly opposed the Information & Broadcasting Ministry's order advocating the view that the term 'Dalit' asserts 'a political significance and a sense of identity'  for them.

Unfolding the discourse…

Let me begin my arguments with a small Santali folktale:

> Once upon a time, there lived a tiger and a hunter in a forest. One day, both of them saw each other and started talking to each other; and while interacting they started liking each other. After a few

days, the hunter invited the tiger for lunch. The Tiger responded positively, and according to the schedule the tiger reached the hunter's hut. After entering the hunter's hut the tiger saw a painting hanging on the wall of the hut. The painting depicted that a dead tiger was lying under the feet of an armed hunter. After seeing the picture, the tiger became curious and asked the hunter about the person portrayed in that image. The hunter proudly said that, it was his grandpa who was a great hunter, and claimed that, the picture was a proof of his achievement. Tiger then asked, 'who is the painter?' The hunter replied, 'my father, who was not only a successful hunter, but also a good painter'. Tiger then smiled and commented, 'instead of a human, if a tiger had painted it, then the picture would have been a different one (Dutta: 2011).

The moral of this folktale is quite evident that 'Hegemonic forces always tried to propagate/ establish an image of their superiority and authenticity to serve their purposes and interests, delegitimizing, marginalizing and degrading the "others" and their existence' (Dutta: 2011). Knowledge and power both have got intricate linkages with forces that govern our social life. Invariably, the production and denial of knowledge are akin to the production and denial of power (Foucault: 1980). "In every society," Foucault writes, "the production of discourse is at once controlled, selected, organized and redistributed by a certain number of procedures whose role is to ward off its powers and dangers, to gain mastery over its chance events, to evade its ponderous, formidable materiality" (Young 1981:48). Drawing on the argument given by Foucault I contend that for centuries, Caste System in the Indian subcontinent has controlled, regulated and hierarchized knowledge. Brahmanic epistemology, as it evolved over a period of time, has sought to legitimate the servitude of Dalits through its hegemony over the Indian social universe of knowledge.

In my view the Hindu social system, in the Indian context, is a historically specific social construct, a discursive formation based upon

the Manav Dharma scheme of Manu— who is the chief architect of the Hindu society— and the theory that the caste Hindus, particularly Brahmans, have all the privileges and the Ati-Shudras (Dalits) do not have even the rights of living as a human being.Ambedkar (Ambedkar: 1946) strongly criticizes them by saying that the Arya Samajists have done great mischief in making the Hindu society a stationary society by preaching that the Vedas are eternal, without beginning, without end, and infallible and that the social institutions of the Hindus being based on the Vedas are eternal, without beginning, without end, infallible and therefore requiring no change, and that to be permeated with such a belief is the worst thing that can happen to a community. Nothing can show the shamelessness and absurdity of this Manav Dharma better than turning it upside down.

My standpoint is that the *Manusmriti* as a *Manav Dharma* text book, on analysis, reveals a bias which privileges certain epistemes while deprivileging certain others. The privileged classes are here, none other than the caste Hindus and deprivileged Dalits. The caste Hindus have made their best efforts to establish a hegemonic social power by disseminating its epistemological premises and social – historical paradigms as being normative so that what is a historically specific social construct, is made to appear essential and incontrovertible. On analysis we find that the discourse whose epistemological premises and socio-historical paradigms are disseminated as being normative is considered to be the central discourse implying the fact that here the Manusmriti dissembles as being the central discourse. Language, being relational and constitutive, shapes and constructs it, giving it hegemonic power by textualizing it. Further, this central discourse posits what does not conform to its normative standards as the marginal (Dalit discourse here in his context) to simultaneously designate and denigrate its alterity. The marginal discourses are accommodated, contained, excluded and even silenced by the central discourse, and its meaning, value and identity have become conditional concepts determined by the moderators of the central discourse.

However, marginal discourses, I assert, have the power, by virtue of their alterity, to offer resistance to the hegemony of the central discourse by interrogating its hollowness, incongruities and contradictions thereby effecting the disruption of its normative claims. Moreover, by exposing and revealing how in society with the help of sophistry, dominant culture have become automatized agency, Marginal discourses can allow subversive elements to identify the determinants of hegemony and eventually alter power configuration in their favour.

Looking at the normative framework of Global Politics, Nirmal Puwar (Puwar 2004:8) argues that 'Social spaces are not blank and open for anybody to occupy, some bodies are deemed as having the right to belong while others are marked out as trespassers, who are (politically, historically, and conceptually), circumscribed as being "out of place"'. The point to be born in mind here is that the political space of global politics is not , therefore, neutral, but underpinned by a powerful hegemonic normative framework that circumscribes who and what we can hear and see (Puwar 2004). It is not simply a domain in which anybody can turn up and speak out. Instead, it is a space in which certain subjects are produced, while other subjects are rendered unintelligible and denied an authoritative voice. Therefore, global politics is a domain permeated by a logic that enables certain actors to speak while silencing and marginalizing others thus denying them the culturally intelligible and politically qualified subject positions (Puwar 2004).

Judith Butler (Butler 1999) deploys the concept of 'Cultural Intelligibility' to refer to the production of a normative framework that conditions that can be recognized as a legitimate subject. She argues that subjects are performatively constituted through the repetition of specific norms within a tightly controlled regulatory framework (Butler 1993: 2). It is this normative framework that provides the conditions of recognition through which subjects emerge as legitimate and culturally intelligible and politically qualified subject positions.

However, these norms are constituted through the exclusion of that which cannot be accommodated within its framework (Butler 1993: xi). Butler further argues that 'exclusionary matrix by which subjects are formed thus requires the simultaneous production of a domain of abject beings, those who are not yet 'Subjects'', but who form the constitutive outside to the domain of the subject. Therefore, the hegemonic normative framework has a powerful role in the production of politically- qualified and culturally- intelligible subject position. The caste Hindus hegemonic normative framework, in the Indian context, has important role to play in producing the Dalit as culturally intelligible and politically qualified subject position.

Judith Butler in her texts (Butler 2004) demonstrates how the human being is normatively produced within particular racial and cultural frames. She ties the idea of the concept of 'cultural intelligibility' to the possibility of a liveable life. (that is, a life that is recognized as having value and legitimacy). Butler (Butler 1999: viii)argues that before any individual can live a "liveable" life, they have first to be recognized as a viable subject. If they cannot be recognized in this way then their lives will be "impossible", illegal, unreal, and illegitimate. Applying it with the Dalit it implies the fact that the Dalit cannot have a 'liveable' life unless and until they are recognized in that way by the caste Hindus.

Karl Marx (Marx 1976) and Frederick Engels write:

> The ideas of the ruling class are in every epoch the ruling ideas, i.e., the class which is the ruling material force of society is at the same time its ruling intellectual force. The class which has the means of material production at its disposal consequently also controls the means of mental production, so that the ideals of those who lack the means of material production, are on the whole subject to it (Marx 1976: 67).

Antonio Gramsci (Gramsci 1996: 375-77) and Louis Althusser (Althusser 1971:116) are also of the similar view that the subordinated

classes are kept in subjection through a mechanism by the dominant class which creates a set of attitudes and values which validate the rule of particular class, which when added together constitute the dominant ideology (Ranveer 2002: 107). Studied within the frameworks of the tenets of Marx and his successors, it can be argued that the Dalit literature could be studied as a revolt against the dominant ideology and cultural hegemony of the oppressor, the ruling class of the caste Hindus. Ranveerrightly argues that the ruling class of the caste Hindus has created the caste system and its ideology based on Manusmritiin such a way that the Dalit have been forced to look at themselves from the eyes of their masters, the ruling class. Moreover, through the creation of the notion of caste, the Dalit have been made to suffer from self-scorn, self-hatred, self-negation, thus having been deprived from the very notion of their self, self-esteem, self- dignity and self-respect.

Writers such as W.E.B. DuBois (DuBois 1970), Frantz Fanon (Fanon 1963;1967), Aime Cesaire (Cesaire 1972.), O. Manoni (Manoni 1964), Albert Memmi (Memmi 1965)and Paulo Freire (Freire 1970) have studied in detail the social, economic, political, cultural and psychological predicament of the communities which were colonized and were subjugated by the people of other races, castes and culture and the predicament of the Dalit in India, when compared to those of the communities studied by them, is not very different from that of the African Americans and colonized people of Africa.

## CONTEXT

The Dalit of India, have been defined largely in negative terms by the brahmanical framework of mind  and the caste Hindus perceptions, thus ruining a frame of reference, a culture and the consequent devaluation of individuals. Living with the dominant framework of Hindu systems of thought, Dalit discourses are making new efforts at self-management of their own affairs, the self-identification of Dalit people within the existing horizon of casteist structured form of thought as an alternative emancipatory discourse.

The Dalit identity grows out of a need to come to grips not merely with the question of identifying as a Dalit person, but seeking to know, to understand, what can be the components of a Dalit identity, credible to individuals, which they can select out of the many identities offered them, and which they can build upon in order to attain a personal identity.

Dalit people, in voicing the need to "grab" or "build" their identity, place themselves unconsciously within the theoretical framework provided by the sociology of knowledge. Within this framework, the society into which one is born is conceptualized as a social construct and identity is the result of social processes within that construct. The government of India's attempt to circumscribe 'Dalit identity' may also be located within this context.

It would not be wrong to say that on the eve of Independence, India was undergoing great social and structural changes. Not only was the form of Government being changed from foreign administration into self-rule, but also the cultural, regional and linguistic boundaries within the nation were being redefined. A new experiment in nation building was being undertaken in all spheres of life. The basic Indian social reality, however, remained unchanged. It was a reality of pluralism, a pluralism of caste-discrimination, religious separation and cultural identities. It was a pluralism which graded social groups into those with more power and those with less power. Indian society was relatively dominated by 'upper castes' who were rich and powerful and therefore played important role at the centre of the decision-making process and a whole lot of people who were poor and didn't have any access to sources of power were apparently excluded from the decision-making process (Kumar 2007).

Kumar (Kumar 2011: 13) contends that in spite of the secular and democratic goal accepted by leaders like Jawaharlal Nehru,the irony however lied in the fact that the Indian leadership at the time of independence was predominantly Hindu in religious sentiment and in

political vision. This "Hinduness" sentiment of the dominant community largely affected the nation-building process in India. It affected the conditions of the scheduled castes. They were removed from their status as a minority and were declared in integral part of the Hindu society and the concept of justice to weaker sections come to mean privileges to those who paid allegiance to Hinduism for example in the constitution (Scheduled Castes) order 1950, it was clearly mentioned that no person who professes a religion different from Hinduism shall be deemed to be a member of a Scheduled Caste.

The fact remains that a number of nomenclatures for Dalits were suggested by different leaders, which created a whole lot of controversies in the past. The Government of India, however, carved a new identity – the 'Scheduled Castes' for the purpose of providing the constitutional safeguards to them. Much as the term 'scheduled castes' has been used in the constitutional order 1950 and others; it doesn't contain any proper definition except the procedure. Article 341(1) of the constitution empowered the president procedures to notify the list of schedules castes. Along with the above given Constitutional safeguards, few other provisions were added to the constitution such as Article 15- Prohibition of discrimination on grounds of religion, race, caste, sex or place of birth and Article 17- Abolition of untouchability (Bakshi 1991).

It was in 1950 when the first list of castes was notified as per the provisions of the constitution and thereafter in 1951, 1956, 1962, 1964, 1968 and 1978. Thus, the term 'scheduled caste' has become the constitutional identity for the Dalit today.

My contention, however, is that this basis for identification does not completely reflect the sociological dimension of the following definition of identity developed by Jordan (Jordan 1983), and which I propose as a reference point for the rest of this article:

Identity is defined as location of the self in a particular world of meaning both by the self and others. It is product of interactions

between individuals and social structures, and individuals and others. Through this location of the self, individuals recognize their self-sameness and continuity in time and perceive that others recognize their self-sameness and continuity (Jordan 1983).

It seems to me that the boundary constructed for the Dalit society, within which Dalit people found identity, was a boundary from without, imposed not in consultation with the Dalit themselves, but by the dominant caste Hindus of the society. It can be argued that according to the definition given above an identity of a person has to be decided by both the self and the others. In the context of the Dalit here, however, this is not the case as they were kept outside the decision-making bodyas the basic Indian social reality remained unchanged at that time. It was a reality of pluralism, a pluralism of caste-discrimination. Indian society was relatively dominated by 'the caste Hindus' who played important role at the centre of the decision-making process and a whole lot of people who were poor and didn't have any access to sources of power were apparently excluded from the decision-making process. 'The Indian leadership at the time of independence was predominantly Hindu in religious sentiment and in political vision. This "Hinduness" sentiment based on Varna system of the dominant community largely affected the nation-building process in India. It affected the conditions of the scheduled castes. They were removed from their status as a minority and were declared in integral part of the Hindu society and the concept of justice to weaker sections come to mean privileges to those who paid allegiance to Hinduism for example in the constitution (Scheduled Castes) order 1950, it was clearly mentioned that no person who professes a religion different from Hinduism shall be deemed to be a member of a Scheduled Caste'. Moreover, the term 'scheduled castes' used in the constitutional order 1950 doesn't contain any proper definition except the procedure. It is explicitly clear that the term 'Scheduled Caste' was used only to give the 'Untouchables' a constitutional safeguard.

Ambedkar (Ambedkar 1946)rightly reasoned that though the general legal sanction behind the Varna system had been withdrawn by the article 17 with the abolition of untouchability law wasnot the only sanction which went to sustain social institutions. He said:

Institutions are sustained by other sanctions also. Of these, religious sanction and social sanction are the most important. The Varna system has a religious sanction. Because it has a religious sanction, the Varna system has the fullest social sanction from the Hindu society. With no legal prohibition, this religious sanction has been more than enough to keep the Varna system in full bloom. The best evidence to show that the Varna system is still alive notwithstanding there is no law to enforce it, is to be found in the fact that the status of the Shudras and the Untouchables in the Hindu society has remained just what it has been (Ambedkar 1946: xvi).

## What does the nomenclature "Dalit" imply for the Dalit people?

The word "Dalit" is a contemporary version of the word "untouchable". "Dalit" owes its genesis to the nineteenth–century writings of Jotirao Govindrao Phuleas well as to the literature of the Dalit Panthers, a political group formed in 1972 in the state of Maharashtra (Oliver 1998: 4). British colonial census takers grouped together all those communities' neighbours considered "polluted" and called them "untouchable". "Harijan" or "children of god" was Mahatma Gandhi's term for dalits. Today most untouchable castes would prefer to use the term "dalit" as an identity of assertion. Prior to adoption of Dalit as an identity, untouchables were addressed by different names such as exterior castes, depressed castes, outcastes, Pariahs, Mlechha, Chandala, Avarnas, Achhuts, Pariahs/ Panchama etc. These identities had stigma, segregation and contempt at large.

"Dalit", according to Veena Deo and Eleanor Zelliot (Deo 1994), is the name politically conscious ex Untouchables now use in preference to 'Untouchable', 'Harijan', a caste name, or the governmental term Scheduled Castes, since it is more inclusive and implies no fault, no

"untouchability" on the part of the Dalits. The literary movement flowered as part of the social and political movement of Dr. B.R. Ambedkar (1891-1956), particularly after the conversion to Buddhism he undertook in the year of his death. Today the term 'Dalit' is accepted with pride, and the concept of 'Dalit Literature' is recognized in the university syllabus.

The present social awareness and assertion of identity among the Dalit is a result of social change, historical developments and various attempts by the Dalit themselves to overcome their 'untouchable', 'marginalised' and deprived status into the contemporary Dalit identity. The various factors that contributed towards this include, 5th century Buddhism, the religious movements during the Bhakti period, the social reform movements in the 19th and 20th centuries, the anti-caste movements led by Jyotiba Phule and Periyar, the Dalit movement initiated by Ambedkar and, in the post-independence period, a number of Dalit movements in various states asserting Dalit ideology and identity (Omvedt 2006). Dalits have availed every opportunity within their reach, in the past almost two hundred years to rise from the subjugation, marginalization and various other exclusions imposed by the caste system. This modern awakening began with the utilization of the nominal representative provisions under British rule and the various constitutional safeguards available to them later in the post-independence period. Since then, resisting the increasing opposition to their social mobility and the growing number of atrocities being committed upon them by the 'upper castes', the Dalits have come together as a collective identity (Zelliot 1992).

Today the word "Dalit" has given an emergence of a new consciousness and a new identity among the 'untouchables'. The term 'Dalit' is no more another name for 'untouchables'. It connotes dignity, pride and self-identity of a people.Giving his view on Dalit identity KL Sharma (Sharma 2001), very aptly observes:

The notion of Dalit is not the same as those of 'Harijan'

and 'Scheduled Castes'. The terms 'Harijan' and 'Scheduled Castes' connote 'socio-cultural'and 'legal' meanings, respectively. The word 'Dalit' symbolizes 'knowledge' and 'power' of the oppressed people, particularly belonging to the untouchable caste/communities. It refers to the genesis and expression of their consciousness. 'Identity' of the 'oppressed people' is central to the term 'Dalit'. Thus, the emergence of the identity of the Dalit has created a new social language, a language of protest and struggle, of deconstruction and reconstruction of meanings of social situations, contexts and status parameters (Sharma 2001: 98).

Webster (Webster 1999) traces the origin of the term Dalit historically and argues, 'Dalit' ('oppressed' or 'broken') is not a new word. Apparently, it was used in the 1930s as a Hindi and Marathi translation of the 'Depressed Classes', the term used by the British for what are now called the Scheduled Castes. The term 'Dalit' is a politically loaded term (Webster 1999: 68).Zelliot(Zelliot 1992: 267) clarifies Dalits as 'those who have been broken, ground down by those above them in a deliberate and active way. There is in the word itself an inherent denial of pollution, Karma and justified caste hierarchy. Locating the origin of the category 'Dalit', Zelliot points out that, in the 1970s, some writers from the 'untouchable' castes compared Indian 'untouchables' with the Blacks of America, took inspiration from Black Panthers movement, and called themselves 'Dalit Panthers'. It soon became a dominant trend in Marathi literature and later inspired Dalit politics (Zelliot 1992: 170). According to her, the term 'Dalit' seems to be more secular and self-respect oriented than other categories such as the Scheduled Castes or Harijans.

Giving a reply to a question: What is Dalit?, Dr Gangadhar Pantawane (Pantawane 1986) comments:

To me, Dalit is not a caste. Dalit is a symbol of change and revolution. The Dalit believes in humanism. He rejects the existence of God,

rebirth, soul, sacred books that teach discrimination, fate and heaven, because these have made him a slave. He represents the exploited men in his country...Dalitness is essentially a means towards achieving a sense of cultural identity. The inferiority complex based on 'to be Dalit' has now disappeared. Now Dalitness is a source of confrontation. This change has its essence in the desire for justice for all mankind.In this sense, Dalitness is a matter of appreciating the potential of one's total being (Pantawane 1986: 79-80).

Anand Teltumbde (Teltumbde 2017) asserts:

'Dalit' has emerged as the overriding identity for all scheduled castes. 'Dalit' had transcended its etymological boundaries long back and came to represent the quasi-class combatant identity which is against the prevailing Hindu social order (Teltumbde 2017: 10).

Expressing his viewpoint on the term 'Dalit' Robert Deliege (Deliege 1999) says:

To be a dalit is to be a proud militant, ready to stand up for one's rights: attitudes that contrast with the Untouchables' traditional self-effacement and baseness. Nevertheless, it is only fair to point out, in the first place, that this term is only now beginning to be known to the mass of those concerned, and, in the second place, that higher castes never use it in referring to Untouchables, although in recent years it has become the politically correct term (Deliege 1999: 16).

Writing on 'the Dalit Discourse' H.S.Gill (Gill 2002) aptly asserts that 'when the blacks, the dalits, in the process of assertion of their beings, reverse the order of this universe of reflection, when those who were the objects for centuries, suddenly refuse to be subjected to the others'gaze, and begin to constitute their own discourses, there is necessarily a tumultuous upheaval in the order of things, the things of

this empirical world. The blacks, the dalits, the oppressed transform the object with subjects, and those who were used to the comfort of the all powerful, invincible, sacred position of the subject, suddenly find themselves being subjected to the gaze of those who earlier dared not look at them, and the logos, the inalienable word changes hands' (Gill 2002: 1).He further makes a very important point:

> That the light of the Dalit discourse is transforming the shape of things is in no doubt but the articulation of these changing forms requires a sustained effort and intense dialectical interaction of intellect and existence. Only this interaction will be able to constitute an enunciative field where every proposition will generate signification for the new order (Gill 2002: 4).

## DALIT DISCOURSE AT PRESENT

Dalit framework of Discourse has, presently, emerged discursively as powerful visible form of protest literature against a chequered history of exploitation both in socio-politically materialist and discursive realities. For centuries, Caste system in India has controlled, regulated and hierarchized knowledge and, Brahmanism, as it evolved over a period of time, has sought to legitimate the servitude of Dalits through its hegemony over the social universe of knowledge. With its consistent growth and with its potential to interrupt the dominant epistemic structures, Dalit forms of knowledge: Dalit Episteme has, however, become an entry point to explore the emancipatory potential of dialogue, creating discursive openings for the marginalized voices by questioning and displacing the locations of power within discursive spaces, opening up avenues for exploring alternative forms of spaces or agencies that exist outside the realm of the dominant discursive space.

Dalit Discourse at present has emerged as a body of various forms of writings—witnessed through the various genres of literature such as, autobiographies, life writings, novels, dramas, folk songs, ballads and poems etc.—which begins as a cry from the heart directed at the

caste hindus and its age-old caste system. It is a cry for justice, for equality, for human rights; a cry for understanding and asking to be understood beyond the caste-ist world of meaning without having even the slightest feeling of casteism. It instils into dalit frames of mind a conviction of self-dignity, self-identity, and self-awareness, having specific mission, goals and objectives. And the primary motive of Dalit Literature is the liberation and emancipation of the Dalit. It is concerned with writing a perspective from below. The very essence of writing a point of view from belowis to challenge the dominant construction of knowledge, withspecific focus on that which is left out of such dominant constructions. It is also concerned with theomissions and absences in the dominant constructions of knowledge, thus paying attention to the erasures in the discursive space. Situating the mainstream knowledge as subject of enquiry, the Dalit Discourse demonstrates how such knowledge continues to serve positionsof power and maintains social structures that sustain the conditions of marginality. In this context, the Dalit discourse interrogates those epistemic structures that participate in the silencing of thesubaltern subject.

## SOLUTION: EMBRACING AMBEDKARISM?

Barbara R Joshi (Joshi 1986) rightfully describes that: much that is central to Ambedkar's legacy lies in short sayings and expressions that have become part of a new folklore:

> Be a lion; the Hindus sacrifice goats.

> 'Atta dipa bhav'—Be your own light (Joshi 1986: 26).

She argues that it is indeed impossible to understand the contemporary Dalit revolt without understanding the late Dr Ambedkar, but it is equally impossible to compress this angry, complex advocate of social and economic liberation into a few pages. For a growing number of young Dalits across India, many born after his death in 1956, he has become a symbol of knowledge of a world that can be achieved, free from social and economic injustice. It is a fact that the values

and philosophy of the late Dr Ambedkar form the backbone of the contemporary Dalit movement and its literature. Ambedkarism is a modern and democratic approach to civilization which leads to man's emancipation. It is a symbol of equality and the urge for humanism. It is a thirst for unending knowledge. It does not believe in blind faith, and incarnations of God. Dr. Ambedkar is also a key source of the political and economic perspective that marks Dalit literature. Ambedkar proclaimed while dedicating the constitution to the nation that he would fight for the nation to the last drop of his blood. But at the same time he warned his countrymen that they should not be satisfied with the political democracy alone. On the contrary they would have to gain social and economic democracy in order to strengthen political democracy. Without this political democracy would be in vain. Dalit writers know the promises enshrined in the Indian constitution. They also know that the promises given in the constitution remain unfulfilled. All the provisions by Dr Ambedkar in the constitution regarding abolition of Untouchability, rights against exploitation and equal rights for Indian women, are known to Dalit writers. But they are disillusioned when Indian Dalits still confront atrocities. Even now houses are burned, and Dalit women are raped and stripped naked and paraded through the streets of a town (Joshi 1986: 81).

The fact of the matter is that unrelieved suffering has been the reality of Dalit experience. Because Dalit writers cannot forget their people's past, and because Manu, the ancient architect of Hindu social laws, has been a crucial part of both past and present, Manu is a recurrent theme. Manu, the prejudiced law-giver, is still alive in a variety of forms. Though the modern constitution has thrown him away, he is not dead. He lives in the textbooks of schools and colleges, he lives in the minds and hearts of thousands of Hindus and in their day-to-day actions . The major part of the Indian society is still under the dominion of Manu. In the 19th century , Jyotiba phule and Gopalbaba Walankar had already suggested burning the Brahmanical 'Manusmriti' text, and in the 20th century Dr Ambedkar set on fire at the hands of G.N.Sahasrabuddhe ,

a Brahman associated with him. It was a radical move. This historical incident is one about which Dalit writers cannot be indifferent. Under Manu's code, the segregated people were for centuries denied the right to read and write. This fact always burns in the minds of Dalit writers, and they attack the tradition vehemently. How can they forget that Manu ordered the privileged class 'No cha shudraya matim dadyat' (Do not allow the lower classes to learn'). But today Dalits have risen through education and they are producing a literature of their own. The days have changed because of the policies of the British, the emphasis Dr Ambedkar gave to education, and the Indian constitution (Joshi, 1986: 83).

Dr. Ambedkar, a great champion of human rights and empowerment of Dalits, was undoubtedly the greatest leader of the Dalit movement in the twentieth century. It was he who organized and inspired Dalits to effectively use political means towards their goal of social equality. His message to Dalits: "Educate, Organize, and Agitate," has reached far and wide. Brandeis University in Massachusetts, USA, on April 29, 2017, inaugurated the bust of Dr. B.R. Ambedkar on the occasion of his 126th birth anniversary. This is the second bust of Ambedkar in a US University. The first one was installed 22 years ago at Columbia University, Ambedkar's alma mater. In 2014, the University had declared Ambedkar as the most intelligent student — the only Indian to have featured in the list of top 100 students. It was in Columbia University that Ambedkar said he actually felt he was socially equal in the 1920's. Of late, Dr Ambedakar's life and work has attracted increasing attention by the US academicians of Economics, Social Science and Polity. Impact of the legacy of Dr Ambedkar on the entire world and particularly his focus on education after coming out of oppression is a source of inspiration.

Ambedkar's thoughts and work are spreading throughout the world and people around the world are taking inspiration from his writings and speeches. Last year, Ambedkar's first statue was installed

in the heart of Hungary. Ambedkar's Jayanti is celebrated each year in UAE, Australia, UK, Canada and the US. It may be recalled that when President Obama Visited India in 2009, he made special mention of Ambedkar, praising his role in drafting the Indian constitution while he addressed the joint session of Parliament. The world is discovering the Indian scholar, an inspiration to all conversant with his struggle and his world view.

The need of the hour, therefore, for the Indian Government, is to embrace Ambedkarism as an ideology which has become a symbol of knowledge, revolution, culture and change for the 'Dalit' community, which has been undoubtedly truthfully acknowledged by the whole world, rather than suppressing and oppressing the Dalit community by imposing on them Manuwadi ideology.

## CONCLUSION

Today for the Dalit community 'Dalit' is not simply a nomenclature or name or caste, as the Government of India is presuming it to be, but rather a symbol of change, revolution and a means towards achieving a sense of cultural, political, social and economic identity. Now 'Dalitness' has become a source of confrontation, a matter of appreciating the potential of one's total being and this change has its essence in the desire for justice for all mankind based on the ideals of 'liberty, equality and fraternity'. Thus, Dalit individual, culture and Dalit identity cannot be isolated.

The need of the hour, for the Government of India, therefore, is: (i) to immediately withdraw the 'order' issued by its Ministry of Information and Broadcasting directing the people of India (the media and chief secretaries of all the states) to refrain from using the nomenclature 'Dalit' to refer to the people of the Dalit community, and (ii) to embrace and recognize 'Dalit' and 'Ambedkarism' as an ideology of change and revolution as the whole world is presently doing.

Endnote

[1]See order no-13011/07/2018-BC III, dated 7th August 2018 issued on September 4, 2018 by Ministry of Information & Broadcasting addressed to all private Satellite Channels. Your attention may be drawn to the fact that a similar order (No-12017/02/2018-SCD(R.L. Cell), Government of India, Ministry of Social Justice and Empowerment, Department of Social Justice and Empowerment, dated 15.03.2018 addressed to the Chief Secretaries to all the State Governments/Union Territory Administrations) was issued in March by the Union Ministry of Social Justice and Empowerment to all State governments, stating that only the term 'Scheduled Caste' should be used in all official communication, adding that the term 'Dalit' does no find mention in the constitution and any statute.

[2]Ibid.

[3]Reported by *News Word India.in* in its article entitled 'use 'Scheduled Caste' Instead of Dalit, I& B Ministry Tells Media, Order Opposed By Dalit Groups' published on September 4, 2018.

[4]Ibid., p.81.

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# T. S. Eliot's Spiritual Quest with Pilgrim Ignatius

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## Abstract

St. Ignatius of Loyola and T. S. Eliot – both are seekers of their times in their own ways. While Ignatius' time is marred by decadence in the Church that directly reflected the declining human values in the society, that of Eliot is marked by the modernity which took a toll on human values in the midst of unprecedented development. Both the men embark upon a special spiritual pilgrimage, seeking spiritual responses to problems posed at their times. Ignatius of Loyola, the founder of the Society of Jesus, after his conversion left his home, kith and kins and everything he had, to be a pilgrim in search of meaning. In this course, he took a shelter at Manresa Caves in Spain for nine months meditating and praying like a sage, leading to his Enlightenment and Revelations. T. S. Eliot, after his initial studies leaves his cherished home, kith and kins and goes to different places- encountering different cultures and traditions. In this course he realizes that the genuine answers to the problems posed by modernity is the path of spirituality.

**Keywords :** human values, society, culture, spiritual

**Introduction :**

Thus, both men seek to respond to present existential crises through spirituality. Both share the common spiritual concepts and practice of detachment, spiritual values in the midst of material, communitarianism, undesired elements in human nature, humility against vain-glory, sense of sacrifice and surrender. While Ignatius takes the path of a spiritual teacher proposing to the world how life

can be more meaningful through his Spiritual Exercises evolved from his spiritual insights at Manresa and later experiences, Eliot lifts up his pen to seek similar spiritual values through his literary works.

This paper is an attempt to establish stark similarity between the spiritual quest of the two in spite of their vast differences in their ways and means and times.

## Eliot and Ignatius

Tom as he was called by his friends stood to his name Thomas like the disciple of Jesus Thomas, who is colloquially called 'doubting Thomas' for his pressing remark on the Resurrection of Jesus– "Unless I see the mark of the nails in his hands,, and put my finger in the mark of the nails andmy hand into his side, I will not believe." (Jn. 20.25) The Disciple Thomas was humbled with a single encounter with the Resurrected Lord. Thomas Stearns Eliot, throughout his life struggled to see the marks of nails, and place his hand into his side. That's probably the condition for the possibility of his spiritual quest which did not limit itself to his religion but every other religion or culture he encountered in his lifetime.

Disciple Thomas was an enthusiast who did not lack faith but would affirm his faith with "My Lord and My God" (Jn. 20. 28) when he encountered Risen Jesus. Thomas Stearns Eliot, born and brought up in a Unitarian Christian family does not seem to have struggled with the theological questions of just One God or Trinity of God. A thorough perusal into his works do not give any inklings whether this theological deliberation stimulated in him further deliberation on the subject. Whether One God or Triune God T. S. Eliot does not seem to have been concerned as to how Christianity had evolved over the centuries. None of his works shed such light. His concern is the practical aspect of spirituality, which is universal and has universal impact in the lives of all who contend to have faith or no faith. His conversion to Anglican denomination, therefore, firstly is not to do with his theological

convictions but practical as he would have liked to settle and be braced by the literary people of England and secondly his quest for genuine spirituality that invokes fitting responses to the challenges of barrenness in human life with the rise of evolving modern culture. His quest is that of genuine spirituality not constrained by religion. Unfortunately, almost in all instances, religion and spirituality seem to be inseparable which ought not be so. (Ackroyd, 15-21, 150)

He called himself Anglo Catholic (Eliot, Christianity and Culture, 148)not probably to give up his Unitarian legacy and Tradition but to prepare a ground for his literary works which would be more fruitful by identifying himself with the larger mass in England.

Whatever be his denomination or religion, what he seems to be seeking is contentment, fulfilment, meaningfulness in life whether through this religion/culture or that – spirituality that has a bearing in given context of modernizing world which was characterized by spiritual barrenness, sordidness, individualism, declining moral values and such other ill effects of modern times.

Sixteenth century Catholic Saint, St. Ignatius of Loyola, the Founder of the Society of Jesus, until his conversion aspired for vainglory which he thought of achieving by becoming a great soldier. The Cannon Ball not only hit him and shattered his vain ambitions but also paved ways for his conversion to Serve God. He became an enthusiast like Thomas and was ambitious to serve God like other saints. In the course of his spiritual quest and as a pilgrim, he realized that he needed to shed his ego and ambitions of any kind that further paved ways for the Spiritual Exercises. Through his Spiritual Exercises he proposed to counter such undesired elements in individuals and society by ordering one's life, getting rid of disordered affections, conform one's life according to the will of God. (Dalmases, 15, 57-70) While St. Ignatius calls it will of God, Eliot would not term it so, rather desire to see such values that ascertain rich and meaningful individual, social and communitarian life.

Both of these men share a good deal of problems and solutions that are universally relevant and ought to be reflected upon.

## Disordered Affections and Detachment

One way to return to the ordered life from disorderliness and disorientation in life is the process of discernment proposed by St. Ignatius of Loyola and richly and substantially available in the works of T. S. Eliot.

The foundational element of this discernment process is derived from the 'Principle and Foundation' of the Spiritual Exercises that says,

> Human beings are created to praise, reverence, and serve God our Lord, and by means of doing this to save their souls. The other things on the face of the earth are created for the human beings, to help them in the pursuit of the end for which they are created. From this it follows that we ought to use these things to the extent that they help us toward our end, and free ourselves from them to the extent that they hinder us from it. To attain this it is necessary to make ourselves indifferent to all created things, in regard to everything which is left to our free will and is not forbidden. Consequently, on our won part we ought not to seek health rather than sickness, wealth rather than poverty, honor rather than dishonor, a long life rather than a short one, and so on in all other matters. Rather, we ought to desire and choose only that which is more conducive to the end for which we are created. (Ganss, 32)

Thus, it portrays a vision of life which summarizes who we are, where we are going and means to get there. It states that women and men are created by God and destined to share life with Him forever. In order to achieve this goal, Ignatius suggests a road map. All created reality can lead a person to know God. As a consequence, it is a privilege and responsibility to make choices either to use or refrain from using created things to help us toward our end. Finally, the motivation behind any choice should be that a person wants and chooses what

more directly leads to God.

In order to make most conducive choices in life entails thorough interior knowledge of oneself and a comprehensive understanding of reality and a deep sense of detachment and spiritual indifference. Such spiritual practice also has a strong implication of getting rid of ones disordered affections, as these disordered affections are stumbling blocks on the way to decision making and spiritual progress of a person. Moreover, inner freedom that a person aspires for is not seemingly possible with these disordered affections.

The speaker in *The Love Song of J. Alfred Prufrock* is paralyzed by indecision. The poem's momentum is continuously frustrated by digressions, and by the speaker's sense of his own inadequacy. By depicting the speaker's intense struggle with indecision, the poem suggests that excessive preoccupation with doing the right thing, like, forming relationships with others, or simply deciding how to style your hair or what to eat etc. can actually stop a person from venturing into something to realize one's full potentials. (Bush, 10-11)

The poem refers to several technologies that would have been relatively new in the early 20th century, like lamplight, industrial factories, and anesthesia in hospitals. At the same time, all this new activity and industry seems to have left the speaker behind. He describes how the "yellow fog" slithers through the streets like a cat that "rubs its back upon the window-panes," but he rarely interacts with actual people, as the streets are "half-deserted." The smog seems more alive to him than the people themselves. This smog is evidently the symbol of obscurity which does not allow an individual to discern well as nothing is clearly visible because of his disordered affections and attachments.(Jain, 3-16)

Eliot's Prufrock is a stark representation of a person with scrupled conscience, a prototype of modern man who lacks discernment, strong conviction, inner freedom and any form of contentment in his existential situation. His identity crisis, self-doubt, dilemma and low

self-esteem are encryptions of his lackadaisical attitude and half-heartedness resulting from spiritual immaturity. Neither his high social status, education and eloquence nor his personal convictions are of any service to him, simply because he has not evolved as a mature human person. He is supposed to be in his prime age to contribute to the society but he is caught up in his own web of vicious circle of disordered affections. Such a person paralysed with anxiety, indecision and inaction requires Ignatian process of accepting oneself as lovable and loving person who could further be helped with the process of discernment and decision making. He ought to know himself interiorly and get rid of the disordered affections of the past and present.

## Self-Glory

Eliot's *Murder in the Cathedral* deals with the conflict between the temporal king and the glory of eternal king, which is one of the most celebrated elements in Ignatian Spirituality. While Becket in the poetic drama struggles with the temptations, self-glory and to please the King, the representatives of the king are bent upon killing the Archbishop. First of all, the Archbishop rejected the chancellorship which is more to the self glory and chooses freely the primary duty of administering spiritual activities. Secondly, he flees to France in exile which is symbolic of his exile from his primary duties. However, he amends himself and chooses to be martyred not for the self glory, but for the glory of God which is in conformity with the Principle and Foundation of St. Ignatius.

## Sacrifice and Surrender

T.S. Eliot, in *The Waste Land* talks about the "daring surrender". Eliot advocates a will to submit, an act of self-negation and destruction that allows a person to be led by the will of God and His designs. St. Ignatius in the midst of undesirable situations asks one to surrender. If one does not, one carries along the self-will, self-interest and self-love which block an individual's spiritual progress. Entire poem in different ways portrays how self-will, self-love and self-interest have

disoriented the world. St. Ignatius proposes "Toward Amending and Reforming One's Own Life and State" (Ganss,80) and says, "Everyone ought to reflect that in all spiritual matters, the more one divests oneself of self-love, self-will and self-interests, the more progress one will make." (Ganss, 80) This is the crust of self-denial, self-abnegation which creates avenues for better individuals and the society.

## Humility

Ignatian Spirituality is a spirituality of action based on awareness and discernment: to labor with God in building the Kingdom of God.

At the conclusion of the Spiritual Exercises, Ignatius proposes a reflection that he titles, "Contemplation on the Love of God." In this contemplation, one considers how God blesses a person with gifts of mind, heart and spirit, how these gifts bear the finger prints of a dynamic Creator and how the Creator energizes all his gifts to reveal his love and presence. Since this is the final Spiritual Exercise, it is designed by St. Ignatius to be a transition meditation to everyday life in which one notices God present and active. Ignatian Spirituality is marked by having the insight, desire and ability to find God in all things. These spiritual methods are not absolutized, rather a person according to one's own spiritual, psychological and emotional constitution can acclimate to refine oneself, which in turn would result into a healthier and communitarian life. (Ganss, (94-95)

T.S. Eliot's plays aim at such inner refinement of the individuals which would ultimately create conditions for transformation and meaningfulness in life. The chorus in *The Rock* explicitly states the root-cause of the sickness of the age: "If humility and purity be not in the heart, they are not in the home: and if they are not in the home, they are not in the city". (Eliot, The Rock, 23).One of T. S, Eliot's quotes also reads, "Humility is the most difficult of all virtues to achieve, nothing dies harder than the desire to think well of oneself." Humility is a dose against the ulcer of pride which can destroy individuals, homes and even nations. Eliot prescribes this medicine of humility to counter the

unbecoming of human persons due to pride, self-centredness, self-possessed attitude. St. Ignatius himself administers an exercise to develop this virtue of humility – "Three ways of being humble" (Ganss, 72) which helps a person to get rid of ego that might be the cause of all blocks and disordered affections. St. Ignatius proposes that one should be so humble even to withstand humiliation. Such a virtue, once developed frees the person from all shackles resulting into inner freedom and purity of conscience. When such virtues lack in human society, we lose the sight of our end caught up with the means and so Eliot observes,

> But nearness to death no nearer to God.
> Where is the Life we have lost in living?
> Where is the wisdom we have lost in knowledge?
> Where is the knowledge we have lost in information?
> The cycles of Heaven in twenty centuries
> Bring us farther from God and nearer to the Dust.

(Eliot, *T.S. Eliot: Collected Poems,* 31)

**Spiritual vs Secular**

The most unforgettable line of *Murder in the Cathedral* "action is suffering and suffering is action" (Eliot, *Murder in the Cathedral,* 182) has great relevance to the present society in which most of the individuals live a life which is self-centered, mean and narrow. In this play, Becket throws light on his past life

> I searched all the ways
> That leads to pleasure, advancement and praise.
> Delight in sense, in learning and in thought
> Music and philosophy, curiosity. (167)

Eliot, in the above lines, has captured the dominant temper of modern times. He was not against one's genuine aspirations for pleasure and advancement. But he was definitely against making pleasure-seeking an end in itself. He endeavored to show his fellow men the path of

purity and holiness, a path that leads to real happiness. St. Ignatius too asked his men that they should find time for recreation. Dalmases writes about Ignatius, "He was once asked whether the recreation ought not to be dropped on fast days…He answered that the recreation was held not only to avoid injury to health by study right after the meal, but also that brothers might deal with one another and thus come to mutual knowledge…" (Dalmases, 258). Thus both men seek to balance between spiritual and secular.

To a society obsessed with acquisitive, prestige seeking and self-glorifying tendencies, Harry in The Family Reunion gives an excellent message:

> I feel quite happy, as if happiness
> Did not consist in getting what one wanted
> Or in getting rid of what can't be got rid of
> But in a different vision. [1](Eliot, The Family Reunion, 59)

Redemption for Harry is not in clinging to his comforts of life represented by the place described as Wishwood. His atonement comes through expiation that necessarily embodies a strong sense of detachment. T.S. Eliot resonates well with St. Ignatius who proposes the Exercise of Three Classes of Persons to attain the virtue of the deepest sense of detachment that is above all selfishness and egocentricity.

Eliot tries to convey that humans have forgotten the primacy of the supernatural over the natural life corrupted by secularism. Eliot exemplifies as to how one can redefine life from ruins to redemption by turning to the spiritual using the mundane. St. Ignatius does not condemn the ordinary things of the world; rather he sees them as instruments to search for the greater as it has been stated above with reference to his Principle and Foundation.

**Community Life**

Both T. S. Eliot and St. Ignatius have the vision of a society which is based on communitarian spirit. For Ignatius, when he was battling

scrupulosity during his quest of Spiritual Exercises, he experienced great consolation in the community of women who helped him out. His meditation was not a solitary sojourn, rather it was the accompaniment of many others. (Dalmases, 55) Moreover, when he wrote the Constitutions of the Society of Jesus, he called Jesuits Friends in the Lord. His sense of community and communitarian spirit is vividly exemplified in thousands of letters he wrote to lay people, Jesuits and other religious. During his study days in Alcala, Salamanca and Paris, he fostered a sense of community life and companionship which was finally realized to its fullness in Venice (Divarkar, 65-104).T. S. Eliot aspires such community life.

As the chorus in *The Rock* proclaim, a life rooted in one's community and in God is the most enduring and satisfying;

What life have you if' you have not life together?
There is no life that is not in community, (Eliot, *The Rock,* 43)

*The Game of Chess in the Wasteland* is another example as to how the woman is self-centred concerned only to fulfil her selfish motives. Surrounded with objects which symbolize the height of materialism in the modern world, the woman is devoid of the community around her. Eliot slaps on this individualistic world running behind the objects.

**Eliot's Other works and Ignatius**

There are other works of T. S. Eliot that corroborate Ignatian principles.The Cocktail Partycenters on conjugal disharmony and man-woman relationship. The play highly enlightens the audience on how true bliss can be obtained in married life. After all marriage, is a covenant that necessarily binds both the parties into a spiritual union and its success lies in mutual understanding and appreciation and in avoiding excessive expectations. *The Confidential Clerk* has in it the theme of choosing one's profession. The task of each man is tilling his own field and not in unrealistic ambitions and brooding over lost opportunities. Every profession is good in its own way provided one invests one's talents honestly as it is vocation as well as mission which

bears a sense of responsibility. And everyone must strive to do so. The spiritual development of its hero is the spotlight that invites modern men and women to follow the suit. The Cocktail Party owes much to Euripides Alcestis in its concern with spiritual guardianship, altruism and self-sacrifice.The Elder Statesman highlights the probing of guilty secrets and its hero achieves serenity by confessing his sins to his daughter. (Gardner, 99-179)

Sometimes referred to as Eliot's "conversion poem", Ash-Wednesday, with its purgative elements provides a platform for Ignatian invitation for inner conversion.Though ambiguously allusive and it is rich in dealing with the move from spiritual barrenness to hope for humantranscendence. The poet, in this poem, repents for his past sins and resolves to turn away from the world and to walk on the path of spirituality which St. Ignatius had himself experienced in his life and paved ways for others through his Spiritual Exercises which is actually a process of inner conversion. (Jain, 75-81)

*Four Quartets* are four interlinked contemplations with the common theme being man's relationship with time, the universe, and the divine. In describing his understanding of the divine within the poems, Eliot blends his Anglo-Catholicism with mystical, philosophical and poetic works from both Eastern and Western religious and cultural traditions. (Bush, 208-212)

He follows the suit of St. Ignatius who through his Spiritual Exercises proposes ways out of the mud for all the above suffering characters.

## Conclusion

Thus, St. Ignatius calls to live up to the vocation of individuals through the Spiritual Exercises at the time when Christianity and more particularly Catholicism was showing signs of spiritual waning and decadence and T. S. Eliot invites modern men and women to turn away from the spiritual aridity created by the hollow culture of modernity. Both the men struggled in their quest for spiritual value in the midst

of profane and mundane but having experienced the inner struggles themselves, they are enlightened to see very distinctly what bothers the world and what ought to be done to counter the spiritual aridity. Both of them propose as to how the process of discernment and detachment, spiritual values, sacrifice and surrender, humility, community life can rid individuals and the society of the materialism and individualism. Both lived in different times and existential situations, yet what both strive to give to the world is universal and relevant in all times situations. While one takes the course of a sage, the other of a scribe.

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# Trauma : An Insight into *Train to Pakistan*

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**Abstract :**

Trauma is a state of emotion involving incidents or experiences which contain inherent feeling and fear of insecurity. It can have serious and long-term negative consequences on human psyche or body. The partition of India and Pakistan was no less than a catastrophic event. No country in the world has ever witnessed such a terrible sight. The horrific holocaust of genocide, exodus, rapes, physical and mental suffering generated "trauma" among the people which has remained unexplored: The trauma of the Partition and the cultural consequences, or basis of psychopathology, were not part of the agenda for discussion. [Jain and Sarin 07]

**Keywords :** trauma, emotion, fear, partition, exeprice

**Introduction :**

It is relevant here also to mention Dominick La Capra's statement; The approach to trauma, including its rendering in narrative, has long been accompanied by a paradox or double bind: the traumatic experience is unspeakable, yet call for endless speech. [Jain and Sarin 96] This calls for endless speech is vividly led by the scholars and writers, resulting in a bulk of literary books in prose and poetry. Primarily there are two categories of writers who write about Partition Literature. Some writers concentrated on the cause of violence. The other dealt with the trauma and loss associated with the partition of

India. The journalist and authors like Khuswant Singh, Dom Morris, Bapsi Sidhwa etc. delineated the traumatic sufferings of mass. What so ever be the approaches of the writers, trauma has been at core of envy sensible treatment of the partition literature.

Any study of traumatic experiences as depicted in fiction or any other literary genre is to analyse the intensity and its consequences thereupon on different chapters and events as narrated in a novel or writing. In *Train to Pakistan* by Khushwant Singh is an exemplary case where trauma is all open to investigation, finding different aspects and angles through which one can judge the writer's potential to present the characters with multiple dimensions of trauma, pain and anguish.

Like Eliot's "Cruelest Months", Khuswant Singh also begins his novel with a sense of fear. The change of season is there; ....the summer was no longer.[Singh 01] even though it is hotter, drier and dustier. There is no rain, monsoon is late and this is the destiny of people. This cataclysm of nature from summer to monsoon can be seen as a cataclysm of Partition Violence throughout the novel.

Monsoon brings excitement, ravishment and gaiety which last only for two months or more. The ferocity of monsoon is like a communal paroxy that comes with gusto and vigour, leaving behind a soggy and dirty land to end. When communal violence breaks out, some people save their lives, some get lost; With the monsoon, the tempo of life and death increases. [Singh 98] It reflects the horrific nature of communal violence that followed the partition of India.

Hukum Chand, the magistrate is enjoying the feverishness of monsoon but there is a sense of duality in his statement which can be seen throughout the novel. Indian Independence brought out the euphoric atmosphere but there is also a sense of dread due to partition which made Hukum Chand feel cold and frightened. [Singh 99]

A long journey of freedom struggle ultimately ends on a good note of Independence where people were cheering and celebrating the

victory. But this feverishness of atmosphere is altered into dreadful scenario due to partition. And finally, this glorious occasion is registered as the bloodiest or bloodstained chapter in the Indian History.

The sketchy glimpse of the weather and the discordant tone of the Hukum Chand is sufficient to reveal how the fundamentalist forces associated with two nation theorists lost their control over the country which resulted later on in a devastating environment. The first section Dacoity has a vital feature within the novel. Dacoity has not anything to do directly with the subject of Partition besides few paragraphs. It is almost like foregrounding to the novelist which tells us exactly what the novelist is going to mention in the novel. It portrays the geographical structure of the village Mano Majra where people are living with the sense of brotherhood and communal harmony. Nooran and Jugga both are busy in inter religious love making. However, villagers are least aware to the freedom. Only thieves, robbers and cutthroats are enjoying the freedom. Further it tells us about dacoity in the house of Hindu money lander, Ram Lal and his murder. The nonchalant action of Police in this incident shows their lack in administration. The conversation between villagers and Iqbal shows their interest in the freedom that does not appeal much to them; for them freedom is only for educated people, they feel that they will get nothing but slavery in the hands of educated people.

The magistrate, Hukum Chand is also living an incongruous life in Mano Majra. He is enjoying and welcoming the monsoon rain but on the other hand has a harsh conversation with his Inspector;

What do the Gandhi-caps in Delhi know about the Punjab? ………………………….. Not a soul was left alive. Women killed their own children and jumped into wells that filled to the brim with corpses."'Harey Ram, Harey Ram,' rejoined Hukum Chand with a deep sigh. [Singh 22]

We have seen that Mano Majra is a village of communal harmony where people from all the communities are living a happy and

peaceful life having a sense of brotherhood. But this amalgamation of communities gradually starts disintegrating into communal segregation.

Train plays significant role in the novel. It functions as an Alarm Clock to Mano Majra, guiding them in their day today life style. But this harmonious coordination of Mano Majra with trains does not last long. By the arrival of second section Kalyug, train started disrupting the normal life of the villagers. The situation worsens by the arrival of the ghost train carrying the bodies of thousands of Hindu and Sikh refugees from side of Pakistan. This is the first encounter of the people with the nightmare. This causes an uproar in villagers where everyone is trying to get maximum information about it. The soldiers started collecting fire wood and kerosene oil from villagers for their mass funerals by the station at Mano Majra. Villagers are also helping the soldiers without knowing the facts, they are living in the atmosphere of doubt and suspense but the truth cannot be hidden, the colour and smell is clearly pointing out towards the truth;

The northern horizon, which had turned a bluish grey, showed orange again. The orange turned into copper and then into a luminous russet. Red tongues of flame leaped into the black sky. A soft breeze began to blow towards the village. It brought the smell of burning kerosene, then of wood. And then a faint acrid smell of searing flesh. [Singh 88] When the villagers came to know the truth, a deadly silence spread in the village. This is how Kalyug, an age of strife, quarrel and contention goes on; ............... another four or five hundred must have been killed on the roofs, on footboards and between buffers. They must have fallen off when they were attacked. The roof was certainly covered with dried-up blood."

'Harey Ram, Harey Ram. Fifteen hundred innocent people! What else is a Kalyug? [Singh 102]

The partition of India led to mass migration. Hindus in Pakistan and Muslims in India are evacuating the country where both are treated

as refugees. It also fuelled communal riots in retaliation for the killings of Hindus in Pakistan and Muslims in India. Some refugees who have come to Mano Majra are crying for vengeance.

Now the time has come to leave Mano Majra for the Muslims. The decision to part was not easy one. It shook the roots of the age – old unity. It created a mournful stupor and made them cry. It reflects their over whelming sense of belonging and the trauma of being uprooted from their soil when Iman Baksh says;

'What have we to do with Pakistan? We were born here. So were our ancestors. We have lived amongst you as brothers." [Singh 133]

This feeling of uprootedness and trauma is rightly captured by the narrator in the poetic form;

Not forever does the bulbul sing ............... Friendships not forever last, They know not life, who know not this. [Singh 135]

The last resistant comes from Nooran when her father, Imam Baksh tells her that they are leaving for Pakistan. Nooran vehemently protests that she will not leave the Mano Majra, knowing she is the mother of Jugga's love child, she is in state of trauma. She still tries to persuade Jugga's mother but fails because she carries an identity of Muslim girl.

It is another shock to the villagers when they come to know that soldiers are taking Muslims to Pakistan. Villagers both the Hindus and Muslims are helpless. The soldiers ordered them to leave everything behind such as their cattle, furniture and belongings like goods. The convoy slushed its way towards

Chundunnugger. The Sikhs watched them till they were out of sight. They wiped the tears off their faces and turned back to their homes with heavy hearts. [Singh 145]

The people of Mano Majra face yet another horrifying sight when they see bodies of men, women, children floating on the flood water that have swept away some nearby villages. They soon came to the conclusion that they have not drowned but have been killed. Khushwant Singh paints a pathetic picture for this horrifying scene of

violence; there were also men and women with their clothes clinging to their bodies; little children sleeping on their bellies with their arms clutching the water and their tiny buttocks dipping in and out. The sky was soon full of kites and vultures. They flew down and landed on the floating carcasses. They pecked till the corpses themselves rolled over and shooed them off with hands which rose stiffly into the air and splashed back into the water. [Singh 150]

The arrival of ghost train creates once again a fearful atmosphere in the village. The Partition plunged India and Pakistan deeper into blood bath. Communal riots are in full swing in both the countries. But since there was not a single communal riot in mano Majra, there is no act of bloody retaliation in village till now. Over all they are still committed to peace and concerned for the Muslims who were evacuated from Mano Majra. But this human nature and concern for the fellow Muslims is seen a sign of cowardice by the Sikh Youth who visits the Gurudwara at night to stoke the fires of vengeance. The leader of Sikh youths continues to stir emotions with his incendiary speech which is full of oratorical questions and punches. Youths are in spirit to take revenge, where no one can stop them. Mali has also joined them. They have started planning the massacre. The leader boy guides them by his plans in carrying out the carnage.

The author, Khushwant Singh does not offer any easy solutions or a happy ending but rather shows tragic consequences of hatred and intolerance. The ending of the novel is a stark reminder of the need for compassion, empathy, and tolerance in society.

The tragic end of *Train to Pakistan* portrays the harsh reality of the consequences of partition and communal violence, and serves as a warning against the dangers of hatred, prejudice, and intolerance.

Hukum Chand, the magistrate of the village, is depicted as a man struggling to deal with the trauma of the violence around him. He is forced to confront the limits of his power and the futility of trying to control the violence. The trauma, he experienced is also evident in his failed attempts to save the lives of innocent people, which leaves him feeling helpless and overwhelmed; What were the people in Delhi

doing? Making fine speeches in the assembly! Loudspeakers magnifying their egos; ……….. [Singh 185]

Trauma remains in the memory of people whether he or she has witnessed it or not. It has the ability to travel between generations. This can be seen in the character of Hukum Chand when he recalls the memory of his rape victim daughter.

The trauma experienced by the characters in *Train to Pakistan* reflects the trauma experienced by millions of people during the partition of India. The novel provides a powerful insight into the human cost of the

Partition and the lasting impact of trauma on individuals and communities. It also underscores the need for healing and reconciliation in the aftermath of such traumatic events. Train to Pakistan and others like them provide powerful insights into the trauma and pain of the partition and help us to understand the impact of this event on individuals and communities. They remain an important part of Indian literature and offer a glimpse into one of the most significant events in the history of the subcontinent. In conclusion, Train to Pakistan is a powerful and thought-provoking novel that provides a poignant insight into the human cost of the partition of India. It is a reminder of the importance of unity and understanding in a diverse and complex world.

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# Understanding Homi K. Bhabha's Mimicry and Hybridity: A Study of Arvind Adiga's *The White Tiger*

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**Abstract :**

Postcolonialism is an umbrella term that includes within it a wide range of discourses that deal with questions of identity, culture, race, gender, as well as power. In the beginning it was considered as a field that dealt with issues regarding the newly decolonized countries, but in the present, that is, the globalized world the issues plaguing these countries (and also those that do not have a history of colonialism) have undergone a transformation. It has been said that even after the masters left their impact could still be felt as colonialism was not just external but also internal, where the minds of the people belonging to the colonies were colonized. This is how the notion of cultural superiority persisted even after the demise of colonialism. In their minds the people still believed the masters to be superior.

**Keywords :** postcolonial, hybridity, identity, culture, colonial

**Introduction :**

In postcolonial literature one finds that there are certain issues that are considered by the postcolonial critics such as the matter of representation, the question of language, the emphasis on identity (double/hybrid/unstable), the literary styles and forms adopted by the writers, and the resistance by the colonized in all these areas. One finds the influence of post-structuralism and deconstruction in the works of such postcolonial critics such as Gayatri Spivak, Henry

Louis Gates Jr., and Homi K Bhabha. Due to this influence literature has been seen as the site of struggle between different ideologies. The notions of textuality and the fields of discourse which are some of the postulates given by Derrida and Foucault also played a part in the how the postcolonial critics have looked at things.

In considering the postcolonial critics who have made an indelible impact in the field the name of Homi K Bhabha always comes to mind. With only two books (*Nation and Narration* and *The Location of Culture*) he brought to the forefront certain ideas which though not completely novel (but presented in a novel way), are nonetheless thought provoking. Under the influence of Said, Derrida, Foucault, Fanon, and Lacan and using them as reference points Bhabha came up with his theory of cultural hybridity which tries to present the connections between colonialism and globalization. Bhabha may at times be hard to comprehend but as Toni Morrison says that any serious discussion of postcolonial/postmodern scholarship is inconceivable without referencing Mr. Bhabha.

In his work "The Location of Culture"(1994) Bhabha seems to build up a complex web where he connects notions of identity, language, representations, resistance (which are thought to belong to a time just after the end of colonialism) with the issues that both the developing and developed nations are facing in the age of globalization. People generally view the notion of globalization as being able to connect with the outside world (in this case outside national borders). But what they fail to notice is what is taking place within the borders. Bhabha believes that:

> A just measure of global progress requires that we first evaluate how globalizing nations deal with 'the difference within' – the problems of diversity and redistribution at the local level, and the rights and representations of minorities in the regional domain.
>
> (Bhabha, xv)

Keeping this in mind the notions of mimicry and hybridity which are some of Bhabha's signature concepts can be interpreted with a

difference which is in keeping with the spirit of postcolonial criticism of viewing things differently. As Montague says, "… postcolonialism offers you a way of seeing things differently, a language and a politics in which your interests come first, not last" (2).

Mimicry in plain terms is the art of imitating the behavior and speech of other people. It is usually seen as imitation of something that the individual considers superior. At the same time mimicry is almost always seen in a negative light by those not partaking in the act of mimicry. Another aspect of mimicry is the intent behind the act, which can be mockery or in a way devaluation of the ones being imitated. In the postcolonial literature Bhabha has presented mimicry in a complex way and one realizes that the concept of mimicry is not as simple as it seems to be. Bhabha in the beginning of his essay "*of Mimicry and Man: The Ambivalence of Colonial Discourse*" uses the words of Lacan who aptly explains mimicry as:

> Mimicry reveals something in so far as it is distinct from what might be called an itself that is behind. The effect of mimicry is camouflage… It is not a question of harmonizing with the background, but against a mottled background, of becoming mottled – exactly like the technique of camouflage practiced in human warfare.

> (Lacan, 99)

One possible interpretation of the intent behind the use of these words of Lacan by Bhabha is to present the act of mimicry as an elusive yet effective strategy of colonial power and knowledge. From the point of view the colonizers, mimicry as a means of colonial power meant creating a class of men who would be Indian by birth but English in their minds, i.e. a sort of "mimic man raised through 'our English School'… to form a corps of translators and be employed in different departments of Labour" (Bhabha, 125). But what one needs to notice is that even after mimicking the ways of the colonizers the colonized can

never completely become part of it. Colonial mimicry is "the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite."(Bhabha, 122) The desire that is present in the colonized to be reformed, recognizable Other is because of what can be called cultural imperialism whereby the colonialist ideology of the superiority of the English civilization was employed to make the natives feel inferior. This is what produced "colonial subjects who behaved in the way the colonizer had programmed. They willingly accepted the superiority of the British, and their own inferiority. It produced a 'cultural cringe' so to speak". (Nagarajan, 187) The colonizers sacrifice some part of their cultural identity in order to acculturate themselves with the so called superior culture. The suppression of their cultural identity many times leaves the colonized in a confused state as to where they belong. The ambivalence that results from this is something that Bhabha considers as part of the construction process of the whole discourse of mimicry, and "in order to be effective, mimicry must continually produce its slippage, its excess, its difference." (Bhabha, 122)

It is in the slippage, in the excess and in the difference where mimicry's capability as a tool for subversion can be explored. Both consciously and unconsciously mimicry becomes not just a form of imitation but also a form of mockery that mocks the very thing it mimics. It is the slippage and the excess that not only creates the 'rupture' of the discourse of mimicry but transforms it into "an uncertainty that fixes the colonial subject as a partial presence"(123) The partial presence or the 'almost the same but not quite' reveals the inherent flaw that is present in the whole discourse. As Bhabha says that the whole colonial mimesis is flawed as it differentiates between 'being Anglicized and being English' so the desire to be authentic through mimicry is ironical as it can never be achieved. Bhabha writes, "what emerges between mimesis and mimicry is a writing, a mode of representation, that marginalizes the monumentality of history, quite simply mocks its power to be a model, that power that supposedly make it imitable."(125) thus the colonized or the partial presence

can be empowered through mimicry as it leaves them a scope for maintaining cultural difference. This partial representation then in a way redefines identity and 'alienates it from essence'. Thus mimicry "disproves the inherent myth of superiority, the original or the essence, which differentiates and devalues" the colonial subject.(Taylor, 25)

"Hybridity" is a cross between two separate races or cultures. A hybrid is something that is mixed. In cultural terms it is the state of living in-between two worlds. Hybridity has been fundamentally associated with the emergence of Post Colonial discourse and its critiques of cultural imperialism. In terms of literature and theory we see that there is the emergence of the study of the effects of hybridity upon identity and culture. In his work *Location of Culture* (1994) Homi k Bhabha has proposed ways of creating identity_ individual or communal_ from "the great history of the languages and landscapes of migration and diaspora" (Bhabha, 337). He addresses those who live "border lives" on the margins of different nations, in-between contrary homelands. The physical crossing of the border has taken place. What takes place now is the 'imaginative crossing over', which is the consequence of the physical act of migration. According to Bhabha borders are significant as thresholds, full of contradictions and ambivalences. Because they are borders they do both, that is, separate as well as join different places. It is essentially an intermediate position from where one thinks of moving beyond a barrier. According to Bhabha what is important is, we have to rethink of narrative which will focus on those moments or processes that are produced in the articulation of cultural differences. These in-between spaces provide the terrain of elaborating strategies of selfhood _singular or communal_ that initiate new signs of identity. Thus hybridity becomes a place of possibility and agency of new ideas. The border crossing affords new ways of thinking about communal identities and they differ from the older idea of communal identities so even the cultures are redefined.

The traditional discourse of hybridity that falls in the domain

of Post Colonial theory sees hybridity as a result of miscegenation, which is, mixing of races. Miscegenation takes place when the so called homogenous population of a particular country, or for that matter, an area becomes heterogeneous as a result of migration, displacement, or colonialism. The offspring of the marriage between people of different races is known as a hybrid. It is a theory that can be refuted as the notion of a homogeneous population itself is questionable. Diversity is a part and parcel of the globalized world. Hybridity can exist within a community itself and by considering the notion of a hybrid being a result of miscegenation only would be considered as ignoring the possibilities of meaning that the word would imply in the context of the globalized world. Something that is mixed, something that is deviant from the normal codes and rules of societies can also be considered as hybrid, hybrid moments that present the change that is taking place all around.

When it comes to the crossing of borders or the act of migration (that was supposed to be one of the causes of hybridity) it can be said that these borders are not in the strict sense borders with trenches and soldiers on either side ready to fire at the opposition. These borders can be national borders or borders between communities. The imaginative crossing over can be said to be more important than the physical crossing over because the change that comes about in the identity can be seen visibly. Explaining the concept of hybridity as given by Bhabha, David Macey in Dictionary of Critical Theory has said that according to Bhabha:

> ...hybridity is the margin where cultural differences come into contact and conflict, and unsettle all the stable identities that are constructed around oppositions such as past and present, inside and outside, or inclusion or exclusion (1994). Hybridity offers a possible release from the singular identities that are constructed when class, race or gender are used as primary categories. Bhabha celebrates the 'in-between spaces' created and inhabited by hybrids, and holds that all cultures are now caught up in a continuous process of hybridization.

> (Macey 192)

Both mimicry and hybridity can be seen as subversive tools through which the colonized people can challenge the various forms of oppression by the colonizers. In the globalized context however the notions of mimicry and hybridity gets transformed to accommodate a broader area of influence. One sees that even in the globalized world there is the presence of the binary opposition between the first world and the third world. Here the first world consists of the developed nations while the third world consists of the developing and the decolonized nations. The first world becomes a model for the third world to mimic. The influence of the first world is seen in all areas from the lifestyle to culture and even language. But since mimicry can never lead to an 'authentic' imitation, it leaves scope for difference. It is through this scope that the articulation of cultural diversity is possible. This also leads to the mixing up of different modes of representation and articulation of identities. Thus one way of looking at things is that in the globalized world mimicry can lead to hybridity as it results in complicated permutations and combinations of identities, cultures and ways of living. And "Bhabha prefers mixedness, contradictions and complications, because universalization and idealization seek to invalidate race as secondary and inessential". (Huddart, 30)

### *The White Tiger :* **Mimicry and Hybridity within National Borders**
Regarding the novel Ines Detmers has commented that as a novel that is:

> ...replete with references to different types of texts, The White Tiger comes in the shape of a generic hybrid. Both alluding to – as well as writing back to – various formal traditional and conventional modes, the work incorporates narrative templates as diverse as that of the oriental tale and satire, fictional autobiography, memoirs and bildungsroman, dialogic and epistolary novel, documentary prose and urban fiction.
>
> (Detmers, 6)

The novel follows the story of one Balram Halwai and his struggle to rise above his class and cross the boundary between the classes, and

the boundary between two Indias – the Darkness and the Light. This calls for crossing the age old rigid class distinctions and segregation made by the upper classes to keep the lower class as marginal entities. Crossing such boundaries is not an easy task to accomplish and calls for actions different from the normal codes of conduct prescribed by the society. Amit Chaudhuri in his essay collection Clearing a Space has talked about a change that has taken place in the genre of a novel. Here tales of travel, displacement, movement and settlement are given prominence where "the debates about marginality, the vernaculars, commercialism, exoticization, and identity automatically fall." (Chaudhuri, 12) As a generic hybrid, the novel The White Tiger tries to present the condition of India through the narration of a subaltern character Balram Halwai who narrates the incidents of his life that became a spur for him to rise above the orthodox class distinctions and change his identity from that of a low caste to that of a rich entrepreneur in the rising new metropolis of Bangalore.
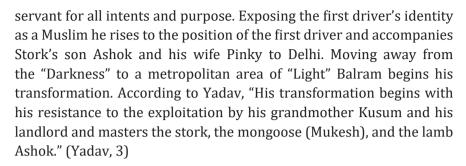
The hybridity that lies within the national borders is one that is created by the already heterogeneous and diverse population. Segregation and separation is a means by which hybridity can be stopped but in the present context such a thing may not be possible. There is always some form of revolt against the orthodox segregation, and once in a while some individual(s) manages to cross the boundary that separates the classes, to enter into the realm of hybrid space. Entering into this hybrid space is not an easy task as it entails leaving behind some part of their previous life to acculturate into the new one. It involves mimicking the ways of the ones the individual desires to become. But such a transition is not easy as even after mimicking the individual will not be accepted completely as he lies in that in-between space of "almost, but not quite". Here they find themselves not belonging to either side completely, but by using that hybrid space they create something different, something that could accommodate their experiences of both sides. Bhabha uses Fanon's idea of revolutionary political change where people's fight for liberation becomes a means

through which hybrid identities are created as:

> "…the liberatory people that initiate the productive instability of revolutionary cultural change are themselves the bearers of hybrid identity. They are caught in the discontinuous time of translation and negotiation" (Bhabha, 55).

In the novel then, Balram Halwai becomes a bearer of cultural change - be it only on an individual scale – which allows him to move from the so called low class to the high class which is presented through the change in his identity. This change of identity is symbolically presented through the progression of the change of name; first Munna, followed by Balram Halwai, and finally Mr Ashok Sharma.

Bringing about change and trying to cross the borders is a difficult task. The struggle for identity becomes a struggle against the hegemonic structure of society. According to Bhabha, hegemony is a process of both iteration and differentiation. It produces antagonistic images that exists side-by-side. "It is this side-by-side nature, this partial presence, or metonymy of antagonism and its effective significations that give meaning to a politics of struggle as a struggle of identifications and the war of positions." (Bhabha, 42-43) Viewing the differences that exist between the classes from childhood itself and being dubbed as a "white tiger" ("the rarest of animals – the creature that comes along only once a generation" (The White Tiger, 35)) makes Balram wish for a better life, a life away from the "Darkness" back in his home in Laxmangarh. This wish is accompanied by serious action on the part of Balram to move from the periphery to the centre. The periphery here implies the poor (men with "small bellies") and the centre implies the rich (men with "big bellies").

Working in a tea shop in Dhanbad, he overhears customers talking about the salaries that drivers receive. He convinces his family to pay for the driving lessons giving them the lure of the lucrative job opportunity it would provide and the money the job would provide for the family. He begins by working for the Stork family as a second driver and a

servant for all intents and purpose. Exposing the first driver's identity as a Muslim he rises to the position of the first driver and accompanies Stork's son Ashok and his wife Pinky to Delhi. Moving away from the "Darkness" to a metropolitan area of "Light" Balram begins his transformation. According to Yadav, "His transformation begins with his resistance to the exploitation by his grandmother Kusum and his landlord and masters the stork, the mongoose (Mukesh), and the lamb Ashok." (Yadav, 3)

Being a member of the low class, shudras, Balram is destined to be a servant and slave his whole life as in a society like India's, one's destiny is controlled by the class, religion and gender. He was born in "Darkness" and he got a glimpse of the "Light" through his masters and life in Delhi. The difference between the master and slave which is one of theories of identity referred to master-slave dialectic proposes that:

> It is always in relation to the place of the Other that colonial desire is articulated: the phantasmic space of possession that no one subject can singly or fixedly occupy, and therefore permits the dream of the inversion of roles... the very place of identification, caught in the tension of demand and desire, is a space of splitting. The fantasy of the native is precisely to occupy the master's place while keeping his place in the slave's avenging anger.
>
> (Bhabha, 63-64)

It is because of this duality in the slave's desire that creates tension and ambivalence. So even while he mimics the master's ways because of the desire to occupy that position he still wishes to articulate some part of his identity which shows the difference, tension and confusion in the mind of the individual. In the novel this ambivalence is reflected through the symbol of the "rooster coop":

> The greatest thing to get out of this country in the ten thousand years of its history is the Rooster Coop.
>
> Go to Old Delhi, behind the Jama Masjid, and look at the way they

keep chickens there in the market. Hundreds of pale hens and brightly coloured roosters, stuffed tightly into wire-mesh cages, packed as tightly as worms in a belly, pecking each other and shitting on each other, jostling just for breathing space; the whole cage giving off a horrible stench – the stench of terrified, feathered flesh. On the wooden desk above this coop sits a grinning young butcher, showing off the flesh and organs of a recently chopped up chicken, still oleaginous with a coating of dark blood. The roosters in the coop smell the blood from above. They see the organs of their brothers lying around them. They know they're next. Yet they do not rebel. They do not try to get out of the coop. The very same thing is done with human beings in this country.

*(The White Tiger* 173, 174)

It is this rooster coop that symbolizes the condition of the oppressed, confined and helpless poor people. Even when someone tries to escape they are shoved back into it with force. There is always the instinct of rebellion to escape or break free from the rooster coop. Balram uses that instinct of rebellion to gradually transform himself from a meek, humble, and loyal servant to a rebelling, scheming slave to one who finally murders his own master to break free. This transformation does not take place at once but in different stages. In all of it the realization dawns on him that the model he has been trying to imitate is flawed and the only thing that gives credibility to it is the belief in the essential attraction of the masters lives (in the Light) as being superior as compared to the lives of the poor and low caste (in the Darkness). This flaw is revealed in one of the incidents in the novel when Balram curious about the place the rich go to shop wishes to enter a mall but fears of being stopped by the guards for being dressed poorly. He had witnessed one time that a man wearing sandals was stopped by the guards. The man had yelled out, "Am I not a human being too?" but had to walk away. Such incidents were often reported in the newspapers under the title "Is There No Space for the Poor in the Malls of New India?"(The White Tiger, 148) Balram in order to enter

the mall had to mimic the clothing style of his master (shoes, a white T-shirt unlike the gaudy ones he used to wear, and clean brushed teeth unlike the red, blackened stained teeth he had). The definition given by Ashcroft et al regarding mimicry fits in this situation where mimicry reveals something flawed about the ones being imitated thereby threatening their very credibility as being worth imitating.

> When colonial discourse encourages the colonized subject to mimic the colonizer, by adopting the colonizer's cultural habits, assumptions, institutions and values, the result is never a simple reproduction of those traits. Rather the result is a 'blurred copy' of the colonizer that is quite threatening. That is because mimicry is never very far from mockery, since it can appear to parody whatever it mimics.
>
> (Ashcroft et al, 139)

The act of murdering his master was not something that occurred in the spur of the moment, but it was actually planned out by Balram well in advance. The implications of this act are well known to Balram. The master's oppressive hand extends not only to the slave but also to his family. If a slave goes against the prescribed code of conduct the masters make sure that even his family suffers. This fear for the family is what keeps one from revolting against the oppressors. But we see in Balram that despite having the knowledge of the brutality of the master he still goes and murders his master Ashok. "Balram loses his sense of fairness, justice and compassion as he succumbs to the lure of crime as a path out of his abject conditions." (Want, 7) This is what it takes to get out of the coop.

After murdering his master Balram escapes to Bangalore where he establishes a taxi company "White Tiger Drivers" and assumes the name of Ashok Sharma – the name of his murdered master on whose name he feels he has a certain right. Even after this he knows that his transformation through the process of mimicry is not complete as he realizes that he can never completely cross the boundary, that is, his transformation is almost complete but not quite. The movement from

Darkness to Light is a transition not everyone can make. But as opposed to the view that India of the Light is a place of moral uprightness, a place where class distinctions do not matter is not true. The difference is that here one has the choice to be good, unlike the India of the Dark where one had no choice. Balram creates within the India of Light a place for himself that is a hybrid in-between space between India of the Dark and India of the Light as making the complete transition from one side of the border to the other is impossible. The crossing over carries with it the remnants of the past life experiences. So even when he exclaims that he has made it, he has become free of the rooster coop the fear that he would be caught for the murder of his master Ashok still lingers in his mind. But the fear is accompanied with the feeling that even if he gets caught, he would never regret having killed his master because the hybrid space in-between the India of the Dark and the India of the Light has afforded him freedom from the constraints that the class hierarchy of the society had dictated. It also provides him a safe haven from the Darkness that was enveloping which is symbolized from his obsession of chandeliers that emanates light throughout his house. He feels that because he belonged to the Darkness no one would possibly imagine that he could hide in the Light.

This hybrid space where he dwells is a place created by him through "his rules of individual ambition, dissent, fraudulence and guile" (Want, 7), and he considers himself a representation of New India. This hybrid identity of Balram is created through not only mimicking the ways of his masters but also his accumulated past experiences that distort his sense of reason and cultural values to give prominence to a mercantile attitude. The novel ends with him calling himself a "Thinking Man":

> …and a successful entrepreneur with a successful taxi company in Bangalore – a position he enjoys because he has unethically capitalised on opportunities. His financial success is based on his bribing the political office and justifying to himself the heinous crime of his master as an act of class war.
>
> (Want, 7)

Identity can be said to be a fluid concept; one that is subject to change under different circumstances and situations. That identity can be hybrid even in the absence of miscegenation; can be considered as a possibility because of the heterogeneity that is present within national borders in this globalized world. Even in the movement of individuals from one physical space to another within the nation can be problematic. It may affect the individual's viewpoint of seeing things differently and a change can be seen in their own personalities. Before considering hybrid identities that are the result of crossing the national borders one must also deal with the diversity that lies within and leads to hybrid identities.

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# A Feminist Study of the Impact of Partition on Women in Bapsi Sidhwa's Novel *Cracking India*

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**Abstract :**

*The paper aims at highlighting the multifaceted impact of the Partition of India on women, as depicted in Bapsi Sidhwa's novel Cracking India. Through a close textual analysis, the study explores the nuanced ways in which women characters in the narrative navigate the socio-political upheaval of 1947. The research aims to unravel the profound consequences of Partition on women's identities, examining themes of loss, trauma and the reconfiguration of gender roles. By dissecting Sidhwa's portrayal of diverse women experiences, this study seeks to contribute to a deeper understanding of the often-overlooked gender dimensions of historical events, shedding light on the resilience exhibited by women in the face of profound societal transformation. The findings offer insights into the broader implications of political turmoil on women's lives and contribute to the ongoing discourse on the intersectionality of gender and historical narratives.*

**Keywords :** partition, women, identity, gender, trauma,

## Introduction :

Women played a crucial role intertwined with the symbolic significance of their bodies in shaping the nation's identity, as well as their own. In the context of India, the complex relationship between womanhood and nationhood reflects the conflicting dynamics. Cynthia Cockburn rightly opines,"Woman is [...] highly valued in

nationalist discourse and often symbolizes the spirit of the nation [...] national movements transfix women as living boundary makers of the collectively." (43) During the struggle against colonialism and for independence, particularly during the partition, a new collective female identity emerged, intersecting community, gender, and government.Despite the celebration of the concept of the 'new woman' as the mother and motherland, the reality was harsh. Women became victims of abduction and mass rape, often described as political rape. The communal crimes committed against women during partition were marked by collective brutality stemming from cultural and social settings rooted in a male-dominated and patriarchal understanding of gender relations within and between communities. Rape, especially of women from the 'other' community, became a potent weapon to strike, lower morale, and challenge the masculinity of the opposing group. Attacking the purity of 'other' women was seen as an immediate way to tarnish the honour of their entire community and, ultimately, the nation. The body of a woman was viewed as a battleground where one's identity was affirmed through sexual violence and abduction. Menon and Bhasin succinctly capture this grim reality:

> The material, symbolic, political significance of the abduction of women was not lost either on the women themselves and their families, on their communities, or on leaders and governments. As a retaliatory measure, it was simultaneously an assertion of identity and humiliations of the rival community through the appropriation of its women. When accompanied by forcible conversion and marriage it could be counted upon to outrage both family and community honour and religious sentiments. (5)

The "shame-fear-dishonour syndrome", as described by Menon and Bhasin, led many women to tragically end their lives to escape the humiliation of sexual abuse. Numerous women faced death at the hands of their husbands, fathers or brothers to prevent perceived dishonour. Those who were abducted experienced a "realm of silence", while those killed by their families or those who took their own lives

entered a "realm of martyrdom". (Butalia 208) The inevitability of rape presented women with a grim choice: either committing suicide to be recognized within the national narrative as a legitimate and pure deceased citizen or surviving rape and being denied entry into the domestic sphere of the new nation. A raped and impure woman was deemed unfit to embody the family and nation. This harsh reality led Jasbir Jain to observe that "partition was inscribed on the bodies of women". (117)

The memories of partition are too painful to recount directly, yet it can be argued that art, more effectively than any other medium, has the power to convey the unresolved and unspoken burdens of that tumultuous period. While historians may chronicle wars and historical events, creative writers offer a multi-dimensional perspective, making these narratives accessible and understandable to the general audience. Bapsi Sidhwa stands out as one such writer who delves into the complexities of the partition in her acclaimed novel Cracking India.Sidhwa says in "Why do I write?", "I have loved to commemorate in my fiction, about my concerns. That is the nature of writing, if you have things to say, you need no other reason to write". (31) By creatively weaving together the details often overlooked by historians, she blends factual information with a layer of fiction, rendering the historical events both captivating and relatable to readers worldwide. Throughout the novel, she sensed a shared concern for partition among Indians and Pakistanis, a sentiment that she aimed to capture in her work. In an interview, she articulated this perspective:

One had thought we were done with it; the spiral of hatred that defined the new borders, the savagery that accompanied the partition of India. The British had gone… but …what is happening in both countries in the name of ethnicity, race and religion only signifies that the partition did not solve our problems. (3)

Sidhwa observed that, contrary to her initial belief, the passage of time did not lead the two communities to forget the partition and heal. In her words, "neither in Pakistan, nor in India, nor even in

Bangladesh... This hostility has to be dealt with". (Sidhwa Int. by Preeti 292) This realization fuelled her motivation to write Cracking India, intending for her novel to serve as a record of a specific history, with the hope that lessons could be drawn from it.

Her narrative of partition delves into the silence, horror and profound loss experienced by both men and women. Sidhwa vividly illustrates how the decision to partition wreaked havoc on the lives of ordinary individuals, irrespective of their religious affiliations— be they Hindu, Muslim or Sikh. The partition shattered their lives, identities, citizenship and nationalities, leaving them fragmented and forcing them to view each other with suspicion and hatred.

Sidhwa expresses a sense of urgency to address and heal the wounds of partition. However, she acknowledges the difficulty of the task, likening her own voice (symbolized by the sparrow) to a feeble one struggling against the numerous voices of official discourses (represented by the hawk). These official discourses, according to Sidhwa, render people's suffering speechless, keeping the secrets and mysteries of their pain unspoken.

*Cracking India* can be aptly characterized as a bildungsroman, or a post-colonial bildungsroman, as it follows the growth and education of its female protagonist and first-person narrator, Lenny—a handicapped Parsi girl—from childhood to adulthood. Sidhwa uses Lenny to explore various nuances and complexities associated with a politically pragmatic decision, viewed through the lens of her Parsi sensitivity. The child's narration adds authenticity to the novel.

Sidhwa skilfully presents the horrifying details of cruelty, human loss and dislocation with subtle irony, witty banter and parody. The novel encourages readers to avoid overly sentimental reactions and instead focus on the inscrutability of human behaviour. Cracking India stands out as an authentic and outstanding work on the partition of India, capturing the tumultuous times with a brilliant blend of individual coming-of-age struggles and the collective anguish of a newly independent but divided country.

Lenny's privileged position and religious background protect her from direct impact during the partition days, but her keen observations and commentary on the events around her provide a unique perspective. Her role as a narrator with a reporter's tone enhances the poignancy of emotions that are linguistically understated.

Sidhwa portrays Lenny's exploration of sexuality, community and nation not as a political awakening but as an accidental disruption that impacts the personal lives of those around her. Her deformity, particularly her foot, becomes a focal point that captures the attention of the adult world and contributes to the uniqueness of her perspective. Isabella Bruschi draws an interesting parallel, highlighting a similarity in Lenny's situation:

The deformity of her (Lenny's) foot, which will be cured in time, works as an allegory of the nation that will gain independence, thus being healed of the impairment of British Rule; Lenny herself remarks that polio makes her feel involved in politics, when her doctor, Col. Barucha, blames the English for having brought it over to India. She is shocked . . . painful treatments, makes her more receptive and sympathetic to the torments of others. (Bruschi 179)

As a child always tells truth, Lenny's innocence leads to the tortures of her ayah's life. Shanta works as an ayah for the polio-infected girl Lenny in the Parsi family of Lahore around the time of partition. From the pre-partition India to the post partition Pakistan; her subjection to the sexual abuse remains the same. The Ice-Candy-Man is the reporter and the linking element of the plot. Queen Victoria's Garden is a type of confluence where all the suitors of Ayah meet (Hindu, Muslim, Sikh and Christian). Men of all religious communities attempt to harass her sexually.

In the prolonged list of tormentors that Ayah endures, the Ice-Candy-Man stands out as a prominent figure. Under the guise of love and affection, he persistently attempts to engage with her sexually, even in public parks. His fingers intrusively seek to "massage Ayah

under her sari" (19).Sidhwa vividly portrays how various elements, symbolizing affection or desire, find their way beneath Ayah's sari, including ladybirds, glow-worms and the toes of the Ice-candy man. Ayah's body becomes a synecdoche for the broken land, coveted by many and violated by those who courted and claimed to love her. She symbolizes the countless women who endured the agonies of both pre- and post-partition, their bodies becoming the battleground for disputes and the foundation upon which nations were built.

Undoubtedly, the Ice-Candy-Manharbours deep affection for Ayah, but this love takes a dark turn into communal hatred following the partition of India. As corpses arrive by train from across the border, religious divisions emerge, particularly manifesting in the bodies of women. Despite the Ice-Candy-Man's prior love for Ayah, his emotions drastically change upon learning that a train from Gurdaspur has brought only dead Muslim passengers. His anger intensifies, leading him to seek revenge by violating Ayah's body.

In an attempt to escape abduction, Ayah hides and Imam Din tries to protect her by claiming she has left Lahore. However, emotionally manipulating Lenny, the Ice-Candy-Man locates Ayah, and a mob violently drags her away. Ayah is then taken to the red-light district, where she is mass raped and forced to prostitution, with her kidnapper serving as her pimp. Despite her unwillingness, she undergoes forced conversion, marriage and various forms of sexual abuse.

Recognizing the Ice-Candy-Man as treacherous and contemptible, Lenny's godmother pledges to rescue Ayah from the brothel and restore her to her family in Amritsar. Determined to instill a sense of worth in Ayah and reintegrate her into social acceptability, Godmother aligns her efforts with Ayah's own desire to return to her family. Repeatedly expressing her wish to go back to her folk, Ayah's demand resonates with Godmother, who collaborates with the police to recover Ayah from the brothel. This marks the first step in the process of restoring Ayah to her family, illustrating the agency of social workers navigating

through the societal upheaval during that time. Ultimately, Ayah successfully reunites with her family in Amritsar, a testament to the efficacy of Godmother's intervention.

Another woman, Hamida, in Cracking India, becomes a symbol for the victims of the partition, often stigmatized as fallen woman. Following Ayah's abduction, Hamida assumes the role of Ayah for Lenny. Despite being a victim of kidnapping and assault, her family perceives it as a matter of honour and treats it as an honour killing. Consequently, instead of reintegrating her into the family, they reject her precisely when she needs their support the most.

Lenny learns from her Godmother that Hamida was abducted by Sikhs and taken to Amritsar. In such situations, there is a reluctance among husbands or their families to accept the woman back. It's crucial to note that Hamida is not at fault for being kidnapped and raped. However, societal norms view it as a violation of honour, leading to her rejection by her family. Godmother explains to Lenny that some people can't bear the thought of their women being touched by other men, shedding light on the prevalent mindset.

Bapsi Sidhwa empowers the voices of all women, irrespective of their religious or communal affiliations and regardless of whether they have experienced dishonour or are fighting for their dignity. In her narrative, she illustrates this through characters like Ayah, whose real name is Shanta, meaning 'peace', represents Hindu women, and Hamida, meaning 'nice nature', represents Muslim women. Sidhwa's intention is to shed light on the shared suffering of women from both communities during the partition, emphasizing the hardships they endured at the hands of both Hindu and Muslim men.Ayah's journey back to her people and home becomes a symbol of the restoration of honour women. Sidhwa, as a woman herself, effectively underscores the pain and challenges of the partition, not only on a woman's physical well-being but also on her psyche. Sidhwa contends that women have played significant roles in shaping cultural and political identities, yet

instead of receiving respect, they have been reduced to instruments for men to manipulate.Sidhwa asserts that women, as the worst sufferers of partition, deserve to have their stories boldly articulated. In her effort, she successfully provides a powerful voice to the sufferings of women during the tumultuous time of Partition.

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# Claire Keegan's *Small Things Like These:* Consequential Blunders of History

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**Abstract**

   **Small Things Like These** is a historical account, unfolding the misdeeds of Irish Republic that continued for more than two hundred years. The present paper has twofold objectives: firstly, it scrutinizes the claims of various Governments, including the Irish Republic, to render the best for their citizens and declare their mission in the preambles of their respective constitutions; secondly, it seeks to diagnose, thoroughly, the elements of exploitation of a major section of Ireland, that is, the women and children, in the name of reforms carried out by the Roman Catholics lobby, sponsored by the State of Ireland. If we go through the literary output of 1920s, we have writers like, Earnest Hemingway, F. Scott Fitzgerald, etc., who were the victims of this American Dream but failed miserably and, finally, disenchanted. Similar is the fate of constitution of other countries of the world which had to face analogous fate. Irish Govt. excels in the sense that it had to tender formal State apology in 2013.

**Keywords :** exploitation, dream, reforms, fate, disenchanted, constitution

**Introdution :**

   Claire Keegan is primarily a short story writer reflecting upon the prevalent scenario of utter socio-economic horrible disparity and the dreadful consequences. **Small Things Like These** is a historical account, unfolding the misdeeds of Irish Republic that continued for more than two hundred years. The present paper has twofold objectives: firstly, it scrutinizes the claims of various Governments, including the Irish

Republic, to render the best for their citizens and declare their mission in the preambles of their respective constitutions; secondly, it seeks to diagnose, thoroughly, the elements of exploitation of a major section of Ireland, that is, the women and children, in the name of reforms carried out by the Roman Catholics lobby, sponsored by the State of Ireland. To go by the first objective, the writer has cited an excerpt from **"The Proclamation of the Irish Republic" (1916) :**

> "The Irish Republic is entitled to, and hereby claims, the allegiance of every Irishman and Irishwoman. The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all of the children of the nation equally." (opening page)

Contrary to the above Proclamation, the Magdalene Laundries of Ireland (also known as Magdalene Asylum), run by Roman Catholics that housed about 30,000 women, and unmarked graves of 155 women unearths the truth of such States. It was a practice that spanned from 18th to 20th century. The author admits in an interview on the Booker Prize website:

> "From 1922 to 1996, thousands of girls and women were held prisoner in Magdalene Laundries in Ireland. These workhouses were commercial and profit based laundries run and founded by the Catholic Churches and the State" (Claire Keegan @ ulf Andersen / Getty)

Evidently, the Irish Govt. was involved in this extraordinary exercise; for which a formal State Apology was issued in 2013, and the Govt. made arrangement of compensation to the survivors. So, what about its earlier claim? We may be curious to question whether the **Proclamation of the Irish Republicis,** simply, an Irish Dream like that of the American Dreamor a fake assurance, rather a romantic drama, allusive in all perspectives.

In the case of the American Dream, we find it enshrined in **The Declaration of Independence of Thirteen States (1976),** which states:

"We hold these truths to be self-evident that all men are created equal, that they are endowed by the Creator with certain unalienable Rights, that among these are life , liberty and pursuit of happiness. (Blake,1952 :4)

Prof G. S. Jha, in his Research paper titled **F. Scott Fitzgerald: Victim of a Dream,** opines:

"Such dreams are ideals that on aspire for, approaches and never attains. The inevitable outcome of all these are nostalgia and disenchantment." (141)

If we go through the literary output of 1920s, we have writers like, Earnest Hemingway, F. Scott Fitzgerald, etc., who were the victims of this American Dream but failed miserably and, finally, disenchanted. Similar is the fate of constitution of other countries of the world which had to face analogous fate. Irish Govt. excels in the sense that it had to tender formal State apology in 2013.

Coming to the second proposition of this Research paper, let us analyze the text in question, that is, Small Things Like These. On the surface, it is a simple tragic story of a coal and timber merchant Bill Furlong, his wife Eileen and his five daughters, yet we should sense the birth and upbringing of the protagonist because it has a lot to say, not as a normal course of social exercise, rather a horrific rendering of the hollowness of the social claim.

Actually speaking, this is a historical novella. For a father of five daughters, Bill Furlong, life is not at ease; he has to face the challenges of the time. Its historicity correlates to Magdalen Laundries of Ireland which housed dejected women, helpless on all fronts, both social and economic. Surprisingly, these laundries were run by Catholic Church and the women were part of some families that felt the necessity of abandoning their families after they conceived and were pregnant. The fate of the children born out of these members was uncertain. The protagonist of this novella is also a child of an unknown father and he

finds such a girl at the local church who later on gets the name of Sarah, the same name that his mother had. Bill loses his mother when he was only twelve years old, but with the kindness of Mrs. Wilson, he is pulling on, though he is in the firm grip of utter frustration at the passive reactions of the social guardians and religious institutions. Furlong's wife Eileen has a pious mission to safeguard her family, though the tragedy is woven within. These are the inbuilt wars of silences which are eloquent enough to divulge the tragic progression. Right from his birth, that is, on April Fool's Day, his future has been outlined and he is being fooled at every juncture of his life. His upbringing was by his unmarried mother and the place was the house of her employer Mrs. Wilson, who happens to be a rich Protestant widow. His illegitimate status irks him most often, yet his primary concern is his family, its protection and well-being.

And what was his background:

"Furlong had come from nothing. Less than nothing, some might say." (5) But after his marriage, he was a transformed individual:

"Now, Furlong was disinclined to dwell on the past; his attention was fixed on providing for his girls, who were black-haired like Eileen and fairly complexioned." (8-9)

Notably, in this hostile world, the rearing of a girlchild was not joke:

"Furlong would hear a sharp, hot whistle and laughter, which made him tense. He imagined his girls getting big and growing up, going out into the world of men. Already he'd seen men's eyes following his girls. But some part of his mind was often tense; he could not say why." (12)

He was amazed at the queer equation of the world:

"They could be like young witches sometimes, his daughters, with their black hair and sharp eyes. It was easy to understand why women feared with their physical strength and lust and social powers, but women with their uncanny intuitions were so much

deeper: they could predict what was to come long before it came, dream it overnight, and read your mind." (22)

Furlong had been initiated into a positive habit of reading books and having a command over vocabulary and spelling of words by Mrs. Wilson. She gave an old book of Charles Dickens titled A Christmas Carol on Christmas. Mrs. Wilson encouraged him "to use the big dictionary and look up the words, saying everyone should have a vocabulary, a word he could not find until he discovered the third letter-----" (26). But this interest in literature could not continue beyond reading of newspapers. He could not understand his life, its dimensions, its planning and roadmap:

> "What was it all for? Furlong wondered. The work and the constant worry. Getting up in the dark and going to yard, making the deliveries, one after another, the whole day long, then coming home in the dark and trying to wash the black off himself and sitting into a dinner at the table and falling asleep before waking in the dark to meet a version of the same thing yet again. Might things never change or develop into something else, or new? Lately he had begun to wonder what mattered apart from Eileen and the girls --------He sat on, not unhappily, listening to the clock ticking on the mental and the wind piping early in the flute." (32-34)

Claire Keegan has given a twist in the theme of from the fifth chapter; it is a turning point in the life and thinking of Bill Furlong. To his utter surprise, while coming out of a local church he finds an abandoned girl in the coal shed:

> "---- the girl within had been there for longer than one night ---- when he managed to get her out, and saw what was before him – a girl just about fit to stand, with her hair cut – the ordinary part of him wished he'd never came near the place." (59)

He could not decide what to do with the girl; she was not responding to anything:

"He could have taken her on then, he knew, and considered taking her to the priest's house or on home with him – but she was such a small, shut down thing, and once more the ordinary part of him simply wanted to be rid of this and get on home." (61)

He led the girl to the Mother Superior, introducing her:

"This girl was locked in your shed all night." (62); and she responds well: "I'll take care of the girl." (64) She is acquainted with Furlong who assures her: "All's wellwith us." (65) He is slightly perturbed at the fact that he has five daughters and no son "to carry on the name." (66)

Yet he consoles himself:

"What have I against girls? My own mother was a girl once. And I dare say the same must be true of you and half of belonging to us." (67)

They wanted to know why the girl was locked up, but the girl is not going to disclose. Foodis served to her and everything is remade congenial and comfortable for her. The Mother passes some instructions:

"Furlong watched the girl being taken away and soon understood that the woman wanted him gone–but the urge to go was being replaced now by a type of contraries to stay on, and hold his ground." (69)

The girl can spell out her name as Sarah Redmond, the name that resembles to that of Bill's mother, and she is from 'out beyond Clonegal'. And then he introduces himself:

"Furlong is my name, and I work at the coal yard, near the quays. If ever there's anything, all you need do is come down or send for me. I'm there everyday but Sundays." (72)

Furlong is back to his home from the convent and finds a large Christmas tip from the Mother Superior. He makes many deliveries on the Christmas Eve and on his way back is contemplating over the goodness and generosity of people. The girl at the convent was a matter of great concern for Furlong:

"----- thought back over the girl at the convent. What most tormented him  was not so much how she'd been left in the coal shed or the stance of the Mother Superior; the worst was how the girl had had been handled , while he was present and how he'd allowed that and had not asked about her baby-----"(87)

Furlong was positive about the people around:

"People could be good. Furlong reminded himself, as he drove back to town; it was a matter of learning how to manage and balance the give-and-take in a way that let you get on with others as well as your on ------Always Christmas brought out the best and had refused to do and say and what worst in people." (91)

Furlong kept on contemplating the association of the girl:

"How light and tall he almost felt walking along with the girl at his side and some fresh, new, unrecognizable joy in his heart. Was it possible that the best bit of him was shining forth, and surfacing?" (108)

His present functioning was something like that of Mrs. Wilson in his early days of childhood; he ventured in his past:

"He thought of Mrs. Wilson, of her daily kindness, of how she had corrected and encouraged him, of small things she had said and done and had refused to do and say and what she must have known, the things which, when added up, amounted to a life. --------And only God knew what would have happened to him, where he might have ended up." (109)

He could foresee the bleak future that could not be defined well; of course, it was going to be full of trouble and trouble only:

"The worst was yet to come, he knew. Already he could feel a world of trouble waiting for him behind the next door, but the worst that could have happened was also already behind him; the thing not done, which could have been – which he would have had to live with for

the rest of his life ------- the girl at his side had already endured -----his fear more than outweighed every other feeling but in his foolish heart he not only hoped but legitimately believed that they would manage," (109 – 110)

The mental framwork of the protagonist vindicates the issue raised by the author. It was the final status of Furlong: his past motivating to be extremely positive and confident and yet doubtful of the future. It was a question on the legitimacy of the generosity and its consequences. At the same time , it also questions the exploitations the exploitation in the name of reformation carried out by religious institutions and sponsored by the State of Ireland. Such inhuman practices still continue in other parts of the world such as Europe, North America and Australia and they need to be curbed.

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# Translation, Third Language and World Literature

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**Abstract:**

Translation, in the globalized world, is a form of mediation that negotiates languages and cultures. The paper examines how a third language is developed in the process of translation. Further, the body of literature that we often call 'Comparative literature' or what Damrosch call 'World literature' is written in the third language. The theories of Walter Benjamin, Ezra Pound, Eugene Nida, Lefevere among others have been used in framing comparative literature.

*Keywords: Translation, third language, comparative literature, world literature, Indian English*

In the 20th century, translation emerged as a major discipline, particularly due to efforts of scholars like Walter Benjamin, Ezra Pound, Eugene Nida among others. In this paper, the objective is to examine the growth of comparative literature vis-à-vis translations and how a third language develops in the process of translating. Further, the translated texts are enabling and free from cultural and linguistic hegemony.

It is through translations that a text gets a 'new life' or 'afterlife'. According to Benjamin, "A real translation is transparent; it does not cover the original, does not block its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully" (Benjamin 260). What he meant is perhaps the transparency of the 'pure language' in translation and its ability

to reveal itself in the target language. Thus, this transparency reveals in the target language how the source language means and its unique manner of meaning formation. Further, the desired transparency of translation, according to Benjamin, "may be achieved, above all, by a literal rendering of the syntax which proves words rather than sentences to be the primary element of the translator. For if the sentence is the wall before the language of the original, literalness is the arcade"(Benjamin 260). From the above quotation, it is apparent that the sentence obstructs and obfuscates the work of a translator as sentence draw the translators to what it communicates, rather than its structure and meaning formation process. Thus, the task of translation is to transfer the building blocks, words and grammatical relations in a source language into a target language through, what Benjamin calls, "a literal rendition of the syntax" (Benjamin 260).

However, for Ezra Pound any translation is a kind of criticism of the original. It not only defines the power of the original but also its limitations. Therefore, translation does not have to replicate every aspect of the original; instead it can delimit its focus only to certain aspects. Further, in Pound's translation theory, provisions are kept for transcreation, which means there are scopes for addition or rearrangement while translating a text to achieve the purpose that the translator has been working towards. Thus, translations bring out new poems in their own right. As Ronnie Apter reiterates Pounds' "treatment of translation as a criticism of the original and his proposal for good translation works as new texts in their own right" (R. Apter 1). It can, therefore, be said that translation recreates the old texts and, thus, contributes to the development of literature in different languages.

Further, Eugene Nida, an American linguist, developed the theory of "dynamic equivalence" in translation, by which we mean "the most appropriate and natural equivalent language" is used "to reproduce

the information of the original text" (Tan 33). However, the fidelity that is required in "formal equivalence" theory to the grammatical and lexical structure of the original text is not required in "dynamic equivalence" approach. The task of the translator is to understand the meaning and spirit of the original text in source language and find the most appropriate and natural equivalence in the target language to convey the same concept with its meaning and intent as in the original text. Later, however, Nida and dee Waard substituted the term "dynamic equivalence" with "functional equivalence." Nevertheless, it is always better to maintain as far as possible the formal equivalence if the appropriateness and natural transmission of meaning and spirit of the source text is not affected or restricted in translation.

Whether translation is a 'literal rendition of syntax' or 'transcreation' or 'conveying the meaning and spirit of the original text', it after all gives a new lease of life or afterlife to texts. Translated texts are now often considered as separate works of literature in their own right. Admittedly, in the hindsight, it can be argued that these texts were often used as 'purveyor of culture' by the colonial administrations. However, in a multi-lingual country like India, translators are 'mediators' as Lefevere would have argued until an agenda is embedded into it. Further, translations act as agency of mediation in World literatures. In this context, Lefevere states, " Translators could not only bestow life on the originals they translated, they could also decide what kind of life they would bestow on those originals and how they would try to inject them into the receiving literature. In other words, they did, and do create an image of the original for their time and their readership" (Lefevere 1995:7).

Translation as agency of mediation gives access to other literatures of the world. Thus, there is an intricate link between translation and comparative literature. André Lefevere, thus observed, "Translation studies is bound to become more centrally relevant to both literary

theory and comparative literature in the current intellectual constellation" (Lefevere 1991:135). Translation has made possible the comparative study of literatures from various languages, cultures and social class. Referring to this, Sussan Bassnett defines comparative literature thus:

> Comparative literature is the study of text from different culture contexts and origins to identify their points of convergence and divergence with reference to these two highly reliable and credible sources, it is best to summarise that comparative literature is basically portrayed as the study of literature beyond national boundaries that aims to highlight the relationship between literature and other areas of knowledge and belief as well as to ascertain their point of convergence and divergence. (Bassnett 25)

However, Magugu V. Njeru, in a different context posed a question, "Are Translators Traitors?"(Njeru 2015). This is a significant question, particularly in the postcolonial times as the language hegemony still prevails. Though translations mediate between different cultures and languages in developing a distinct discipline called comparative literature, Bassnett in 1993 and Spivak in 2003 sounded the death knoll for comparative literature as they perceived Eurocentrism and Western bias of the discipline. They believed that the practices and ideologies which sustain the Eurocentrism of comparative literature need to be revised and, if required, rejected in the contemporary times marked by a fluidity, interconnectivity, and globalization. On the other hand, Emily Apter in The Translation Zone: A New Comparative Literature (2006) tries to find a way to "reconcile untranslatable alterity with the need to translate nevertheless, rejecting both the false pieties of not wanting to mistranslate the other, which result in monolingualism, and the opposite globalism that translates everything without ever traveling anywhere" (E. Apter 91). Further, Lefevere states, "literature produced in the dominated worlds could enter the

dominating world only after it had been rewritten in such a way as to fit in with the dominant poetics of the dominant world" (Lefevere 1991:140). So, the challenge of comparative literature is to mediate between the radical incommensurability of different languages and cultures and the human will to find certain commonality.

Interestingly, however, in the process of translating, a Third language is produced. Now what is this Third language? It is a language that seizes the sublime embedded in the original language of the source text, while transcending both the linguistic and cultural specificities. In Third Language: Recurrent Problems of Translation into English (1981), Alan Duff exposes how the translator while translating from French into English creates an entirely new language that apparently has English vocabulary but the effect is unlike English. Even the sentence construction and discourse level structuring in the translated texts are unusual. Still, the translations are completely comprehensible to the English readers. Is there is a difference between the translated text and the original text? In this context, Benjamin underscores the inevitability of invention in translations that debunks the idea of translations as mere reproduction of the original; in fact, for him, "the original is modified" in the process of translation (cited in K. Prabha 1). Further, Mairi McLaughlin argues that the language change occurs when the language of the original text influences the language of a translation. In fact, translation has influenced the development of different languages in the past. In this context, McLaughlin states:

> If we take sixteenth-century France as an example, this is a period characterised by the expansion of what will become the French language into new functional domains: it is replacing Latin, for example, as the language of administration and learning. During this period, translation has an effect on the language at several levels: first, at the sociolinguistic level translation from Latin contributes to the growing prestige of French because it was thought that being able to translate classical texts into French

showed that it was capable of treating the same subjects as the classical languages. Second, at the linguistic level this period sees the borrowing of words from both Latin and Greek and also from the Italian dialects. Even some basic words in contemporary French were borrowed from Italian in this period such as réussir (to succeed) and manquer (to miss/ be absent). Perhaps more significantly, morphemes were also borrowed from Italian and Latin in this period. A good example is the suffix –esque that is still used in contemporary French in words such as arabesque, grotesque, burlesque. Finally, it has also been suggested that the syntax of French might have changed under influence from Italian at this stage (1).

Similarly, Indian English Writing is an instance of What Ezra Pound would refer to as 'transcreation'. It also involves translation of Indian texts originally written in one of the myriad Indian languages into Indian English, an accepted variety of standard English. As Dora Sales Salvador states, "Indian narrative in English is a fictional echo of multilingualism and interculturality, ... literature written originally in English [as] a sort of transcreation where [other] languages and cultural forms ... survive, as a co-present substratum at the intersection between diverse linguistic and literary systems" (cited in Rollason 1). Thus, Indian English has developed into an appropriate medium for transmitting Indian sensibility in literature. As Mehrotra states, "The Indianness of Indian literature in English lies in the typically Indian slant, color, and flavor of the subject matter and setting on the one hand; and the words and phrases, sentences and proverbs, images and metaphors, rhythm and tone, patterns of naming and terms of kinship, modes of address and terms of endearment on the other" (Mehrotra 103). Further, Indian English can be divided into a number of lexical strands depending on the sociolinguistic and stylistic perspectives. In this context, Rollason suggested nine lexical strands specific to Indian English:

a) pan-Indian terms, or words from Indian languages absorbed into Indian English as lexical items and understood throughout India - e.g. lakh; crore; dhoti; dhobi; mali; b) Indian "localisms", pertaining to a specific language or cultural area, e.g. to take two south Indian culinary items: idli; dosa; c) native Indian words that have been absorbed beyond India into general International English - e.g. karma; dharma; swami; sari; d) native Indian words that have been absorbed, more specifically into British English, either via the Raj or more recently, e.g. through Indian restaurants or musical styles - e.g. (first type) wallah; pukka; dekko; (second type) chapati; biryani; bhangra. e) transplanted Britishisms (words, idioms, acronyms) still used in the UK and recognisable as such to a reader from that country - e.g. GP (general practitioner); snazzy; culture-vulture; f) "old" Britishisms, that is, terms that now seem dated or anachronistic to a British reader but are still current coin in India - e.g. GPO (General Post Office); thrice (for three times); doing bird (= being in jail); chip off the old block (= like father, like son); g) American or other neologisms pertaining to International English and often associated with globalisation or with the journalistic register - e.g. MBA; start-up; h) coinages or acronyms formed from within the usual rules of English but unique to India - e.g. scheduled castes; shirtings; in-charge; NRI (Non-Resident Indian); i) cases of such coinages that have passed into International English, e.g. Bollywood; Goa trance. (Rollason 4-5)

So, Indian English writing borrows Indian words that convey subtle shades and emotions, which an English equivalent can never reciprocate. Further, many such words, to fit into the syntax of English grammar, undergo morpho-syntactic changes. It can, therefore, be argued that Indian English writing is symptomatic of 'hybrid texts'. Does it mean that 'hybrid texts' are produced in the process of translation? As Schäffner and Adab defines hybrid texts thus:

A hybrid text is a text that results from a translation process. It shows features that somehow seem 'out of place'/'strange'/'unusual' for the receiving culture, i.e. the target culture. These features, however, are not the result of a lack of translational competence or examples of 'translationese', but they are evidence of conscious and deliberate decisions by the translator. Although the text is not yet fully established in the target culture (because it does not conform to established norms and conventions), a hybrid text is accepted in its target culture because it fulfills its intended purpose in the communicative situation (2001:279)

Are these hybrid texts the comparative translation zone for world literature? As Damrosch states, "Even a single work of World Literature is the locus of a negotiation between two different cultures" (Damrosch 283). So, the comparative translation zone and the 'negotiation' form a network that sustains comparative literature. Nevertheless, it is translation that negotiates between different languages, literatures and cultures. Thus, the key to comparative literature is translation. Further, the study of comparative literature can be enriched, in the words of Lawrence Venuti, thus, "translation broadens the range of questions that students might ask of languages, texts, traditions, and cultures as well as of the relations among them" (Venuti 87).

In the postcolonial times, marked by globalization, not many texts can be read in the original language. As many non-European texts have been included in the literary canon, translation has becomes essential. For instance, many Indian texts require translations to be widely available in the global market. So, the translated texts transcend and negotiate all kinds of borders, whether they are between languages, cultures, and national literatures. Therefore, Comparative Literature as a body of work is created with a design to operate and evaluate "the function and value of translation in the widest sense of the term" (cited in Prabha 1). As comparative literature involves a dialogue between

the translated text and the original, there is a significant need for "the learning of languages ... the production of translation ... and not simply a giving in to the demand for convenience in a country where multiculturalism goes hand in hand with monolingualism" (Spivak 38). However, the seeming Eurocentric biases of comparative literature have turned people towards world literature. In the words of David Damrosch, world literature "encompass all literary works that circulate beyond their culture of origin, either in translation or in their original language ... world literature is not an infinite, ungraspable canon of works but rather a mode of circulation and of reading (Damrosch 5). However, such mode of circulations and of reading in dominant languages is often sceptically viewed as people are not aware of the emergence of third language in the process of translation. The development of third language enables literature to transcend culture, language and power politics. The third language act as agency of freedom from restricted reading of translated texts. Thus, the 'reading' of world literature is enabling. Everyone has the freedom to invest in the act of reading world literature from his/her space and time.

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# Unravelling Artfulness : A Study of Graphology as a Stylistic Tool in *The God of Small Things*

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**Abstract :**

What is said or written has a meaning. How it is expressed creates the impression. Meaning can be understood through the words but can be 'felt' only when the selection and the arrangement of words are tailored to carry the impress of the ideas and experiences that the writer seeks to communicate. Language,as the unique tool for the transfer of knowledge and experience, when employed in creative ways, becomes literature. Ryken calls literature "an interpretive presentation of experience in an artistic form"(17). Literature then is a work of art and as the aesthetician Clive Bell in his work Art (1913) says, "We have no other means of recognizing a work of art than our feeling for it"(8-9). Theimplication being that there is something within a work of literature that compels our emotions and forces our response. It could be ideatic, semantic, linguistic or a combination of these. Language, as the means of communication in literature, is central to the creative process and its proper deployment invests a work of literature its artistic and intellectual value manifest in the reader's response to it.

**Keywords :** language, literature, knowledge, idea, art

**Introduction :**

A text as a literary art is not merely the result of a writer's urge to unload his thoughts, emotions and experiences into words in a manner which will affect the reader in ways that he anticipates and desires. Rather it involves the writer at a much deeper level drawing from his

mental makeup, his psychological condition, his personal experiences and his social situation. The language usage may reflect these and much more. But the text, once out of the writer, is in open domain and has a life of its own, becoming, in a way and according to the adherents of 'art for art's sake', a work, independent of considerations like themes, history, influences etc. It is at this stage that the reader enters the process of meaning making. By reading and responding to a work the reader, in effect, actuates the meaning that had existed only in potentia. Reading starts the process of 'the creation of meaning' in which the reader becomes 'an active agent' filling in the 'Leerstellen' (gaps) as Wolfgang Iser put it in his The Act of Reading: A Theory of Aesthetic Response (Cuddon 726), providing completeness to the creative effort of a writer. And this time it involves the reader with his mental makeup, his psychological condition, his personal experiences, his social situation etc. The nature of response depends not on language alone but on other factors such as literary experience and culture which are all peculiar to the individual.

The reading, understanding and interpretation of a text are parts of a complex process and critics try to eke out information from within the text itself about its literary and linguistic aspects to help readers' comprehension of it. Critical studies of texts- whether from a literary standpoint or from a linguistic standpoint or from a vantage that involves both- require careful examination of the elements that have gone into its creation to elicit the desired response from the reader. These elements of language selected deliberately or instinctively by the author are likely to hold important clues to the source of the impact of a work. It, therefore, makes sense to analyse the stylistic elements of a text as a necessary part of the analysis of a work. In factShklovsky in his 1917 essay Art as Techniquesays, "the artfulness of an object" is more important than the object of art itself (qtd. in Waugh 216).

Stylistic analysis can be used to either say "something interesting about literature using theories and frameworks from language" or to "say something interesting about language using evidence and examples from literature" (Gibbons and Whitely 10) depending upon the

orientation of the study being carried out. The present paper,through a stylistic study of the novel The God of Small Things by Arundhati Roy, attempts to "say something interesting about language"use in the novel to identify those linguistic elements that might be seen to contribute to that nebulous quality that is termed artfulness. Unravelling the 'artfulness' can provide clues to a better understanding of a text as well as the style of the author. It would be interesting to see how Roy transforms a web of problematic relationships, socio-political history of a community, enigmatic workings of the human mind and her own controversial ideas into a fascinating work of art which has been feted the world over for its creative use of language. There are the many interesting things that the author does with the language which gives it an energy that keeps the pleasure of reading alive throughout. Words, images, stylistic devices, syntactical patterns are the tools that verbalize the writer's thoughts and create the world of the novel. So, a careful study of how these have been employed in the process of meaning making and to what effect on the reader can be a justifiable end of a stylistic analysis of the novel, *The God of Small Things.*

John Updike in June issue of The New Yorkerwrites "A novel must invent its own language, and this one does...". This Booker Prize winning author had the world in a thrall with her debut novel published in 1996 and awarded the prize in 1997. What was most raved about was the way she has used language in the novel not only to tell a story but to entertain the reader with the linguistic craftsmanship she is a master of. She makes her thoughts slide into words as perfect fits. We are not lead gently into the narrativebut it is made to burst on our senses with its bouquet of scents, sounds and colours. Jason Cowley, one of the judges of the booker prize for 1997, in an article in India Todaydated 27 October, 1997, lauded "her verbal exuberance" recognizing that "almost alone among the 106 entries Roy has her own voice, her own signature".

Foregrounding is an oft employed strategy- a stylistic reorientation of linguistic elements for literary or aesthetic purposes. It is a technique for highlighting parts of a text to draw attention to the language itself,

the larger purpose being to convey the message more effectively. Using language in ways that deviate from linguistic norms, and using repetition and parallelism are some methods of foregrounding. In *The God of Small Things* there are aspects of the language that appear to be deviations but become the norm by frequent use and stay foregrounded only for a while before they "unobtrusively slip into the background" (Simpson 51).

Arundhati Roy is able to expand the scope of every element of language by using it in unusual ways. Deviations from standard language sound the alert for readers to look for meanings beyond the obvious. In The God of Small Things deviations are so frequent and so many that Arundhati Roy's language in the text seems to be altogether new. The language veers at all levels -graphological, semantic, grammatical, phonological and lexical. At every level she circumvents the accepted practices but at the end gets the meaning pat.

The most 'visible' means of foregrounding is deviation at the graphological level. Graphology is a linguistic level of analysis that focuses on the appearance of the language of the text in the printed form- the layout, the size and shape of words and other related features. The patterns of written language, the "shape of language on the page", (Simpson, 5) has an impact on the reader and in some ways helps to actualize the meaning of the text. Attention is automatically drawn to those places where the print veers away from the norm, foregrounding them. In The God of Small Things Roy uses italics, spacing, frequency or avoidance of punctuations, arrangement of lines and paragraphs, capitalization and bold font to make certain words, phrases or parts of the text stand out,forcing the reader's reading of read it the way she wants them to. She seems to direct the very process of reading. Like a composer wielding her baton masterfully, she directs the attention, the emotional response, even the duration of attention to words on the page, so that the reader is carried along withthe smooth flow of her narration. "Bootwas a lovely word. Sturdywas a terrible word" (153).The parallelism is reiterated by the italicized wordsand this graphological tweak forces aphonological emphasis in speech.

Roy uses italicization to register moments that have been imprinted in the memory and recur at strategic points like a refrain in the narration – "A sourmetal smell, like steel bus-rails, and the smell of the bus conductor's hands from holding them. A young man with an old man's mouth." (72). And sometimes as a modifier- "It had been theWhat Will Sophie Moll Think Week" (36). One can visualize the unamused Rahel rolling her eyes at the fawning behaviour of her family. The change in typography registers the subtle change in the patterns of narration. When Estha is being sent away, Rahel observes the items being packed for him. Interspersed within the list are snatches of Ammu's speech that are recorded in italics. The reader's attention shifts between Rahel and Ammu by this graphological manipulation- "12 sleeveless cotton vests, 12 half-sleeved cotton vests. Estha, here's your name on them in ink. His socks. His drainpipe trousers His pointy collared shirts...No, sweeetheart, therewon't be a river there to fish in. His white leather zip-up Bible ... Look, Estha, I've written our address on it. All you have to do is fold it... along the dotted line that said Fold here" (226). The bold typeface becomes a mark of Rahel and Estha's rebellious streak. The twins read backwardsto irk the grownups- Rahel reads "SPOT" as "POTS" and Esthareads "BE INDIAN, BUY INDIAN" as "NAIDNI YUB, NAIDNI EB" (58). One cannot miss the irony when the twins read the words on board at the police station backwards.The acronym POLICE supposedly stands for politeness, obedience, loyalty, intelligence, courtesy and efficiency

"ssenetiloP, he said. ssenetiloP, ecneidebO,'
ytlayoL, ecnegilletnI, Rahel said.
'ysetruoC.'
'ycneiciffE.'" (313)

The children's predilection for reading backwards turns the moment into a stinging attack on the dishonesty of purpose displayed by the police in their brutality towards the paravan, Velutha. By inverting the words expressing commitment of the police to, Roy is in fact commenting on the subversion of the duties towards society and the failure of the society itself to safeguard its innocent and helpless.

As seen above capitalization of words and letters is not confined to the grammatical proper nouns and the start of sentences.

Capitalization has also been used to provide reference points to keep track of the story which digresses in too many places in the course of a multifocal and multi-perceptual narration. The Ipe family from the Ayamenem house is on its way to Cochin to watch the movie Sound of Music. On the way they are held up at a railway crossing by a procession of communists. A description of the event includes "The sound of a thousand voices spread over the frozentraffic like a Noise Umbrella" (65). The phrase "Noise Umbrella" recurs a little later, "Steelshrill police whistles pierced holes in the NoiseUmbrella" (79). Between the two occurrences of the capitalized phrase, the narration digresses to include a chronological description of the history of Kerala - the advent of Christianity, the spread of communism, its gradual control of state politics- as well as the story of Velutha's life up to that point. When the story resumes "Noise Umbrella" serves to re-anchor the story at the place where the narration had digressed. Here capitalization serves the pragmatic purpose of keeping the story on course. In fact Roy appears to create a lexicon tailored for use in the novel. By repeating such items she compels the reader to accept such usage as mainstream rather than deviants in the novel world.

Italicization has similarly been used very artfully in the novel. One only needs to read the transcription of the child's incoherent recitation of the poem Lochinvar to see how masterfully Roy is able to capture the nuances of a moment through the designing of the words on the page. A hybrid of mantra chanting and recitation in created by words running into each other, breaking at odd places sounding nothing like English. The English language continues to feed the colonial design of creating divide and a subtle hierarchy based on the knowledge of the English language.

Graphology can be used to diminish the difference between the spoken and the written word. A case in point is Baby Kochamma's way of saying "Prer NUN sea ayshun" (36). She does not take recourse to

the IPA for the phonetic transcription of the word 'pronunciation'. Her intentions are different. She is able to generate multiple meanings out of the articulation of the word. It draws attention to the affectedness of Baby Kochamma's speech but is also a clever hint at her failed stint as a nun. Similarly the mid-sentence capitalization marks the intonation of "How do YOU do?" (145). In this way the sonic properties of a text are made to "contribute to the literary experience" (Gibbons and Whitely, 27).

Roy has created a veritable treasure-trunk of compound wordsand makes sure to draw attention to her ingenuity by capitalizing them. "Half-Hindu Hybrids"(45), "Prime-Time Happiness" (89),"to Linger, Loll or Learn Things" (204); apart from being unusual coinages are also striking in the way she plays with them at different linguistic levels including the musicality she is able to imbue them with. "Love-in-Tokyo" (37) the Elvis Presley style "Special Outing Puff" become symbols for Rahel and Estha respectively. "the Unsafe Edge in Ammu" (321). Roy creates an exclusive language made out of cheeky distortion of words to fit a child's vocabulary "Infinnate Joy", "Ei. Der. Downs" (105), "Afternoon Gnap" (214), "Locusts Stand I" (226); splitting words at will just as a child would to grapple with new incomprehensible words of grown-ups or to understand the implications as the threat latent in Ammu's warning "Lay Ter" (225) Roy makes sure that her inventiveness and her meaning are both noticed by making the words and expressions graphologically distinct within the text. The upper case makes such constructions stand out in the text as also in the reader's memory.In fact capitalization and italics are used in consonance to mark the primary and secondary stress of the speech. "If you ever,"Ammu said, "and I mean this, EVER, again disobey me in Public, I will see to it..." (148); the same word is differently emphasized by the use of different fonts, "Now WHAT?" The WHAT snapped, barked, spat out" (107).

The upper case, bold type, italics are like charcoal highlighters on a canvas, creating a visible pattern on the paper that helps keep the reader's thoughts in tandem with those of the author. The typology of the novel has been used as a veritable craft. This has not gone down

well with all critics. Peter Kemp, a critic and Chief Fiction Reviewer for the Sunday Times, denounces what he calls her overwriting and "typographical tweeness" which Jason Cowley elaborates as "archly capitalised phrases, coy misspellings, a liberal sprinkling of italics" (from the article by Jason Cowley). However, Roy is undeniably unconventional, resourceful and innovative in the use of language and makes the English language her own in no uncertain terms using graphological deviation at will making it an instrument for styling her language to a variety of purposes.

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# Rasa, Emotions and Harmony: A Perspective across Cultures

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## Abstract

Literature covers its journey through a three stage process of 'creation', 'comsumption' and 'evaluation', the complete analysis of which is affected through an elaborate and well defined theory. Indian literary theory is a complete body of such theoretical paradigms as would encompass all aspects of analysis and evaluation. These models include psychology, aesthetics, philosophy and social-theory without which a complete study of literature cannot be imagined. All these paradigms are significant because literature cannot emerge from vacuum. There is a great relationship between art and language. When art integrates with language, it elevates language by expanding its semantic limits. This sublimation of language happens when the language is 'emotionalized' by the means of the elevation of the sensitive audience through what is termed as Sādāranikaran. We can think of parallal words in for Sādāranikaran in English – deindividualisation, universalisation, generalisation etc. Study of literature is deeply rooted in its theory. Literary theory is not merely a collection of some inert principles or dead points of view. It's a fuctional and dynamic flow of a thought – tradition which keeps revising and renewing itself with reference to the tastes and the prevalent ideas of time. The beauty of a tradition is that it is always modern in nature. It is pertinent to recognise that the Rasa-theory characterised by the realisation of emotions and sentiments underlines the study of psychology. Theory of Rasa is primarily based on human mind, but the contextual imagery

on which the realisation of rasa takes place depends essentially on the meaning-making faculty of word for communication to take place. Theory of Alankara and Vakrokti are about beauty and aesthetics in Art. Principle of Dhvani/Suggestivity enters the domain of Philosophy. Similarly, idea of Sādāranikaran (Depersonalisation) involves both psychology and Social-Science equally, and provides a firm point of view to relish a piece of art/literature which fact is recognised in all great traditions of thought.

**Key words:** Literature, Emotions, Poetic-pleasure, Sādāranikaran, sahriday

### Rasa, Emotions and Harmony: A Perspective across Cultures

Literature covers its journey through a three stage process of 'creation', 'comsumption' and 'evaluation', the complete analysis of which is affected through an elaborate and well defined theory. Indian literary theory is a complete body of such theoretical paradigms as would encompass all aspects of analysis and evaluation. These models include psychology, aesthetics, philosophy and social-theory without which a complete study of literature cannot be imagined. All these paradigms are significant because literature cannot emerge from vacuum. A writer is the product of his environment and circumstsances, so is his mental creation. Literature first takes shape in its creator's mind which is a structure of manas, buddhi, ahamkara and chitta. A balanced integration of these structural elements of mind is presupposed for coherent thinking. Hence, the analusis and understanding of literature cannot be isolated from socio-psycho-philosophical consideration of the condition of its time, place and circumstances.The concept of emotions and sentiments and how art influences the psyche of the audience has been discussed in depth by Indian and Greek thinkers. Aristotle thinks that "aesthetic enjoyment proper proceeds from an emotional rather than from an intellectual source. The main appeal is not to the reason but to the feelings. ... The glow of feeling which accompanies the contemplation of what is perfect in art is an elevated

delight similar in quality to the glow of speculative thought." (Butcher 202) Aristotle's viewer is not just any individual who walk past an art/art activity. He has to be a person with taste.

This concept is similer to the idea of sahridya in the tradition of Indian literary theory which identifies artistic pleasure as rasanishapattior 'realisation of sentiments' which is termed asrasaby Bharata Muni in his book Nātyashāstram. The apt receiver of this pleasure or rasa is a rasik who is a sahridya. A sahridya is the one who has 'similar heart', who is a 'sensitive spectator', who can completely identify with the work of art and its subject matter. From the perspective of Indian aesthetics, when a sahridya reads a piece of poetry he identifies with the work and is sensitive towards its subject matter.Hence, is he called a rasik.Discussing reception of and response to a work of art, R. S. Pathak observes:

> A competent reader is a keen observer of situations and feeling patterns and has a large fund of experience. Moreover, he possesses a mirror-like sensibility, cleaned, refined and purified by his constant acquaintance with poetry. Aesthetic pleasure is, again, reserved for those who, because of the good deeds of their past lives and assiduous practice, are endowed with a highly developed aesthetic sensitivity. A work of art, according to this view, would bring aesthetic pleasure to its readers in accordance with their sensibility and aptitude.(Pathak 64)

Pathak draws a comparison between Abhinavagupta's concept of *sahridaya* and Bhoja's term of *Rasika.* Abhinavagupta was a great philosopher and aesthete who is widely known as a thinker of Kashmere Shaivism. Relevant to literaru theory, he wrote two works – *Dhavnyālo kalocana and Abhinava Bhārati* which discuss the essence of aesthetic experience.Abhinavagupta's idea of rasanishpattiis that rasa is an experaince 'beyond the world' *(alaukik)*. He observes that a work of art not only stimulates emotions in a sahridaya, but also has dhvani (a sense of suggestivity, potential of suggesting dipper meanings).

This potential is vyanjanawhich suggests that experience ofaesthetic realisation is not just an everyday experience. It is not restricted to just stimulation of senses, but it kindles the imagination of the sensitive spectator. This charging of emotions and imagination transport the sahridaya to a state of deinvidualisation/sādhāranikaranawhere he is freed from his location as an individual. This experience now relocates him in the world of his own creative impulse (alaukik). Bhoja was a king, worrier and scholar who ruled the area in Madhya Pradesh and Gujrat in 11th century. He is known as a great scholar writing on various subjects and topics, especially literary criticism and aesthetics. He wrote on literary relish/rasa which is noteworthy in his two works – Shringāraprakāsha(deals with poetics and dramaturgy) and Sarasvatikanthābharanam(deals with Sanskrit grammar and poetics). InShringāraprakāsha, Bhoja writes extensively on the theory of aesthetic delight and how the realisation of sentiments arrives (rasanishpatti).1

> Bhoja, however, holds slightly different views. He uses the term 'rasika' in place of sahrdaya, which refers, according to him, to some excellence in one's personality. This quality is the very Ego (ahanakara-tattva) of the person, the finest development of which results in culture, creative power and appreciative faculty.75 It is this that produces in him the power of empathy – the capability to get into others' moods, which is surely the most significant asset of a good reader. Bhoja is of the opinion that the aesthetic experience at the highest level is the experience of the sahrdaya, the secret of which lies in the good deeds of the previous births and consequent enhancement of divine qualities (sattvaguna). Unlike Bhoja, Abhinavagupta does not bother about culture but defines in precise terms how one can become a fit literary enjoyer. His concept of the sahrdaya reaches philosophical altitudes; the supreme aesthetic experience is akin to the experience of bliss. Raghavan is of the view that Abhinavagupta's "explanation of sahrdayas contains the most satisfactory theory of literary

appeal".76 The really competent reader has an admirable potential of transcending self-consciousness. "It is this transcending of self consciousness- this migrating from the narrow self," says Hiriyanna, " that constitutes the secret of aesthetic delight".77 This wholly unique aesthetic experience is known in Indian Poetics by the name of rasa, 'essence or most delectable thing'. (Pathak 63)

This identification and merger with the feelings and vibes of the poetry elevates him from everyday senses to the realm of bhāvas (emotions) and a state of superabundance of energy, self-illumination, spout of joy and pure consciousness. It is pertinent to remember that a connoisseur has to learn to detatch the work of art from its surroundings and consider it as an individual work of art – it means, what can cause you trauma in real life should give you relish as art. Similar idea echos in Greek theory of tragedy. This realisation of artistic pleasure from Aristotelion point of view, according to Butcher, "is not an accidental result, but is inherently related to the object which calls it forth. Though the pleasure of the percipient (mindful) is necessary to the fulfilment of the function of any art, the subjective impression has in it an enduring and universal element." (Butcher 214) Butcher further explains the relation between art and audience.

" ...the end of any art is not 'any chance pleasure,' but the pleasure which is distinctive of the art. To the ideal spectator or listener, who is a man of educated taste and represents an instructed public, every fine art addresses itself; he may be called 'the rule and standard' of that art, as the man of moral insight is of morals; the pleasure that any given work of art affords to him is the end of the art. But this imaginative pleasure has a tacit reference to man not as an isolated individual, but as existing within the social organism. From the Aristotelian and Greek point of view art is an element in the higher life of the community; the pleasure it affords is an enduring pleasure, an aesthetic enjoyment which is not divorced from civic ends." (213)

**Greek perspective on Art and Artistic pleasure**

Plato (428 – 348 BCE) did not like poetry. Though Plato respected Homer, he attacked poetry on the following grounds:

1. On the intellectual level he considered poetry to be a copy of the world of phenomena (sense and appearance). According to him poets are not aware of the ideal world of concepts like truth, virtue and beauty. Poets copy the phenomenal world which itself is a copy/reflection of the ideal world. Plato believed that poetry can serve no useful function.

2. Plato believed that, on moral grounds, poets had a bad influence on social morality because they cater to the popular taste and tell the tales of people's weaknesses. Poetry, according to him, tells lies about Gods representing them as currupt and immoral. He finds even Homer unsuitable to be read by the young students.

3. From point of view Plato felt that poetry fuelled the passions and desires of men, which should be otherwise kept in control. According to him, emotions produced illusion in men and weaken them.

Plato thought that poetry moved man away from reason and fuelled emotions. If under the spell of poetry a man gives way to emotions he would be ashamed of his behaviour the rest of his life. Poetry causes emotional imbalance denying reason. He is against 'emotional inspiration' of poetry as poets write under the spell of emotions and irrational impulses. Poets do not write consciously guided by rationality, skill and craft; but they fuction under an outside irrational force.He assumed that the soul has three parts:

1. The rational (Logos) – Logos is located in head and is related to reason and regulators of the other body parts. Logos signifies 'the rulers'. The logos will gently rule through the love of learning.

2. The spirited (Thymos) – Thymos is located near the chest region and is related to spirit. Thymos signifies 'the military'. The thymos will obey the directions of logos while protecting the nation from external and internal threats.

3. The appetitive (Eros)– Eros is located in the stomach and is related to one's desires. Eros signifies the ordinary citizens. The eros will produce and seek pleasure.

## Rasa as poetic relish

There is a great relationship between art and language. When art integrates with language, it elevates language by expanding its semantic limits. This sublimation of language happens when the language is 'emotionalized' by the means of the elevation of the sensitive audience through what is termed as Sādāranikaran. We can think of parallal words in for Sādāranikaran in English – deindividualisation, universalisation, generalisation etc. Bharatas(a collective identity of Bharat/performers) introduced the world to the terms Rasa and Bhāva which logically described the inner dimensions of an audience. As it has been discussed earlier, the term used for 'audience' is 'sahridaya' – a person with a heart. A person who is 'thinking', 'feeling' and is sensitive towards the world around himself. It is difficult to imagine whether the world would have known these important terms had the creators of Nātyashāstram not defined these inner psychic elements so clearly. Though the process of realisation of Rasa was later discussed further by the latter theorists, the whole credit goes to the Bharatas. The basic principle of human psychology, despite further elaboration by the latter scholars, is – Vibhāvānubhāvavyabhichārisamvogaðrasnishapattih. This sutra/principle has always been the fundamental function or thumb rule to understand the interaction between a work of art and a reader/spectator – Raas and Rasik.

## Analysis of Rasa

Rasa is understood as realisation of sentiments – Nātyashāstram.

It is important for an artist to realise the dynamics of rasa and bhava to create the magic of art that is capable of overwhelming the soul of the spectator. It was that flight of imagination grounded in reality which makes a piece of art 'art', whatever form it is given whether literature, painting, dance, sculpture or other forms of artistic expression. It penetrates into the spectator's sensibility igniting his emotional structure which, in turn, activates his mood or sentiments corresponding to the emotions triggered by the spectacle/raas. This activation of sentiments is defined as Rasa in Nātyashāstram. Describing the characteristics of *Rasa, Achārya Vishvanāth in his work Sāhitya Darpan says*

> *Satvodrekākhandasvaprakāshānandachinmaya*
>
> *Vedyāntarasparshashūnyobrahmāsvādasahodarah*
>
> *Lokottarachamatkārapranahkaishchitpramātrabhih*
>
> *Svākāravadbhinnatvenāvamāsvādyaterasah (Sāhitya Darpan 3.2-3)*

Vishvanath describes rasa as a superabundance of energy (Satvodreka) that spouts as seamless (akhanda), self-illumined (svaprakāsh), joyous (ānanda) and pure consciousness(chinmaya). Satvodreka is the cause of rasa. Being akhanda, svaprakāsh, ānanda and chinmayais the basic characteristic of rasa. Rasa is indivisible as there is no individual awareness of vibhāvas, anubhāvas, sthayibhāvasorvyabhichāribhāvas – the realisation is seamless/akhanda. He identifies rasa with pure bliss(Brahma), the supreme consciousness (brahmāsvāda).Sahodarah signifies as akin to brahmāsvāda. However, it is not brahmāsvāda or pure bliss which is constent in nature, it is transient because it is not entirely cut from the worldly concerns. Literary pleasure (kavyasvada) arises out of the taste of a subject in literary text whereas, brahmāsvāda arises from an intense spiritual experience. Rasa is Lokottarachamatkārapranah which transforms the awareness of the sahrdya beyond their mundane everyday individual alertness. Here Lokottaradoes not literally mean otherworldly. In this context, the term Lokottaradenotes a subtle kind of experience which goes beyond

the oridary consciousness. This abundance of energy (Satvodreka) culminates in the realization of sentiments. Rasa, which is essentially 'bliss' in nature, is what is tasted by a sahridaya. Hence, Rasa is accepted as the central element of artistic experience – it may get realisation in artists (writer/performer) as well as in the audience. Rasa-sutra has been further analysed and explained by scholars like Bhatta Lollata, Shankuka, Bhatta Nayaka and Abhinavagupta.

### *Authorship of Nātyashāstramand tradition of Bharatas*

Popular belief is that Nātyashāstram authored by Bharat Muni is the oldest book available on the theory of literature and performative arts. According toDr. Brij Vallabh Mishra, Bharat Muni was not a single author who created the compendium. He is of the opinion that the work was developed by a tradition of specialists over a long time. Bharat was a collective identity that indicated the scholars who specialized in the art of Nātya that includes singing, music, dance, acting, dialogues etc. This scholarly tradition existed thousands of years before Christ. These scholars received training through tradition and practice. The rules, regulations and theory was learnt by heart, and, thus, carried onward through generations. Dr. Mishra points to the 20thshloka of chapter 12 of Nātyashāstra where it says that the characters should conduct themselves as the Bharataswould do in the past.  Nātyashāstra 12/20.

Bharat replies to the questions of other scholars – Nātyashāstram 1/6 The curiosity expressed by scholars in the first five shlokas of Nātyashāstram clearly shows that there existed a well developed theory of theatre-art which was regularly studied by the scholars of this field. It indicates that the person who replied was other than this BharatMuni who is supposed to belong to a tradition of Bharatas. Similarly, the style of articulation and dialogue delivery is to be in the same style as it was followed by Bharatas – in the 20th chapter of Nātyashāstra the term 'BhāratiVratti' (style of Bharatas). Chapter 35 of Nātyashāstra refers to Bharatas as rangakarmi, theatre artists or actors who are proficient in music and stage performance and are

accomplished in all rules and modes of theatre. About the authorship of Nātyashāstra, ManomohanGhosh in the introduction to the translation of theNātyashāstramsays that a person named BharataMuni cannot be accepted as its sole author.

> The Nātyashāstra is commonly attributed to Bharata Muni. But Bharata cannot be taken as its author, for in the Nātyashāstra itself his mythical character is very obvious, and the majority of the Puranas are silent about the so called author of the Nātyashāstra, and there is not a single legend about him in any of the extent Puranas or the Rmayana and the Mahabharata. The word Bharata which originally ment 'an actor' seems to have given rise to an eponymous author of the Bharatashastra or the Natyashastra (the manual of actors).(Nātyashāstra LXXI )

The tradition of Bharatas finds mention in AitreyaBrāhmana and YājnavalkyaSmriti the ancient books of knowledge tradition of India. YājnavalkyaSmriti, as mentioned by B V Mishra, in 3/162 analyses the relationship between a living being and his soul – The soul leaves the body of a creature and takes over another body as the Bharatas change different looks while performing different characters on stage. Mishra also refers to Shardatanaya's bookBhāvaprakāsh which mentions Nātyavedāgam authored by Vraddhabharata (translated as old-Bharata). This work contained 12000 shlokas. The latter Bharatas condensed this earlier work and brought the volume to 6000 shlokas in Nātyashāstra. It is extremely difficult to place the earlier work in a definite period of time. However, we can confidently say the tradition of Bharatas and the theory of aesthetics is older than any other theoretical tradition known to the world today.Studies conducted in this direction indicate that the tradition of Bharatas is so ancient that it cannot be decidedly established how many daramaticians or theorists contributed and how many forms, disciplines and genres were added to the compendium with clear periodization. It is also impossible to say when it took the shape of written text from an oral tradition.

Dr. Mishra claims to have come across four books in the Persian (Farsi) language describing elements like Rasa, Bhava, and Music with reference to Nātyashāstram. Titles of the texts are:

1. *Asma e Raag-Raagani*
2. *UsulanNagmaat*
3. *KhulaasululAish*
4. *Risaala* Dar Moushiqi

Nātyashāstramdoes not just talk about the subject related to theatre performance, it establishes the literary theory that has given rise to a rich tradition of poetics.Besides literary theory, Nātyashāstramcontributed enormously towards the sociocultural integration by constructively binding society together. Bharatas, the creators of Nātyashāstram, offered the fifth Veda which appealed equally to the elites and the laymen of the society. There is not even the slightest hint of differences and inequalities among the various strata present in society. Nātyashāstrambrought in a new movement of directing the collective imagination towards artistic sensibility. It raised a long and exhaustive theoretical discussion which forms a comprehensive body of logical study. It can be concluded that the Bharatas integrated the cultural India on the level of emotions as their artistic sensibility was rooted in Bhavas and Rasas.

## Conclusion

Study of literature is deeply rooted in its theory. Literary theory is not merely a collection of some inert principles or dead points of view. It's a fuctional and dynamic flow of a thought – tradition which keeps revising and renewing itself with reference to the tastes and the prevalent ideas of time. The beauty of a tradition is that it is always modern in nature. Bhasa says – *kshnekshneyannavatamupaititatadevrupamramaniyatayah.* (4.17) p.60. It is pertinent to recognise that the Rasa-theory characterised by the realisation of emotions and sentiments underlines the study of psychology. Rasa-siddhanta is primarily based on human mind, but the contextual imagery on which the realisation of rasa depends

essentially on the meaning-making faculty of word for communication to take place. Theory of Alankara and Vakrokti are about beauty and aesthetics in Art. Principle of Dhvani/Suggestivity enters the domain of Philosophy. Similarly, idea of Sadharanikarana (Depersonalisation) involves both psychology and Social-Science equally, and provides a firm point of view to relish a piece of art/literature which fact is recognised in all great traditions of thought.

## Notes and References

Notes

[1] R. S. Pathak cites from Raghavan:

"atmasthitamgunavisesamahankrtasya

srngararnahurihjivitamatyayonih/

tasyatmasaktirasaniyatayarasatvam

yuktasyayenarasiko 'yamitiprvadah/

sattvatmanamamalajanmavisesajanma

janmantaranubhavanirmitavasanotthah/

sarvatmasampadudayatisayaikahetuh

jagartiko'pihrdimanamayovikarah.

Quoted in Raghavan, Op.Cit., p. 466."

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# From Trauma to Trust : A Critical Reading of Kate Chopin's *The Awakening* and Alice Walker's *The Color Purple*

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**Abstract :**

Women are always presented as weak, dependent, and as sex object. The scope of their life is limited: to take care of their family, to give birth, to accomplish household chores and to satisfy the sexual pleasure of their partner. In contrast to women, men are presented as strong, independent and the source of income. And one of their responsibilities is to protect and controlwomen. Thus, the ideology of patriarchy and the violence towards women are being reinforced. Rape, battery and other forms of sexual and domestic violence are so common in their lives. But they can hardly speak of those things because to speak about such experiences always brings public humiliation, ridicule and disbelief. So, they remain silent, and their silence offers the license of sexual and domestic exploitation. They suppress the patriarchal atrocities and try to banish them from their consciousness. But the experiences of the atrocities are too powerful to be entombed. Therefore, the conflict between the will to deny horrible events and the will to proclaim them aloud creates psychological trauma. They are overwhelmed with terror and hopelessness because the traumatic events repeatedly haunt them as hallucinations, nightmares, and through other behavioral syndromes. Feminist writers and critics attempt to unfold those suppressed and unspoken pain and sufferings in their writings. The present paperproposes to highlight the psychological trauma and healing of such sexual and domestic violencethrough the critical analysis of two feminist novels - Kate Chopin's The Awakening and Alice Walker's The Color Purple.

## Introduction

The writers of the modern and subsequent periods attempted more to explore the interior landscape of human beings rather than the exterior. They also introduced a new dimension to the ways of reading and writing, and proved the interior landscape is more important than the exterior because the exterior is nothing but the representation of the interior- its thoughts, problems, suppression etc. The illumination of the interior self or the unconscious self was started with the late nineteen-century studies of hysteria. The studies foundered on the question of sexual trauma. But during these investigations, there was no awareness regarding the violence in women's sexual and domestic lives. In late 1870, due to the feminist movement, women became aware of the politics of the male psychoanalysts whoconsidered themselves as benevolent rescuers, uplifting women from their degraded condition, but they never spoke of social equality between men and women. Rather, women were to them the objects of study, experiment and humane care, not subjects in their own right(Herman, 2009). By the turn of the twentieth century, the study of hysteria disappeared because women began to speak much more than they had ever expected to know and listen. But the women's liberation movement empowered the women and the feminist psychologists like Ann Burgess and Lynda Holmstormwho on a study of the psychological effects of rape commented that the most common syndromes of post-traumatic stress disorder of the combat veterans are very much similar to the syndromes of the victims of sexual and domestic violence. Meanwhile, Cathy Caruth in her Unclaimed Experience: Trauma, Narrative and History(1996) and Kali Tal in Worlds of Hurt: Reading the Literatures of Trauma (1998) took the concept of Freud's trauma and established trauma theory as an academic discipline to analyse how "wound becomes text" and how one is implicated in other's trauma: "...history, like trauma, is never simply one's own,that history precisely the way we are implicated in each other's traumas." But, Caruth did not insist on the strategies of recovering from trauma. The gap was filled by Dominick LaCapra. He came with the concept of

"acting out" and "working through". According to LaCapra, "acting out" is the behaviour of the trauma victim where he/she is unable to come out of the traumatic experience. In this case, he/she, being stuck in the trauma of the past, repeats the same heart-rendering incident through flashbacks, visible in his/her behaviour or through nightmares. On the other hand, "working through" is the situation when the victim seems to have found a way out to overcome the trauma. Here, the victim accepts the fact that trauma is a part of his/her life. The victim, thus, by making the trauma an incident of his life and his surroundings, mourns for the destruction and starts to reconnect to everyday life. In this case, the victim is capable of differentiating between what happened in the past and how the present is different from the traumatic experience. Here, the survivor thinks about the past incident, becoming sure that s/he is living in the present and s/he has a future ahead. Though LaCapra emphasized on the healing aspects of trauma, he failed to offer a systemic and organized concept of healing. But his healing concept helpedCarol P. Christ to identify four different stages through which a traumatized woman journeystowards self-identity and wholeness. She argues in her book Diving Deep and Surfacing: Women Writers on Spiritual Quest (1980), a traumatised woman goes through four crucial stages to overcome the terrified and traumatic events she faced. She names those stages"Nothingness", "Awakening", "Insight" and "New Naming". The paperproposes to trace out the journey of two traumatised protagonists-Edna and Celie- towards their self-identity, self-belief and individuality through the aforementioned stages.

Kate Chopin's The Awakening was published in 1899. It was immediately attacked by the critics of the 19thcentury who became outraged for Chopin's depiction of woman protagonist with active sexual desires, who dares to leave her husband and children, and falls in love with a younger boy. Although when it was published, the novel and the author were severely condemned by the literary and religious circles because of its immoral and unconventional standpoint, the novel was rediscovered in the 1960s by the feminist critics who regarded the protagonist Edna Pontellier as a prototype of feminism. Whereas Chopin presented a white woman in The Awakening, Alice Walker presented the pain and suffering of a black woman in her The

Color Purple. It was published in 1982 and in the very next year it won the Pulitzer Prize. Very soon, The Color Purple, like The Awakening, also became an attraction of the black feminist.

## Journey from Trauma to Trust

Trauma is the suffering of the helpless. At the moment of trauma, the victim is rendered helpless by overwhelming force. Traumatic events disrupt the ordinary systems of care that give people a sense of control, connection and meaning. Trauma presented in the novels is the result of sexual and domestic violence. Violence is a method of control, enforcing the subjugation of women through terror and the internalisation of terror creates trauma. Cathy Caruth defined trauma as "an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other uncontrolled phenomenon" (1996). Judith Herman mentionedthree cardinal symptoms associated with traumatic events and post-traumatic disorder: 'Hyperarousal', 'Intrusion' and 'Constriction'. 'Hyperarousal' includesstartle reactions, hyperalertness, vigilance for the return of danger;'Intrusion' includes the haunting of the traumatic memory into consciousness in the form of flashbacks or in the form of nightmares and 'Constriction' includes the paralysing feelings connected to surrendering (1992).Thus, both during and following the traumatic events, victims frequently report feelings of confusion, fragmentation, intense fear and helplessness. Christ Carol identifies the stage as Nothingness. She defines it as a time when "women experience emptiness in their own lives- in self-hatred, in self-negation and in being a victim" (1980). In this stage of nothingness, women reject conventional solutions, question life's meaning and surrender selves "to deeper sources of power and value". The novel The Awakening begins with Edna who is the wife of Mr. Pontellier. She is also a site incorporating the traumatic memory of her mother's torture in the hands of her father. Though there is no direct reference of her father's torture on her mother, but when her father comes for the help of her sister's marriage, he suggests Mr. Pontellier to handle Edna strongly and he further adds he sent her mother to the grave by such strict handling. The memory of the patriarchal oppression seems to be fresh

in Edna. So, at the very outset, she is found as an unchallenged wife. She obeys her husband and takes care of her children. She also satiates her husband's sexual appetite without her own enjoyment. She never dares to protest. Even she starts weeping when her husband accuses of not being a typical mother-woman because it brings forth the trauma of her mother's torture of violating the social/male defined role. Whereas Edna incorporates the trauma of her mother, Celie witnesses it directly. Through the letters written to God, she expresses how she was repeatedly raped by her stepfather, impregnated twice, and how her two children were taken away from her. Then, she was compelled to marry a man who beat her frequently and who was forced to serve him and raise his unruly children. Because of the tormenting past, Celie becomes traumatized and she is scared to come in contact withany man: "I looked at women, tho, cause I'm not scared of them." (The Color Purple, 1982). Thus, both the novels begin with 'Nothingness' where the protagonists experience fear, self-hatred, self-loathing and powerlessness.

Then comes the stage of Awakening where "women overcome self-negation and self-hatred and refuse to be victims" (Carol, 1980). The stage involves the re-discovery of self and the re-discovery takes place when she feels safe in family and society. This safety helps a traumatised victim/survivor to narrate his traumatic memory. The psychologists believe when a victim faces any traumatic event, the memory is transferred to the domain of unconscious and remains there as traumatic memory. The sense of safety (both familial and societal) helps the victim to narrate and to cope with the traumatic memory (Herman, 2009). The stage Awakeningis, thus, interrelated with safety and narration or remembering of traumatic event. Awakeningensues in Edna when she meets Robert. She feels safe with him, likes to spend time with him and realises the importance of her life. Edna's sense of feeling safety assists her to remember and to re-integrate her traumatic experiences in her consciousness. She recalls and shares her past. This recalling is the process of 'working through' in which Edna is attempting to cope with the past trauma and is attempting to form her own identity. Furthermore, her soul awakens more strongly when she listens to the piano played by Mademoiselle Reisz. She cries after

listening to it. And the crying is too significant here. If we look at the two words used by the novelist 'sobbing' (when her husband scolds her) and 'crying' (when she listens piano playing), we find the crying is the outburst of her traumatised memory and her suppressed emotions. So, after the departure of Robert, she prefers painting that refers she has now enough courage to express her own suppressed emotions through painting. On the other hand, her awakening becomes stronger when she truly enjoys sexual intercourse with Arobin. Though Edna's awakening starts when she develops a friendship with a man Robert, Celie's awakening begins when she develops a friendship with Shug Avery who helps her to realise her worth. Celie, like Edna, feels safe with Shug and shares her past with her. And as soon as she becomes able to love and believe Shug, she becomes able also to love herself. She also becomes confident and protects her sister from the rape attempt of her husband.

From this awakening comes the stage of Insight. In psychology, Insight is the stage of understanding of causes and effects of trauma. A trauma victim blames herself for the cause of abuse. She thinks her inner badness is the reason of her abuse. But in the stage of insight, she justifies the causes and effects of abuse and shifts her self-blame to the abuser. And when the victim gets to know the causes of trauma, she tries to get rid of it. Edna and Celie also become acquainted. So, Edna begins to disobey her husband, disobeys to accept customers, makes distance from her husband and domestic role, and does participate in gambling. Similarly, Edna has also made a new home for herself to separate herself from those who could hurt her.

The stage of New Naming or the formation of a new identity involves protests or attacks on the oppressor- silent or violent. This new naming begins when Edna goes with Robert to swim in the sea; beatings of her feet are the indirect attacks on the oppressor that become more violent when she lonely swims later after Robert's leaving for Mexico. She firmly establishes her identity when she decides to move away from her husband's house. Now, she buys a new house that she names "Pigeon House" and here the pigeon or Edna's soul is not crying or she has discovered her 'self'. Breaking all social norms,

she takes part in gambling, and at the end, taking off all clothes, she steps into the sea, swims and gradually drowns. Taking off clothes and drowning signify her refusal to accept social norms and her complete control on her body that she can nourish or demolish.

Whereas Edna's attack on the oppressor is silent, Celie's attack is violent. While Shug visits Celie second time and informs her husband's trickery to hide all her letters to her sister, she becomes furious, decides to leave her husband. When Albert tries to prevent her, she stabs a fork on his hand. Then she starts a business to live lonely and to establish her identity. And later she inherits her stepfather's house. Thus, both the protagonists crave and gain their own house for spending an independent life. The New Naming, thus, reverberates the message of spatial and economic independency of womenpropounded by Virginia Woolf in A Room of One's Own: "A woman must have money and a room of her own if she is to write fiction(to spend an independent life)"(1929).

## Conclusion

Both the novels, thus, begin with the initial stage of trauma and unspeakability. Both the protagonists Edna and Celie didn't have the courage to protest against their husband and father as they internalised the trauma of domestic violence and rape. But, while they begin to share their traumatic experiences with their co-partners or companions, they realise their past, present and future. Herman Lewis said that remembering and mourning are the stages of coping with trauma because the stage enables the victim to remember what trauma he/she has gone through. He/she also mourns over it that enables him/her to cope with the trauma. And after remembering and mourning, the survivor "transforms the traumatic memory, so that it can be integrated into the survivor's life story" (Herman, 1992). Similarly, Edna and Celie remember their traumatic past, mourn over it and develop self-trust. This self-trusthelps to construct a new life completely separating themselves from those who could hurt them. In this way, the protagonists cope with their psychological trauma.

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# Trend of Rewriting Mythology by Indian Writers in English: A case of Amish Tripathi.

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**Abstract :**

Indian writers writing in English are heavily indebted to the treasure of Indian Mythology. There is distinct trend of rewriting / reinterpretation of Indian Mythology both in print / electronic / social media. However, it needs to be examined as a case of writings of different kind from the mainstream writings. In this paper, exclusive endeavor is focused towards the writings of Amish Tripathi, particularly Shiva Trilogy and Ram Chandra Series.

The very first novel of his career, also the 1stpart of Shiva trilogy The Immortals of Meluhawas published in February 2010 followed bythe release of The Secret of the Nagas in February 2011 and the final installment, titled The Oath of the Vayuputras in February 2013.

**Keywords :** mythology, ethos, god, Hindu, wit

**Introduction :**

Crossword Book's "Best popular Award" winner The scion of Ikshvaku released in June 2015 was Amish's first book in his famous Ram Chandra Series. It follows the story of Ram and its prequel to the Shiva trilogy. The highest selling book of 2017, Sita: Warrior of Mithila released in May 2017 was the sequel to The scion of Ikshvaku.Raavan: The enemy of Aryavarta, the third book of the Ram Chandra series was released in July 2019 and the final one of the series War of Lanka was released on October-3rd-2022.Tripathi's first non-fiction book, Immortal India was also published in August 2017 and first historical

book and first book in Indic chronicles, Legend of Suheldev: The King Who Saved India' was released in June 2020 and his another non-fiction Dharma: Decoding the epics for a meaningful life was also released into December 2020. Amish's literary works have been translated into nine regional languages, including Hindi, Marathi, Tamil, Telugu, and Kannada, as well as four international language including French and polish. In 2019, Amish was appointed to a diplomatic role as director, The Nehru Center in London, India's premier cultural center abroad.

Writing is a consistently evolving process. The theme and style of writing changes by changing calendars. To capture the ethos and sensibilities of India the writers returned to the rich and sensational legacy of India. Amish Tripathi has tried to experiment the mythology by blending it with the new fantastical imagination. Amish has shown his creativity in rewriting the    mythological characters, places and events in a new molded way whose outcome is the Shiva trilogy, The Ram Chandra series and several other fictions and non-fiction.

*The Immortals of Meluha* published in February 2010 marks the beginning of Tripathi's writing carrier and also it is the first part of the very famous 'Shiva trilogy'. This book describes the journey of a tribal Shiva who lives near the Mansarovar Lake in mount Kailash, and heads his clan. According to Hindu mythology and Shiva Purana Lord Shiva or Mahadev is the supreme, thegod of gods, destroyer of evil, passionate lover, fierce warrior, consummate dancer, charismatic leader and powerful among all who has the highest kindness and the most dangerous temper. He is also the lord Pashupatithat is god of the animals. Mythology says that lord Shiva is unborn and can't be destroyed that is immortal but Amish has portrayed him as a man of blood and flesh who by his deeds and wit reaches to the level of god. Lord Shiva is also known as the Neelkantha and the plot of the Tripathi's story revolves around this Neelkantha.

In this story we can find the characters of Sati, Nandi, lord Rama, and Brihaspati who all are familiar in the Hindu concept According to Puranas. Sati was the wife of lord Shiva but here Amish has portrayed Shiva as a man 'who had immense love for Sati and want to make her his for all his life and he think his life would be meaningless without

Sati. Nandi, the vehicle of Lord Shiva is portrayed as a good companion of Shiva and he is a captain in the army of the Meluha.The use of the land of Kashmir, Dal Lake, Jhelum River, Srinagar makes the story very interesting for the readers as it connects to the present day places, lakes and rivers. Tripathi has tried to mashup the today's worldly things in the story as we can find it in the very beginning of the story. As we turn the pages we will find these lines,

> the doctor, a petite, wheat skinned woman was dressed in a simple white cloth tied around her waist and legs in a style the Meluhans called dhoti. A smaller white cloth was tied as a blouse around her chest while another cloth called an angvastram was dropped over her shoulder.(page 14)

There is nothing known about the dress code of the mediciners and Vaidyas of that age so Tripathi has given modern day dress code and the doctor which is a complete modern Science terminology who usually wears a white coat, in the same way Ayurvati, the doctor is portrayed in a white cloth showing traditional Hindu culture by shoven head with shikha and janau. Nandi when called by Ayurvati looks at the blue throat of Shiva collapsed on his knees and says,

> my lord! you have come! The Neelkantha has come! (page 23)

The whole Meluhan society has the only one faith for their survival that is the Neelkantha so everybody becomes stunned when they see the Neelkantha. Daksha is portrayed as the father of sati, who in fact is the father in-law of Shiva in Puranas too. The story also reflect the various present day objects and evils. Teachings of lord Manu, caste system divided into 4 parts i.e. the Brahmins, Kshatriyas, Vaishyas, and Shudras. Previously Meluhans had caste division according to the 'karma' i.e. the deeds of an individual but later on it persists according to the birth. The son of a Brahmin will be Brahmin and that of a Shudra will be Shudrawhich is very much relevant in the present scenario. The concept of Vikrams is also connected to today's outcastes. Lord Shiva is the supreme power and is the best dancer, best warrior and the supreme knowledge. In the best story all his capacities has been shown in a humanly way. For instance, when Shiva looks at the dancing class of Sati and asks her for feeling and enjoying the dance, Shiva

himself then performs the dance and everybody gets stunned of his performance. The physical warskills and mental wit during the fight and the perfect assumption of enemy's plan impresses everyone and especially the king Daksha who had full faith in Shiva. He is assumed to be an extravaganz warrior. Shiv Purana reflects that Daksha never liked Shiva but in Tripathi'sstory Daksa was one having ultimate faith in Shiva. In the story Tripathi has shown Shiva as an energetic and optimistic legendary warrior who by his wit and optimistic approach saved the people of Meluha, This was a very good debut of the author, however some critics says that a bit jarring was the modern day slang jargon like bathrooms, showers etc that was utilized throughout the story. The author describes many situation and often the characters mouth dialogues and terms as if they were living in the modern era instead of four millennia ago.

The second part of the Shiva trilogy, *The Secret of the Nagas* plots the story with realization of the truth that the Chandravanshis were not evil. Shiva, the protagonist of the story realizes his mistake of declaring war in this trilogy reveals the face of actual darkness.

Tripathi's *Secret of the Nagas* portrays Naga's perspective, affecting sati and shiva's life questionably. Shiva wants to take revenge of his best friend Brihaspati's murder. The confrontation of Sati by the Naga queen and the lord of the people raises the question of emperor Daksha's justice and principal. Sati and Daksha's relationship comes to a critical position. Sati gives birth to a baby boy. While reading the story we will find a lot of surprises and twists. The challenges that lie ahead get more knotted when Shiva goes to consult his local philosophical lot, the Vasudevs, they have Shiva baffled and his faith shaken. Beginning with Shiva's quest to vanquish the Nagas to avenge the death of his fried Brihaspati and slowly taking off and trying to meander through stories of princess Anandmayi living the celibate general Parvateshwar and of the Branga tribe and there comes a point we will find ourselves lost in Tripathi's imagination.

The plot of the story is very thrilling and suspicious that will hold the eyes of the readersupto the end. I can say that this story has been written with immerse dedication and wit has been used uptoit's extreme. Immense success of of the first book and Tripathi's deep- rooted passion

for history, mythology and philosophy and his extensive research has brought this ultimate and passionate fiction to the readers. It is felt like a ride as we are taken to different parts of India in the search of the Nagas and Kashi becomes the base of the story.

*The Oath of the Vayuputras* is the final book of the epic saga. This is the part where Shiva is to face his real enemy. In the last two parts Shiva unveils numerous secrets and finally is able to understand the thing better. Shiva becomes more powerful and finally emerges as the Neelkantha and reaches Panchvati, the capital of Nagas and here he has to face the war bigger than ever. There will be huge losses, deaths and miseries but the battle was necessary to save the soul of nation. The fight between good and evil is on its ultimate stage, but many mysteries still confuses him. He wanted to understand every aspect of Somras and how it becomes evil. After getting the answer, he preparess his army for war. The war had become more challenging for Shiva as he was not chosen by the Vayuputra tribe after Bhrigu (rajguru of Meluha) ammouncedshiva with king Daksha and Dilip a fraud. There are several monotonous thing, and the story felt draggest. The book is all about the equilibrium between the virtue and vice. Tripathi provided a decent conclusion to the trilogy by portraying the ultimate Hindu philosophy of winning of good over evil, the destruction of darkness by the light. Also at the same time it has shown the negative consequences of the battle. However, the battle is sometimes necessary to establish the kingdom of dharma but at the same time it demand sacrifeies, as showen in the story. It took everything form Shiva, even his reason to smile and live. Several authors, newspapers, journalists and media houses have praised this book.

Besides Shiva, Tripathi has tried to portray the characters and places of the very famous epic Ramayana in his own imaginative way in his collection 'Ram Chandra series'. The series describes the story of Ramayana, from the point of view of its important characters like Ram, Sita, Raavan and Hanuman. The writer has used multi-lines method of storytelling, wherein several subplots beautifully converge into the main plot towards the end. 'Scion of Ikshvaku' is Tripathi's fourth novel and 1st of the Ram Chandra series. It focuses on the most significant character of Ramayan and Hindu philosophy 'Ram' The story begins

with the destruction of king Dashrath of Ayodhya by Lankan vendor Raavan in a battle and them comes ram, his child. The book relates the story of ram from his birth to his days in exile in the forest. Ayodhya, the capital of Sapt-Sindhu empire, the cities of Mithila and Lanka has been prominently described in the story. Most of the characters and their relationships are adopted fromthe Ramayana but the character of ram, Dashrath, Manthara and Sita are all portrayed against our perceived notions. For instance in reality Dashrath loved his son elder son ram the most among all but in the story ram is depicted as an unloved child, dashrathbelivedhi him to be unlucky for his kingdom which is completely opposite of the reality. Sita is portrayed as princess and prime minister of Mithila.

***Sita: warrior' of Mithila*** is the second of the Ram Chandra series where Sita, Sunaina, Samichi, Manthara, Kaikeyi, Kaushalya, Sumithra, Urmila and Radhika are portrayed as the embodiment of power and valour. All these characters are presented as dexterous, independent, professional and powerful. They are embodiments of political equality, economic rights and social identity, Sita is the strong character of Ramayana but the lesser known characters likeSamichi, Roshni, Radhika and Manthara in the retellings.

***Ravaan: Enemy of Aryavarta,*** the third book of the series tells the story of Raavan, the king of Lanka from his birth till he kidnapped Sita. The times of India express the character of Raavan in this story as one of the most complex, gifted and violent men of all time and considers this Indian mythological fiction as a must read for 2019. In this book Raavan's suffering, after loving the only women he loved, is deep-seated and terrible. It eats at him from within while on the outside, he becomes the world's wealthiest man – powerful crud 'War of Lanka', the final part of the Ramchandra series given a new perspective to the epic Ramayana. It is an action packed retelling of Ramayana. This book merges the stories of the previous three books and take it ahead from there. Amish has utilized the power of creative liberty as he has almost written the whole Ramayana in his own version.

Along with Amish Tripathi there are several writers like Salman Rushdie. Anita Desai, Vikram Chandra, Amitav Ghosh, AshwinSanghi,

DevduttPattanaik and other diasporic writers of Indian origin writing popular fiction have explored and made use of Indian mythology and legends in their work. DevduttPattnaik has created a number of writings like Indian Mythology: Tales from the Heart, Myth=Mithya: A Handbook of Hindu Mythology, My Gita, Jaya: An illustrated Retelling of the Mahabharat, 7 secrets of Shiva, The Pregnant King, Sita: An Illustrated Retlling of the Ramayana, The Goddesses in India: The Five faces of the Eternal Feminism, Shiva- An introduction and many more in the series depicting the characters, events and places of Hindu mythological concepts. Like Amish Tripathi there are several other who has created the trilogy has portrayed the character of Kalki in there books namely DharmyoddhaKalki: Avatar of Vishnu, MahayoddhaKalki: sword of Shiva, SatyayoddhaKalki: Eye of Brahma This is very notable work in this field. Another writer, Kavita Kane has expressed her feminist voice in her work like Karan's wife: The Outcaste Queen, Saraswati's gift, Sista's Sister, Menaka's Choice, Lanka's Princess, Ahalya's Awakening and other.

Literature is the mirror of the society. Changing trends, ideologies concepts can be easily been in the literature of the age. The trend of Indian writing in English has changed in this century. Writers have shifted their moods toward history, mythological legends, characters, places and events. Amish Tripathi and other writers have revolutionized the storytelling market in their own imaginative and narrative way. From his writing it is evident that Amish cares for reader's ease rather than impressing the elites. His descriptions are so powerful that he makes us visualize the whole personas and scenes and find ourselves in the same era. Tripathi has used adjectives and adverbs wonderfully in defining the character, action, sequence, locations, movements, expressions and everything under the sky. Renowned Parliamentarian and diplomat Shashi Tharoor comments "Amish is a fresh new voice in Indian writing – steeped in myth and history, with afne eye for detail and a compelling narrative style". The Telegraph writes about Tripathi as "Amish's Shiva Trilogy has a refreshing storyline… The narration focuses you to impatiently turn the page to know what secret is going to be revealed about the 'Neelkanth' next". Our society is accepting and enjoying the changing trend of writings, however there might be some

who opposes these but still we can conclude these writing forms as a new literary trend in Indian Writing in English.

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# The Voice of Feminism in Kamala Markandaya's Novels

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**Abstract**

The name of Kamala Markandaya always shines bright in the firmament of Indian women novelists writing in English. Her projection of feminine sensibility in postcolonial era is really unsurpassable by any other women novelists till date. She represents an essential struggle of women who deny to submit their individual selves. Search for self-identity is always an important agenda in postcolonial literature and Kamala Markandaya shows this search for identity and identity crisis of women in her each and every novel. The odyssey of Markandaya's women characters from self-denial to self-assertion, from self-sacrifice to self-realization and finally emerging as greater and stronger than their counterparts, makes her a champion of women novelists. This research article throws a flood of light on her select novels and dissects the soul of some of her famous female characters such as Rukmini, Mira, Premala, Sarojini, Nalini, Helen etc. to find out the ways of the modern world and to show that women empowerment is the burning need of the 21st century for the regeneration of this modern waste land.

**Key words :** women, sensibility, postcolonial, identity crisis, autonomy.

**Introduction :**

Postcolonial Literature is a body of literary writings that react to the discourse of colonization. Postcolonial literature often involves writings that deal with issues of decolonization or the political and cultural independence of people formerly subjugated to colonial rule. Postcolonial literature, finally in its most recent form, also attempts to

critique the contemporary postcolonial discourse that has been shaped over recent times that is, colonialism taken up hitherto untouched issues like feminism and marginalization. The efficacy of postcolonial literature is far reaching and has awakened its readers and people to show their place in the whole body of world literature. The analysis of Kamala Markandaya's novels from the perspectives of postcolonial feminist theory opens new vistas in the field of women studies.

## Discussion

The quintessence of Kamala Markandaya's novels lies in a fictive exploration of the human self in the context of complex cultural values. The reasons for the complex vision are several. Her predicament of being an Indian writer, who has ample exposure to dual culture, is further intensified by her personal life history. Born in Madras in an educated Brahmin family, she got her studies at Madras University and she worked for some time in Newspaper in Madras. Later, she went to London where she worked in a solicitor's office. There she married an Englishman and settled permanently in London as an expatriate. She continued to write under the maiden name although after marriage she became Purnai Kamala Taylor. In spite of the fact that a work of art has to be judged for the thing as it is, every major novelist has drawn heavily upon her/his own life experiences. D.H. Lawrence aptly observes that "the author never escapes from himself. There is hardly a writer who gets out of the vicious circle of himself, or a painter either".

Indian women novelists in English have been presenting women as the center of concern in their novels. A woman's search for identity is a recurrent theme in their fictions. Kamala Markandaya is one of the finest and most distinguished Indian novelists in English of the postcolonial era who is internationally recognized for her masterpiece Nectar in a Sieve published in 1954. She has also achieved a world-wide distinction by winning Asian Prize for her literary achievement in 1974. Endowed with strong Indian sensibility, she depicts woman's issues and problems very deeply in her novels. A woman's quest for identity and redefining herself finds reflection in her novels and constitutes a significant motif of the female characters in her fiction. Her deep instinctive insight into women's problems and dilemmas

helps her in drawing a realistic portrait of a contemporary woman. She explores and interprets the emotional reactions and spiritual responses of women, their predicament with sympathetic understanding.

Her most of the novels deal with female characters that are in constant search for meaning and value of life. In some of her novels she presents an existential struggle of a woman who denies to flow along the current and refuses to submit her individual self. The woman emerging out of such situation is a defeated individual undergoing much pain and suffering. Eventually, such characters exhibit a sense of insecurity due to their traumatic psychic experiences and also due to the collapse of one value system and the absence of any lasting values. In her novels Kamala Markandaya traces a woman's journey from self-sacrifice to self-realization, from self-denial to self-assertion and emerges a greater and stronger character than her husband. Before writing this novel Kamala Markandaya went to live in a village to seek an opportunity of getting the first-hand experience of a real village life, and the

problems of rural folk and therefore this particular novel is more realistic. Nectar in a Sieve is the autobiography of Rukmini, and the drama of her relentless suffering is enacted against the background of village in transition. Rukmini is a witness to a socio-historical process which causes the disintegration of her family. Symbolically it represents the disintegration of a way of life which Rukmini suffers in her own person. To some it stands for the disintegration of the rural way of life under the impact of modernity.

Rukmini is a protagonist who makes a heaven out of the ordinary surroundings. She spends her days watching the seeds split, shoots breakthrough and fruits ripen. And then things change in their life. The change came blasting in their lives, in the form of tannery, a symbol of industrialization, in the form of flood and drought, "nature red in tooth and claw". The octopus of hunger raises its ugly head and it envelopes the peace and joy of their lives. One by one her sons join the tannery. The tannery, a symbol of mechanical power, destroys the traditional village. Rukmini's husband likes to see the sons beside him, to teach them the ways of the world, how to sow, transplant and reap. Now

he helplessly watches his sons getting employed in the tannery. The eldest son Arjun joins the tannery; the next brother follows and leaves for Shillong. The third son goes out to the city to serve as a servant. Raja the next son, dies and Ira, their daughter, sells her body to feed her brother Kuti. Rukmini loses her home, her children, and finally she is cruelly uprooted from the land of her birth. She loses her husband and she returns back to her village along with her adopted son Puli.

In her next novel Some Inner Fury (1957), Kamala Markandaya paints many faces of women. Mira and Premala are remarkable characters. It is a story of love, sacrifice, dedication and death in an atmosphere surcharged with great tension. Markandaya paints history, and the great impersonal forces impinging on the

Consciousness of Mira. Mira is symbolic of the mother - mother India. What seems important in this novel is Mira's decision to lose Richard, her lover, rather than India, her country, but the author's ability to portray the conflict of political ideologies and cultural values as one who is experienced in a most painful way by a sensitive young Indian woman.

In the novels that follow, A Silence of Desire (1960) focuses mainly the clash between the western-oriented rationalism of Dandekar, who wants his wife Sarojini to get herself operated for a tumour and the traditional religious faith of Sarojini, which relies absolutely on the faith-healing of the Swami, is adequately realized. It also leads to a larger conflict, exemplifying the Hegelian concept of two kinds of good pitted against each other in this case, the domestic peace of the partially privileged middle-class represented by Dandekar versus the interests of the totally unprivileged poor who will starve if the Swamy is driven away, as Dandekar and others similarly situated wish. Markandaya's representation of the contemporary consciousness shows a new dimension in the spiritual crisis of the couple Sarojini and Dandekar. This spiritual crisis is a problem of psychological adjusment in the life of this middle class family. Sarojini is the image of the newly emergent middle-class traditional housewife in India. Dandekar is the voice of the newly emergent new everyman in India. In other words the novel may be described as a parable on the conflict between the Indian

spiritual faith and the modernism born of India's contact with the West. A silence of Desire poignantly recreates an important dimension of the Indian experiences. Kamala Markandaya uses her women characters as sensitive barometers to register the impact of a major transition.

The retreat to undemanding superficialities in A Handful of Rice (1966) is quite obvious. This story of Ravi, an urban vagabond on whom lower middle-class respectability is thrust, when he marries Nalini the daughter of a poor tailor, is unconvincing because the hero's gangster friends are totally unrealized creations, while Nalini remains the typical, long suffering Hindu wife.

The Coffer Dams explores racial interaction and the novel also becomes a drama of quest. Helen is in quest of fullness of life. Helen moves out in the need for self- affirmation and tries to achieve the sense of a full life by living not for public approval, but to live authentically.

The Nowhere Man (1972) is a novel on ethnic encounter, finally emerges as an allegory of loneliness. Srinivas grilled by adversity and passes through a life long suffering and pain, a modification that has melted away all the drops in his character. In this novel, women are shown in a better light than their counterparts. The novelist makes us hear the distinct voice of a woman for the cause of mankind.

In Two Virgins (1973) the writer portrays encroachment by the modern western values on the traditional beliefs and old established relationship within the family and the village. The writer has presented the veil of modernity. After all in this ancient land the past and the present have a simultaneous presence. Even as women march ahead scaling the Mt. Everest and entering every field of life with resolute steps, they are burnt as sati or burnt for dowry.

If the induction of women in Indian Administrative and Foreign Services, in management and entrepreneurship, judiciary, education, medical profession; if their high attainments in sports and mountaineering, and their elevation to the prime minister ship of India, is any token of the transformation of the "Indian Social Fabric", then there has been definite progress in this important sphere of our national life.

## Conclusion :

Thus, this tremendous breakthrough after years of privacy and purdah coincides with as most fertile period of Kamala Markandaya's creative life. While she wrote her novels about women caught in the drama of ravage and ruin the man-woman scenario registered dramatic changes in India. To take a few concrete examples, Mrs. Vijay Lakshmi Pandit presided over the U.N. General Assembly, Mrs. lndra Gandhi rose to become powerful Prime Minister, Arti Saha, the first Indian woman to cross the English Channel and Bechandri Paul planted the Indian tricolour atop the Mt. Everest. These are tokens of great changes in different walks of Indian life with women coming in increasingly large numbers to occupy important positions in police, banking and other services. There are many of them who are members of the State Assemblies and the National Parliament. One must not forget that we have Lady Presidents in India such as Mrs. Pratibha Patil, 12th President of India and Droupadi Murmu, 15th President of India.

Finally, the study of Kamala Markandaya's novels tells about the constant search of autonomy mainly by the female protagonists. Nearly all of Markandaya's women characters exhibit a positive and optimistic outlook on life and emerge much stronger than their male counter parts. By exercising their own freewill exhibiting their own self, they get fulfillment and recognition in life. In this way, they are able to establish their true feminine autonomy.

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# The Element of Morality in the Short Stories of Chekhov and Tolstoy

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**Abstract** :

   Morality is the key aspect of human life and it has been widely discussed in the literature of the whole world, British literature is not an exception. We may examine the works of Anton Chekhov and Leo Tolstoy in this regard. The present paper intends to analyze the short stories of these two writers to vindicate the fact that morality is an indispensable element bound to exist in the world of literature.For this purpose, we may take the works of Chekhov and Tolstoy, particularly, their short stories.

   Obviously, the theme of morality in Chekhov and Tolstoy's short stories is significant because it allows readers to gain insight into the complexities of human behavior and the societal norms that shape it. By exploring the nuances of moral decision-making, both authors provide a more nuanced understanding of the human experience and encourage readers to consider the consequences of their own actions.

**Keywords :** morality, literature, human, emotion

**Introduction :**

   Both Chekhov and Tolstoy stand as Titanic figure in the world of literature and we may go through their short stories. Let us take Chekhov's two stories : *The Lady with the Dog* and *Ward No. 6* .In *The Lady with the Dog,* the protagonist Gurov, who is married with children, falls in love with Anna, a young woman he meets while on vacation, despite the societal norms that condemn extramarital affairs, Gurov finds himself unable to resist his feelings for Anna.Here,

Chekhov portrays Gurov's inner turmoil with sensitivity, highlighting the complexity of human emotions and the difficulty of making moral judgments in the face of conflicting desires.Chekhov discusses morality in a subtle and nuanced manner, with characters grappling with the ambiguity of moral decisions. Similarly, in *Ward No. 6,* Chekhov explores the morality of psychiatric treatment in 19th century Russia. The story follows the interactions between Dr. Andrey Ragin, the director of a mental hospital, and Ivan Dmitrich Gromov, a patient in the hospital's ward. As the story progresses, Chekhov questions the morality of institutionalizing individuals who may not be insane but have been deemed so by society . The story ultimately serves as a critique of the societal norms that allow for the unjust treatment of individuals.

The short stories of Tolstoy also examine morality, but in a more direct and didactic manner. For example, in *God Sees the Truth, But Waits,* Tolstoy tells the story of a man named Ivan Dmitrich Aksionov, who is wrongfully accused of murder and sentenced to life in prison. The story highlights the importance of honesty and the consequences of lying, as Aksionov's refusal to admit to the crime leads to a lifetime of suffering . Tolstoy's focus on morality in this story is clear and serves to impart a moral lesson to the reader. In *How Much Land Does a Man Need?* Tolstoy examines the dangers of greed and the consequences of unchecked ambition. The story follows a peasant named Pahom, who becomes obsessed with acquiring as much land as possible, only to realize that his greed has led to his own downfall. The story is a powerful critique of the societal norms that prioritize material wealth over human relationships and happiness .

Both Chekhov and Tolstoy were influenced by the political and social upheaval of their time. Russia was undergoing significant change in the late 19th and early 20th centuries, with the end of serfdom and the rise of industrialization and urbanization. Both authors were interested in exploring the impact of these changes on society and on the individual. Chekhov's stories often focus on the struggles of the middle class, while Tolstoy's works explore the lives of the Russian nobility.

However the approach of these two writers are slightly different.

Chekhov's approach to morality is subtle and nuanced, often leaving the reader to draw their own conclusions about the ethical dilemmas faced by the characters. In his stories, morality is not presented as a clear-cut concept, but rather as something that is constantly in flux, shaped by the complex social, cultural, and historical contexts in which the characters live. For instance, in his story The Ladywith the Dog, Chekhov explores the moral dilemma faced by the protagonist, Dmitry, who falls in love with a married woman. Chekhov does not judge Dmitry's actions, but rather allows the reader to draw their own conclusions about the morality of adultery and the complexities of human desire. In contrast, Tolstoy's approach to morality is more didactic, with a clear emphasis on the need for individuals to act in accordance with a universal moral code. Tolstoy's stories often present a moral dilemma that is resolved by the character's adherence to a set of ethical principles. For instance, in his story *The Death of Ivan Ilyich,* Tolstoy presents the story of a man who lives a shallow and selfish life until he is faced with his own mortality. The story serves as a moral lesson, urging the reader to live a virtuous and meaningful life .

Another key difference between Chekhov and Tolstoy's approach to morality is the way in which they depict the role of society in shaping individual behavior. Chekhov's stories often present a critical view of society, highlighting its oppressive and repressive tendencies. In his story *Ward No. 6,* Chekhov depicts the brutal treatment of patients in a mental hospital, highlighting the inhumane conditions under which they are forced to live. Through his stories, Chekhov suggests that societal norms and expectations can be oppressive, and that individuals must struggle to find their own moral compass. Tolstoy, on the other hand, presents a more optimistic view of society's role in shaping individual behavior. In his stories, he often depicts individuals who are able to overcome their base instincts and act in accordance with a universal moral code. For instance, in his story *The Kreutzer Sonata,* Tolstoy presents a character who is able to resist his sexual desires and live a chaste life. The story suggests that societal norms and expectations can play a positive role in shaping individual behavior and promoting moral values.

Finally , we may conclude that the approach of Chekhov and Tolstoy to the theme of morality in their short stories differs in several key ways. Chekhov's approach is subtle and nuanced, highlighting the complexities of human behavior and the constantly evolving nature of morality. Tolstoy's approach is more didactic, with a clear emphasis on the need for individuals to act in accordance with a universal moral code. While both authors explore the role of society in shaping individual behavior, Chekhov presents a more critical view of societal norms, while Tolstoy presents a more optimistic view. Despite these differences, both Chekhov and Tolstoy's stories offer valuable insights into the complexities of human behavior and the moral dilemmas we face in our everyday lives.

We can analyze the stories of Anton Chekhovin isolation. He is widely regarded as one of the greatest writers of short stories, known for his ability to capture the complexities of human behavior and emotion. One of the recurring themes in his stories is morality, and how it is shaped by the social, cultural, and historical context in which the characters live. In this article, we will analyze three of Chekhov's short stories - *The Lady with the Dog, Ward No. 6,* and The Bet - with a specific focus on how they explore the theme of morality .

*The Lady with the Dog* is a story about an adulterous affair between a married man, Dmitry, and a young woman named Anna. The story presents a moral dilemma, as Dmitry struggles to reconcile his feelings for Anna with his marriage and social expectations. Chekhov's approach to morality in this story is subtle and nuanced, as he allows the reader to draw their own conclusions about the ethics of adultery and the complexities of human desire. The story also highlights the role of societal norms and expectations in shaping individual behavior, as Dmitry and Anna must navigate the disapproval and judgment of those around them. Despite the illicit nature of the relationship, Chekhov portrays Dmitry and Anna's love as genuine and sincere. Through his depiction of their emotional turmoil and inner conflict, Chekhov suggests that the boundaries of morality are not always clear-cut, and that individuals must sometimes make difficult choices in order to follow their hearts.

*Ward No. 6* is a story about a doctor named Andrei who becomes a patient in the mental hospital where he works. The story presents a scathing critique of the dehumanizing conditions in mental hospitals, and the oppressive nature of societal norms and expectations. Chekhov's approach to morality in this story is more explicit, as he presents a clear contrast between the values of the protagonist and those of the society in which he lives. Through the character of Andrei, Chekhov suggests that societal norms and expectations can be oppressive, leading to a loss of individual freedom and moral agency. The story serves as a warning against the dangers of blindly following societal expectations, and highlights the importance of maintaining one's own moral compass in the face of societal pressure.

*The Bet* is a story about a wager between a banker and a young lawyer. The banker bets the lawyer two million rubles that he cannot spend fifteen years in solitary confinement, and the story follows the lawyer's struggle to maintain his sanity and moral values in isolation. Chekhov's approach to morality in this story is more didactic, as he presents a clear contrast between the moral values of the banker and the lawyer. Through the character of the lawyer, Chekhov suggests that material wealth and societal status are not as important as personal integrity and moral values . The story serves as a critique of the capitalist values that were prevalent in Chekhov's time, and highlights the importance of personal growth and self-reflection in developing a strong moral character.

In conclusion, Chekhov's short stories offer valuable insights into the complexities of human behavior and the role of morality in shaping our lives. Through his subtle and nuanced approach, Chekhov highlights the constantly evolving nature of morality and the need for individuals to navigate the conflicting demands of society and personal values. Whether exploring the complexities of human desire in *The Lady with the Dog,* critiquing the oppressive nature of societal norms in *Ward No. 6,* or advocating for personal integrity in *The Bet,* Chekhov's stories continue to resonate with readers today.

On the other hand, Leo Tolstoy is known for his insightful exploration of the human condition, and his short stories are no

exception. One of the recurring themes in his work is morality, and how it shapes our relationships with others and ourselves. In this article, we will analyze three of Tolstoy's short stories - *God Sees the Truth, But Waits, How Much Land Doesa Man Need?* and *The Death of Ivan Ilyich* - with a specific focus on how they explore the theme of morality.

*God Sees the Truth, But Waits* is a story about a merchant named Ivan Dmitrich Aksionov, who is wrongfully accused of murder and sent to prison. The story presents a moral dilemma, as Ivan must reconcile his feelings of anger and bitterness with his faith and belief in God's justice. Tolstoy's approach to morality in this story is subtle and nuanced, as he allows the reader to draw their own conclusions about the nature of forgiveness and redemption.Through the character of Ivan, Tolstoy suggests that the true test of morality lies in our ability to forgive others, even when we have been wronged. The story highlights the importance of faith and the power of redemption, and serves as a reminder that our actions have consequences that extend far beyond our immediate circumstances.

*How Much Land Does a Man Need?* is a story about a peasant named Pahom, who becomes obsessed with acquiring as much land as possible. The story presents a clear contrast between the values of materialism and spiritualism, and serves as a critique of the capitalist values that were prevalent in Tolstoy's time.Through the character of Pahom, Tolstoy suggests that the pursuit of wealth and material possessions can lead to moral corruption and a loss of spiritual fulfillment. The story serves as a warning against the dangers of greed and the importance of maintaining a balance between material and spiritual values.

*The Death of Ivan Ilyich* is a story about a man named Ivan Ilyich who becomes seriously ill and begins to reflect on his life and the choices he has made. The story presents a clear contrast between the values of conformity and individualism, and serves as a critique of the societal norms and expectations that often lead individuals to lead unfulfilling lives.Through the character of Ivan, Tolstoy suggests that the pursuit of conformity and societal acceptance can lead to a loss of personal identity and moral values. The story highlights the importance

of individualism and the need for individuals to live authentic lives that align with their personal values.

No Doubt, Tolstoy's short stories offer valuable insights into the complexities of human behavior and the role of morality in shaping our lives. Whether exploring the power of forgiveness in God Sees the Truth, But Waits,critiquing the dangers of materialism in *How Much Land Does a Man Need?* or advocating for individualism in *The Death of IvanIlyich,*Tolstoy's stories continue to resonate with readers today, and offer valuable lessons on how to live a morally fulfilling life.

The works of Anton Chekhov and Leo Tolstoy were shaped by the societal and cultural influences of their time. Both authors lived during a period of great social and political upheaval in Russia, and their writings were deeply influenced by the cultural and societal trends of their era. Societal and cultural influences can be seen in Chekhov's works, particularly in his portrayal of the moral dilemmas faced by his characters. Chekhov's stories often revolve around the struggles of individuals who are torn between their own desires and the expectations of society. In *The Lady with the Dog,* for example, the main character Dmitri is faced with the dilemma of choosing between his own desire for a passionate affair and the societal expectations placed upon him as a married man .

Chekhov's portrayal of societal pressures and expectations is also evident in *Ward No. 6.* In this story, the main character, Dr. Ragin, is initially portrayed as a compassionate and empathetic physician. However, as the story progresses, he becomes disillusioned with the realities of the mental healthcare system in Russia, which he perceives as corrupt and inhumane. Chekhov's portrayal of the mental healthcare system is influenced by the societal and cultural attitudes towards mental illness in Russia at the time. The story serves as a critique of the social and cultural institutions that fail to meet the needs of individuals suffering from mental illness. Tolstoy's works are similarly influenced by the societal and cultural trends of his era. In his stories, Tolstoy frequently explores the moral dilemmas faced by individuals in a society that places great importance on wealth and status. *In How Much Land Does a Man Need?* the main character, Pahom, becomes

consumed by his desire for material possessions, eventually leading to his downfall.

Tolstoy's portrayal of the dangers of materialism can be seen as a response to the societal and cultural trends of his time. In 19th century Russia, there was a great emphasis placed on social status and material possessions, particularly among the wealthy elite. Tolstoy's works can be seen as a critique of this trend, advocating instead for a focus on spiritual and moral values. Both Chekhov and Tolstoy were also influenced by the religious and philosophical traditions of their time. Chekhov was influenced by the philosophy of nihilism, which rejected traditional moral values and emphasized individualism and subjectivity. This philosophy is evident in Chekhov's portrayal of characters who struggle to reconcile their own desires with their moral convictions. Tolstoy, on the other hand, was deeply influenced by the Russian Orthodox Church and its teachings on morality and spirituality. His works frequently explore the role of spirituality and faith in shaping one's moral character, as seen in *The Death of Ivan Ilyich.* Tolstoy's works can be seen as a response to the changing religious landscape of Russia, as many individuals began to question the traditional teachings of the Orthodox Church .

In my opinion, societal and cultural influences had a significant impact on Chekhov and Tolstoy's portrayal of morality in their works. Both authors were influenced by the societal pressures and expectations of their time, as well as the religious and philosophical traditions that shaped their views on morality. By examining the ways in which these influences shaped their works, we gain a deeper understanding of the complex and nuanced exploration of morality in their stories.

The works of Anton Chekhov and Leo Tolstoy continue to resonate with readers today, over a century after they were written. One of the key themes in their works is morality, and the exploration of the complex and nuanced ethical dilemmas faced by individuals in society. The significance and relevance of this theme continue to be relevant today, as individuals continue to navigate complex ethical dilemmas in their personal and professional lives.One of the reasons why the exploration of morality in Chekhov and Tolstoy's works is so

significant is that it highlights the importance of individual agency in making ethical decisions. Both authors present characters who are faced with difficult moral choices, and who must grapple with the consequences of their actions. This emphasis on individual agency and the importance of personal responsibility continues to be relevant today, as individuals are faced with increasingly complex ethical challenges in a rapidly changing world.

Furthermore, Chekhov and Tolstoy's works are significant in their exploration of the role of society and culture in shaping moral values. Both authors highlight the ways in which societal pressures and expectations can conflict with individual moral convictions, leading to ethical dilemmas that are difficult to resolve. This exploration of the complex interplay between individual agency and societal pressures remains relevant today, as individuals continue to navigate a complex web of social, cultural, and political influences that can shape their ethical decisions.

Another reason why the exploration of morality in Chekhov and Tolstoy's works remains relevant today is that it highlights the importance of empathy and compassion in ethical decision-making. Both authors present characters who are struggling to navigate difficult ethical dilemmas, and who are often faced with the consequences of their actions. Through their stories, Chekhov and Tolstoy emphasize the importance of empathy and compassion in understanding the perspectives of others and making ethical decisions that prioritize the well-being of all individuals involved.

Finally, the exploration of morality in Chekhov and Tolstoy's works is significant in its ability to provoke critical thinking and reflection on ethical issues. Both authors present complex and nuanced ethical dilemmas that challenge readers to grapple with difficult questions about right and wrong, justice, and the nature of human morality. By engaging with these works, readers are forced to confront their own beliefs and assumptions about morality, and to reflect critically on the ethical decisions they make in their own lives. The theme of morality in Chekhov and Tolstoy's works remains significant and relevant today, as individuals continue to grapple with complex ethical dilemmas

in their personal and professional lives. Through their stories, these authors emphasize the importance of individual agency, empathy, and compassion in ethical decision-making, as well as the complex interplay between societal pressures and personal moral convictions. By engaging with these works, readers are challenged to reflect critically on their own moral beliefs and assumptions, and to strive towards a more just and compassionate society.

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