

**KANYADAAN: A TALE OF SHATTERED DREAM OF LOVE AND LIFE****DR. ANJO RANI**Assistant Professor,
Department of English,
University of Patanjali,
Haridwar**ABSTRACT**

The Constitution of Independent India has conferred upon equal rights to men and women. It is unconstitutional to make any type of discrimination on the grounds of religion, caste, colour and sex. However, when we see through practical point of view, we noticed that people of lower caste as well as women are not treated with equality. Like ancient period their life is not protected in this age also. Day by day the incidences of violence and criminality against women and the oppressed are rising. A play 'Kanyadaan' can be considered as a fictionalization of the real life saga of most of the Indian people. Through the character of 'Arun and Jyoti' Vijay Tendulkar successfully exposed the masochistic, hypocritical behavior of the society. The present drama is an exact document of social, cultural and psychological aspect of human life. The central theme of the drama is man-woman relationship which has its own colour, dimensions and struggles. Now a days this subject becomes an object of exploration and the writer successfully attracts our attention towards the increasing sensibility in society and loss of human values. A male dominant society has imposed certain restrictions on Indian women in the name of ethics and ideology, which later on turned to put fetters on her social status and freedom.

KEY WORDS: Man-Woman Relationship, Shattered Dream, Sensibility Caste Discrimination Predicament, Exploitation. Human Weaknesses.

Introduction

In the post-Independence Indian Theatre, Vijay Tendulkar has brought a sea change in the world of Theatre as he shocked the sensibility of the conservative audience by projecting the stark realities of life, relationship and existence. Seeking to present the modern society with its real worth, predicament, challenges, difficulties and complexities in true colours, his characters are drawn on the canvas of originality without any attempt to moralizing. Most of his plays are written in naturalistic vein and reject idealized portrayal of life while attaining complete accuracy in presenting the life realistically. He has discussed and touched upon every aspect of life, not only the happy, gleeful but also on human weaknesses, follies and foibles. His plays are neither moral, nor immoral in tone but may rather be seen amoral. 'In a limited sense, he may be seen as a silent 'social activist' who covertly wishes to bring about a



change in people's modes of thinking, feeling, and behaving. As an optimist he is willing to make people conscious towards life with all their vices and limitations. Vijay Tendulkar's plays are like a mirror that reflects the individual's inner and outer world. While dealing with the social realities, he unveils two major tendencies of Indian society male dominance and feminine frailty. While projecting the women characters that play important roles, as important as men, Tendulkar shows them exploited, oppressed and humiliated. A disproportionate social status of man and woman and the problems of women life arising due to the disparity are intensively assessed by Tendulkar through his social vision. The existential predicament of a woman is such that Jyoti, the female character of the drama willingly surrenders herself to the macrocosm of exploitation, oppression and inhuman treatment by Arun. A distressed and organized purport is the distinctive feature of this drama. We see the glimpses of philosophical realization of life in this distinction.

The writings of Tendulkar are human-centric. Through his works, he tried to bring forward anguish and sorrows of the oppressed of Indian society. In India in post-independence period, a process of social and cultural interaction got accelerated. In the same period, Indian society witnessed a tornado in the field of literature. It is assumed that an artist willing to produce literature should be sensible to realize human life and their perceptions because literature is blended with social life and social reality. Marathi drama gave a prosperous tradition of dramatists. One of the most renowned names in the tradition is Vijay Tendulkar. He is the first who painted a picture of people condemned by social system and insolence due to power. Through his dramas, he presented a perfect picture of power politics, patriarchal bullying, and violence against women, obscenity, grotesqueness, cruelty and mangling of human emotions. The present drama is a manifestation of the strong and tender emotions of human mind. When man is stricken with conflict of his mind, he becomes helpless, agitated and to break the shackles of this labyrinth; he scoops out a weapon of revolt. Thus revolt, refutation and struggle are the purport of his drama. Human relationship is always at the centre of his story. A main purpose of '*Kanyadaan*' is to present the conflict between upper castes and Dalits, and also between men and women. The play is divided into two Acts.

The theme of the play centers on the most delicate subject of marriage. Jyoti is a young woman born in a politically and socially strong Brahmin family. Her father Nath Devlalikar is an MLA while her mother Seva is a social worker. Her brother Jayaprakash is a M.Sc. student. Born and brought up in such a family, Jyoti decides to marry Arun Athavale, a Dalit from a village. Arun, a B.A. Student is poor but talented. Nath who is an idealist gives his consent to the marriage of Jyoti and Arun. Seva opposed it on the ground of his caste and occupation. She warns Jyoti of the consequences saying: "You have been brought in a specific culture. To erase or change all this overnight is just not possible. He is different in every way. You may not be able to handle it". (13)

Jyoti however, tries to convince her and bring Arun to her house. In scene II Act I we see Jyoti introducing Arun to her family members. Arun is a dark-complexioned but good looking. Being a poor; Arun feels uncomfortable in a comfortable house of Jyoti. He does not want Jyoti to leave him alone. He says:

"I feel uncomfortable in big houses. If you see my father's hut you'll understand. Ten of us, big and small, lived in that eight by ten feet. The heat of our bodies to warm us



in winter. No clothes on our back, no food in our stomach, but we feel very safe. Here, these damn houses of the city people, they're like the bellies of sharks and crocodiles, each one alone in them". (16)

The characters seem to believe in the transformation and refute tradition. They are shown struggling against the caste system, the exploitation and social disparity. An artist willing to produce literature should be sensible to realize folk life and their social perception because literature is blended with social life and social reality. Revolt, refutation and expectation of social transformation are the chief features of his stories. In writings of Tendulkar we find a picture of social awareness in the present age. On the subject of untouchability, Arun openly express his hatred for the rich upper castes specially Brahmins. He describes their exploitation by the upper castes on the basis of cast. He describes how they live in a hell. He tells: "Our life is not the socialists' service camp. It is hell, and I mean hell. A hell named life". (18)

Story revolves round the vicissitudes of Human relations. The dramatist intertwined the story by portraying sentimentality of man-woman of different strata. Using various images he put before the reader a stark reality of society based on caste division, exploitation of depressed class as well as woman stress, restlessness, violence made the atmosphere more mysterious and eerie. It makes a psychoanalytic study of character. He portrayed the life and attitude of people living in cities and metros. Arun revolted against the exploitation and refuted the customs and conventions. He does not lose his courage due to torture, injustice but faces the situations bravely. The reality of society to which he belongs is very horrifying and monstrous. From his birth he witnessed and experienced misery impoverishes slavery, humiliation and deterioration. It was not only the sorrow of his life but his entire people who were yoked ruthlessly under the shame and snobbish tradition of caste system. He becomes frenzies like a storm and revolted against the inhuman practices. Instead of fondling his sorrows and humiliations, he surmounts it and become actuated for struggle.

The Dramas is a comment on revolt, it also makes us introvert. As it tracks down the inner instincts of Dalit social life, it also touches to the anguish and sufferings of woman. According to Beena Agrawal: "*The horrors of caste discrimination are such a situation that generates the feeling of helplessness and it subsequently transforms into hostility 'towards' people and 'against' people". 1*

Nath is pleased by Arun's appearance. He believes in a casteless society. He tells his wife: "*Seva, until today, 'break the caste system' was a mere slogan for us. ...but today I have broken the caste barrier in the real sense. My home has become Indian in the real sense of the term. I am happy today, very happy...*" (23)

However, he is shows displeasure on Arun's rude behaviour and advises Jyoti to rethink her decision. When Jyoti tells that her decision is final; Nath bravely stands by her. He says:

"I am on Jyoti's side. He (Arun) may not be a gentleman, but neither is he a scoundrel. As a human being he has potential. He has intelligence, drive and capacity. He is like a unrefined gold, he needs to be melted and moulded. This is the need of the hour". (31)



As they belong to different class, we see a deep gap between their cultures. After marriage a tender soft spoken girl gets transformed into a hardened Dalit girl. She becomes a victim of physical and mental torture. Through her dialogues the writer unraveled gently her helpless disabled minds situation. He gives a vent to the conflagration of massive anguish surging up in her mind. He also unfolds anomaly of human relations betrayed of her trust, marital discord, and breach of love. A well-educated woman becomes a victim of domestic violence, mental harassment. Unable to endure the pain, she returns her father's home. After some time, Arun enters fully drunk for begging Jyoti's pardon. He takes out a knife saying that he will cut off his arm with which he beats Jyoti. The hold of parochial humor, sarcasm, derision, contradiction and compassion made this literature prosperous. His story reflects the contemporary reality more vividly. It also analyzes minutely the conflicts troubling the inner soul. In most of his work we find poetic and emotional manifestations of women's soul, tenderness of her mind, adjustment with the situation, agitations of love memories, and her endurance etc. are prominently presented in the most appealing way. To prevent the embarrassment, Jyoti returns back to Arun's house. Nath is a representative of a political diplomat who does not hesitate to stake even their siblings to shine their image as a socialist. He feels proud for Jyoti's decision. He says:

"Jyoti, I fell so proud of you. The training I gave you has not been in vain. If only I believed in God, then Jyoti, this is the moment I'd go down on my knees and pray for you". (45)

A simple narration directly reveals the intention through matured, ideological language and a glimpse of two cultures through dialogues. Vivacity of characters and explicitness in the portrayal of incidences are some of the chief features of this play. Caste system is prevalent in India and a conflict among Dalits and upper caste has been in practice since ancient period. Mutual caste malice and wickedness resulted into a creek of degeneration. In post-independence period some writers started portraying the socio-economic and cultural exploitation of the exploited factors of the society. A captivating description of social disparity, human mentality is effectively given. By portraying Arun's contempt in society for having been a Dalit and Jyoti's indignity due to having been a woman, her helplessness, the writer phrased an exclamation of humanity. Karen Horney defines the horrors of discrimination as: "a 'basic anxiety' as a 'feeling a child has of being isolated and helpless in a potentially hostile world'.²

Dominance is so strongly imprinted on her mind by the age old tradition that she cannot overthrow the blows; but surrenders to the problems and endures silently. After marriage she witnessed a devastation of all her hopes and aspirations. All her dreams get shattered. Love is replaced by ego and selfishness. Humanity is replaced by savagery and feelings of compassion, understanding to sympathy are replaced by cruelty. She becomes a victim of atrocities and torture inflicted on her by her husband. Here Tendulkar tries to show the patriarchal attitude that being a woman; she has no existence no voice and that she should be treated as a dumb animal. As an untouchable he endured inordinate torments, humiliations, pains and sufferings from his childhood. It is a rule of nature that the strong dominates the weaker. After marriage he tries to take revenge and finds his innocent wife to settle an old score. She is the victim of patriarchal mindset and he, the victim of caste system. This is the situation where we see suppression of the victim by the victim. Jyoti is a victim of caste



discrimination as well as a victim of patriarchy. As Beena Agrawal comments: “The idea of claims of civilization is confined not only to woman but also to the humanity as a whole”.³ In scene II, Act II, Nath receives a phone call requesting him to chair a function on Arun’s autobiography. He refuses the offer as he discovers Arun a hypocrite, an avenger. At this juncture, Arun visits with two others to invite his father-in-law as a key speaker. He feels proud that he is a celebrated writer. However, Nath politely refuses to go. After their departure, Nath gives vent to his uncontrollable anger. He bursts: “Scoundrel; he wants to blackmail me. As though I’d overlook my daughter’s misery and shower him with superlatives. Seva, he ...his visit has polluted this drawing room, this house, and this day. It stinks....Why did I have to come into contact with a man like this?” (57)

Although Nath is a socialist, he hates Arun. Jyoti is not an idealist but she is a true humanist. She understands Arun and expresses her resentment against the inhuman tendencies. She knows that Arun is good but there are certain propensities towards evil. She gives him opportunity to dispense out the best of his violent behaviour. She discovers the real self of Arun behind his savagery. She challenges:

“Tell me, where is that beast I should drag out and destroy, where is that God, I should rouse from his sleep?”

Tell me...Arun is made of all these things bound together and I have accepted him as he is, because I cannot reject him”. (68)

Seva believes that her husband’s presence at the programme would save their pregnant daughter from further atrocities. Thus Nath goes to the function to deliver a hypocritical speech. His speech brings him more praises. But dislikes his attitude and confronts him with question, “Why did you come to the meeting today?” (65)

Nath tries to convince her that the book is really a masterpiece, but Jyoti knows that he lying. She continues to batter him saying that his speech was a hireling’s speech. He attended the meeting against his wishes and praised the book only save his daughter. Her words sting Nath. He feels helpless. He sees all his ideals crumbling before him. Like a defenseless father, he admits that he did all for the love of his daughter because he fears that there will be nobody to take care of her during delivery. To this Jyoti harshly retorts:

“I have my husband. I am not a widow. Even if I become one I won’t knock at your door. I am not Jyoti Yadunath Devalalikal now; I am Jyoti Arun Athavale, a scavenger. I am one of them. Don’t touch me. Fly from my shadows, otherwise my fire will scorch your comfortable values” (70) Saying this she departs the house not to return back. Nath feels totally defeated. All his ideals, image seems to be crushed. The play ends here leaving the audience dumbstruck.

According to Agrawal: “To accept the position with them who are marginalized is a more convincing solution to provide relief to those who are the victims of the discontent of civilization. The neglect of identity of a single Arun contains the seeds of the annihilation of the entire edifice of social structure”.⁴ The play won the dramatist the Saraswathi Samman. The story is an example that gives vent to a deep rooted malaise in the society.

**A Mirror Reflecting the Inner and Outer World**

Vijay Tendulkar's plays are like a mirror that reflects the individual's inner and outer world. While dealing with the social realities, he unveils two major tendencies of Indian society: male dominance and feminine frailty. While projecting the women characters that play important roles, as important as men, Tendulkar shows them exploited, oppressed and humiliated as in *Silence! The Court is in Session*, *Kamala*, *Kanyadaan*, *Friend's Story* and others. Even education doesn't bring any substantial change in their life. It produces sophisticated slaves like Sarita or the social victim Benare. Sarita in *Kamala*, Benare in *Silence! The Court is in Session*, Jyoti in *Kanyadaan* are the characters who are educated, sophisticated and occupy the focus of the play in their revolt against the outdated conventional moral values. The play *Sakharam Binder* deals with the hypocritical attitude in India, where a woman is denigrated and venerated as suits the man's purposes.

Manifesting Different Aspects of Human Character

All of Vijay Tendulkar's plays manifest the different aspects of the human character and complexities of human relationship. He thoroughly scrutinizes and explains the blood relationships on various levels in his plays like *Kamala*, *Kanyadaan*, *Ghashiram Kotwal* and *Gidhade*. The varying relationships in the play *Vultures*, for example, brother-to brother, brother to- sister, father-to-children, etc., expose how greed for money make these family members wild and mad. The play *Kamala* portrays the hollowness of husband and wife relationship and the father in the play *Ghashiram Kotwal* bargains his own daughter's chastity for the fulfillment of his ambition. Tendulkar has tried to bring great variations and innovations related not only to the plays and themes but to their forms also.

Conclusions

Tendulkar is a revolutionary writer. His depiction of the issues of caste, class and gender is so realistic, naked and authentic that it appears real. Though women remain largely dominated by men, he manages to impart to them an urge and commitment to challenge the authority of men as Jyoti does in this play. Seva and Jyoti cannot be considered as submissive women and silent sufferers. In fact, Jyoti becomes a potent change agent in the attempt to subvert the traditional authorities like Brhamins and men. She joins the long list of such powerful women characters as Leela Benare, Sarita and Vijaya in Tendulkar's other plays. Further, his characters embody human virtues and weaknesses and thus he has created complex life-like characters. For example, he portrays Arun, as a dalit, Jyoti and Seva, as women, very sympathetically and imparts good qualities to them. But he does not emancipate them from the cultural attributes typical to their caste and gender. And critics' failure to comprehend this dimension of Tendulkar's art of characterization leads them to certain misconceptions like calling him a modernist writer. A close scrutiny of *Kanyadaan* reveals that Tendulkar is an avowed avant-garde who incorporates in his art of theatre those values which are necessary to emancipate the society from the tyranny of tradition. He sublimes art into life with a desire to erase the boundaries between culture and society. For him, a work is not merely an aesthetic object; rather, it rises above this and actively participates in the power struggle to bring a positive social change. And it is this uncompromising zeal and attitude to effect change in society that makes him one of the most revolutionary dramatists of contemporary Indian



theatre. By erecting a series of events, Tendulkar has presented a tragic but real life story. It becomes significant for its ardent purport and abstention in presenting the blistering reality. The Drama appears as an example of the practice of keeping the boundless tradition of mental repression intact. It is easy to grapple with others but how can a heart tilled with tender love make struggle against her man? Although all her dreams of happy married life get shattered, she decides to confront the future bravely. A realistic portrayal of life underlined on the multifaceted level of purpose is remarkable. Through medium of character the dramatist become successful in presenting various facets of human behaviour. The writer sowed a new thought based on an extensive social change. So we can look at it as a script that moulds a social mind and a social structure.

REFERENCES

1. Agrawal, Beena (2010) Dramatic World of Vijay Tendulkar, Explorations and Experimentations, Jaipur: Aadi publications. Pp 182-83
2. Agrawal, Beena (2010) Dramatic World of Vijay Tendulkar, Explorations and Experimentations, Jaipur: Aadi publications. P 187
3. Horney Karen. (1945) Our Inner Conflicts: A Constructive Theory of Neurosis. New York: Norton, p.270
4. Ibid, p 193

**REALIZATION OF LIFE AND SELF IN CHANDALIKA****DR. ANJO RANI**Assistant Professor,
Head, Department of English,
University of Patanjali,
Haridwar**ABSTRACT**

Rabindranath Tagore is well-known to everybody. He is the poet of the poets. In his versatile writings, he deals with the problems of individuals, as well as the society and how this is related to the universe. His whole life and works are devoted for searching a new path which can save everyone from this world of discord. This is the path of self-realization, which is the aim and objective of all men. Tagore's philosophy is the philosophy of wholeness and unity in thought and action union of our own self with each and every individual union of our own self with the whole universe, as every man has unlimited latent potentialities, the Divine Power of Love in his own nature. So we have to realize our inner-strength. The idea of being a Global Citizen has to be emerged within us. According to Tagore, the real nature of man is his Divine nature. Man is the expression of the melody of the great divine power. The self of man finds its gratification through freedom, love, joy and creativity after all through Spiritual Unity. This extent of man is universal in character and it is the real nature of self and then only man can become the master of the world. This spiritual unity is the state of freedom of the soul from its finite extent to the vast sea of humanity through disinterested service to mankind.

KEYWORDS:- Self-Realization, Divine Power, Spiritual Unity, Indian Mythology.

In the exposition of the play we are made aware of Prakriti's rendezvous with Ananda, blessed with a form "radiant as with the light of dawn" (148), and her subsequent act of falling in love for his nobility with a view to seeking the gratification of her heart's long slept desires. The play unfurls the daring deeds of a young girl from the lower community whose fatal desires don't hesitate in exercising wrong means to achieve the love of Ananda, a Buddhist Bhikshu who had renounced the worldly wishes and objectives for the attainment of spiritual goals. Ananda, the monk, is not the significant part of the dramatis personae and despite his appearance only in the last scene, he happens to be a very major figure around whom the plot of the drama rotates. Here Ananda like dead Julius Caesar emerges as more powerful image than the living one.

Tagore projects him in such a way that he invokes our attention throughout the play without his appearance. A drama of ideas in its own right *Chandalika* poses deeper and logical questions before the spectators and readers as—what should be the natural response of a young girl towards a young man? What is the nature of love depicted in the play? What may be the perilous side effects of sympathy towards a downtrodden? How might psychological and mental elevation have Bhasmasurian effects? This needs to be clarified that Bhasmasura



was a demon who initiated the test of the boon upon Lord Shiva Himself who bestowed him the same leading to a state of utter chaos.

The first act makes the presence of two characters—Mother and Prakriti and the spectators understand the background out of their dialogues. Initially when Mother enquires of Prakriti's whereabouts using a brilliant metaphor from Indian mythology, "Why the very crows on the amloki branches are gasping for heat. Yet you sit and roast in the Vaisakh sun for no reason at all! There is a story in the Purana about how Uma left home and did penance in the burning sun---is that what you are about" (147)? Here, the comparison of Prakriti with Uma, the wife of Lord Shiva is quite significant suggestive of a subaltern's elevated state of mind in a new world of reforms and change wherein she can dare talk of a similitude between an untouchable woman and a goddess. Then Prakriti responds quite enthusiastically and tells her mother about her redeemer in a passionate fashion. The exchange of words is put up as under:

Prakriti. Yes, mother, that's it-I am doing penance.

Mother. Good heavens! And for whom?

Prakriti. For someone whose call has come to me.

Mother. What call is that?

Prakriti. 'Give me water'. He said the words echoing in my heart" (147).

Further, Prakriti informs her mother how she came into contact with that philanthropist, Ananda, who gave a new design to her long buried sensibilities and that when she disclosed her social identity how Ananda had reacted, "If the black clouds of Shravana are dubbed Chandal, he said, what of it? It doesn't change their nature or destroy the virtue of their water. Don't humiliate yourself, he said; self-humiliation is a sin, worse than self-murder" (148). But the mother whose individuality and mind-set had been confined to barriers and checks for long does not believe in what her daughter had narrated in expressive and rhetoric mode. Prakriti narrates further, "I was washing the calf at the well—the one whose mother died. Then a Buddhist monk came and stood before me, in his yellow robes, and said, 'Give me water.' My heart leaped with wonder. I started up trembling and bowed before his feet, without touching them.... I said, 'I am a Chandalini, the well –water is unclean.' He said, 'As I am a human being, so also are you, and all water is clean and holy that cools our heat and satisfies our thirst.' For the first time in my life I heard such words, for the first time I poured water into his cupped hands--- the hands of a man the very dust of whose feet I would never have dared to touch"(148). When the mother, who is more practical than her romantic daughter, warns her daughter that the words of such type of sanyasis are meant for listening only, not for practising and that she ought to mind her limitations as it may further bring about her humiliation, Prakriti lends a deaf year and is involved in self-created euphoria of fanciful world. She sings enthusiastically,

"Blessed am I, says the flower, who belong to the earth.

For I serve you, my God, in this my lowly home.

Make me forget that I am born of dust,

For my spirit is free from it.

When you bend your eyes upon me my petals tremble in joy;

Give me a touch of your feet and make me heavenly,

For the earth must offer its worship through me" (150-151).



The mother afterwards tells Prakriti how a lady by way of serving (seva dharma) only could rule even the rulers. When she reminds Prakriti about the king who had been bewitched by the fairy charms of Prakriti once and had forgotten everything under the magical effect of her beauty, she asserts ironically, “Yes, he had forgotten everything—forgotten that I was a human being. He had gone out hunting beasts; he saw nothing but the beast whom he wanted to bind in the chains of gold” (151). Here Prakriti, in the spirit of a diehard feminist, emerges as a daring and empowered voice who would not like to have the pleasure of associating herself even with the person of a king’s stature who neither possesses sense of pity for poor animals nor have regard for democratic value system. She can’t give herself to such a person at all. Despite her lower class origin Prakriti bears an integrated sense of self-respect like Satyavati, the fisherwoman in the famous epic *Mahabharata* who married Shantanu only after the reception of some assurances. Even a common reader can gauge from the above proclamation of Prakriti that it was not merely the sexual desire that forced her to forget everything in the love of Ananda but a sense of admiration and regard she felt for the one who was free from the dualities of the temporal world. Despite Prakriti’s daring declaration, the mother doesn’t get convinced and, see this dialogue between the duos,

“Mother. Why do you get so excited, child? You were born a slave. It’s the writ of Destiny, who can undo it?”

Prakriti. Fie, fie, Mother, I tell you again, don’t delude yourself with this self-humiliation—it is false, and a sin. Plenty of slaves are born of royal blood, but I am no slave; plenty of Chandals are born of Brahmin families, but I am no Chandal” (152).

Persuaded by Ananda’s highly idealistic words she starts waiting for Ananda.

When Ananda does not turn up she convinces her mother to drag him to their place under the effect of Black magic. When her mother says she may invite curse as the consequence of such acts unbecoming of her, Prakriti says in full force, “There has been a curse upon me all my life. Poison kills poison, they say---so one curse another. Not another word, Mother, not another word. Begin your spells; I cannot bear any more delay” (154).

Here Prakriti’s expression regarding the atrocious curse she has felt throughout life and her guts in meeting the doom with one curse more reminds us of Robert Browning’s persona in his grand poem ‘Prospice’,

*“For the journey is done and the summit attained,
And the barriers fall,
Though a battle’s to fight ere the guerdon be gained,
The reward of it all.
I was ever a fighter, so ---one fight more,
The best and the last”* (442)

Prakriti, whose sole aim is but to attain Ananda doesn’t bother any social or moral barriers. She intends to get the costliest guerdon of her life at any price without any delay whatsoever.

In Act 2 of *Chandalika* we see the outrageous exercise of Black magic being practiced by the mother, but the ethical force of Ananda however takes care of his honour. The conflict that forms the idea of a drama is at its height. Prakriti is hell bent upon bringing Ananda home. She further says to mother, “Make him come to the very end, make him come right to my



bosom...At dead of night the wayfarer will come, and I will kindle the lamps for him in the flames of my burning heart. Deep within are springs of nectars, where he shall bathe and anoint his weary, hot and wounded limbs” (159). Here we get the clue of Prakriti’s ardent longing to surrender her most precious to the lotus feet of the person whom she loved beyond limits. She also says like a true feminist, “How can he attain his Mukti until I attain mine” (162)? When Ananda comes to her place under the magical effect, she feels a sense of trounce as the face of the charismatic preacher was concentrated to a shameful and sallow one, ‘How worn, how faded’(165). It was however not that countenance she fell into love with so romantically. And when Prakriti realizes her fault it seems as if her own guilt conscience becomes her mouthpiece in Act 2, “Prakriti, Prakriti, if in truth you are no Chandalini, offer no insult to the heroic. Victory, victory to him” (p165)! But it was too late. And the play ends with a sense of realization of faults on Mother and Prakriti’s part. Mother dies and Prakriti feels all free from foul attitude. Sartre, a household name in Existentialist philosophy really observes, “Thus the very existence of death alienates us wholly in our own life to the advantages of the others. To be dead is to be a prey for the living (695).”

In so far as the question of real uplift of a Dalit woman is concerned some scholars view *Chandalika*’s end as not so convincing because Tagore didn’t allow the female protagonist marry a monk and enjoy the nuptial knot and that he preferred spiritual elevation to corporeal gratification cum social evolution. Let us quote the scholars, “Tagore’s concern for caste and sexuality thus seems to have lost in the failure of the union between Prakriti and Ananda. The social concerns and reformative ideas would have been better staged if Tagore had brought Prakriti and Ananda together-physically and spiritually. The absence of the union thus affirms the presence of imperishable differences between dalits and the non-dalits (uppercastes). Moreover, the failure of such a union establishes the superiority of religion and god over human beings, particularly, the Harijans like Prakriti and her mother. It is only in this sense that the play is a Harijan Tragedy” (Dalai, Dhriti Ray & P.Dalai). The opinion put forward by the scholars just referred to seems to be thought provoking initially, but when we have a look into the social setting and certain aspects of Tagore’s vision in the context of the play’s end, our doubts get dispelled the same moment. With a view to delving deeper into the debate whether Tagore’s agenda regarding the elevation of a Chandal girl stand complete or incomplete, it is imperative to have in mind the restrictions that were imposed upon a Buddhist monk. A monk had to abstain himself from any interaction of sexual nature with the opposite sex in addition to facing various checks as per rules of monastery.

Portraying him conclusively as a married man with a spouse from Chandal community would have heralded a big issue. Besides, a girl from Chandal community was deemed to be unworthy of physical interaction with even the common person from higher community. How would her marriage with the monk have been taken in the society? The projection of Utopian ideas without practical ground ought not to be the sole aim of a drama that has to play an imperative role in the formation of a hale and hearty society. How could Tagore project Ananda and Prakriti ultimately in marital/physical union with each other? The very time of the composition of the play under consideration was far different from the period when we live with greater power of expression. Tagore had also some limits. However, Tagore, notwithstanding the social trend of the time, had the vision of the emancipation of two persons--- a woman and a Chandalini---rising onto an equal plane with the monk. He thrashed the psychological impediments that stood tough on the way of the emancipation of a woman



and an untouchable. Rather than bringing down the morale of a spiritual monk to a shameful level, Tagore initiated to take Prakriti, the Chandalini, to the higher and elevated level of spirituality; a mystical world of experiences where all worldly desires are subdued by the thoughts of the Divine. I think the way Tagore gave an end to the drama is fully justified in the light of the above arguments for the pervading symptoms of the times of the author must not be overlooked under the impressions of radical discourses. In so far as the question of the relation between art and morality is concerned it would be pertinent to view the opinion of R.A.Scott James as expressed in his essay on 'Art and Morality' in *The Making of Literature*.

Let me quote the relevant passage from the text,

“It is the business of the scientist to learn, know, and prove. It is the business of the rhetorician to persuade; of the moralist, to teach. It is the business of the artist to show. “Life ought to be like that,” says the moralist. “Life looks like that,” says the artist. Having had his intuition, and being satisfied with it, what other duty can he own but that of expressing it as perfectly as he can and communicating it to others? Having seen his vision, and being in love with it, can he betray his art by handing it on in any other form but that in which he sees it? True, we may condemn him for the satisfaction in this or that, and may dislike him if he is in love with unworthy objects. In that case we may ask him to refrain, but we cannot in the name of art ask him to express his intuition in any but an artistic way namely, exactly as he sees it” (Scott James 282-283).

Tagore obviously made a balance of both in *Chandalika*.

It is apparent after reading this dance drama that Tagore had a very significant rationale in composing it. Tagore, a revolutionary in outlook and temperament, allows his female protagonist Prakriti to try to eat the forbidden fruit but ultimately balances her keeping in view the moral code of conduct for it would have been too much to depict the sexual union between a monk and a Chandalini on stage at a time when even confession of one's secret desires was considered something prohibited. According to Peter Barry, “The representation of women in literature, then, was felt to be one of the most important forms of ‘socialization’, since it provided the role models which indicated to women, and men, what constituted acceptable versions of the ‘feminine’ and legitimate feminine goals and aspirations”(Peter Barry 117). It seems quite strange that the Supreme Deity who gives life to Man with vivacious and effervescent colours without any discrimination whatsoever, Man, His creation only, divides human beings amongst castes and classes. It is a fact that too much pressure on anything/anybody leads to devastating consequences. Prakriti's very persuasion before her mother to use Black Magic to drag Ananda, an ascetic, to their door was the result of this outlook and attitude. Although Prakriti succeeds with the help of her mother's supernatural powers, in bringing Ananda home, yet she realizes her fault and pays a heavy price. The Machiavellian means that she adopts end in no achievement but a loss in the form of her mother's demise tumbling the play into a catastrophe of obsessive love of a socially deprived lady who forgets her limits owing to the boost up she had received from the monk.

Through the character of Prakriti, Tagore has prettily projected a feminist perspective of his ideology. To quote Elaine Showalter, “The feminist critique is essentially political and



polemical, with theoretical affiliations to Marxist sociology and aesthetic; gynecritics is more self-contained and experimental, with connections to other modes of new feminist research” (Showalter147).

Therefore, Prakriti intends on rousing similar lust in her enamour’s unresponsive heart. However, it is a mental torture for the mother to fulfill this unworldly demand of her daughter. Conventionally bound in the caste web of her orthodox temperament, she neither can commit such a religious and social sin to force a Buddhist monk to break his celibacy nor can she tolerate her only daughter’s outrageous demand. She is afraid that it would bring a curse upon the unhappy girl and certain death for her own self, if committed the sin of forcing the holy monk to fornication. If undone halfway, even then, the spell would kill her., she tries to instill some practical sense into the enraged head of Prakriti. But blind in revenge, the stubborn girl pays no heed and forces her mother to chant the ‘magical spell’ to bring Ananda full of lust to her. That’s what happens to the protagonist of *Chandalika*. Prakriti, the Chandal girl, in the end of her tragic experience, realises the necessity of ethical values in her new birth. Eventually, she corrects the mistake of overhauling the human ethics she had committed earlier and turns a better and spiritual woman in the end, an example worth to follow in the modern world full of casteist strife.

REFERENCES

1. Barry, Peter. *Beginning Theory*. New Delhi: Viva Books, 2011. Print.
2. Dalai , Dhriti Ray and Panchanan Dalai. “*Chandalika: Tagore’s Unfinished Project on Gender, Caste and sexuality*”.
3. James,R.A.Scott .*The Making of Literature*. New Delhi: Kalyani Publishers, Reprinted, 2002.Print.
4. Showalter, Elaine. “*Towards a Feminist Poetics*”, *Modern Literary Theory: A Reader* (2nd edition.) Eds. Philip Rice and Patricia Waugh. London: Edward Arnold, 1992.Print.
5. Tagore, R. N. *Towards Ethical Emancipation: A Peep into Rabindranath Tagore*.
6. Tagore, R. N. *Chandalika in Three Plays* translated by Marjorie Sykes, New Delhi: Oxford University Press, 1975, 24th impression, 2005.Print.

**MALE DOMINATION AND SOCIAL PREJUDICE IN TESS OF D'URBERVILLES****DR. ANJO RANI**Assistant Professor,
Department of English,
University of Patanjali,
Haridwar**ABSTRACT**

Tess of D'Urbervilles is another tale of alienated self and social prejudice that we can envisage in form of a lonely Tess who is a fine piece of nature, a pure woman, and a lovable human being of Hardy. She is more sinned against than sinning. She is alienated from her essential self and wishes to commit suicide but fails to do so simply because of parents, conventional society, hereditary conditions, and malicious and morbid course of events and, above all, presence of Alec or Angel Clare. She becomes a jail bird or a victim of helplessness, loneliness and meaninglessness and finally a poor, sympathetic and alienated self of Hardy.

KeyWords:- Male Domination, Social Prejudice, Uncaring World, Hypocrisy And The Male Dominance.

Introduction

Tess of the D'Urbervilles can be considered as one of the best novels of Thomas Hardy. We can actually see the theme of Male Dominance and Double Moral Standard or Social Prejudice in the novel if we deeply study the plot and the characters. The plot is female dominating however a woman who deserves love, care, protection and happiness in ruthlessly tortured by people and treated mercilessly by forces of destiny. Hardy has put in a great effort to show all the dark shades of life and the novel is so full of pity and misery that it can be regarded as a tragic masterpiece.

Hardy's line of argument in this novel is that we live in an uncaring world where events rarely turn out as we want them to be. Therefore, one cannot be held responsible for one's actions but only for his moral outlook. The protagonist is so tortured and harassed by the misfortunes of life that she meets a tragic end. Tess is so betrayed by man, society and nature that in the end she alienates herself from all and dies a lonely death. She thus remains an isolated individual. The novel narrates the story of an innocent country girl Tess who struggles against man and nature as well with the effect of history on her present life. Social principles and laws, snobbish ethical bias and pernicious morality standards contribute to the protagonist's tragedy and how far they crush Tess. Tess as the martyrdom of the natural self under the pressures of Victorian social and moral attitudes as embodied Double moral standard in sexuality applied to men and women pervades Tess's life pilgrimage. Tess's



tragic fate is closely connected with two men's betrayal and mastery. The bourgeois hypocrisy and the male dominance incarnated in Angel and Alec co-operate in driving Tess to destruction. In the conventional world with a severe view on virginity and chastity, the sense of self-guilt and self-reproach haunts her through her life journey. After sexual violation, the rigid society gives her no chance for regeneration. As Hardy suggests in the novel, patriarchal society, the habitat of the heroine, is the root of her tragedy, shaping her miserable fate. He sympathizes with Tess by arguing that most of her misery had been generated by her conventional aspect. He indicates that Tess is the example of the destructive effect of society's pressures and conventions upon a naturally pure and unstained country girl and that Alec and Angel are personifications of destructive attitudes towards women.

Tess may also be seen as a victim of a member of a quite different societal group—that of her own sex, subjected to the ill-treatment and prejudice of a society whose values and assumptions are those of the opposite sex. Tess's misfortune is, in a sense, related to male dominance and the concept of male superiority. Her unbearable pressures come from male dominance personified in Alec and Angel in the male-centered society where everything complies with male will and man-favored principles. The male mastery phenomenon can find expression in the novel when Tess indifferently tells Alec after his seduction, "See how you've mastered me!" (TD 83) and her complaint to her mother also helps apprehend men's manipulation over women, "Why didn't you tell me there was danger in men-folk?" It is also reflected in Alec's warning Tess, "Remember, my lady, I was your master once; I will be your master again" (TD 321).

In a society where men enjoy superiority and privilege, women are no doubt living at the mercy of men. They must submit to men's will, otherwise they will be punished by the social law and tortured by public opinions. The conceptions of male-dominance and male-superiority pervade Victorian society, imposing pressures upon women who are taken as inferior beings. Tess's miserable fate is nothing but a "sport" of "the President of the Immortals," a terrible game played on females by males. Her life journey starts from Jack's glory dream, experiences Alec's physical invasion, Groby's insult and Angel's spiritual penalty, and ends as a murderer. Her murder of Alec her fierce protest against male-dominated social law leads her to her final execution. In a sense, Tess is tintured with a tint of feminist who tries to get free from men's control and find individuality. Tess's tragedy in a way springs from the conflict between males and females in which females are usually sacrificed.

Alec, the archetypal seducer in Victorian melodrama, after his violation of Tess's virginity, does not realize his sin; what's more, he blames Tess for tempting him with her beauty. He does the wrong and shifts it onto the victim. The social consensus does not condemn or punish Alec. Instead it disdains and hunts Tess wherever she goes. The innocent pays for the guilty; the sinner suffers for the sinner. Moreover, Alec, the real sinner, is later converted to be a preacher instead of being criticized and punished by religious consensus. However, Tess is still in the predicament of continuing to suffer for her "sin" as a social outcast, religious offender and immoral anomaly because of a disgrace that is much more Alec's fault than her own. The sinner can become a saint, but the innocent is deprived of the right of being a normal member of the society. The male sinner loses nothing and he lives as he used to, safe and sound; what's more, he later becomes a preacher publicizing God's edict, but the female



sinned is surrounded by discrimination and rebuke from society. “He who had wrought her undoing was now on the side of the spirit, while she remained unregenerate” (TD 298). So unfair is the social law that it does not punish nor condemn the wrong-doer, but instead deprives Tess of her dignity by designating her as a degraded woman. The social injustice and ethic prejudice towards gender condition each other in crushing Tess. As she discovers, “The greater the sinner the greater the saint: it was not necessary to dive far into Christianity to discover that” (TD 298). Angel’s destruction of Tess is even more unbearable than Alec’s. As a product of Victorian social culture, Angel cannot conceive of an equal relationship with a woman in his mind; his gender determines his superiority. Angel’s dissipation in London can be forgiven; while Tess’s innocent “misconduct” cannot. Alec’s violence and Angel’s rejection both reflect the hypocrisy and ill effect of narrow-minded prejudice regarding virginity and chastity. This inequality of men and women results in the vulnerability of women in this male dominated world and in many cases becomes the root of women’s tragedy. This is a society where only “The Woman Pays”(TD 223).

Alec and Angel serve as the embodiment of men’s inhumanity towards women. Alec bestially violates Tess by sexual attacks; Angel cruelly tortures her by his priggish rejection. Alec’s barbarism and Angel’s hypocrisy, interdependent on each other, are the two irresistible forces driving Tess to her dead end. If Alec physically ruins Tess by depriving her of her virginity, Angel spiritually destroys her by depriving her of her courage for life and pursuit for love. Alec’s sexual violation destroys Tess’s virginity, which means so much to a girl in Victorian society that she will be pushed to the prejudicial mire if she loses it out of wedlock. “An immeasurable social chasm was to divide our heroine’s personality thereafter from that previous self of hers who stepped from her mother’s door to try her fortune at Trantridge poultry-farm” (TD 77). Deprivation of virginity makes Tess feel herself as an anomaly in the society, alienated from the moral codes. Obsession of herself guilt and self-reproach haunts her all her way to death, which is conventionally doomed. It is the cost of a horse. A horse can be replaced, but there is no restoration of lost virginity, which foreshadows the pitiful tragedy of the protagonist.

Tess of the D’Urbervilles is the product of Hardy’s fascination with women of beauty, energy and intelligence who find themselves trapped between these gifts, the aspirations such gifts justify, and their society’s assumption that respectable women must be either submissive or obtrusively and harmlessly aspiring. With few exceptions, Hardy’s most interesting characters are his unconventional women including Tess who, so unconventional both before and after, is, predictably both the conventional ruined maid of fiction and a ruined maid like no other that has existed in British fiction. (Casagrande 8)

In *Tess of the D’Urbervilles: Unorthodox Beauty Peter*, Casagrande J mentions that Tess is one of the typical characters in Hardy’s novels who are trapped between their personal aspirations and social assumption and eventually ruined because their unconventional practice confronts with moral codes of the orthodox society and that it is the common motif in many English fictions in which the heroines, usually beautiful and clever, become the scapegoat of social rituals. *Tess* tells such a story and Tess is such a character. In the novel, readers can find that due to her first fall—sexual involvement with Alec, Tess is regarded as an unconventional and unrestrained “fallen” woman and despised and belittled wherever she goes. When she returns to Marlott, various censures attack her. In church, “the people who



had turned their heads turned them again as the service proceeded; and at last observing her they whispered to each other” (TD 90). She knows what they gossip about and feels so greatly hurt that she decides she will go to church no more. In the field, Tess still can't escape from the gossip about her sexual deviation and her baby—the fruit of sin. A cloud of guilt envelopes her. She thinks “she might be happy in some nook which had no memories. To escape the past and all that appertained thereto was to annihilate it; and to do that she would have to get away” (TD 103). Under the great pressure of social prejudice, Tess is driven to leave home to try her fortune drifting from place to place. She is like the rabbits, hares, snakes, rats and mice, “retreating inwards as into a fastness, unaware of the ephemeral nature of their refuge and of the doom that awaited them later”(TD 93). She cannot escape the censure and condemnation, which company her like her own shadow. She is hunted everywhere. Tess cannot survive the deadly disaster from her unconventional conduct; moreover, her family is also involved in the cruel punishment. “Ever since the occurrence of the event which had cast such a shadow over Tess's life, the Durbeyfield family had been tacitly looked on as one which would have to go, when their lease ended, if only in the interests of morality”(TD 340).

Due to her “decadent” deeds, her family is despised and condemned in the village, which is intensified by her return to Marlott, for which her mother is scolded and the family loses the last hope of staying in the village. Her return is the strongest reason that the family has to leave the village for the sake of the “purity” of the village. Her family is expelled from Marlott. Tess realizes her bad influence on her family, which strengthens her sense of guilt and responsibility. This foreshadows her second fall in the near future. Her two falls frame her tragic life.

Tess is mercilessly deserted by her newly-wedded husband all because of her revelation of her past. Angel's rejection gives her a much harder blow than Alec's sexual violence. Nowhere can she be spared. On her journey, she encounters disasters upon disasters. At Flintcomb-Ash, she is humiliated by people who know different parts of her past. Groby maltreats Tess by giving her the hardest work, insulting her in the face of others and finding fault with her work.

Tess feels that she could not have come to a much worse place. By giving detailed description and narration on Angel's unfair attitude towards women's sexuality and on his narrow-minded view on chastity, Hardy relentlessly mocks the hypocrisy of the Victorian moral standards. It is clear that Angel also contributes to Tess's tragedy to a larger extent. Born in a local parson's family, he decides to abandon a Cambridge education preparing for a profession for the honor and glory of God and aspires to become a modern farmer, which can “probably afford an independence without the sacrifice of what he valued even more than a competency—intellectual liberty” (TD 121). His abnormal determination to some extent reveals his rebellious spirit against convention and religion. Like the author, he has lost faith in God. Influenced by Darwinism, Hardy began to doubt about Christianity and changed his idea of becoming a clergyman. To some extent, Angel's viewpoint reflects the author's thought. Angel does not believe in the primacy of rank, social status and belief, which clashes with traditional English morals.



However, he cannot completely break with his clergy family and its influence. It is this ambiguity that attracts dairy girls and simultaneously hurts them, especially Tess who is the biggest victim. Angel's narrow-mindedness and rigidity on virginity and marriage are closely related to his family background. His personal values and viewpoints about chastity are culturally shaped. Superficially, he divorces from his family and convention; effectually he still confines himself to his culture which enslaves him at crucial times. If Alec sacrifices Tess to his lust, Angel sacrifices her to his theory of womanly purity. Angel's sterile intellectualism is more inhumane, destructive and life-denying than Alec's coarse animalism in driving Tess to perish. His hypocritical love and gallantry in disguise is more harmful than physical torment.

Angel sees Tess as “a visionary essence of woman—a whole sex condensed into one typical form”. He calls her “Artemis, Demeter, and other fanciful names.” (TD135) Angel's idealization of Tess separates him from reality. He cannot perceive Tess from the natural perspective, failing to find her natural essence as a true individual in the objective world. In his sight, she is transformed into an intelligent image, a condensation of ideals. Contrary to Alec's view of sexual object, Angel takes Tess as an incarnation of his womanly purity. Her physical relationship with Alec is replaced by a spiritual one with Angel. She becomes a victim of Angel's prejudice on marriage. His unrealistic viewpoint on love and marriage enables him to drift in a spiritual air and prevents him from marrying Tess both in flesh and soul. Their separation is culturally destined. Tess is doomed to become the scapegoat of Angel's fantasy.

Angel highlights double moral standard, which is thoroughly reflected in his attitude towards Tess the moment he is told of her past, and in his final rejection of Tess due to the same reason. This episode is one of the most important and wonderful parts of the novel, which climaxes the conflict in the novel. On the wedding night, after their confessions of their pasts, Tess forgives his romantic dissipation with a woman in London, but Angel refuses to forgive Tess for her disgraceful past. Angel's refusal is in striking contrast with Tess's generous forgiveness. They commit the same behavior, but receive different consequences. Angel's desertion clearly exemplifies the double moral standard that prevails in Victorian society in relation to sexual lives and feelings of women. In any sexual involvement beyond marriage, it is women who always pay a price. Although Tess begs him again and again to forgive her just like she forgives him and explains her innocence in the violence, he is stone-hearted and never forgives her. In his eyes now, Tess is no longer a “new-sprung child of nature,” but only “the belated seeding of an effete aristocracy” (TD 229-230). Tess is the victim of his idea of purity based on virginity. Hardy's wonderful description of their conversation, crystallizing the rigidity of ethical prejudice towards womanly virginity and chastity, thoroughly expresses the hypocrisy of Angel's view of virginity:

“In the name of our love, forgive me,” she whispered with a dry mouth. I

have forgiven you for the same.”

And as he did not answer, she said again;

“Forgive me as you are forgiven. I forgive you, Angel.”

“You—yes, you do.”

“But you do not forgive me?”

“O Tess, forgiveness does not apply to the case! You were one person; now you are another. My God—how can forgiveness meet such a grotesque— prestidigitation as that!”

He paused, contemplating this definition; then suddenly broke into horrible laughter—as unnatural and ghastly as a laugh in hell.

“Don’t—don’t! It kills me quite, that!” she shrieked. “O have mercy upon me—have mercy!”

He did not answer; and, sickly white, she jumped up.

“Angel, Angel! What do you mean by that laugh?” she cried out. “Do you know what this is to me?”

He shook his head.

“I have been hoping, longing, praying, to make you happy!

I have thought what joy it will be to do it,

what an unworthy wife I shall be if I do not! That’s what I have felt, Angel!”

“I know that.”

“I thought, Angel, that you loved me—me, my very self! If it is I you do love,

O how can it be that you look and speak so? It frightens me! Having begun to

love you, I love you forever—in all changes, in all disgraces, because you are

yourself. I ask no more. Then how can you, O my own husband, stop loving me?”

“I repeat, the woman I have been loving is not you.”

“But who?”

“Another woman in your shape.” (TD 226)

In Angel’s eyes, Tess ceases to be the woman he has been loving and she is no longer the “fresh virginal daughter of Nature” (TD 124), but another woman in her shape. Tess loves Angel no less than before, but his love has drifted far away from Tess who, in his view, is no longer worthy of his wife. Men’s sexual practice out of marriage is forgivable, but women’s is regarded as a great offence against the moral codes. Angel and Tess are of the same case,



but they are treated quite differently, with Tess as the only victim. In the nineteenth-century England, the conventional opinion was that women were the root of sexual misconduct for which, in most cases, men should be blamed. Women who were involved in sexual conduct outside wedding would be severely punished even if it was all because of men's faults.

Hypocritical chastity concept pervaded every part of Victorian society, restricting women's thoughts and behavior. This rigid idea haunted Victorian women like a nightmare, of which many become sacrifices. Tess's tragedy reveals these social phenomena. Angel's priggish rejection of Tess intensifies the tragedy initiated by Alec and culminates it by driving her to her last destruction. Angel's departure to Brazil shows his motivation to avoid reality. His rejection of Tess has subjected her to the cruelty of love, a victim once again she is broken down both spiritually and emotionally. The worse setback leads to her awareness that beauty is part of the cause of her destruction and that "anything was better than gallantry" (TD 283). The tragedy caused by Alec could be endured. Angel worsens it to an unendurable agony. Angel's refusal, like Alec's physical violence, also reveals his contempt upon women.

It is Angel's prig selfishness and male superiority that plunge her into a dire situation, where she is obliged to fall into Alec's trap again. Misfortunes in Brazil crush his dream and call him back to reality; instructions from others help him realize his egoism and unfairness towards Tess. It is not until too late that he returns and forgives Tess, but it can hardly help the situation. Tess is already on the verge of destruction; his return only intensifies and quickens her death. Alec and Angel, the representation of the injustice of society and the hypocrisy of convention, have left Tess so devastated in spirit that Angel realizes "that his original Tess had spiritually ceased to recognize the body before him as hers— allowing it to drift, like a corpse upon the current, in a direction dissociated from its living will" (TD 366).

After Tess stabs Alec, she still dimly feels that Angel's forgiveness is temporary, and he will soon resume his original attitude again, which is deeply rooted in his culture. He may repeat the play of disdain and desertion beyond his control. Reading the novel, readers can perceive the implication insinuated between the lines of the story. The inevitability of their separation is embedded in their quite different life backgrounds, which destine their life orbits. Perhaps the ephemeral reunion foreshadows an eternal separation. In her last days, Tess expresses her perception, "I fear that what you think of me now may not last—I do not wish to outlive your present feeling for me. I would rather be dead and buried when the time comes for you to despise me, so that it may never be known to me that you despised me" (TD 376-377). She is destined to tragedy due to the impassable gap between their disparate views—natural and social. Their separation is culturally determined. Hardy clearly states his own opinion later in an interview:

You ask why Tess should have gone with Clare and "live happily ever after."

Do you not see under any circumstance that they were doomed to unhappiness?

A sensitive man like Angel Clare could never have been happy with her. After the first few months he would inevitably have thrown her failings in her face. He did not recoil from her after the murder is true. He was in love with her failings then I suppose; he had not seen her



for a long time; with the inconsistency of human nature he forgave the greater sin when he could not pardon the lesser. (Blathway 238)

Tess somewhat realizes her final end. Surrounded by social pressure, nowhere can she get herself free from the invisible penalty. She associates the dying birds' agony with her own misery. The fate of the dying birds symbolizes hers. She has begun to have some ambiguous idea only death can end all her anguish; death is the final solution to exterminate all her unhappiness in this unfair world. Her killing the bird demonstrates her compassion and sympathy with the afflicted. She demonstrates mercy to the birds by sparing their pain, which implies the idea of death as a compassionate end to suffering and thus appropriately frames and foreshadows the inevitable end of Tess. This self-consciousness of Tess corresponds with her extraordinary calmness shortly before she is arrested and her unimaginable quietness facing death. She considers death as emancipation, which implies she will forever escape being hunted by a society filled with man's inhumanity to man. She would rather die than be tortured and humiliated by the society. When the police come to arrest her, she tells Angel, "Now I shall not live for you to despise me." Then "she stood up, shook herself and went forward, neither of the men having moved. 'I am ready,' she said quietly" (TD 381). Death extricates Tess from all the misery and pain from conventions and social law. Death brings to an end the miserable life fraught with setbacks and disasters caused by social prejudices and oppressions stemming from male dominance. She bids farewell to all the sufferings inflicted on her by the prejudicial world. "Justice was done, and the President of the Immortals had ended his sport with Tess." (TD384). Tess's story, to some extent, reflects the rigidity of convention, the harshness of social law and the prejudice of morality in male dominated patriarchal society. *Tess* deserves the reputation of "the best tragedy—the highest tragedy", in the worldly view, Tess is a "fallen" woman; however, she is essentially pure and naturally unstained. Tess is a pure woman as Hardy's subtitle describes. Tess is tragic but pure.

Conclusion

To conclude we may say that *Tess of the D'Urbervilles* is truly a tragic novel which delineates the theme of alienation as suffered by its characters. The novelist has gone out of his way to inflict pain on its helpless characters. The feeling of hopelessness is enunciated too stridently in the novel. Despair and gloom, too, looms large in the novel. *Tess of the D'Urbervilles* becomes a symbol of Hardy's personal philosophy wherein chance plays an important role. She also becomes an ideogram of isolation wherein we witness the spectacle of human conflict. The dilemma experienced by Tess is that it is a mishap to be alive. The central character recognises her wish of not to live which is a direct recognition of her feeling of alienation. She is aware of herself but not of the whole existence. Awareness of self-purchased at the expense of the awareness of the other, particularly when the other is the unselfconscious will of the universe, merely intensifies the feeling of alienation occasioned by the palpable dilemma of birth; the primal crime of life, peculiar to each individual existent, isolates the individual not only from the rest of creation, but from the creator who, in blindly punishing life with death, represents all that is inimical to the self-conscious of itself. The sense of isolation is thus responsible for both tragedy and resignation. Thus it creates in human mind a sense of turning away from the crass casualties and hard realities of life.



REFERENCES

1. Blathway, Taymond. *A Chat with the Author of Tess, Black and White IV*. London: Macmillan, 1892.
2. Casagrande, Peter J. *Tess of the D'Urbervilles Unorthodox Beauty*. New York: Twaye,

**SAMSAKARA-THE SACRAMENTS OF HINDUISMS****DR. ANJO RANI**Assistant Professor,
Department of English,
University of Patanjali,
Haridwar**ABSTRACT**

The novel Samskara is an accurate estimate of Brahmin society in the sixties or more correctly the Brahmin societies of all times which suffer the serious problems of backwardness despite having intellectuals among them. Reason behind all silly problems that emerge is that their energy is directed by age-old convictions, beliefs, customs, traditions and superstition. Ananthamurthy raises questions on very sensitive issues like rituals, Samskara, untouchability, sex, community feeling. He scans human weakness such as greed, lust and lack of human concern in the Brahmin community. Ananthamurthy's characters favour freedom from the life in shackles of ritualistic performances. Naranappa the rebel character is anti brahminical in deeds, but Praneshacharya who earned the title 'the crest jewel of vedic learning' rejects the double standard thinking after the death of his wife Bhagirathi. He wants to settle his life with Chandri a prostitute. The sudden death of Naranappa brings the real examination of Acharya's ideals, learning, and wisdom. This event brings a real man out of Acharya's being, burdened with suffocating scriptural knowledge. He wants to live like an ordinary man neither a righteous Brahmin nor the crest jewel of Vedic learning.

Keywords: Brahmin, Samskara, Rituals, Untouchability, Superstition, Dharma, Adharma, Prostitute, Orthodox, Karma, Ethics, Varnashrama, Agrahara, Purgation.

Ananthamurthy is a renowned Kannada writer who won the Jnanpith award in 1995. *Samakara* is his first novel and is considered as a classic in Indian literature. *Samskara*, originally written in Kannada was published in 1965. It was translated by the renowned poet A.K.Ramanujan in 1976. The novel was made into a feature film which was initially banned by the censor board for portraying sensitive caste issues. But later the film won the president's gold medal for the best Indian feature film of 1971. Ananthamurthy, along with other writers of bhasa literature like O.M.Vijayan and Panniker in Malayalam, Dilip Chitre and Balachandra Nemade in Marathi, Agyey and Nirmal Verma in Hindi, Buddhadev Bose and Amiya Chakravarti in Bengali and Sitakanta Mahapatra and Manoj Das in Oriya, experimented with the new facets of language and reality and thereby ushered modernism into Indian literature. In this paper I would like to analysis the novel *Samskara* by linking with it to the various strands of Indian thought. Is there a specific Indian way of thinking?



Here I wish to study some of the inconsistencies and discrepancies in the Indian that are quite obvious in this novel.

The epicenter of the story of *Samskara* is a death of an anti-brahmanical Brahmin, Naranappa. Naranappa indulged in licentious ways of living like drinking wine, eating meat, eating in the company of Muslims and having given up his lawfully wedded wife, lived with a low-caste concubine Chandri. This made him out righteous an outcaste. However, this incorrigible Brahmin becomes a bone of contention for the entire Brahmin community after he dies of fever. The other members of the community deny performing the last rites necessary for a dead man. The corpse of the libertine Brahmin remains untouched in the aghrahara (an exclusive settlement of Brahmins). Understanding the gravity of the situation Chandri, the low born mistress of Naranappa removes all the jewelry from her body and assures to give it as gift to one who performs the rituals for Naranappa. This further complicates the situation for Praneshacharya, the learned Brahmin who is entrusted with the task of working out a method of proper ritual for the outcaste Brahmin. He was known far and wide for his command over the Vedic scriptures. Praneshacharya has acquired all the knowledge in Kashi. He lived a life of penance and discipline. He even married an invalid paralyzed woman to further strengthen his resolution of achieving moksha, (liberation) the only aim in one's life in Hindu philosophy. Nevertheless, Praneshacharya fails in spite of all his knowledge to resolve the dilemma regarding the last rituals of the outcaste Brahmin. What are the reasons of Praneshacharya's failure? What is lacking in the Indian way of thinking? Is the Indian philosophy flawed? Is it that the representation of the Brahmins in the novel is biased? Ramanujan in his after word to his translation of *Samskara* has depicted the apparent prejudiced portrayal of the Brahmin colony. He writes:

Not every reader is so taken. Certain Brahmin communities in South India were offended by the picture of decadent Brahmanism. They felt that Brahmin men and women were unfairly caricatured; they were offended by the novelist's rather intrusive partiality, for Naranappa and the sudra women. (146)

Garuda, a kinsman of Naranappa comes to praneshacharya with a deceptive intention of claiming the gold by performing the rites of the outcast Brahmin. Thus Naranappa presses upon Praneshacharya for an instant solution from the sacred books. Garuda questions the sovereignty of these sacred books that constitutes the Indian thought system. He further insists that there has to be a way out in the shastras:

'Acharya you once said –our philosophy is called Vedanta, because its' the end, the anta, of all thinking. Is it ever possible that such Vedanta has no solution for us?'(29)

Citing the example of the sage Vishwamitra, Garuda points to the fact that one has to act according to the demands of the situation. Vishwamitra was unable to bear hunger when there was no food during a famine that had struck upon the earth once.

Thus the sage had fed himself with dog's meat. The entire plan of Garuda was to claim the gold with Praneshacharya's permission. As the situation was a kind of a challenge put by Naranappa to Praneshacharya's long years of penance, he was inhibited and did not allow



Garuda his wish fulfillment. He instead made a relentless effort with his palm leaves to decode the hidden solution in them. Naranappa has been an incorrigible licentious man. He defied the customs, the religion and the texts that essentialize Hindu philosophy. Naranappa holds on to the modern ways of living. He asserts to the fact that such thinking is dogmatic and superstitious:

‘Your texts and rites don’t work anymore. The congress party is coming to power, you’ll have to open up the temples to all outcates, ’and so irreverently.’(21)

Understandably, the time frame of the novel is 30’s and 40’s when the Indian freedom movement was in its hey days. The political scenario assured a change in society and Naranappa endorsed to those values of change. Ramanujan in his essay, ‘Is there an Indian Way of thinking?’ has questioned about the nature and texture of the Indian way of thinking. In distinguishing the Indian society from the western society Ramanujan calls the former as a ‘context-sensitive’ society while the latter being a rational scientific, modern and objective society is a ‘context-free’ society. He further states that mostly the modern societies are context-free societies. In a context sensitive society every cultural trait has a context that defines its existence. Thus Naranappa wanted the Indian society to change from a ‘context-sensitive’ society to a context-free society. Naranappa’s model of change is based on the progressive societies of the west. The colonial rulers in India had called their project of colonization as a civilizing mission because they considered the natives to be in a barbaric stage. Ramanujan in his essay cites the example from Manu’s Law Book to underscore the fact that Indian culture has context –sensitive rules.

Manu explicitly says: [A King] who knows the sacred law, must imagine into the laws of caste (jati), of districts, of guilds and of families and [thus] settle the peculiar law of each.(41)

In contrast to the Indian society, Ramanujan writes about the Western progressive society:

Egalitarian democratic ideals, Protestant Christianity, espouse both the universal and the unique, insist that any number is equal to and like any other in group. Whatever his context birth, class, gender, age, place, rank, etc.—a man is a man for all that. Technology with its modules and inter-changeable parts, and the post-renaissance sciences with their quest for universal laws (facts) across contexts intensify the bias towards the context-free.(48)

In the third part of the novel Praneshacharya is found to be a different man. He had come to the jungle earlier to pray before the chaste monkey god Marut and the answer to the problem of Naranappa’s last rituals. The divine intervention never happens. Tired and hungry, his body and mind takes recluse in Chandri’s arms. Praneshacharya’s penance for so many years was shaken at once. The Upanisadic Principle of ethics states that as long as man remains attached to worldly possessions, he moves away from moksha (liberation). In a state of repentance for having slept with Chandri Praneshacharya recalls Mahabala, one of his bright friends in Kashi who had left the path of godliness for a prostitute. Thus Ananthamurty tries to portray that Praneshachrya’s values are old and dogmatic losing its relevance in a modern society. He was trying to reason out the ways of his friend and Naranappa. Is it really necessary to live a life of detachment to get God? Now that he feels tempted for Chandri in



this darkness of the forest he feels his penance was futile. Ramanujan in his essay suggests that Indians are consistently inconsistent in their way of thinking. Writing about his own father he writes:

“I (and my generation) was troubled by his holding together in one brain both astronomy and astrology; I looked for consistency in him, a consistency he didn't seem to care about, or even think about. When I asked him what the discovery of Pluto and Neptune did to his archaic nine-planet astrology, he said, 'you make the necessary corrections, that's all.' Or, in answer to how he could read the *Gita* religiously having bathed and painted on his forehead the red and white feet of Vishnu, and later talk appreciatively about Bertrand Russell and even Ingersoll, he said, 'the *Gita* is part of one's hygiene. Besides, don't you know, the brain has two lobes?' (36)

In a later section of the essay he further writes about the inconsistency:

We have already said that 'inconsistency' (like my father's or Brahman/Jain use of Karma) is not a matter of inadequate education or lack of logical rigour. They may be using a different 'logic' altogether. Some thinkers believe that such logic is an earlier stage of 'cultural evolution' and that Indians have not developed a notion of 'data', of 'objective facts'. (38)

In living a life of ascetic, Praneshacharya intended to acquire knowledge about the eternal soul (atman) makes him a right person who can achieve moksha (liberation). However, Praneshacharya's self-imposed celibacy is apparently an abnormal symptom according to the moral ideals of life known as purushartha. The purushartha is fourfold in nature and it constitutes –dharma (moral righteousness), artha (wealth), kama (desire) and moksha (liberation). Ramanujan writes how Praneshacharya lacks these moral ideals of purushartha. In his 'afterword', he writes:

A more serious objection is that the central figure projects a narrow part of the Hindu ideal—not the integrity of four stages of life, in which desire (kama) and the goods of this world (artha) are affirmed and celebrated in their time and place and it is part of the design of dharma to do so. To this way of thinking, the acharya's brand of self-denial is aberrant. (146)

Praneshacharya's knowledge has no application in practical sphere. He proves to be weak in his resolution. He runs away after cremating his wife. He was very scared to face the members of his community. There is an epidemic in the village but he was guilty about his own sexual act with Chandri and therefore he does not bother about the people there. In contrast to Praneshacharya's Manjappa, the leader of neighboring village Shivamogge on the suspicion of plague in the aghrahara contemplates upon the measures and decides that he should immediately inform the municipality to remove the dead body, arrange vaccinations for everybody, to use rat exterminators and if necessary to evacuate the aghrahara. Chandri too, proves to be more enterprising by cremating Naranappa with the help of a Muslim. Then can we conclude that our shastras and Vedas are not the ultimate way of thinking? Is it dogmatic and superstitious? Has it got no relevance in a modern society? However, I must mention that philosophers like Dr. Radhakrishnan in his work has refuted such charges against Indian philosophy.



Samskara depicts the similarities between among brahmin and low-caste people. These low castes live outside the (village) agrahara. They are poverty stricken, have no systematic life, they serve in the villages and farm and are untouchables. They believe in ghosts and demons. If some member of a family is sick, it is generally understood that he is under the influence of some evil spirit. For example; when Beelli's parents are sick and crying out aloud of tormenting body pain and fever. But Chinne says: "Look how the fellow cries in fever. Don't know if the Demon is trading on him too." When Chowda and his wife die, the low caste community people gather weep on the death and set the hut on fire along with the dead bodies. Same method of cremation is repeated when Belli's parents die. These low-castes eat tobacco, drink liquor, work in farms and also satisfy sexual lust of strayed brahmin to get money. These outcastes have belief in the existence of demons and evil spirits, therefore, in order to protect themselves from the anger of such evil spirits they offer them sacrifices. Belli's people sacrifice a cock to the demon and vow that they will sacrifice a sheep at the next new moon. Yet both Belli's parents "died the same night Praneshacharya's wife passed..." (106) Thus Ananthamurthy describes how the low caste people lead life full of superstitions. And therefore, their pain and misery never end.

Thus to conclude Ananthamurthy's *Samskara* portrays the rural life and activities of different segments of society in an agrahara but major focus is on the Brahmin community. It is a story of human existence with its psychological weaknesses and strengths. The novel shows the shift of ethics due to modernization. Ananthamurthy portrays a realistic picture of the hidden as well revealed facts of brahmin community. It is a nice description of follies and foibles of orthodox Hindu societies. So many critical questions are left to the readers, but the readers are not supposed to be the role players in such societies but the elites or the serious and silent observes. Therefore the novel fails to prove a lamp post or a revolutionary step to the upcoming generation for showing the true path of morality, ethics and brahmin life in the sublime Vedic culture. The need of time is cultural reformation as India has been facing cultural crisis and the novel with such stuff in the sixties or today hardly proves to be a valuable product to serve the real Indian culture.

REFERENCES

1. Ananthamurthy, U.R 1976. *Samakara: A Rite for a Dead Man*. Trans.: A.K. Ramanujan. New Delhi Oxford University Press.
2. Brian, Carr and Indira Mahalingam. 1997. Eds. *Companion Encyclopedia of Asian Philosophy*. London: Roulledge.
3. Ramanujan, A.K. 1976. "Afterword" *Samskara*. by Ananthamurthy, U.R. New Delhi : O.U.P. (pp136-147)
4. Ramanujan, A.K. 1999. 'Is There an Indian Way of Thinking? An Inform Essay.' The Collected Essays of A.K. Ramanujan Ed. Vinay Dharwadker. New Delhi : O.U.P. (pp. 34-51)

**A REALISTIC PICTURE OF POLITICS AND POWER IN VIJAY
TENDULKAR'S GHASHIRAM KOTWAL****DR. ANJO RANI**Assistant Professor,
Department of English,
University of Patanjali,
Haridwar.**PRACHI TYAGI**PG Scholar,
Department of English,
University of Patanjali,
Haridwar**ABSTRACT**

Vijay Tendulkar's Ghashiram Kotwal that explores the game of power in politics and human relations is noteworthy. The play is bitterly criticized for its anti-Brahmanism. Its theme is a searing comment on the power politics of the type of oligarchy which we see increasingly taking root in Maharashtra's politics. The play, Ghashiram Kotwal, deals with the emotional, instinctual forces that are unmanageable for his characters and they are unable to uplift their identity in crisis, instead they pursue the path that is offbeat in the conventional order of the society. Society and politics have strongly been highlighted in Vijay Tendulkar's Plays. This play also highlights the harsh and bare realities of society, especially those of politics, administration and religion. As a social realist, he presents the black side of humanity in his plays. While dealing with the realistic portrayal of the contemporary socio-political senerio, Tendulkar underscores various social and political evils such as hypocrisy, casteism, prostitution, decline of moral and human values, patriarchy, power game, political violence corruption in politics and administration.

Keywords: Social Forces, Disintegration, Crisis, Game Of Power, Politics, Political Violence, Moral Degradation, Violence, Sexuality, Casteism, Corruption.

Vijay Tendulkar in the Indian Literature in Translation is considered to be the beacon who reviewed the contemporary socio-economic-political conditions with an eye of an activist. He has attempted to connect the audience with the issues of society and human life. His plays reflect his experiences his voice and his perspective. With his theatrical and analytical dramatic skills, he tried to expose the disturbing and disgusting situations through which his characters struggle and attempt to live life as per their circumstances. Vijay Dhondopant Tendulkar (1928-2008), an icon of the country's vernacular theatre, the pioneer of New Drama in the post-independence India, the angry young man of Maratha theatre, wrote thirty full-length plays and twenty-five biographies which drew the attention of public as well as the literary writers. His works deal with the controversial social themes which include struggle for existence, power-politics, women rights, corruption, etc. They are written drawing inspiration from real-life incidents or social upheavals which provide clear light on harsh realities. In the Afterword of *Kanyadaan*, Tendulkar acknowledges thus:



*I have written about my own experiences and about what I have seen in others around me. I have been true to all this and have not cheated my generation. I did not attempt to simplify matters and issues for the audience when presenting my plays, though that would have been easier occupation My plays ... contain my perceptions of society and its value and I cannot write what I do not perceive.*³

Silence! The Court is in Session, Ghashiram Kotwal, and Sakharam Binder are the most significant plays that have brought modernism to Maratha stage. He, with his solid contribution to Indian drama in English in general and Maratha theatre in particular, remained a guiding force to many future Indian dramatists. Famous writers like Mahesh Elkunchvar, Satish Alekar accept that their writing is influenced by Vijay Tendulkar. V.S. Naipaul, the 2001 Nobel Laureate in English, called him “India’s best playwright.”⁴

Ghashiram Kotwal, written against the backdrop of Maratha history, is about the discourse of power, absolute power, and “a powerful satire on the power-politics.”⁵ It explores how men in power give rise to certain fascist ideologies to fulfill their desires and later destroy them when they become useless. Ghashiram Savaldas is a poor Brahman from Kanauj. He comes to Poona for livelihood along with his wife and daughter. He becomes a servant in courtesan Gulabi’s house when he doesn’t get no noble employment that suits him and his caste. In addition to the housework that he does for Gulabi, he also sings and dances when people come to enjoy her erotic songs and dance. Once, Nana Phadnavis, the late eighteenth century Marathi Machiavelli, visits Gulabi and tries to dance with her. But suddenly he slips and his ankle sprains. Then, Ghashiram holds Nana’s hurt foot in his hands and says that he has fallen grace in his hands that makes everyone envy of him. Nana feels flattened and pleased and offers him a necklace of pearls and leaves. Gulabi snatches the necklace from him and sends him out with the help of her thugs. Ghashiram feels hurt and insulted. Thus, Gulabi who once rescues persecutes him later. He, being in the position of a victim, remains helpless and powerless.

Ghashiram then goes out. He feels tired and hungry. He goes to attend a great feast arranged by Peshwa in honour of Brahmans. But the soldiers do not let him in. Meanwhile, a Brahman shouts that his money is stolen by some thief. Thinking that Ghashiram is the thief, they beat him and torment him, despite his attempts to establish innocence. The soldiers put him in prison on a false case of stealing money. After some time, they imprison him and threaten to leave Poona on the pain of death. The Brahmans, Brahman women, Gulabi, the Maratha people look down upon Ghashiram. This immensely humiliates and torments him. Offended by the treatment meted out to him, he threatens them fiercely by saying thus:

I’ll come back. I’ll come back to Poona. I’ll show my strength. It will cost you! Your good days are gone! ... I’ll come back like a boar and I’ll stay as a devil. I’ll make pigs of all of you. I’ll make this Poona a kingdom of pigs. Then I’ll be Ghashiram again, the son of Savaldas once more. (Ghashiram Kotwal, 17).

Soon, Ghashiram searches for the best way to get enough power to persecute the people of Poona and also to take vengeance against the people who tortured him. He disguises himself as a servant and appears with Gauri, a girl, none but his own daughter. He sends her to Nana to quench the latter’s lust. Nana, impressed by the beauty of Gauri, makes advances towards



her. Taking this as an advantage, Ghashiram seeks power through his daughter. He says, “Now he’s in my hands I’ve given my beloved daughter in the jaws of the wolf (Ghashiram Kotwal, 22).” Nana enjoying the erotic pleasure with Gauri issues the order making Ghashiram, the Kotwal of Poona.

The moment Ghashiram secures his trump-card of power, he starts victimizing the offenders who have humiliated him before and persecutes the enemies of Nana. He feels that he is superior to his Victims (the people of Poona). He calls the people of Poona as pigs. The Brahmans of Poona, once enjoyed the erotic pleasure with courtesans, start suffering. Even the Brahman wives who enjoyed the company of Maratha lovers and courtesans like Gulabi also see the wrath of Ghashiram. An order is passed that everybody should take permission from Ghashiram to do anything out of routine. Sutradhar narrates:

Ghashiram Kotwal says to kill a pig, to do an abortion, to be a pimp, to commit a misdemeanour, to steal, to live with one’s divorced wife, to remarry if one’s husband is alive, to hide one’s caste, to use counterfeit coins, to commit suicide, without a permit, is a sin. A good woman may not prostitute herself, a Brahman may not sin, without a permit. (Ghashiram Kotwal, 26)

Then, he enacts laws immediately without any hesitation. He starts making rounds of Poona at night after eleven o’clock. He accosts everyone in the streets. He whips people. He arrests people and imprisons them. He demands people’s permits. As a consequence, the prisons are full, Prostitute Lane in Bavannakhani has become desolate, the chasing of women is halted, pimps turn into beggars, counterfeit coins lose their worth. He harasses and punishes people on mere suspicion. He gets them tortured inhumanly when they do not confess. Revenues have increased and crimes have decreased. In gaining power, he loses his wits so that he fails to understand the irrelevance of his question which he asks Sutradhar: “Why does she (Sutradhar’s wife) in the middle of the night?” (28). If he catches any sound coming from any house at night, he rouses the inmates and learns the reason for the noise. Witnessing all such incidents, the entire city of Poona trembles at Ghashiram’s name. At the situation, Ghashiram, satisfied with his effective persecution, thinks of performing his daughter’s marriage. He proclaims thus:

I’ve got the Kotwali and I’ve got Poona straightened out! All these proud Brahmans are as soft as cotton now. No one dares to look at Ghashiram straight in the eye! Now once I find a fitting husband for my darling daughter – that place of my heart named Lalitha Gauri – and get her married, then everything will be the way I want it. I’ll make such a show of the wedding that no one’s tongue will move to utter one bad word about my daughter. (Ghashiram Kotwal, 37)

With the above lines, it is clear that “Ghashiram wants to perform the marriage of his daughter a way of exercising his power. It is also clear that Gauri, the innocent lass, becomes the scapegoat of the power game.”⁶

Nana continues to enjoy sex with Gauri but gets her killed when she becomes pregnant. He marries another teenage girl secretly who will be his seventh wife. Ghashiram, learning his beloved daughter’s demise, becomes numb and cowed. He then murderously approaches



Nana. But calms down when Nana praises his work as Kotwal. Then Nana quotes from scriptures and advises him to forget the past and to attend his present duty. He says:

What has happened happened. All the world need not know. Your good name, your reputation is our reputation. Anyone's saying strange things about the Peshwa's Kotwal would be unbrahmanical. Every care should be taken that no one anywhere speaks of this. If you hear a gossip-monger, don't wait a second longer – cut off his head! (Ghashiram Kotwal, 45).

Ghashiram once sold his daughter for power, now accepts her death only to continue exercising his power. This is a perfect example of Ghashiram's crude self-annihilation.

Ghashiram starts acting out his fury caused by the death of Gauri. He starts murdering people. As such the people of Poona are greatly frightened. Prisons are overcrowded. Some people die of suffocation. Poona Brahmins fed up with Ghashiram's wickedness demand Nana to issue an order to 'behead *Ghashiram Kotwal*.' Without much hesitation, Nana gives them the order and tells them to do with him whatever they like. He says, "Use a thorn to take out a thorn. That's great. The disease has been stopped. Anyway, there was no use for him any more" (Ghashiram Kotwal, 52).

The angry Brahman mob surround Ghashiram, beat him, shave his head, paint saffron on it, ride him on a camel, tie him to the leg of an elephant, tie his hands behind his back, and pelts stones at him violently to death. Ghashiram, overcome by remorse, shouts at them to beat, to hit as he wasted the life of his little daughter. He, further says that, must be punished for the death of his daughter. In the end, he succumbs to injuries and dies. Ghashiram's death reveals "the characteristic violence that is a concomitant of all desire for power."⁷ The play ends with the epilogue of Nana in which he says that 'a threat to the great city of Poona has ended today with the death of Ghashiram who plagued all the people.'

One may say that the game of power pervades throughout the play. In it "power is defined 'horizontally,' in terms of individuals against individuals from humiliation to revenge in assertion to eventual victimization; played out against a background of political and moral decadence and degeneracy, with sexuality impinging on strategies of power."⁸ One may definitely find Nanas and Ghashirams in every society as long as the hierarchies of power and the alienation that is behind them continue to exist in the societies. The people of Poona believe that Ghashiram is dead. But their hope is that he is dead only as a person while his role is very much alive and somebody, in future, may play the role. That is why Tendulkar himself aptly observes:

Broadly speaking, I had in mind the emergence, the growth and the inevitable end of the Ghashirams; also those who create, and help Ghashirams to grow; and the irony of stoning to death a person pretending that it is the end of Ghashirams.⁹

Ghasiram Kotwal dramatises the greed and avarice of two power-seekers-Ghasiram and Nana Phadnavis. Placed in the historical perspective, the play shows how these two are also 'sexual politicians' in their own ways. Ghasiram the father 'sells' his daughter Gauri to the despotic ruler Nana who buys her as a commodity. He sexually exploits her till death. The theme of



sexual exploitation showing an obnoxious power relation is presented through the help of visual stage props, rather than dialogues. The play is more visual than verbal. The visual is created out of such devices as music, song, kirtan, tamasha, and so on. The human wall on the stage has a tremendous visual impact upon the audience. It is used as a convenient screen for hiding human crime. All these have been effortlessly done by Tendulkar to bring the audience face to face with the stern reality of life which presents an all-pervading brutality and violence.

In *Ghasiram Kotwal* the theme of power constitutes one of the major aspects of the play. Ghasiram comes to the city of Pune as an outsider. He is falsely accused of theft and mercilessly cornered by the Pune Brahmins. He swears revenge on the city. He uses Nana Phadnavis, the magistrate of the Peshwa, offering his young daughter Lalita Gauri. In return he is given the power of a kotwal and wasting no time Ghasiram almost pounces on his former tormentors, rendering them to the position of slaves to his power.

In the name of eradicating immorality and lasciviousness, he himself indulges in the misuse of power. Ghashiram becomes a despotic ruler. Finally, his death sentence is signed by Nana as quickly as he was given the role of a kotwal. The ending of the play is marked by violence and disturbance. Nana considers Ghashiram to be a threat to the city and thinks that his death will restore peace in the city. Hence his declaration:

Ladies and gentleman. Citizens of Poona. A threat to the great city of Poona has been ended today. (The crowd cheers.) A disease has been controlled. (Act Two 415)

Based on the tradition of folk-theatre, the play enunciates the conflict between Ghasiram and Nana, as a result of the former's gradual ascension to power. Ghasiram symbolises persecution and tyranny, metaphorically representing the all-pervading force of power in a patriarchal society.

The play opens with a sense of omnipotence that the Brahmins enjoy over the down trodden people. It also refers to the relationship of power and its overindulgence. Though the problem of casteism is a major one, the relationship is rooted in structures of power rather than in caste. This is something suggested at the very opening of the play with the spectacle of twelve men singing a song of God Ganesha. It incorporates both the Goddess of learning and wealth showing not only the socioreligious stance of the people but also Indian culture and its rootedness in the realm of power. Invocation to God may be called an invocation to power itself.

This is what the dramatist wants to project. It also suggests the practice of utter debauchery and relentless cruelty behind the facade of ceremonies of religiosity. Ghasiram is an outsider. The playwright's only statement, repeated so many times, was that he did not want to write a historical play. But although art is not a photographic representation of life in its totality, the socio-historical aspect of the Marathi reign is found to be transported to the stage itself where the dramatic figures represent some moral cores of conduct. It's a great attack on the political parties in power and also those who are its destructive agents. Thus, history and myth have been used to give the play a sense of contemporaneity which is marked by anarchy and futility. The play has undoubtedly a political message.



Ghasiram Kotwal has historical importance as it represents the two aspects of Marathi theatre the traditional Sangeetnatak genre and the modern genre of realistic theatre. It is a fine example to show how folk theatre elements could be blended to achieve contemporary significance. Other motifs in songs and rhythmic dance are also integrated into the narrative to enhance the movement of the plot. The songs could not be separated from the context as most of them represent to the audience the conflicting modes of culture and tyranny prevalent in the society. Succeeding actions, movements and gestures have been so nicely synchronised and choreographed that they pass one after another in a cinematographic manner with an undercurrent note of satire, gross humour, brutality and pathos. Marathi folk form which is primarily regional is used to generate undoubtedly a universal appeal. The play is more effective in its visual appeal rather than the verbal one. The verbal elements constitute witty dialogues, smooth narratives against a broad dramatic scenario. In the theatre world of Tendulkar words and visual components are properly assimilated to carry the dramatic import of the play. In introducing the play, Samik Bandyopadhyay pertinently writes: Tendulkar, in his social criticism, is more concerned with the mechanism of power-operating within society.

Ghasiram Kotwal is an exposure of corruption and pretension which is universal human situation. According to the playwright, it is a dramatisation of the decadence of the class in power. *Ghasiram* are the products of the society. They exercise power which is ensured through tyranny and corruption. In the play, power is defined horizontally in which an individual is placed against other individuals for acquiring dominance over him. It also dramatises the form of humiliation, revenge, eventual victimisation all these are played out against a backdrop of political and moral decadence and degeneration, with sexuality impinging on strategies of power. The entire aura of hymns and religious ceremonies provide the ironic backcloth which is pierced through by the crudest exercise of power. All these are projected in course of the action of the play. Tendulkar creates a tremendous dramatic improvisation bringing into focus the victim and the victor. This is theatrically substantiated by him in making Nana approach Gauri with a lustful desire. Gauri is a commodity to him. It is so intensely dramatic and theatrical that a detailed exposition of the episode would establish the power-relation which is the underlying motif force of the play. Nana, the representative of the patriarchal power, appears to be the earthly representation of God. He is so bent on seduction that Gauri's warning of the presence of God seems to be futile.

NANA (voice of lust). Child, what do you want?

(She turns around, startled.) All your dreams this Nana will fulfil.

(He puts a hand, on her shoulder. She pulls back.)

Oh, don't be shy. This is our house. This is a private hall.

No

One will see. No one in Poona today has the audacity to watch the great Nana Phadnavis!

GIRL He will see.

NANA He will see. Who?

GIRL (pointing to Ganapati). He.

NANA That idol of holiness? That all holy Ganapati? The maker of

Good? Look, he has two wives. One on this side, one on that side. If you sit on our lap, he would not say anything! (Act One 378)



It is an instance of the devaluation of religious values done by a despotic ruler. Tendulkar show that power has made Nana so blind that he even breaks the ethos of cultural and religious values in using the girl for his carnal satisfaction. The episode has a naturalistic impact upon the audience. It is psychologically much patent also--a culmination of Nana's desire to use Gauri as a sexual object. This episode has a far-reaching consequence. It connects the Nana – Ggasiram conflict into a new chord. These two male characters revolve round a female one. Their 'power' is also perpetrated on her in one way or the other. Nana exercises his power on Gauri to fulfill his sexual desire. Ghasiram utilises Gauri as bait to acquire power from Nana. So the power structures pervade both the plays, resulting in the victimisation of either Benare or Gauri. On another level, Gulabi exercise her physical charm and 'power'; to dominate Gauri.

In *Ghashiram Kotwal*, the Brahmins are shown as enjoying tremendous power and dominance in society. Since power and corruption are related issues, they indulge in material pleasures and sensuality. The red-light area Bavannakhani is a symbol of moral degradation. It means fifty one rooms. It has an ironic juxtaposition with the birth place of Lord Krishna. It shows how the sacredness of love is reduced into the vileness of debauchery and sexual promiscuity. In course of the conversation between the Sutradhar and the Brahmins we have a foretaste of the kind of corruption practiced by Nana. When the ruler becomes a de-generate despot the fate of the subjects can be apprehended. Political power is related to the well-being and material supremacy which often lead to complete erosion of moral ethos. Nana is the incarnation of lasciviousness who abuses power for his sensual pleasure. Tendulkar has presented him as an embodiment of brutality and lustfulness right from the start of the play. His physical infirmity is contrasted with his sensuous activity. Incidentally, he is to walk unsteadily this heightens his decadence and importance; Tendulkar in naturalistic vein shows the sexual fantasy of this despotic ruler when he imagines Gauri as a target of his lustfulness. Nana is given the attribute of a ruthless and lustful ruler right from the start of the play a nocturnal expeditioner engaged in search of new woman to satisfy his lust. The Nana-Gauri encounter is the dramatisation of the fate of most of the Indian woman as marginalised subalterns whose choice or appeal is mercilessly rejected. Gauri is treated as a commodity in an explicit manner. One of the basic trends of the post-colonial writing--the unmasking of the brutal forces of power and authority--can be found adequately dramatised in both the plays.

The continuity of power and subsequent atrocity is found to be bestowed from Nana to Ghashiram. The Kanauj-born Brahmin Ghasiram comes to Poona as an outsider, and having initially suffered tortured and humiliation from the Poona Brhamins; he is given by Nana the authority as a 'kotwal' and becomes an insider. This he acquires in a most ignominious way by 'selling' his daughter to Nana. It has a tremendous psychological impact. Since he gains power in a very loathsome way, he goes on abusing it abundantly unless and until he is made powerless by Nana. Ghasiram's carrier has a circular structure from an outsider he becomes the powerful Kotwal and finally goes back to the status of an outsider again. The perceptible injustices in the play are related to class discrimination and subjugation of the weaker gender. Ghasiram is abused in the First Act, he is the abuser in the next. Tendulkar questions the justification of such administrative device which could only produce misuse and malpractices. Ghasiram may not be a debauch like Nana but he directly encourages such a vice selling his daughter to gain Nana's favour. This erosion of moral values leads to subversion of filial bond into a means of aggrandisement of power.



Ghasiram is posited as the modern incarnation of Machiavelli. There is no discretion or rule of law in his administration. He ruthlessly captures the Brahmins, makes them admit their crime and bestows punishment on them with equal ruthlessness. This shows his intense desire of wishfulfilment. The socio-political condition as evident from the scene also reflects Ghasiram's psychic impulses when he becomes violent in punishing one of the Brahmins:

GHASIRAM No? Then take the ball in your hands. Take the test. Pass the ordeal. Bring the ball over here. Grab his hands.

BRAHMAN (in fear of his life). Don't! I did it! I confess that I stole. (Ghasiram laughs loudly.)

GHASIRAM (to those around him).

You should be so clever! See how a thief confesses. Go. Cut off his hands and drive him out of Poona. I'll see to it that no Brahman steals! [Act Two 397]

Ghashiram Kotwal is a play set in a historical frame of context with a plot dealing with the court circles and urban middle-class life in the eighteenth century. However, the play overleaps its frame of context and penetrates through different layers of extra-temporal and extra-spatial meaning. The most important aspect of its universality is its unique capacity to disturb the so-called facades of human culture and civilisation. It dramatises in one sense the death of humanity, right from the start of the play. The action is initiated with the mockery of sacrosanct family life where the sense of security and mutual trust between the husband and the wife is mercilessly shattered. Tendulkar has the courage to de-glamorise and de-idolise the upper class Brahmins who undertake nocturnal expedition to the red-light areas for erotic gratification, leaving their wives at home, to be embraced by their Marathi lovers. Men and women are reduced to the level of bestiality. They have less concern for any code of conduct. Marriage as an institution is mercilessly attacked by Tendulkar in both the plays. The fidelity between the husband and his wife is also doubted in an implicit manner in the relationship between Mr and Mrs Kashikar in *Silence!* But in *Ghashiram Kotwal* it is treated on a large scale. What is important to note is that because of the debauchery of Nana and Ghasiram, it is the common people who suffer most. Ghashiram, during his reign as a Kotwal subverts and alters the existing conventions and social practice. The fact that sexual indulgence was rampant in the society must not be controlled if he uses brute force to punish indiscriminately almost every Brahmin male member. He reduces them to a state of non-entity and misuses power in the name of ruling them. This he does as a means of taking revenge on people of this section for the injustice done to him. Tendulkar uses some elements of Artaudian Theatre of Cruelty.³

Ghashiram Kotwal is a practical application of the theoretical proposition of Foucault's concept of power and Artaud's dicta of cruelty. Foucault proposes that power is hierarchical. So the tenure of rule passes from Nana to Ghashiram. It is revealed that both these despotic rulers are made of the same clay. Their only concern is exercise of power through oppression - Nana's main motive is sexual gratification, whereas Ghashiram exercises his brutal force in retaliation. Both of them are guided by sadistic pleasure-principle. They create an atmosphere of the medieval world of darkness. All this is done in a most palpable way in this play. This is summed up by Foucault as 'relational character of power-relationship'. He further confirms to highlight this relational character and also the subsequent resistance:



Their existence depends on a multiplicity of points of resistance: these play the role of adversity, target, support, or handle in power relations. These points of resistance are present everywhere in the power network. (The History of Sexuality 95)

The depiction of the all-pervading evil in the attitudes and activities of the Brahmins is so vividly done as to make the play to be stamped as anti-Brahmin and historically inaccurate. But nothing can make Tendulkar deviate from his mission of showing the evil result of patriarchal power-play. The playwright seems to be more concerned in showing how power operates within society rather than in examining the sources or implications of that power. Ghashiram sells his daughter by way of transaction of patriarchal power to the hands of another patriarch in order to gain political power. Ghashiram has a desire to be a part of the corrupt court of Pune. This is evident right at the beginning when he arrives as an outsider. The Bavannakhani scene where Nana carouses with the courtesans shows the degeneration of Ghashiram also. As Nana dances, he suddenly sprains his ankle; the questioning of the Sutradhar is full of puns and overcharged with innuendos linking the sprained foot with a sexual metaphor of 'falling'. Interestingly, it is Ghashiram who literally conveys Nana's sexual follies on his back. Shanta Gokhale's remark on Nana's physical deformity and his sexual lapses is pertinent:

So Nana hopping around one leg becomes the visual incarnation of lechery. The image is transformed into one of power and patronage, with the idea of the patronage-seeker's 'bootlicking' bulging. (qtd. In Subhramanyam 111-12)

Both Nana and Ghashiram are corrupt and decadent, like almost all the characters of the play. Except Nana, Ghashiram and Glabi, most of the characters have no individual identity. They form 'society'. The Pune Brahmins are interchangeable characters representing the corrupt world of religious and female characters are seen as objects of sex and violence. They are meant only for subjugation and objectification. It is interesting to note that in most of the cases Gauri has no voice. But it is more pathetic to note that despite Benare's profound 'voice', her plight also remains the same. Perhaps the only difference is that Gauri is violated physically, Benare psychologically and emotionally. The hypocrisy of the patriarchy is best revealed in the traditional expression by Kashikar: Janani janmabhumishcha svargadapi gariyashi. (Act Two 79).

The first encounter between Nana and Gauri characteristically brings together religiosity, sexuality and 'deputationist politics' as an ironic comment on the play. This view has expressed by Angelie Multani in the essay "Off-Centre: The Displacement of women Characters in *Ghashiram Kotwal* and *Tara*" (Shubhraamanyam 113). The plight of Gauri is bitterly commented upon by Nana when he tells her: "Look he has two wives. One on this side, one on that side.

If you sit on our lap, he won't say anything!"(378). Gauri has to accept authority. Just as Nana loses his authority as a ruler, Ghashiram does the same as a father.

Nana is depicted as a despot, with the essential qualities of the typical politician whose professional success depends on amorality and indifference to the people. The cruelty of this powerseeker is revealed in one of his speeches to Ghashiram: "This time there are two bullets



in this gun. With the first one, we'll fell your luscious daughter. But with the second we will make the city of Poona dance" (384). Ghashiram has also a senseless absorption in violence, getting a sadistic pleasure out of the ordeal suffered by the Brahmins. Nana very pertinently comments that he has made Ghashiram an outsider to perform the role of a kotwal in order to use him as an 'easy tool' (to quote Eliot) against his conspirations. So in order to enjoy power Ghashiram gets entangled as a victim of the evil power-politics. Nana is to play the role of the dues-ex-machina. From historical figure to the modern one; he is the same incarnation of evil.

Ghashiram Kotwal is a dramatic expose of the latent savagery of human being, i.e., treachery, violence, sexuality and power mania. It presents the power politics between Nana Phadanvis and Ghashiram the former being hungry for sex and the latter, for power. From a common man Ghashiram becomes a beast in his speech of power. The play is a glaring example of the saying that power corrupts and absolute power corrupts absolutely. It succeeds in presenting political power and revenge are so strong that one can go to the basest of things. This signifies the present political scenario so well!

REFERENCES

- a. Bandyopadhyaya, Samik. 'Introduction.' *Ghashiram Kotwal* by Vijay Tendulkar, trans. Jayant Karve and Eleanor Zelliott. Calcutta: Seagull Books, 1986.
- b. Bandyopadhyay, Samik. Introduction. *Collected Plays in Translation*. By Vijay Tendulkar. New Delhi: OUP, 2008.
- c. Babu, Sarat M. "Political Deformity: Karnad's *Tughlaq*, Tendulkar's *Ghashiram Kotwal*, and Sircar's *That Other History*." *Indian Drama Today*. London: Sangam Books Limited, 1997.
- d. Khobragade, Grishma Manikrao. "Corruption and Tragedy of Power in Vijay Tendulkar's *Ghashiram Kotwal*." *The Challenge*, Vol.22, No.2, July-Dec 2013.
- e. Naipaul, V.S. 'Introduction.' *Two Plays of Vijay Tendulkar*. New Delhi: Oxford University Press, 2006.
- f. Nadkarni, Dnyaneswar. "Ghashiram Kotwal." *Enact*, No.73-74, January-February, 1973.
- g. Pinglay, Prachi. "In Conversation." *The Hindu* 30 Oct. 2005. <<http://www.thehindu.com/>>
- h. Tendulkar, Vijay. *Ghashiram Kotwal*. Calcutta: Seagull Books, 1986. The page references that appear in the body of the text are from this edition.
- i. Tendulkar, Vijay. 'Afterword.' *Kanyadaan*. New Delhi: Oxford University Press, 1966.

**SAMSAKARA-THE SACRAMENTS OF HINDUISMS****DR. ANJO RANI**Assistant Professor,
Department of English,
University of Patanjali,
Haridwar**ABSTRACT**

The novel Samskara is an accurate estimate of Brahmin society in the sixties or more correctly the Brahmin societies of all times which suffer the serious problems of backwardness despite having intellectuals among them. Reason behind all silly problems that emerge is that their energy is directed by age-old convictions, beliefs, customs, traditions and superstition. Ananthamurthy raises questions on very sensitive issues like rituals, Samskara, untouchability, sex, community feeling. He scans human weakness such as greed, lust and lack of human concern in the Brahmin community. Ananthamurthy's characters favour freedom from the life in shackles of ritualistic performances. Naranappa the rebel character is anti brahminical in deeds, but Praneshacharya who earned the title 'the crest jewel of vedic learning' rejects the double standard thinking after the death of his wife Bhagirathi. He wants to settle his life with Chandri a prostitute. The sudden death of Naranappa brings the real examination of Acharya's ideals, learning, and wisdom. This event brings a real man out of Acharya's being, burdened with suffocating scriptural knowledge. He wants to live like an ordinary man neither a righteous Brahmin nor the crest jewel of Vedic learning.

Keywords: Brahmin, Samskara, Rituals, Untouchability, Superstition, Dharma, Adharma, Prostitute, Orthodox, Karma, Ethics, Varnashrama, Agrahara, Purgation.

Ananthamurthy is a renowned Kannada writer who won the Jnanpith award in 1995. *Samakara* is his first novel and is considered as a classic in Indian literature. *Samskara*, originally written in Kannada was published in 1965. It was translated by the renowned poet A.K.Ramanujan in 1976. The novel was made into a feature film which was initially banned by the censor board for portraying sensitive caste issues. But later the film won the president's gold medal for the best Indian feature film of 1971. Ananthamurthy, along with other writers of bhasa literature like O.M.Vijayan and Panniker in Malayalam, Dilip Chitre and Balachandra Nemade in Marathi, Agyey and Nirmal Verma in Hindi, Buddhadev Bose and Amiya Chakravarti in Bengali and Sitakanta Mahapatra and Manoj Das in Oriya, experimented with the new facets of language and reality and thereby ushered modernism into Indian literature. In this paper I would like to analysis the novel *Samskara* by linking with it to the various strands of Indian thought. Is there a specific Indian way of thinking?



Here I wish to study some of the inconsistencies and discrepancies in the Indian that are quite obvious in this novel.

The epicenter of the story of *Samskara* is a death of an anti-brahmanical Brahmin, Naranappa. Naranappa indulged in licentious ways of living like drinking wine, eating meat, eating in the company of Muslims and having given up his lawfully wedded wife, lived with a low-caste concubine Chandri. This made him out righteous an outcaste. However, this incorrigible Brahmin becomes a bone of contention for the entire Brahmin community after he dies of fever. The other members of the community deny performing the last rites necessary for a dead man. The corpse of the libertine Brahmin remains untouched in the aghrahara (an exclusive settlement of Brahmins). Understanding the gravity of the situation Chandri, the low born mistress of Naranappa removes all the jewelry from her body and assures to give it as gift to one who performs the rituals for Naranappa. This further complicates the situation for Praneshacharya, the learned Brahmin who is entrusted with the task of working out a method of proper ritual for the outcaste Brahmin. He was known far and wide for his command over the Vedic scriptures. Praneshacharya has acquired all the knowledge in Kashi. He lived a life of penance and discipline. He even married an invalid paralyzed women to further strengthen his resolution of achieving moksha, (liberation) the only aim in one's life in Hindu philosophy. Nevertheless, Praneshacharya fails in spite of all his knowledge to resolve the dilemma regarding the last rituals of the outcaste Brahmin. What are the reasons of Praneshacharya's failure? What is lacking in the Indian way of thinking? Is the Indian philosophy flawed? Is it that the representation of the Brahmins in the novel is biased? Ramanujan in his after word to his translation of *Samskara* has depicted the apparent prejudiced portrayal of the Brahmin colony. He writes:

Not every reader is so taken. Certain Brahmin communities in South India were offended by the picture of decadent Brahmanism. They felt that Brahmin men and women were unfairly caricatured; they were offended by the novelist's rather intrusive partiality, for Naranappa and the sudra women. (146)

Garuda, a kinsman of Naranappa comes to praneshacharya with a deceptive intention of claiming the gold by performing the rites of the outcast Brahmin. Thus Naranappa presses upon Praneshacharya for an instant solution from the sacred books. Garuda questions the sovereignty of these sacred books that constitutes the Indian thought system. He further insists that there has to be a way out in the shastras:

'Acharya you once said –our philosophy is called Vedanta, because its' the end, the anta, of all thinking. Is it ever possible that such Vedanta has no solution for us?'(29)

Citing the example of the sage Vishwamitra, Garuda points to the fact that one has to act according to the demands of the situation. Vishwamitra was unable to bear hunger when there was no food during a famine that had struck upon the earth once.

Thus the sage had fed himself with dog's meat. The entire plan of Garuda was to claim the gold with Praneshacharya's permission. As the situation was a kind of a challenge put by Naranappa to Praneshacharya's long years of penance, he was inhibited and did not allow



Garuda his wish fulfillment. He instead made a relentless effort with his palm leaves to decode the hidden solution in them. Naranappa has been an incorrigible licentious man. He defied the customs, the religion and the texts that essentialize Hindu philosophy. Naranappa holds on to the modern ways of living. He asserts to the fact that such thinking is dogmatic and superstitious:

‘Your texts and rites don’t work anymore. The congress party is coming to power, you’ll have to open up the temples to all outcates, ’and so irreverently.’(21)

Understandably, the time frame of the novel is 30’s and 40’s when the Indian freedom movement was in its hey days. The political scenario assured a change in society and Naranappa endorsed to those values of change. Ramanujan in his essay, ‘Is there an Indian Way of thinking?’ has questioned about the nature and texture of the Indian way of thinking. In distinguishing the Indian society from the western society Ramanujan calls the former as a ‘context-sensitive’ society while the latter being a rational scientific, modern and objective society is a ‘context-free’ society. He further states that mostly the modern societies are context-free societies. In a context sensitive society every cultural trait has a context that defines its existence. Thus Naranappa wanted the Indian society to change from a ‘context-sensitive’ society to a context-free society. Naranappa’s model of change is based on the progressive societies of the west. The colonial rulers in India had called their project of colonization as a civilizing mission because they considered the natives to be in a barbaric stage. Ramanujan in his essay cites the example from Manu’s Law Book to underscore the fact that Indian culture has context –sensitive rules.

Manu explicitly says: [A King] who knows the sacred law, must imagine into the laws of caste (jati), of districts, of guilds and of families and [thus] settle the peculiar law of each.(41)

In contrast to the Indian society, Ramanujan writes about the Western progressive society:

Egalitarian democratic ideals, Protestant Christianity, espouse both the universal and the unique, insist that any number is equal to and like any other in group. Whatever his context birth, class, gender, age, place, rank, etc.—a man is a man for all that. Technology with its modules and inter-changeable parts, and the post-renaissance sciences with their quest for universal laws (facts) across contexts intensify the bias towards the context-free.(48)

In the third part of the novel Praneshacharya is found to be a different man. He had come to the jungle earlier to pray before the chaste monkey god Marut and the answer to the problem of Naranappa’s last rituals. The divine intervention never happens. Tired and hungry, his body and mind takes recluse in Chandri’s arms. Praneshacharya’s penance for so many years was shaken at once. The Upanisadic Principle of ethics states that as long as man remains attached to worldly possessions, he moves away from moksha (liberation). In a state of repentance for having slept with Chandri Praneshacharya recalls Mahabala, one of his bright friends in Kashi who had left the path of godliness for a prostitute. Thus Ananthamurty tries to portray that Praneshachrya’s values are old and dogmatic losing its relevance in a modern society. He was trying to reason out the ways of his friend and Naranappa. Is it really necessary to live a life of detachment to get God? Now that he feels tempted for Chandri in



this darkness of the forest he feels his penance was futile. Ramanujan in his essay suggests that Indians are consistently inconsistent in their way of thinking. Writing about his own father he writes:

“I (and my generation) was troubled by his holding together in one brain both astronomy and astrology; I looked for consistency in him, a consistency he didn't seem to care about, or even think about. When I asked him what the discovery of Pluto and Neptune did to his archaic nine-planet astrology, he said, 'you make the necessary corrections, that's all.' Or, in answer to how he could read the *Gita* religiously having bathed and painted on his forehead the red and white feet of Vishnu, and later talk appreciatively about Bertrand Russell and even Ingersoll, he said, 'the *Gita* is part of one's hygiene. Besides, don't you know, the brain has two lobes?' (36)

In a later section of the essay he further writes about the inconsistency:

We have already said that 'inconsistency' (like my father's or Brahman/Jain use of Karma) is not a matter of inadequate education or lack of logical rigour. They may be using a different 'logic' altogether. Some thinkers believe that such logic is an earlier stage of 'cultural evolution' and that Indians have not developed a notion of 'data', of 'objective facts'. (38)

In living a life of ascetic, Praneshacharya intended to acquire knowledge about the eternal soul (atman) makes him a right person who can achieve moksha (liberation). However, Praneshacharya's self-imposed celibacy is apparently an abnormal symptom according to the moral ideals of life known as purushartha. The purushartha is fourfold in nature and it constitutes –dharma (moral righteousness), artha (wealth), kama (desire) and moksha (liberation). Ramanujan writes how Praneshacharya lacks these moral ideals of purushartha. In his 'afterword', he writes:

A more serious objection is that the central figure projects a narrow part of the Hindu ideal-not the integrity of four stages of life, in which desire (kama) and the goods of this world (artha) are affirmed and celebrated in their time and place and it is part of the design of dharma to do so. To this way of thinking, the acharya's brand of self-denial is aberrant. (146)

Praneshacharya's knowledge has no application in practical sphere. He proves to be weak in his resolution. He runs away after cremating his wife. He was very scared to face the members of his community. There is an epidemic in the village but he was guilty about his own sexual act with Chandri and therefore he does not bother about the people there. In contrast to Praneshacharya's Manjappa, the leader of neighboring village Shivamogge on the suspicion of plague in the aghrahara contemplates upon the measures and decides that he should immediately inform the municipality to remove the dead body, arrange vaccinations for everybody, to use rat exterminators and if necessary to evacuate the aghrahara. Chandri too, proves to be more enterprising by cremating Naranappa with the help of a Muslim. Then can we conclude that our shastras and Vedas are not the ultimate way of thinking? Is it dogmatic and superstitious? Has it got no relevance in a modern society? However, I must mention that philosophers like Dr. Radhakrishnan in his work has refuted such charges against Indian philosophy.



Samskara depicts the similarities between among brahmin and low-caste people. These low castes live outside the (village) agrahara. They are poverty stricken, have no systematic life, they serve in the villages and farm and are untouchables. They believe in ghosts and demons. If some member of a family is sick, it is generally understood that he is under the influence of some evil spirit. For example; when Beelli's parents are sick and crying out aloud of tormenting body pain and fever. But Chinne says: "Look how the fellow cries in fever. Don't know if the Demon is trading on him too." When Chowda and his wife die, the low caste community people gather weep on the death and set the hut on fire along with the dead bodies. Same method of cremation is repeated when Belli's parents die. These low-castes eat tobacco, drink liquor, work in farms and also satisfy sexual lust of strayed brahmin to get money. These outcastes have belief in the existence of demons and evil spirits, therefore, in order to protect themselves from the anger of such evil spirits they offer them sacrifices. Belli's people sacrifice a cock to the demon and vow that they will sacrifice a sheep at the next new moon. Yet both Belli's parents "died the same night Praneshacharya's wife passed..." (106) Thus Ananthamurthy describes how the low caste people lead life full of superstitions. And therefore, their pain and misery never end.

Thus to conclude Ananthamurthy's *Samskara* portrays the rural life and activities of different segments of society in an agrahara but major focus is on the Brahmin community. It is a story of human existence with its psychological weaknesses and strengths. The novel shows the shift of ethics due to modernization. Ananthamurthy portrays a realistic picture of the hidden as well revealed facts of brahmin community. It is a nice description of follies and foibles of orthodox Hindu societies. So many critical questions are left to the readers, but the readers are not supposed to be the role players in such societies but the elites or the serious and silent observes. Therefore the novel fails to prove a lamp post or a revolutionary step to the upcoming generation for showing the true path of morality, ethics and brahmin life in the sublime Vedic culture. The need of time is cultural reformation as India has been facing cultural crisis and the novel with such stuff in the sixties or today hardly proves to be a valuable product to serve the real Indian culture.

REFERENCES

1. Ananthamurthy, U.R 1976. *Samakara: A Rite for a Dead Man*. Trans.: A.K. Ramanujan. New Delhi Oxford University Press.
2. Brian, Carr and Indira Mahalingam. 1997. Eds. *Companion Encyclopedia of Asian Philosophy*. London: Roulledge.
3. Ramanujan, A.K. 1976. "Afterword" *Samskara*. by Ananthamurthy, U.R. New Delhi : O.U.P. (pp136-147)
4. Ramanujan, A.K. 1999. 'Is There an Indian Way of Thinking? An Inform Essay.' The Collected Essays of A.K. Ramanujan Ed. Vinay Dharwadker. New Delhi : O.U.P. (pp. 34-51)

DOI-10.53571/NJESR.2022.3.1.1-12

Folk Culture of Orissa in the Stories of Manoj Das

ANJO RANI

Assistant Professor

Department of English

University of Patanjali

Haridwar

Abstract

Folk literature is the part and parcel of life and plays a paramount role influencing the culture and literature. Folk culture and literature is confined within a limited areas but its impact on the modern literature is immense. The story telling or *kathaparampara* is one of the oldest forms of Indian folk literature. It is deeply rooted in Indian tradition and is enriched by oral and written tales. This form has inspired even the modern Indian short story writers. Manoj Das is one such writers who have used Indian indigenous *kathaparampara* in their writings. His short fiction is medelled on the very tradition of telling stories by synthesizing the folk tales of Odisha. The present paper is a modest attempt how he uses the Indian pattern of telling stories in his short fiction. The stories which I have chosen for the study are “The Submerged Valley” “The Crocodile’s Lady” “Jackal” “The Rain”.

Keywords: Folk tale, folk literature, folk culture.

Manoj Das has brought about an awareness about the rural Indian life. He portrays the life of rural people with concreteness and authenticity. He depicts very effectively and skillfully a way of life of people living in villages, their values, norms, beliefs, attitudes, traditions, customs, superstitions, religion etc, in his stories. The prominent features of rural culture are reflected in the various collections of the short fiction of Manoj Das. He also depicts various facets of human existence in his stories against the background of rural India.

In the story “The Submerged Valley” Manoj Das portrays rapid changes taking place in the life of people living in Indian villages due to developments in science and technology in early twentieth century. The story reflects dominant features of the rural culture. The narrator of the story critically views the ongoing changes in modern society. The story takes place in a village. The story centres around the character of father and son. The father who is an engineer represents modern society. On the other hand, the son who is the child supports the traditional way of life of the villagers. He represents public voice of the villagers.

The authentic rural sensibility is evoked by the setting of the story. At the beginning of the story the narrator describes his village as follows:

We become conscious of our village the day our headmaster asked the students of Class Three to write an essay on the topic. So far we had taken the village for granted-like our breathing or our mother’s love. But thereafter the elements that made the village – the trees, the pools, the Shiva temple and the hillock adjacent to it – had begun to look significant. (SVOS 1)

There is beautiful description of Nature at the beginning of the story. The trees are personified. The narrator while describing the trees states:

The trees that stood in front of our school were as human to us as the one of wandering bull of Lord Shiva. One of the trees looked as if it knelt down in meditation. Two more were never tired of chattering between them. If the teacher had scolded or thrashed us, they seemed to be sympathising with us. At the approach of a vacation they seemed to be talking of the many sweet moments that were in store for us. (SVOS 1- 2)

Further the village is going to be submerged on account of the construction of a dam by the Government. The villagers as well as the narrator got this news. They became gloomy. They came to the narrator's father to use his influence to stop its execution. The narrator states the deep-rooted love of villagers for their native place as follows: "Mother wept. By and by several respectable men of our area visited us and not one of them went back without shedding tears"(SVOS 3).

The 'native place' is the dearest thing to the villagers. The villagers' love for land is a prominent feature of rural culture. They don't want to be separated from their "God given lands".(SVOS 3) The father heard in silence the appeal made by the villagers. Then he reveals the benefits of the construction of the dam. He remains unmoved by the emotional account of the past history of his village and explains:

Where is *Harapa* today and where is Babylonia? Time has licked them off – just for the sake of change. On the other hand, if we are losing our lands, it is for a change for the better, for the welfare of a larger population. And we ought not to ignore the fact that the Government is ready to compensate for our loss and to provide us with every facility for rehabilitation. (SVOS 12)

He consoles the villagers. He tells them about the compensation and rehabilitation schemes of the Government for the affected villagers. At last the villagers reconciled the situation. Half of selected alternative site a valley eighteen miles away. They carried their deities and the bull of Lord Shiva with them. The rest chose cash compensation and dispersed in bazars and towns in search of jobs.

While departing from village, the villagers expressed their attachment to their soil. The narrator states it as: "We heard that on the eve of their departure most of the people rolled on the

ground, crying and beating their heads against it and smearing themselves with the soil” (SVOS4). Five years has been passed since the making of the dam. The writer critically gives details of benefits of the dam as follows: “Three districts has now less to fear from floods. Regulated irrigation gave some boost to agriculture, though increase in population did not let it mean anything more than a statistical satisfaction” (SVOS 5).

The people did not receive benefits which were promised when the village was submerged. After five years, the locality has been completely changed. There were two decent bungalows stood on two ends of the embankment. A cluster of small buildings was constructed for the dam officials. A bazaar has also has established in the locality. In this way, the whole face the village is changed in the process of modernization. For this change, the villagers has sacrificed their native place.

At the end of the story, in summer, the villagers went to see their ancestral place. They greeted narrators father and mother. There was Abolkara (literally disobedient) who has not left the place. Suddenly the water level began to rise. All the visitors left the place by boats and launch except Abolkara, who refused to leave the place. But the father risking his life brought Abolkara in his launch and saved the life of a rude and orphan boy. It shows that though he is practical, he has respect for the forefathers of the village. He has also love for his native place. Thus the story suggests that in the process of change which is encouraged by deliberate measures, a part of the traditional culture may suffer extinction.

In the story “The Crocodile’s Lady” Manoj Das presents the sociocultural life of rural people. Customs, beliefs and superstitions form an inextricable part of rural-religious life. The story takes place in a village from Orissa. Dr. Batstone, the sociologist from the west visits the village to experience a real Indian village. The writer portrays very effectively the placid village life of the people as follows:

Dr. Batstone who had lived in a city of skyscrapers all his life had expressed a desire to experience a real Indian village. This was before Indian villages were reduced to distorted miniatures of bazars with huge red triangles to glorify family planning, politicians preaching patriotism and bill-boards informing the villagers of the virtues of small savings and cigarettes, and loud-speakers blaring from the community centres. Dr. Batstone relaxed in an armchair on our spacious verandah and muttered to himself, every five minutes, “wonderful, fantastic!”

There was no need to ask him what was wonderful or fantastic. That one could view the whole sky, from east to west, all along one’s journey, was wonderful enough. That a hundred cattle would move through fenceless cornfields with absolute abstinence obeying a tiny tot’s hooting was as fantastic as the Pied Piper’s magic. Wonderful was the huge rainbow, fantastic the revelation that ninety-seven percent of our villagers lived quite contented without having seen a locomotive or a cinema. (SVOS 17-18)

Dr. Batstone gets a wonderful experience when he comes across the head-pundit of the ‘Model’ Lower Primary School of the village. The head pundit Shri Maku Mishra has a teaching experience of forty years without having heard of Hegel or Marx or Freud or Einstein or even Bernard Shaw and Charlie Chaplin.

The writer criticises The *Malika*, an ancient folk epic of prophecies. The people of Orissa have a strong faith in the *Malika*. But this sacred book fails to make any prophecy about the visit of foreigner to their village. Further there is dialogue between the villagers and Dr. Batstone. Dr. Batstone wants to know the way of life of the rural people. It is not easy to present Indian rural life in an alien medium. There is effective use 65 of ‘rustic speech’. ManojDas’ use of rustic speech adds to authenticity of rural life. He uses Indian idioms and proverbs in their translation. While presenting the dialogues between Dr. Batstone and the villagers the writer writes:

“Will you believe, Sahib, that he was my cousin, my very own father’s own maternal uncle’s own son-in-law’s own nephew? And hadn’t I done everything for him, from sharing my own pillow with him to doing half the shopping for his marriage? Yet who in this wide world does not know that this treacherous brother-in-law of mine, I mean his ghost, chose to harass me out of the millions and billions of people of my village, within a week of his death? who does not know that for a whole year, till his annual *shraddha* fully satisfied him – and for your information I was obliged to share half the expenses – I never stepped out of my house at night even at the most violent call of nature?” Declared Shombhudas, the money-lender.

“No Sahib, you, after all, are a foreigner. How much are you familiar with the ghosts of this country? You ought not to trust them. If they get a chance they twist the necks of even the exorcists!” revealed the second pundit of school. (SVOS19-20)

A good deal of ‘village sensibility’ is evoked in the story through presentation of supernatural element. Dr. Batstone and the villagers visit riverside. At that time the narrator tells story of a village girl to Batstone. There is a girl who has been married at the age of three and has become a widow at four. One day while bathing in a river side is dragged away by a crocodile. A decade later she suddenly returns in the village. But a strange story circulates; the lost girl has been transformed into a crocodile and married the crocodile who has carried away her. The crocodile, unable to bear separation comes to take her back but got killed by the villagers.

Manoj Das gives an account of a realistic picture of rural culture through the presentation of beliefs, customs and superstitions of the villagers. His character Aditi Chatterjee sums up by commenting on the mystic village environment in the story:

This is a world where everything is predestined. Nothing ever has occurred which could not be predicted. The appearance of the real sahib has inspired the awe of the rustics who could not stop gaping wide-eyed at him. But the awe-inspiring “Sahib” is himself captured into the mysterious environment created by the villagers and he cannot resist himself from falling a prey to their fantasies by asking, “do all these people believe in ghost?”. And definitely, the answer leaves the Sahib spell-bound, who can only utter the word “Fantastic”. (132-33)

The story narrated by the old woman transports us into a mystical world where all reality is temporarily suspended. Like any good folk lore it captures our imagination, a world which can be fathomed by heart and rationality.

Manoj Das has represented his childhood experiences also in his short fiction. His stories are remarkable for its beautiful snapshots of Nature which includes birds, animals, trees, and rustics. He glorifies rural culture for its innocence and simplicity and condemns urban culture for its hypocrisy and artificiality. In “The Jackals” he throws light on the intimate relationship between man and animal. The story also depicts the writer’s nostalgic yearning for rural culture which is disappearing in the process of the globalization. At the background of the story there is a village with the river. There is small forest on the other side of the village. The story centres around the character of Sarveswar, a school going boy. From his childhood, the fearful picture of a jackal had been printed on his memory. The jackal dyed in blue supposed as a supernatural creature increased his terror of the jackals. While returning from school to home at sunset he used to listen collective howl of jackals. The writer describes this atmosphere with supernatural touch:

... Walking along the river bank, his eyes would revert to the meadow on the other side. That was the time for the jackals to gather amidst the shrubs and make their

collective howl, looking at the serene and sad twilight sky. The gait and style of their performance left Sarveswar in no doubt about some ominous significance sealed in the ritual. It filled him with melancholy. (MOS 55)

Then there is an unexpected and unforgettable event that takes place in the life of Sarveswar. The young new teacher plans an excursion into the forest for the senior class students. The writer gives very beautiful snapshots of the forest with its river, trees and flowers which are the dominant characteristics of the rural culture. The writer pens it as:

There was a small forest on the other side of the river. In spring the cuckoos who lived in silence for months at a stretch suddenly made a riot of coos, creating the effect of an indisputable argument assuring everybody of a passionately sweet, romantic tomorrow. The flowers of different hues covering hundreds of trees in a row appeared like a notice prohibiting entry into the fairyland they guarded. (MOS 55)

In the afternoon, Sarveswar with his friends and teacher cross the river to visit the forest. They bring puffed rice and sweetmeats of coconut and jaggery with them. When they reached the forest, they enjoy the flavour of rice and sweetmeats. Their teacher allows them to play in total freedom with some important hints. They start to play hide and seek. While hiding from friends, Sarveswar comes across bushy shrubs with Vainch, the berry which he is very fond of. While busy in search of berries, he finds a pair of piercing eyes of jackal focused on him. He started running fast. The jackal is also running fast but in the opposite direction. Sarva is moving away from his friends. It is nearly dark. He is frightened and about to burst into a cry. Now the luminous eyes surveying him are not four but six or eight. He listens their howl at sunset. Then he collapses and passes from unconscious stage into a slumber. When he opens his eyes, he notices a mother jackal with her cubs. He feels that she is there in order to guard him. Then his teacher and friends arrive there. They thank God to see him safe.

Now Sarveswar has been a city-dweller all his adult life. But he plans to build a bungalow in his village to pass his last days. On his occasional visits to the village he notices his village fast growing into a bazaar. He is surprised to notice drastic change in his village during the one and half decades. His mind confuses on his decision of shifting from town to village which is growing into a hick town. Here the writer comments on the urbanization of the villages which is an inevitable process. Further Sarveswar comes across Samaresh Devta, the would be builder of the apartment in the village. He informs Sarveswar that he has killed hundred jackals. He is proud of his shooting feats. Sarveswar wants to slap him for his shooting jackals cruelly.

Thus the writer comments on the large scale of deforestation. He criticizes modern man's action of destructing flora and fauna of the forest. Man is destroying eco-friendly atmosphere which results in global warming. In a word, the story is a masterpiece of nostalgic longing for rural culture which stands for rustic innocence, simplicity, love as well as healthy and eco-friendly environment.

In "*The Rain*" Manoj Das glorifies rural culture. The story reflects the writer's nostalgic attitude towards ideal rural life which is changing in the course of modernization. The writer shows a greater sympathy towards traditional rural values. He focuses his attention on the simplicity, innocence, affection and humanistic attitude of the Indian villagers.

The central character of the story is Jaipal. He used to live in air conditioned rooms and cars in the city. He and his companions propose to set up business far from the madding crowd. Jaipal experiences a thrill in the company of nature. He and his would be partners decide to visit the site for their business. He experiences a joy when he watches the river and the meadow. His companions drove away towards their broker's village. Jaipal remains alone in the company of nature. The writer gives very beautiful snapshots of nature. He describes it as:

It was after nearly three decades that Jaipal experienced such a thrill. The ripples on the river surface reflected silver flakes of light from some secret cracks in the overcast sky. Birds flew by with a kind of abandon he had not seen for long; the breeze was tender yet exhilarating, evoking sensations he had not had for years ... (FGS 155)

Jaipal gazes to the river. He experiences highest joy while watching ripples on the river. He experiences much different type the pleasures which he cannot get from the clubs and the cocktail parties in the city. When he looks up, he watches heavier clouds. He receives the first drop of rain. He recollects so many lost moments of his childhood. He takes shelter under the old banyan tree. Then he observes two rustics gazing at him. The writer uses 'animal imagery' to evoke rural sensibility. He puts it as, "The two strangers who sat under the tree and surveyed him with the eyes of a couple of hungry hyenas in the zoo waiting for their daily meat ..." (FGS 156)

Jaipal becomes frightened. When the rustics ask him the price of his costly watch, Jaipal suspects them as thieves. Further they also ask about his pack of notes in his pocket. Now Jaipal's heart begins to beat violently. He thinks that the two rustics will kill him for his costly watch and money. Then the junior rustic disappears. Jaipal feels terribly giddy. He is lonely in the critical situation. Fortunately his car comes with his two friends. He flung himself into the car. The Junior rustic also arrives from the rain. Here the writer highlights affection, simplicity and humanity of the simple villagers. The writer puts it as:

'So, the car is back. Good. I fetched my umbrella for Babu – for the sake of his costly watch and his stack of notes. Did you cover your watch with your handkerchief? Wise of you.' The young man, breathing heavily, unfurled his old and faded umbrella which till then he had kept tucked under his arm, drenching himself. The older villager came closer and bowed to Jaipal conveying his farewell. (FGS 158-59)

Jaipal becomes astonished. He is very much influenced by the simplicity and affection of the villagers. He cancels the site chosen for his proposed business in the village. He does not want to spoil the simple and innocent way of life of the villagers. He wants to preserve rural culture which is changing in the process of globalization. The writer depicts this feeling in a poetic manner. He states:

No, he would never allow a bazaar to crop up here. Long live the banyan tree;
long live the tribe of the two he met; long live their wretched umbrella!

He strained his neck to have another glimpse of the banyan tree. It was lost in the rain like an infant in its mother's bosom. (FGS 159)

The story is a masterpiece of the writer's plea for the nourishment of rural culture which stands for purity, innocence, simplicity and straightforwardness.

Thus Manoj Das has experienced the rural life in its natural environment and in chaos also. The present story describes an authentic picture of changing rural India under the impact of industrialization. The background, characters and setting are true representation of the rural culture, which leave a deep impact on the mind of the readers. His short stories are made by using analytical and interpretative methods which are helpful to seek certain observations for the concrete predictions. The stories selected for the actual analysis have the setting of a village or a small town or a rural region. Then these stories are broadly categorized into satires, moral fables and fantasies; and the mysteries and the ghost stories. While analysing the stories first the brief introduction with its thematic occupations is provided. While focusing the folk sensibility in the stories important quotations from the stories are cited to highlight folk background.

Works Cited

--- Das, Manoj. *Submerged Valley and other Stories*. WI :Lotus press 1986.

--- . *The Crocodiles Lady*. New Delhi: Sterling Publishers,1975.

--- . *Miracle and other stories*. New Delhi :Sterling Publishers, 1993.

--- . *Farewell to a Ghost*. Delhi: Penguin books India, 1995.

**STRUGGLE OF OPPRESSED IN TONI MORRISON'S JAZZ****DR. ANJO RANI**Assistant Professor
Department of English
University of Patanjali,
Haridwar**ABSTRACT**

Karl Heinrich Marx's worker loses his identity as he descends to the level of commodity by working like a machine in a capitalist world. Capitalism thrives on exploitation, unemployment and monopoly of the capital. I endeavour to locate how Toni Morrison's Jazz accentuates the struggle of oppressed members of the black community against firm structures of slavery, feudalism and capitalism. Morrison addresses strain perpetuated on burdened people through exploitation of economy; thus Jazz epitomizes the marginalized section of the society, which is not given equal opportunities to sustain and have no access to wealth and positions of privilege. The dominant class uses power and discourse to make the system appear logical and natural. It is an examination of social realities of African-American community which has decided to raise voice against injustice.

KEYWORDS: Oppressed, Bourgeoisie, Capitalism, Economic, Exploitation, Labourer, Proletariat, Slavery, Feudalism. Suppression, Survival.

Karl Heinrich Marx, (1818-1883) a nineteenth-century German philosopher, is recognized as a revolutionary, whose works led to the establishment of many communist regimes in the twentieth century. He is documented as the most influential modern thinker and one of the greatest social scientists of the last two centuries. He is known for establishing principles of modern study of sociology, economics and proletarian revolution. His economic analysis of capitalism is based on his account of the labour theory of value which considers capitalist profit as the extraction of surplus value from the exploited proletariat. He rejects capitalism in favour of worker's struggle for better wages and healthier working-conditions. It is highlighted by him that the drive within a Capitalist for greater profit and aggression for capital accumulation stands in sharp contrast to financial struggle of a wage earner. Exploitation is inbuilt in the capitalist method of production, just as it was a component of feudal society and slave society earlier on. He strongly believes that the moving force behind human history is neither religion nor any political ideology but its economic systems because the lives of people are determined by their economic circumstances. Capitalism is the only dominant economic, political and ideological force which governs the state of affairs. To understand any social or political context, any event or product, it is essential to comprehend material and historical circumstances in which they take place.

Toni Morrison's *Jazz* has been critically viewed from many different perspectives. The novelist is stimulated by black music which is "multidimensional in space and time" (Raussert, 2000, 521);¹ "the issues of indeterminacies, fictive history, lack of closure and self-conscious narrative" (Hogue, 2002, 178)² are presented in a jazzy fashion which is sometimes "sordid, provocative, disorderly, and chaotic; other times, divine, exciting, restoring, and invigorating" (Pici, 1998, 382)³, but I contend that the novel is concerned about economic problems being faced by the under-privileged section of the society who are struggling to come out of their financial slump by working hard, day in and day out "for physical subsistence"(Marx, 1932, 653)⁴.

The division of bourgeoisie and proletariat in the society is firmly established as we look at the opening scene of the novel. It opens with a violent attack of Violet on funeral of Dorcas, the ex-beloved of her husband. To explain why she is transformed from 'Violet' to 'Violent', the writer takes us back to her traumatic childhood experiences, which led her to develop a fractured psyche. The father of Violet is a casual man, least concerned about his responsibilities concerning his wife and children. He spends his time in visiting different places and on his way back, he used to carry novelties and rare gifts for people while ignoring the starving members of his family. This led to a state when Rose Dear, Violet's mother, is forced to leave her humble habitat by debtors who "tipped her out of it like the way you get the cat off the seat if you don't want to touch it or pick it up in your arms. You tip it forward and it lands on the floor" (Morrison, 1992, 98)⁵. Her children are underfed and she used to hold an empty cup in front of people posing as if she is sipping hot coffee out of it. This led Violet and her sisters to work at a very young age in cotton fields to survive.

Toni Morrison portrays "naked, shameless, direct, brutal exploitation" (Marx, 1848, 659)⁶ going on in the United States in the following words:

Everybody with fingers in a twenty-mile radius showed up and was hired on the spot. Nine dollars a bale, some said, if you grew your own; eleven dollars if you had a white friend to carry it up for pricing. And for pickers, ten cents a day for the women and a case quarter for the men. (102-103)⁷

Before coming to the city, Violet is trained to do all sorts of outdoor activities. She could "handle mules, bale hay and chop wood" (Morrison, 1992, 105)⁸ with no gloves on her hands. Rose Dear who finds herself beaten by poverty, decides to kill herself by jumping down in a well "a place so narrow, so dark it was pure, breathing relief to see her stretched in wooden box." (Morrison, 1992, 101)⁹. The grandmother, on finding the grandchildren in trouble, decides to leave her job and a comparatively comfortable life-style in the residence of Vera Louise. On coming back to the village, subsistence of her granddaughters becomes the only mission of the old woman. She spent four years in organizing their shack. She spent all her energies in "stitching by fire, gardening and harvesting by day. Pouring mustard tea on the girls' cuts and bruises, and keeping them at their tasks" (Morrison, 1992, 101-2)¹⁰. Consequently, Violet with her two sisters has to leave her home to work in cotton-fields, to send money for the rest of the family but the income is too meagre for survival. Almost all the members of the family are working but the land owners of the South America are not giving them enough money thus "the worker sinks to the level of a commodity and becomes

indeed the most wretched of commodities” (Marx, 1932, 652)¹¹. These workers sink lower and lower in the social scale, losing what little hold they once had on physical existence. No survival strategy is working which finally makes Joe and Violet take the decision to migrate to a Northern State of America.

Survival strategies that they have learnt in rural life do not work in city life. There Joe has “worked gins and lumber and cane and cotton and corn, [he] butchered when needed, plowed, fished, sold skins” (Morrison, 1992, 106)¹² but these skills are not the demand of the city as Marx says that the modern bourgeois society has established “new classes, new conditions of oppression, new forms of struggle in place of the old ones” (Marx, 1848, 657)¹³. Therefore, he has to unlearn what he has learnt earlier. Here he becomes a tool in the hands of capitalists, as he has to sell beauty products by going door-to-door introducing fairness creams that might bring change in social conditions of the blacks. Joe has got this job because he himself being a member of the minority group, he will have an access to meet black women who might be prospective buyers of whitening creams and beauty products. In consumer markets, the products are introduced by employing varied marketing strategies to increase the sale. Joe works on percentage, the more he sells the product, the more money he earns.

Joe and Violet, when decide to marry, plan not to have children because Violet has seen in her childhood that children who are the blessings of God become heavy stones on hearts of mothers when they do not have enough food for them. Violet being poor cannot afford to go to hospital so she goes to cotton fields to injure herself and her foetus. This also contributes in making her a disturbed soul, which led her to pass sleepless nights carrying dolls in her hands and pillows by her side. As she has killed her unborn babies with her own hands in fear of hunger so she keeps parrots that she has taught them to say, “I love you” (Morrison, 1992, 3)¹⁴. Aborting becomes one of the survival strategies used by the couple to pass a comfortable life. The couple has torn off their dreams and suffered throughout their lives. Both husband and wife have to carry out “back-breaking labor” (Morrison, 1992, 27)¹⁵ before going to bed. Science and technology must be implemented to lighten the workload and to shorten the working day which is life-threatening for the proletariat. The working class should collectively strive for human emancipation. In Jazz, it is observed that the slavery of the South America is replaced by the social-enslavement of the North America. The wife does hair-styling as an unlicensed hairdresser of the whole community. She goes from home to home to provide services at minimum charges. She cannot charge higher them because she cannot afford to open her own beauty-saloon. She is aware of the discriminating laws of the society, which will never allow her to open a salon and become a competitor to white people of the community. Her existence will threaten the business of bourgeois who are making money, so Violet being a proletariat has to get herself exploited by the legal system and social classification. On the other hand, the husband sorrowfully relates,

“I worked everything from whitefolks shoe leather to cigars in a room where they read to us while we rolled tobacco. I cleaned fish at night and toilets in the day till I got with the table waiters” (Morrison, 1992, 127)¹⁶.

The characters, therefore, are struggling hard to survive with almost no opportunity to acquire wealth and power. The gap between bourgeois and proletariat is unbridgeable. Dorcas' parents are burnt alive. Not only them but also her "box of dolls" (Morrison, 1992, 38)¹⁷ and all her childhood memories are converted into ashes during riots which turned her homeless and helpless. After taking refuge in her aunt's house, she has to follow her restrictions that she has laid upon her. Over-protection and constricted environment led her to establish friendship with a man as old as her father would be. Besides, she finds him quite generous as he pleases her with fine and elegant gifts. Being a young girl of sixteen, she harbours many teenage desires of fancy clothing and stylish jewellery. The economics of capitalism damages the consumer psychologically. Capitalism urges the consumer to compete with others in quantity and quality of their belongings. The teenage boys of the community cannot afford to buy her such expensive gifts because they are sons of poor labourers. They can hardly take two dollars from their parents for the party being illegally arranged in a house of a poor woman where Dorcas is shot by her ex-lover in order to "keep the feeling going" (Morrison, 1992, 3)¹⁸. The poor woman is reluctant to call the police for she knows that she will be severely prosecuted by the authorities for organizing a dance party at her home where drinks are being served to teenage boys and girls. The legal system of Marx's superstructure which is based on the "economic foundation" (Marx, 1859, 663)¹⁹ will not allow her to arrange such a party at home. She has allowed young boys and girls to indulge in obnoxious activities on "callous 'cash payment'" (Marx, 1848, 659)²⁰. Being a proletariat, she has to practice such illegal activities as a survival strategy.

When Dorcas is shot, nobody at the party calls the police or ambulance except Felice. She calls the ambulance twice but it did not come until morning. She sorrowfully relates, "The ice, they said, but really because it was colored people calling" (Morrison, 1992, 210)²¹. Legal or medical systems do little to support the marginalized section of the society. While on the other hand the callous woman, who has arranged the party of the black community, does nothing to give medical aid to the poor teenage girl whose blood oozes drop by drop into the woman's mattress. Hence Morrison "exposes the debilitating effects of white oppression, yet she avoids sentimental praise for African Americans" (Page, 1995, 56)²². Through the episode of Dorcas' death the attitude of the white community as well as the black community is exposed. It is a society where there is "no other nexus between man and man than naked self-interest" (Marx, 1848, 659)²³.

The black community is migrating to cities in hope of finding better financial prospects but they are aware that they will be offered low and humiliating jobs for which they will have to crush their self-respect. However, the jobs are physically lighter like "standing in front of a door, carrying food on a tray, and even cleaning strangers' shoes" (Morrison, 1992, 106)²⁴ but cast a heavy burden on the soul of the worker. If calculated from economic point of view, a days' money in such humiliating tasks, is more than earned by the labourer in the whole harvest. White people "threw money at you" (Morrison, 1992, 106)²⁵; they do so to devalue the labourer in his own eyes as well as in the eyes of the community. Morrison draws a truthful picture of a white-dominated American community which possesses all privileges because "the accumulation of capital in a few hands" (Marx, 1932, 652)²⁶ has resulted in a dialectical relationship between the "oppressor and oppressed" (Marx, 1848, 657)²⁷. Now times are changing, whites will have to acknowledge the entity of African-Americans not as a traditionally deprived class; who have no control over their destiny but as individuals who are

born with minds that have the capacity to think and organize their ideas in an effective way. Similarly in *Tar Baby* Morrison vividly despises capitalism in the following words,

“That was the sole lesson of their world: how to make waste, how to make machines that made more waste, how to make wasteful products, how to talk waste, how to study waste, how to design waste....” (1981, 20)²⁸.

Morrison has repetitively used the word “waste” to comment on the “wastefulness of Western capitalism which is reinforced by its lyricism” (Rice, 1994, 429)²⁹. The jerky movement is employed not in a non-serious mood but it is a studied critique of what she sees as a cause of devastation of the contemporary scenario, “her novels are reflections of her increasing awareness of the nature of the African’s dilemma and her increasing commitment to solve it” (Mbalia, 1991, 165)³⁰. The writer uses oblique narrative having strategic silences, memories, parallel stories with circular and backward movement including multiple discourses, abundant digressions and digressions within digressions. One of such digression comes from nowhere in the novel. It is an excerpt of an unknown letter relating the poor economic conditions of an unknown family, “I don’t know what to do,” she continues,

“Nothing I do make a difference...children is as miserable as me. The money you senting can not keeping all us afloat. Us drowning here and may as well drown at home where your mother is and mine and big trees” (Morrison, 1992, 43)³¹.

The splintered language, the awesome image of “drowning” in the jungle of impoverishment is harrowing. The image of “big trees” is like a death angel that has surrounded them from all sides. They will either have to run away from here or have to face the darkness of death that will engulf all of them one by one. Marx while commenting on bourgeoisie says, “Just as it has made the country dependent on the towns, so it has made barbarian and semi-barbarian countries dependent on the civilized ones, nations of peasants on nations of bourgeois, the East on the West”(Marx, 1848, 660)³². Hence, it is Capitalism that is creating “a world after its own image” (Marx, 1848, 660)³³.

In “Suppression, Oppression, and Survival the exploited Worker in Toni Morrison’s *Jazz*,” Shamaila Dodhy and Nasir Umar Muhammad (Dodhy & Muhammad, 2017)³⁴ read Toni Morrison’s *Jazz* from a Marxist point of view. They show the struggle of the marginalized African-Americans and the exploitation of the white capitalist society. The authors stress the idea that the black people were not given equal opportunity to prosper as the white people had and they were further enslaved by the modern industrialized society. The authors relied primarily on the theories of Karl Marx who is considered a prominent figure for calling for fair treatment of the working class. Furthermore, the authors maintains that Marks attacked the vicious circle of capitalism in which it exploits the working class to accumulate wealth. The authors establish the link between Marxist theories and Morrison’s *Jazz* arguing that Marks’ theories are based on the exploitation of the ‘proletariat’ whom are portrayed in Morrison text as the African-American people.

Moreover, the authors focus on Morrison's portrayal of the working class in Jazz accentuating the economic problems of the characters. They argue that the underlying force in the characters' life is related to economic troubles. In addition, the authors notice that at the beginning of the novel, the society is divided into two parts: the bourgeoisie and the proletariat. They claim that Violet's act at the funeral can be traced to her childhood life where she lived in extreme poverty and that she had to work at an early age. Furthermore, the authors point to violet unlicensed job as a hairdresser where she had to go to her clients at their homes because the rules and regulations prevent her from opening a saloon as the white people. The authors maintain that Violet charged less than the whites did. Therefore, the author stress the idea that the white capitalist system prevents Violet from gaining wealth and that this system strive on the enslavement and exploitation of the African-American people. The authors observe that the African Americans fled the enslavement of the rural south to face exploitation of the industrial north (Dodhy & Muhammad, 2017)³⁵. The authors have viewed their subject from a Marxist point of view taking into account both male and female characters who were economically exploited by the capitalist society. In "The Composing Mode of Jazz Music in Morrison's Jazz" Sima Farshid (Farshid, 2012)³⁶ studies the similarities between Jazz music and Morrison Jazz arguing that, Morrison has constructed the novel according to the principles of jazz music. Farshid mentions that Jazz music is characterized by chaos and that Morrison narrative is chaotic in terms of telling the story. Furthermore, the author notes that Jazz musicians improvise their songs in a spontaneous way and that is how Morrison's narrator tells the story recounting unrelated events and relies heavily on digression within the narration. Moreover, Farshid notices that Jazz performers play against each other in the same way Morrison's characters recounts their stories. The author contends that Jazz music relies on the personality of the musician, likewise Morrison's narrator is free in terms of making mistakes and that the narrator is allowed to express his/her personality away from the writer's grip (Farshid, 2012)³⁷. The author has studied the relationship of Jazz music to Morrison's Jazz and lists the similarities between them. It is a comparative study viewing the influence of Jazz music on Morrison's Jazz.

My study penetrates deep when justifying Violet, Alice Manfred, Rose Dear, Trace Bell and Vera Louise. They are all victims of violence as a part of ignorance dejection, abandonment, betrayal and cheating by husbands, lover and parents. It is through Vera Louise, Tony Morrison fact fully asserts that whoever it may be the pain of dejection and being victimised by violence is the same; whether Blacks or Whites the "pain remains sill". The attitude, emptiness, sufferings and brutality experienced by all characters including Alice, Dorcas Violet, Vera Louise, the nameless dark lady is expressed through Vera Louise's mother who is "so full of repulsion the daughter could taste the sour saliva, gathering under her mother's tongue, filling the insides of her cheeks". Jazz from the very beginning to the end displays indications of Violence through each and every characters and through the author's recurring use of words like "terrible" "nasty" "bloody minded" "violence" "tormenting" "harm" "evil" "aggression" etc. Each and every synonyms of violence is purposefully included so as to express that human beings are "very busy being original, complicated and changeable" and it is the solitude that matters in arising treachery, arrogance, wicked deeds of rivalry and finally as the nameless narrator suggests one would kill the others but violence is not raised as a part of human nature. If one don't know how to be defensive and welcoming at the same time, that person can end up out of control or controlled by some external forces. Eliot's voice, "I had not thought death had undone so

many” is very much appropriate to Toni Morrison's Jazz and is clearly an indication of violent deaths in Jazz.

REFERENCES

1. Dodhy, S., & Muhammad, N. U. (2017). Suppression, Oppression, and Survival: The Exploited Worker in Toni Morrison's Jazz. *Journal of Human Capital Development (JHCD)*, 10(1), 69-79.
2. Drid, O. (2016). Cycles of Violence, Cycles of Trauma in Toni Morrison's Jazz. *International Journal of Humanities and Cultural Studies (IJHCS)* ISSN 2356-5926, 2(3), 243-254.
3. Farshid, S. (2012). The Composing Mode of Jazz Music in Morrison's Jazz. In: Springer.
4. Hogue, W. L. (2002). Postmodernism, traditional cultural forms, and the African American narrative: Major's Reflex, Morrison Jazz, and Reed's Mumbo Jumbo. *A Forum on Fiction* 35.2/3, 169-179. Web. 2 Nov. 2016.
5. Marx, K. (1932). Economic and philosophic manuscripts of 1844. In Peter Simon *The norton anthology of theory and criticism* (2nd ed.). New York: Norton.
6. --- . (1848). *The communist manifesto*. In Peter Simon *The norton anthology of theory and criticism* (Ed.), (2nd ed.). New York: Norton.
7. --- . (1859). Preface to *A contribution to the critique of political economy*. In Peter Simon *The norton anthology of theory and criticism* (Ed.), (2nd ed.). New York: Norton.
8. --- . (2011). *Capital volume I: A critique of political economy*. (S. Moore & E. Aveling, Trans.) (F. Engels, Ed.). New York: Dover Publications.
9. Mbalia, D. D. (1991). A rationalization for and on assessment of Toni Morrison's developing class consciousness. *Toni Morrison: Developing Class Consciousness*. Cranbury: Associated University Press.
10. Morrison, T. (1981). *Tar Baby*. New York: Alfred A. Knopf.
11. ---. (1992). *Jazz*. London: Chatto & Windus. Page, P. (1995). Traces of Derrida in Toni Morrison's Jazz. *African American Review*, 29, 55 – 56.
12. Pici, N.F. (1997-98). Trading meanings: The breath of music in Toni Morrison's Jazz. *Connotations*, 7(3), 372-98.
13. Raussert, W. (2000). Jazz, time and narrativity. *American Studies*, 45(4), 519-34.
14. *Suppression, Oppression, and Survival: The Exploited Worker in Toni Morrison's Jazz* ISSN: 1985-7012 Vol. 10 No. 1 Jan - June 2017
15. Rice, A. J. (1994). Jazzing it up a storm: The execution and meaning of Toni Morrison's jazzy prose style. *Journal of American Studies*, 28(3), 423-32.

**INDIAN FOLK SENSIBILITY IN THE STORIES OF MANOJ DAS****DR. ANJO RANI**Head,
Department of English,
University of Patanjali,
Haridwar.**ABSTRACT**

Folk literature is the part and parcel of life and plays a paramount role influencing the culture and literature. Folk culture and literature is confined within a limited areas but its impact on the modern literature is immense. Folklore is the traditional beliefs and stories of a group of people. It serves as a symbolic language which portrays the livelihood of the rustic people. Verbal folklore is the oral tradition with specific genres such as proverbs, riddles, lullabies, prose narratives and songs. The nonverbal modes are dances, games etc. There are also composite a performing arts such as street magic, representing every aspect of city, town and village life. Manoj Das mainly focuses on the folk tales of Odisha and follows the folk tale styles of story writings.

Keywords: Folk Tale, Folk Literature, Folk Tradition, Folklore, Rituals.

Folk tales lays the foundation of literature which the root and the modern literature is the fruit of it (folk literature). Hence it is appropriate to discuss the nature and feature of folk culture, folk form or folk literature to connect them to fiction. Folk culture belongs to the antiquity past but is still alive in the present. When we go through the Vedanta, *Astadasapurana* and *Mahabharata* we find elements of folk culture. *The Mahabharata* and *Ramayana* are the combination of a lot of folk tales. Folk forms like folk songs, tales, theatre, rituals are generally focused on a particular event of a particular place. It is confined to a limited area taking its cultures, traditions, customs and ways of life.

Folk literature is generally a literature of an imaginary world which is far from reality. It is concerned about a time and space where animals talk, witches and wizard's realm and magic spells are common. The most important characteristic of the folk form is that its creation and creator is debatable and unknown. The time of its creation is also unknown but it passes from generation to generation verbally sometimes being little bit edited from one generation to another generation. The setting of folk form is usually unimportant. It starts with a vague description and vague term. For example most of the folk tales starts with the sentence like that, ("Long ago in a land far away" and "Once upon a time in a dark forest..."). In this way the folk form deludes the time and place. The place is an imaginary land which is colored to stimulate the imagination of the listeners. Medieval Europe created folk tales because most of the people were illiterate and storytelling and listening were the only way of entertainment.



The folk literature of Medieval Europe describes the typical landscape of the story culture. It describes forests, castles and cottages of that time. The African folk literature mainly delineates the hills and forests where in India and China folk literature portray splendid places. The setting of folk literature differs from place to place due to the socio-geographical differences. The characters in the folk literature are usually simple, flat and straight-forward. These characters are not a mixture of good and bad qualities like the character of modern literature. Almost all characters are painted only in one color either good or bad. If a character is good he is entirely good without having even a slightest evil in him or her. In case of evil the character is evil starting from beginning to end without even a slightest goodness in him or her. These characters don't internalize their feelings and seldom are plagued by mental torment. In other words, the characters of folk literature are very simple and open-hearted. The motivation in folk tale characters tends to be singular. These characters are motivated by one overriding desire such as love, hatred, greed, fear and jealousy. When a reader goes through folk literature he usually finds stereotypical characters.

These characters are wicked step mothers, weak-will father, jealous sibling, faithful friends' etc physical appearance directly defines the characters but disguises are common.

In folk literature hero and heroine suffer a lot. Their paths of life are full of thorns though they enjoy heavenly bliss at the end of the story. They are often isolated and fortuneless and are usually cast-cut into the open world. Often they are friendless and pass hard-time either in prison or in struggle for improvement or to nearest and dearest from the clutches of giants. The plots of folk literature are generally short and simple than other genres of literature. It is short because it was meant for illiterate people. So, within an hour the story should be finished. As the stories are made for the simple people of the rural masses/areas the plots are very simple and direct without having any suspense. The journey of the protagonist is common in folk literature. The protagonist travels long distance which takes even years. The long journey is very much symbolic which is cleverly and artistically devised for his self-discovery. In almost all folk literature the protagonist travels, come in contact with various types of people and often struggle for food and protection. In the course of his struggle the protagonist gathers courage and strength against all the odds of life and after that he achieves the fruit of success which proves him as the hero of his time. Folk literature often repeats the same theme and event and same incidents for which it is called repetitious patterns. Repetitious patterns are found suggesting the ritual nature of folk tales and perhaps to aid the story teller in memorization. Examples can be cited that events often occur in sets of three for example-three pigs, three bears, three sisters, three wishes etc.

In folk literature action is always concentrated. There is no lengthy explanation or description. The explanations are open and direct and the descriptions are precise. Conflict and disputes are quickly established, for minor events are incidents which move swiftly story to their conclusion. Conflict is the climax of the folk literature after that the story starts becoming interesting. The action in folk literature seldom slows down. The end of the story is always happier. Almost all the folk tales end in union, laughter and happiness unlike Shakespearean tragedy. The folk tales begin with happiness and moves with tragedy and ends in union. The story ends with the sentence like, "they lived happily ever after".)



Themes in folk literature are usually simple, but serious and powerful. Folk tales themes espouse the vice of selfishness and excessive pride. In the folk tales of 'Beauty and the Beast' there is a struggle of young children to break away from the iron rules of the parents. The story describes how the children bend down before the whims and egos of the guardians and suffer sacrificing their loves. In 'Fack and the Beanstalk' the children fight heart and soul to meet the expectations of their parents. In the course of their struggle the children suffer a lot which is a bagger's description. In the 'New Arrival' the anxiety of the displaced people is erupting just like a lively larva for being displaced from their birth place to which they are attached in religious sense. These people suffer from the pang of displacement and a fear of uncertainty is triggered the anxiety about the new land of their dwelling. Generally, the themes of folk literature are very heart touching and they are at the very heart of growing up. These are similar to the themes of Greek tragedy. The folk literature bears the message that wisdom comes through suffering. For every benefit there is a condition, nothing in life comes without strings attached to responsibilities to be met and bargains to be kept.

Folk literature is designed in simple and colloquial language, often in dialogue that bears a lot of philosophical significance. The language is typically economical with minimum amount of descriptions. Repetition of phrases is common which provides a rhythmical quality that is desirable in oral tales and perhaps aided in memorization the stories. The technique of folk tale is in stylized intensification, which occurs when, with each repetition, an element is further exaggerated or intensified. This has the effect of increasing the drama. Folk tale motifs are quiet prevalent, they may have served as mnemonic device when the tales were still passed orally. Example of common motifs included journey through dark forest, enchanted transformation, magical cures another spells, encounter with other animals or mysterious creatures, foolish bargains, impossible tasks, clever deception and so on. Many folk tale motives are example of magic: helpful animals, enchanted transformation, granted wishes etc. The magic when it appears is always greeted by characters with matter-of-factness. Characters acknowledge magic as a normal part of life without surprise or disbelief. This stylistic feature distances the folk literature from reality and it provides an important distinction between folk literature and modern fantasy.

The hero and the heroine of the folk literature are often lifted to higher and more refined level where they remain dutiful, noble and pure trough the process of sublimation. For literature is a major component of the ancient literature of India. Indian literature is supplemented by its enriched folk tales which are religious and secular, moral and material. When we analyze folk literature in general, it is noticed that folk tales and culture of a place are the two sides of the same coin. Folk literature is the replica of the culture of a particular area. India has a fertile culture from the unknown past. It has with different languages, cultures, traditions and diversified religious which are vividly reflected through the Indian folk tales like, 'Hitopadesha Tales', *Jataka tales* and *Panchatantra* tales. Indian folk lore has a wide range of stories and Mythological Legends which emerge from all works of life. These interesting stories rang and from the remarkable *Panchatantra* to *Hitopadesha* from *Jataka* to *Akbar Birbal*. Indian epics like *The Ramayan*, *The Mahabharata* and *The Bhagavad Gita* are full of didactic stories inspired from the lives of great souls. Being full of moralistic value, Indian folk lore makes perfect stories for children who are required to be instilled with right values.



All these ancient stories have been passed from generation to generation creating bondage of traditional values with present day generation. The *Hitopadesha* is a remarkable compilation of short stories composed by Narayan Pandit. *Hitopadesha* had its origin around a thousand years ago. In Indian literature *Hitopadesha* is regarded as more or less similar to *Panchatantra*. In the vein of *Panchatantra*, the *Hitopadesha* was also written in Sanskrit following the pattern of prose and verse. The *Hitopadesha* tales are written in reader friendly way which also contributed to the success of this best seller after the *Bhagavad Gita* in India. *Hitopadesha* has been translated in to numerous languages to benefit the readers all over the world since its origin. In 300 B.C. Jataka tales were written for the mankind to gain knowledge morality ever since. Jataka tales have become story books that are both knowledgeable and enjoyable. Originally written in Pali language, Jataka Buddhist tales have been translated in different languages around the world. The luminous fables of Jataka are intended to impart values of self-sacrifice, mortality, honesty and other informative values to the people.

After *Jataka Tales* the *Panchatantra* occupies a central place among the folk literature in India. Originally composed in the second century B.C, *Panchatantra* is believed to be composed by Vishnu Sharma along with many other scholars. The purpose behind the composition was to implant moral values and governing skills in the young sons of the King. The ancient Sanskrit text boasts various animal stories in verse and prose. During these centuries many authors and publishers worked hard to make these fables accessible and readable by a layman. The grant assortment has extraordinary tales that are liked perhaps even loved by the people of every age group. The folk tales fire the imagination of a child and exert a profound influence on him to be an artist. Folk literature renders circumstance to a child to explore his artistic talents lying within him. A child listens folk tales when he goes to bed. The grandmother or mother lulls him to sleep by telling the tales of witches, angels, ghosts and about other supernatural elements which help the child to fly through the wings of imagination. Such circumstance in home laid the foundation of child to be an artist in future which happened not only in the case of Prafulla Mohanti and Manoj Das but also in case of many others. As a child Manoj Das showed a great interest to listen to folk tales from his grandparents that laid his foundation to be an artist. Manoj Das, who started writing during the 1950's 1960's, has depicted post independent ideologies which are linked to the values of past. These social values he took from the ancient folk literature of India. The Philosophy of Manoj Das is undoubtedly modern and scientific based on the spiritual thought of Sri Aurobindo. However he also presents the old social order like feudalism, making a bridge between the pre-independent and post-independent literary traditions. His desire to deal with the Indian subject matter relating to folk elements is quite obvious in this effort. His vision has not been confined to the rural Odisha but he extends himself to the pan Indian themes as well. He expresses his intention in an interview given to *The Times of India* (May-18/1980) as P. Raja quotes: "I thought born in a village, born just before independence and hence living through the tradition as an impressionable age, I could present through English a chunk of genuine India. Well, right or wrong, one is entitled to ones faith in one self." *The Times of India* (May-18/1980) Manoj Das's rootedness in faith, ideology and the folk literature of his society is quite obvious in his literary works.

The influence of the tradition and the folk tale on his individual genius is apparent in his choice of subject matter, incident and events which are to be found in the rural village of



India. The issues and incidents he takes into his stories are not only regional but also Indian in scope. For example, a Feudalism and folk element which Das deals with is not only a regional but also all Indian in character. The political situation, freedom movement and nationalism presented by Das have a connection with the pre-independent and post independent India. But the social values behind these incidents and events go back to the ancient Indian's folk tradition. The treatment of family and family life though set in rural village of Odisha reflect much of the trends of traditional Indian patriarchal family. Thus the reality of Das's works springs from his deep rootedness in folk literature of Odisha and India. Primarily, Manoj Das was a Marxist. His Marxist thought is reflected in his literary works. The subject matter of his works reflects Marxist thought in the matter of political situations, freedom struggle, feudalism, community life and human relations.

Being close to the period of freedom struggle, Das presents the turmoil of political change in his novel *Cyclones*. This novel depicts the transitional situation of India during 1994 to 1996. In this novel Das wants to bridge the gap between the poor and rich. People are against the rural areas and they promote the culture of city. The capitalistic nation of the rich town people were not accepted by Manoj Das who wants to bring about a classless society breaking the barriers between the rich and poor such Marxist ideology also found in the writings of Prafulla Mohanti, an Odia living in London. In *'My Village-My Life'* Mohanti has also ventilated his anger against the rising capitalism in India like Manoj Das and wants his village Nanpur be a classless society. The mouth piece of the author is Sudhir the main character of *'Cyclone'* is a staunch supporter of Gandhi. He takes a lot of efforts to assimilate Gandhian ideology in society. In this way Manoj Das portrays the picture of a leader through Sudhir who is devoted to his country, very much sincere to his duty and solely dedicated for the cause of nation. Sudhir is always ready to bite the bullet protesting against the British Government in India. His leadership qualities are vividly exhibited in voluntary works and acts of protest just like Marxist leader.

The people of Kusumpur trust Sudhir and seek his advice and suggestion to fight against the government and plan to fill the river Khoya. Sudhir is character who has a lot of similarity with the hero of a folk tale who is portrayed flat and straight without having any diplomatic bent of mind. From the beginning to the end, Sudhir's role in the novel is just like the main character of a folk tale that is very open, frank and transparent and follows a straight line. Manoj Das's Marxist ideology is that the young man's strength and old people's wisdom combining together can bring about a change in the society. In *'Cyclone'* Seth Mukund Das, an industrialist is an old man who is a symbol of wisdom and Sudhir, a young man symbolizes the strength of youth of Ksunpur. Mukund Das advises Sudhir to contest the election by which he can serve the country best. This is the scene when Sethji tells Sudhir, "and now is the hour to set the process in motion. You have the spirit and I have the vision."(Cyclone-1987, 166) His patriotic feelings are reflected in his novel *'Cyclone'*. The impact of nationalism is seen in another young lad Shym, a college friend of Sudhir. Shym as an educated person understands the need and importance of making people conscious about the prevalent situations. His urge to cater to the people is seen in his sincere and serious taking with Sudhir. "What we must understand is here is that here is an opportunity to make the people act collectively, something they have never done, to raise them to their right to agitate, to give them a test of thrill of resistance. Why? Well, that might help them to prepare for a greater and more sustain struggle in the future. Do you understand?"(Cyclone, 63)



Manoj Das was deeply influenced by Gandhian principles and socialism like Raja Rao. Like Raja Rao's hero 'Moorthy' who being influenced by Gandhian principles works for the upliftment and enlightenment of his fellowmen and society, Shym, Reena and Kamal are seen helping and giving relief to the common people. The rise of the volunteer organization to serve and create awareness in common people is seen in Shym, Kamala, Kamal, Reena establishing blood donation camp and relief camp etc.

Mostly, Manoj Das's stories are presented as part and parcel of the Indian village community. A.K. Ramanujan in his *Folk Tales from India* classifies folk tales into many kinds. They are male-centered tales, tales about fate, death, gods, demons, ghosts and so on. Folk tales employ special phrases like "Once upon a time", or "In a certain town" and so on (8). These phrases would mark the beginning of the tales. They are key words to provoke the interest of the listeners. Manoj Das also begins with those special phrases in his stories. As P. Raja in his *Many Worlds of Manoj Das* points out:

Often he begins the stories with: Once upon a time, not long ago certain kind... a technique made immensely popular by fable-makers and grandmother. But this as we soon come to realize is merely a literary subterfuge. Manoj Das being a creator of many modern fables and fantasies appears to have perfected a creative technique peculiarly responsive to the various levels of readership. His short stories are a delight for the lazy reader seeking merely to while away the time in the over-crowded railway carriage.(73)

Manoj Das's stories are folklore by nature. Folklore is very much contrary to the romantic notions. Manoj Das shows interest in the said typical Indian tradition of storytelling. According to R.K. Narayan the prototypes of Indian short story writer has the depth of epics and mythological stories. Manoj Das's stories bring out the culture of the people. These stories have semi-rural background. One gets to know their beliefs in astrology, horoscope, supernatural elements, fear, nostalgia, love, life and death, post-independent, India, old age, human relationship, death relationships and so on. His stories concentrate on the regions with their community life. He presents the Indian subject matter vividly. Usually his stories deal with the mystery of life. Manoj Das's "Friends and Strangers" tries to humanize the non-human nature. The story is based on the class divisions among people on the basis of social, economic and educational status. Trithankur and Shivabrata belong to upper class. The atmosphere of the story is set on an autumn evening. Autumn evening is the symbolic representation of sadness or death that will occur later or at a critical situation in the story. As the narrator in his *Selected Fiction* says:

The two looked upon each other as unreal. Consequently, the townsfolk had gradually learnt to look upon both as unreal. It was on an autumn evening that had set into motion the chain of events culminating in this bizarre situation. The moonlight on the lush out skirts of the town was so thick, one felt one could net a kerchief-full of it and pocket it for future use.(109)

These sentences reflect the mystery waiting for the readers. Usually Trithankur and Shivabrata visit their small town to spend the holidays. They have a friend Pramath, working



in a frontier town famous for its woollen materials production. Usually Trithankar and Shivabrata sit on a rock at night near the palm trees. They call their friend Pramath who walks fastly to give a woollen shawl to Mrs. Wilson, who always demands every passer-by to some small service by sitting at home and gazing at the road. Trithankar and Shivabrata are shocked to hear Mrs. Wilson's death. But Mrs. Wilson passed away two months before. The narrator in his *Selected Fiction* says:

Trithankar and Shivabrata kept sitting, nonplussed. Pramath did not give them opportunity to tell him that Mrs. Wilson was no more. Two months has passed since the evening she was found dead seated in her usual posture, apparently gazing at passer-by. (111)

They conclude that this may be due to pramath's hallucination. As the narrator points out, "Hallucination caused by his habit of seeing her seated in that position year after year" (111). They wait for Pramath to come back but in vain. They come down to Pramath's house and are shocked. Pramath's parents and others weep by telling them that he has died in an accident at noon. Here, Manoj Das heightens the mystery of life. It raises the question of the appearance and the disappearance, known and the unknown, and real and the unreal among the readers.

The philosophy of Manoj Das changes according to the change of his age. Primarily he was a socialist and wrote stories describing the difference in society. He wanted to equalize the difference of thought, culture and tradition among the different categories of people. Das wanted to bring about equality, justice, brotherhood through his writings. When he was convinced after a lot of experiments that the transformation could not be brought about by Marxism in India he rethought about it. So Das was disillusioned about the Marxist society and changed his mind.

His mind was changed by the philosophical doctrine of Sri Aurobindo, which is rooted to the Hinduism. Sri Aurobindo's change from an extremist to a spiritual idealistic was an important event to simulate the social cultural thought of India which directly exerted a profound influence on literature. Aurobindo emphasized on work culture which he directly derived from the Bhagavad Gita. In '*The Essays of Gita*', Aurobindo emphasized that man can change his fate by right action which must be free from desire. The work, free from desire and aspiration, can elevate a man from the mundane world to be a world of spiritualism where he can realize the essence of God. Man can feel the presence of god by serving his children who desperately need assistance to survive. Karma and Seva is the path to approach the almighty that is the essence of Bhagavad Gita. Aurobindo gives stress on ideal personality who is the light of society. An ideal person can change the world and can save the pupil from all sorts of evils. The epic '*Savitri*' is a prophetic vision of the world history including the announcement of the earth future. The importance of Savitri is immense. Its subject is universal and its revelation is prophetic. The mother has referred to it "the supreme revelation of Sri Aurovindo's vision." '*Savitri*' is the tale of Satyavan and his devoted wife Savitri is recited in the Mahabharata as a story of conjugal love conquering death. But this legend is as shown by many features of human tale one of the many symbolic myths of the Vedic cycle. Satyavan is the soul carrying the divine truth of being within itself but descended into the grief of death and ignorance. Savitri is the divine ward, daughter of the sun, goddess of



supreme truth, who comes down and is born to save. Aswapati, the lord of horse, her human father, is the lord of Tapasya, the concentrated energy of the spiritual endeavor that helps us to rise from the moral to the immortal world.

The writings of Manoj Das are the harmonious blending of Indian folk tales and western thought. These two notes are unmistakably and clearly discernible in his writings and his literary practice and life bear testimony. To this fact Sujata Shiven writes: “Where Manoj Das was quite influenced by the mysticism of Sri Aurobindo, the effect of western thinkers on him is well visible in his writings. Freud and Jung affected him so much that he used to write about dream and psychological analysis, mental imbalances, insanities and craziness through his characters.”

Many of Manoj Das’s stories witnessed the presence of Indian poetic, Indian mysticism, folk elements of India and Odisha as a whole along with western literary theory and western thought. Das came under the influence of many Indian mystics. Likewise, the theory of magical realism as revealed in the western writers like Garcia, Marquez, Isabella, Allende and Salman Rushdie, is clearly noticeable in the stories of Das. For instance, “*The Last I Heard of Them*” and “*A Trip of the Jungle*”, which deal with the theme of search for ultimate happiness and its dreadful result.

Anything connected with the supernatural always has an appeal to the mind, appeal of terror or delight. It has two fold effects. For children it is full of surprise, mystery and on their mind and body like experiencing moral, spiritual or psychological knowledge from these channels. It is far away from the so called natural understanding process. Folk tale still plays a big role influencing the modern writings directly or indirectly. Theme and ideals of folk tales becomes the guide lines for the writers who deal with humanity.

REFERENCES

1. Das, Manoj. *Selected Fiction*. Delhi: Penguin Books, 2001.
2. Mahanti, Prafulla. *Village Tales*. London: Pimiloco Books, 1990.
3. Narayan, Pandit. *Hitopadesha*. Gorakhpur: Gita Press, 1980.
4. Raja.P. *Many Worlds of Manoj Das*. Delhi: B.R. Publishing Distributors (P) Ltd., 1993.
5. Sharma, Vishnu. *Panchatra Gorakhpur*: Gita Press, 1978.



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

The Portrayal of Slavery in Toni Morrison's Beloved

Dr. Anjo Rani

Assistant Professor

Department of English

University of Patanjali, Haridwar

Abstract

Black literature in the United States portrays experience and history of African Americans. In *Beloved* Morrison shows the physical and psychological effects slavery has on an African American woman. In *Beloved* Morrison takes a real life event from African American history and gives special importance to the horrors and tortures of slavery to remind the reader about the past. Morrison thinks that the horrible issues related to slavery are avoided and forgotten in the traditional slave narratives; therefore, Morrison wants to emphasize the painful and forgotten aspects of slavery. Morrison's novels force its reader to recognize the existence and conditions of slavery in a nation that would prefer to forget that such a crime was ever committed. Morrison focuses on the brutal and dehumanizing aspects of slavery in order to effect the reader and the community in such a way that slave history should not be forgotten.

Keywords: slavery, freedom, ghost, identity, race, oppression, Black literature, Morrison, *Beloved*.

Black literature gained momentum in the nineteenth century and most printed black literature consisted of slave narratives. These narratives showed true stories of slaves' escapes to free states or countries. These stories were mainly published by white abolitionists to educate whites about the evils of slavery. Toni Morrison is a black African American novelist of 20th Century whose novels show and record the history of African American going back to the early time of 19th century. Harriet Jacobson's and Frederick Turner's diaries could be regarded as the most notable having this mission.

Toni Morrison has written a historical trilogy *Beloved*, *Jazz* and *Paradise*. *Beloved* deals with the ills of slavery, *Jazz* continues this exploration into the 1920s, and *Paradise* extends the examination of history into the 1970s. In this respect Morrison's novels have been a major contribution to black literature in the historical process.

Henderson notes that Morrison is among the writers who tried to show what happened to African Americans in the past and tries to show what has been forgotten or is being silenced:

Yet, in many respects, these writers were limited in their efforts to fully depict the physical and psychological suffering of African American people... Toni Morrison seeks to signify on those silences imposed by publishers and editors of the eighteenth and

nineteenth centuries. In particular, Williams and Morrison extend the efforts of their predecessors by developing creative responses to those calls centered on the wounds of the African American body.¹

In her novel *Beloved*, Morrison intended to show the reader what happened to slaves working in an institutionalized slave system. In *Beloved* the slaves working on Sweet Home experience violence, brutality, and are treated like animals. In the novel, the character who is mostly affected of slavery's severe conditions is Sethe. Sethe gets tortured, raped and mistreated. As a result, Sethe attempts to run away from Sweet Home and later she is driven to kill her two-year-old baby.

Morrison shows us what it means to live as a slave and what destructions have been brought to lives of slaves in this work. In *Beloved*, Morrison sheds light the painful past of African Americans and reveals the buried experiences for a better understanding of African American history. *Beloved* is a real life story, an event from African American history where special importance has been given to the horrors and tortures of slavery has been given in order to remind the reader about the past. In *Beloved* Morrison reinvents the past and wants the reader not to forget what happened in African American history:

Morrison's critically acclaimed novel *Beloved* probes the most painful part of the African American heritage, slavery, by way of what she has called "rememory" – deliberately reconstructing what has been forgotten.²

Morrison tries to represent the history of African Americans from her own perspective drawing attention to what slavery can do to individuals and their families:

Beloved represents a working out of subjectivity through the representation of history, a history so brutal and dehumanizing that it is unrepresentable, a depiction of community, which is often torn apart by the circumstances of slavery, and a construction of identity.³

Morrison believes that African American history is distorted and romanticized. Spargo cites Morrison's ideas about African American history:

We live in a land where the past is always erased and America is the innocent future in which immigrants can come and start over, where the slate is clean. The past is absent or it's romanticized. This culture doesn't encourage dwelling on, let alone coming to terms with, the truth about the past.⁴

Morrison's *Beloved* is a novel dominated by the ghost of Beloved and her mother to become freed from the grab of slavery and from the oppression of the white slave owners. Derrida's *Specters of Marx* is a book of specters and phantoms and the aim of this book is to save the Europeans from the grab of globalization and transitional capitalism. *Specters of Marx* is a critical, psychoanalytic and is one of the most controversial works of the recent days. Derrida claims that deconstruction is all along a radicalization of Marx's legacy and his rehabilitation of ghosts as a respectable enquiry proved to be extraordinarily fertile. Derrida actually wants to restore the ghost of communism for liberal democracy. A phantom is the presence of a dead body and spirit into a real life in its traumatic form to reveal something secret or hidden or usually shameful secrets to bring into light or it may be the unspeakable secret of the past generations. Like Morrison's *Beloved* the aim of this ghost story is to right the wrong or to deliver a message which is unheeded.

In Toni Morrison's *Beloved* the characters are psychologically affected by the hardship of the slavery done by the white slaves owners to rob black women and men and their subjectivity and agency. The novel began in 1873 when Sethe and her daughter Denver live in 124, a house in the community of the rural area of Cincinnati. Here Sethe and her daughter Denver continue to experience the psychological trauma of the past years after slavery.

Actually Sethe and her daughter Denver are ostracized from the society because of Sethe's past and pride. It has been eighteen years since Sethe escaped from slavery with her daughter Denver at "Sweet Home." The owner of the farm "Sweet Home" is a white schoolmaster who is cruel by nature and also by the dominant culture and brutalizes Sethe by his nephew when this guy takes notes on his scientific study of the blacks. In every age slaves are brutalized, tortured and sometimes raped by their owners. I think when human being possesses power he tries to exercise this and becomes crazy. If she gets absolute power she becomes absolutely crazy and exerts this power on others. So, the slave owners are doing that. Derrida imagines a world without corruption and without exercising power of the elite.

According to Colin Davis, "Derrida's specter is a deconstructive figure hovering between life and death, presence and absence and making established certainties vacillate"⁵. Actually Derrida's *Specters of Marx* will not reveal some secrets to us or shameful or otherwise, rather it will open to us the experience or an important message like the ghost of *Beloved* what we think we know. Sethe and Denver live in an isolated house at 124, Bluestone Road that is haunted by the ghost of her dead daughter whom Sethe killed eighteen years before. So, in this house Sethe is in a state of madness. I think this is a kind of mental torture which a mother feels after doing any wrong to her children. It's killing so it is much bitterer than that of a normal crime. Doreen Fowler quotes from

Barbara Schapiro, that Sethe and Denver are experiencing “psychic death, the denial of one’s being as a human subject”⁶.

The novel outlines the process by which Sethe, Denver and other African American slaves relieve themselves from the grab of the effects of slavery and claim “ownership of [a] freed self” (95). In the last of the novel when Beloved is being exorcised by a group of women we see,

“Sethe is running away from her, running and she feels the emptiness in the hand Sethe has been holding. Now she is running, into the faces of the people out there, joining them and leaving Beloved behind. Alone. Again. Then Denver running too. Away from her to the pile of people out there”⁷.

In this scene, I think Sethe’s running symbolizes something. She and Denver would like to be free. They want to take the taste of freedom. They wish to join with others where lies absolute freedom. So, Morrison thinks about freedom from slavery and Derrida thinks about a society where there will have no slavery.

Now for becoming free, Sethe with her children, Paul D, shackled in a brace, and other characters also who are experiencing the bitter taste of slavery are looking for their ways of coming back into the community and trying to become a part of the prevailing society. So, they are in search of their own free identity. Fowler quotes from Teresa de Lauretis where she says, “social identity is a process whereby a social representation is accepted and absorbed by an individual as her (or his) own representation”⁸. For developing a social self a person needs to develop his/her relationship with others and this is a dilemma of the slaves of all the ages. For example we can cite the name of Denver:

“it was very difficult for Denver to tell who was who” (286). Morrison’s fiction here is about the dilemma of problem of domination of the whites by pressing steam roller over the black community. For example we can say that when Schoolteacher embargoed to all the slaves and say no new money will come to the plantation and therefore there will be no cash to buy out of slavery (Kreyling,⁹).

And Morrison further points out that the problem of domination is not possible excluding the white from the society and even if we form a society only by the black.

There will have ruling and dominating group because this is a war between the stronger and weaker self. Stronger entity will always rule and dominate the weaker entity. But Derrida argues in favour of a world where there will have no leader, bourgeois individual agent, ruling or something

like that. Morrison’s novel *Beloved* explores the contemporary debate about the identification of the self within a community. According to Fowler “the notion of that identification with others promotes a separate identity is paradoxical”¹⁰.

In the conclusion of the novel we see Sethe and Beloved become “locked in a love that wore everybody out”¹¹. So, it is also difficult for an individual to maintain whole identity including gender, ethnic and other boundaries at the same time making an ally with others. For example, for a person of black colour is it possible to protect his identity and solidarity at the same time comparing with a white?

So, it is very difficult to identify one from one's entity to another. Derrida also thinks that we should not mingle ourselves in a war within the community.

Toni Morrison's *Beloved* is a major and complex exploration of slavery and freedom as identities where equilibrium between the past and present is very important. Sethe would like to do her present and future better because her past is problematic. Past is the history which Sethe faced eighteen years before. She is always haunted by her cruel past. Her memory is also accommodates those facts which are particular and symbolic to her. Sethe's memory is always ruptured by the nostalgia for wholeness and a yearning for the self-identity between the real and the virtual self.

Beloved is a historical novel based on an event of a fugitive slave Margaret Garner. Morrison here speaking about a past event and her aim is to focus the condition of the society of the US regarding slavery. In the same way in *Specters of Marx*, Derrida thinks about the past event of Marxism and would like to eradicate the shortcoming of globalization and capitalism. In *Specters of Derrida*, we see his thinking about the past and the future. Colin Davis argues,

“For Derrida, the ghost's secret is not a puzzle to be solved, it is the structural openness or address directed towards the living by the voices of the past or the not yet formulated possibilities of the future”¹².

In *Beloved* we see the beating and lynching of the black slaves, the sexual abuse of the women slaves and the torture of the heroine, Sethe as a slave. Sethe kills her daughter and tries to kill other three children but she still thinks them as the parts of her body. Sethe does not like to allow her children to be returned to slavery. Rejected by her master one time Sethe was saved from the curse of hanging and her three children also saved in this time staying at 124. Here we can analyze the mental state of Sethe; she would rather die than be a slave again. She is actually the selfless victim of a dominating influence. She wants to relieve herself from the black claws of slavery even if this means that she has to give up on life. In Derrida's specter he does not support slavery and he is also against the black claw of inhuman atrocity.

The entire interior fictive space in *Beloved* is depicted by the social and imaginary lines. Cincinnati Airport is now in Kentucky, across the Ohio River. Cincinnati is the primary location of Morrison's novel *Beloved*. Many of the people of different places now cross over Cincinnati and

back every day from Cincinnati on the ferry. Now they have a chance to think of the place of Cincinnati going a few decades ago just before to the Civil War in the time of *Beloved*. The Ohio River is the barrier between a free state and a slave state.

There is no ontological difference between Kentucky and Ohio because in the imaginary sense there are physical lines but socially and phantasmatically they are free. Ohio River is a magical border between the two states. And if a slave escaped and get across the river s/he may suddenly be free if she is not captured by the other slave states. Miller says,

“I claim that the fantastically brilliant, moving and dense verbal texture of *Beloved* allows the reader to understand what may be a universal structure of all communities including the ‘world-wide’ community being brought into existence by globalization”¹³.

In this novel, we see Morrison is criticizing current world order regarding the presentation of slave and slave owners. In *Specters of Marx* Derrida also criticizes the new dogmatism and new world order. Freud calls the work of Derrida as the triumphant state of mourning work. Michael Kreyling quoted from Yet Patterson that “we know next to nothing about the individual personalities of slaves or of the way they felt about one another. The data are just not there...”¹⁴.

Beloved is dedicated to Sixty millions and more slaves. Many masters in *Beloved* record the presence of some black physical bodies but they fail to comprehend the human experience in their bodies on that time and place. The experiences may be individual or collective but the experiences of the sixty millions and more shake the consciousness of the masters of the world. From Morrison’s point of view we see that the problem of immigration, War on terror, homeland security, homeless citizens, ports, and other things of the US can be invaded any time by the uncanny others likewise the Europeans like the sixty millions and more can also be invaded by the ten plagues recommended by Derrida, which are the shortcomings of globalization, any time.

In *Beloved* we see the ghosts of those sixty millions and more African American forefathers and foremothers whom the white people brought to the US as slaves are haunting the imagination of Morrison like the haunting of Derrida in the *Specters of Marx*. So, Morrison’s writing is against the slavery and the mastery of the masters of the world. Actually *Beloved* explores the collective pain of millions of slaves in slave history. Race and gender identities are balanced in the novel *Beloved*

by the sameness and differences. There are two types of people here in this novel we see. They are the blacks and the whites. And another thing is that masculine and feminine identities are also balanced here. Fowler says, “In *Beloved* the father figure models this balance of difference within relationship to induct a child into a world of socially defined identities”¹⁵. For example when Paul D puts his story next to Sethe he risks his mail difference. In Derrida’s *Specters of Marx* there is no racial conflict. One time Sethe reported the misdeeds of the schoolmaster and his nephew to Mrs. Garner, the widowed of Mr. Garner the original owner of Sweet home, and severely whipped though she was pregnant. In this scene we see Sethe runs away and being pregnant she feels exhausted and goes in a forest nearby where by the nursing of a white woman Amy Denver she delivers her daughter and feels better by the nursing of Amy. Amy is a white woman who helps Sethe in the time of delivery. Actually Amy here crosses the racial boundary and the boundary of slavery. She risks her white identity. Again Paul D helps Sethe crossing the boundary of black and white. So, here Amy and Paul D model are a mix of difference and similarity in the heterogeneous community of male and female others. In both cases Amy and Paul D brings the death into life from the near death. So, Amy’s wish to do triangulate the relationship between Sethe, Denver,

and Amy the mother child relationship to a new angle of black and white others. This is a very nice combination of the black and the white.

The heroine, Sethe, obstacles the instant of acculturation, because of the leading white culture tries to refigure a moment of revolution as a black male and female in a totalizing identification. It becomes very severe when the nephew of schoolmaster sucks the milk from the breast of Sethe. This is a kind of degradation of the black father and mother because Sethe's husband only witnesses the scenery and he has nothing to do. It is a very bad image in the state of slavery which is witnessed by Sethe's husband and her child. It is an image of self-other union.

The scene of Sethe's mammary rape illustrates the primal scene of a white racist, and the scene of love making degrades the image of black devaluation. The mammary rape outlines the primal scene of a mother figure which is a kind of oppression on a pregnant black woman. There are some deviations here one of them is the rape or the sexual act that is not performed by the black biological father figure rather it is done by the two white son figures that means the nephew and the witness are the schoolteacher and Halle. This sexual act is actually very bitter and inhumane and it dehumanizes Sethe. The nephew of schoolmaster behaves with Sethe as if she were an animal. And here Halle, the black father of Sethe's children is forced to see the action without having any activities. He actually has been symbolically castrated. His role is like a child witness.

So, this is the condition of the slave society we can comprehend from the description of the novel. It is very pathetic here why the schoolteacher is not having a role of father figure protesting the criminal activities. The prison camp experience in *Beloved* utterly expresses the depressed and miserable condition of the earth. According to Fowler,

“The prisoners who seem to be dissolving into the earth experience the source in the non-ego, drive and death they also materialize a resurrection as they erupt through the earth like ‘zombies’”¹⁶.

Fowler further says Morrison teaches us

“to see that the desire to return to an original precultural condition, which is also a desire for integration with one another, plays a role in the boundary making process: that is that in mixing is a stage on the way a new mixing or new social identity”¹⁷.

In connection to prison we can say the experience of Paul D who was a slave of “Sweet Home” with Sethe. Like Sethe he is also haunted by the past he witnessed during the Civil War. He suffered unspeakable miseries on that time for becoming free from the atrocities of the slave owners. He has dark memories regarding his imprisonment as a black slave. He worked with a chained gang in the day and was kept like a prisoner at night in the ground and in a box also.

Morrison's *Beloved* happened in the time of US Civil War. The Civil War was fought between slave states and free states. It was an internal war where brotherhood, son father relation is not addressed and the motto of this war was who can kill his nearest and dearest one. This was a community made up of

the symbiosis of white slave owners and the African American slaves, each of them depend on others, economically and culturally. In this novel, we see the white people bring the African slaves to America like a white plantation slave holder where different types of hundred of slaves, field slaves, house slaves live in slave cabins. Living in slave cabin is unhealthy, inhumane and are being deprived from various types of human facilities.

Actually to live in a slave cabin must create some problems including death also. Here the slave owners kill and rape the wives, oppressed their children, and sometimes their daughters are also raped, whipped and tortured. Derrida says, everybody knows what type of terrible picture they could give to the industrial, mechanical, chemical and normal and genetic violence to which man has been submitting animal life for the past two centuries. This type of inhuman oppression on the slaves and keeping them in a slave cabin is a type of unsuccessful attempt to make a harmony like the war of today against the terror and illegal immigrants. And sometimes the slave owner's decision of lynching without proper judgment is a kind of destruction of their own valuable property.

Now a days the riven of community structure and the bond of families happened by the African American community is a kind of self-destruction which is affecting the structure of the community in a great scale. And actually the enslavers, colonizers, and imperialist conquerors are responsible for this type of self-destruction. For example, we can cite the war of US against Iraq. Actually the US behavior against Iraq was very cruel in the name of peace, harmony, and democracy. And African American relationship regarding the slavery is the main subject of *Beloved*. According to J. Hillis Miller:

“At a smaller level still is the relation of each of the characters to the family group, and finally, the relation of each character to himself or herself. Both these final two versions of this fractal pattern of self-similarity must include another inside/outside relation, namely the relation of the African American community as a whole to the “other side” the unseen other world of the dead that in Morrison's vision impinges with physical presence and even violence on this world”.¹⁸

In the *Specters of Marx* Derrida says against this type of communal conflict within the community. So, as a moral human being everybody should have the ethics of understanding the behavior of every individual in the community. In the case of *Sethe* we see killing her daughter for the sake of slavery she crosses the limit of her ethic. Miller says, “*Sethe's* decision to cut her baby daughter's throat with a handsaw can get her to safety on the other side that is to kill the best part of herself”.¹⁹

The school teacher shoot Sixo like a dog, or a horse or like another animal but Sixo does important and valuable works for the farm. So, it's a moral degradation of the schoolmaster. Killing a slave is like killing an animal and it's very trivial to the slave owners. This is terrorism and an autocracy or not liberal democracy which affects Toni Morrison very much. The same thing happens when *Sethe* confronts the schoolmaster killing her daughter and taking her in her arms. In a similar way the behavior of Islamic “terrorist” suicide bombers only make sense if we take into account their belief that they will become holy martyrs and go straight to a glorious life in heaven, just as the behavior of George W. Bush and his

companions only make senses in the content of their belief that the end of the world is at near and that only the Christian faithful will be saved.

In the Specters of Marx, Derrida argues in favour of liberal democracy which becomes the ideal of human history where never has violence, famine, inequality, economic oppression, exclusion that will affect human society or humanity in the earth. Derrida thinks of an imaginary society where no men, women and children have been subjugated, starved or exterminated on the earth. In chapter three of Specters of Marx we see there are ten plagues of the global and capital system which Derrida thinks about and imagines a “New International”²⁰. One of the plagues is inter-ethnic war which we can connect with the conflict of black slaves with the white slave owners in Morrison’s *Beloved*. This type of inter ethnic war is very severe in *Beloved*. Derrida’s “New International” is a call for them to allay themselves in new, concrete and real way. The most important character in Toni Morrison’s *Beloved* is the *Beloved* herself who is the ghost of the dead baby of Sethe. The central event of *Beloved* is Sethe’s murder of her baby daughter. Sethe does this for becoming freed her daughter, under the Fugitive Slave Laws, by the posse from the Kentucky plantation, “Sweet Home.” And the murdered daughter of Sethe comes at 124 as a ghost we see later. Here the ghost represents the power of legacy under slavery. The memory and the ghost of her dead baby are haunting her even after eighteen years she won her freedom. The appearance of the ghost at first is not so clear but in course of time it becomes clear that it is the spirit of the dead baby of Sethe. She has come back to life. The ghost is very malicious and destructive though at first it becomes not so. By the end of the novel we see the ghost’s image especially her presence in 124 at Bluestone Road is deeply destructive for the people. *Beloved* settles in the house at 124 like a parasite and is becoming stronger day by day but Sethe is becoming weaker every day. According to Jeffery Andrew Weinstock,

“*Beloved* is about the ‘feeling in’ of anything. It is instead about loss, emptiness and about emptying. It is about recovery. It is precisely about first recovering or experiencing from slavery or for extreme freedom”²¹.

When Sethe understands that the ghost is the dead daughter of her; she thinks she has been given a second chance to repentant. In Derrida’s Specters of Marx the ghost represents something abstract. It’s not the presence of some spooky or uncanny being of human image rather it is the thinking of Marx prevailing in the existing society.

According to James Berger “Morrison introduces historical trauma into the narrative through the figure of the returning and embodied ghost”²². In this novel ghost is the embodiment of total suffering under the chain of slavery. *Beloved*’s return as a physical body as her existence is symbolic to the social, personal and familial traumas of American race relations. In every ages ghost will come again and again and will go back if the world order is not right. I think “ghost” is a symbolic word which represents the threatening for the evil force.

All the characters here including former slaves and the children of former slaves are haunted by the past memories of their own. Sometimes slavery damages the way of their thinking concerning normal life and love and their attitude towards present and future and own worth as human beings. This is a novel interweaving the past and present. Present memories of slavery and brutality are being tortured by the occurring of the past and Morrison has given more times describing the past. So, the novel is often repetitive in description, depicting, lingering and shaping the repetitive ideas of the past sometimes trouble them to survive with present and to make plan for the future. Sethe, Denver, and Paul D now try to escape from their painful past and vows to have future full of freedom and enjoyment. Sethe gets only twenty eight wonderful days as freedom in Cincinnati. This is her test of freedom. But the slave characters of the novel always want freedom. Actually freedom is the taste of human life. Slavery and freedom are two opposite poles of the existence. Then Sethe and Denver had to adopt imprisonment but by a group of white abolitionists they became free and came back to 124 in Cincinnati and continue to live there in isolation. Now, this is a kind of freedom but this freedom is not eternal or permanent. Because human being always thinks that the other side of the fence is always beautiful and all the peace and happiness are there but real peace and happiness lie in serving the humanity without captivity. In his Specters of Marx Derrida says that techno-capital system depends of faith and he thinks in the time of working when complicated mechanical engines work we do not understand the functioning of the machines and in the same way we do not understand the functioning of an email message if the other side does not respond properly; we get the message that connection terminated. Same thing happens in Morrison's Beloved that the black community is active but the other side is ghostly and phantasmatic. Gyyatri Chakravorty Spivak says according to the strictest Marxian sense, "the reproductive body of woman has now been 'socialized' computed into average abstract labor and thus released into what I call the spectrality of reason a specter that haunts the merely empirical, dislocating it from itself.

According to Marx this is the specter that must haunt the daily life of the class conscious worker, the future socialist; so that s/he can dislocate him/herself into the counterintuitive average part subject (agent) of labor, recognize that in the every day, *esspukt*"²³.

Here, we see woman's body is reproductive and in the modern times it has been socialized. According to Marx, we have to have an effort by which capitalism can be wrenched into socialism and have to take another initiative so that labour power can be converted into commodity. And this effort of the specter must haunt the class conscious day worker.

Derrida speaks about immunity and auto-immunity which we observe in the behavior of Sethe. Actually "immune" is a social term used for clergy and sometimes it is used as a biological term. But Derrida thinks that this is the characteristic of every community. Every community tries

to keep itself pure and uncontaminated even by attacking the invaders. Immunity and auto-immunity dominate the character of Sethe in relation to Beloved and her other children. Sethe actually wants safety, purity, indemnity, immunity, and freedom from harm for her children and for herself. She wants this according to her own willingness, presumption and wish without considering the factor related

to life. To her, the life of herself and her children are beyond the price. So, she wishes to survive for the best self. But on the other hand she wants freedom anyhow even by sacrificing life. She thinks true freedom lies in the life of the afterworld. When Sethe kills her daughter probably she thinks that her daughter will gain a better life afterward which we can consider from the religious point of view that she has a strong belief about the life of the afterward. That is the place of true safety. She can take suicide or she can sacrifice herself and even the self of her children for true freedom. Miller points out that

“Sethe repeatedly says in justifying her act to herself, to Paul D, and to Beloved, that her children are the best part of her, the only pure and clean part, her ‘best thing’ her life beyond life. Therefore, she must kill them when their purity and cleanness are endangered, “she just flew”²⁴.

Sethe thinks to herself when she is getting ready to try to explain her act to Paul D

“collected every bit of life she had made, all the parts of her that were precious and fine and beautiful and carried, pushed, dragged them through the veil, out, away over there where no one could hurt them, over there outside the place, where they would be safe”²⁵.

In *Beloved*, Morrison intends to show the reader what happens to individuals in an institutionalized slave system in which African Americans had to live in the past. Narrating the story of Sethe, Morrison focuses on the dehumanizing effect of slavery by emphasizing sufferings of slaves. The novel shows us what happened to Sethe, her family and other slaves working on the plantation. We saw that Sethe was mistreated and raped. After she tried to escape from the plantation, she killed her baby and attempted to kill the rest of her children. Her husband went mad and other slaves had unfortunate lives. After killing her baby, Sethe continued to suffer. She felt regretful and pain had to live an isolated life for a long time in the black community. Sethe became mentally and spiritually exhausted and had no energy left to live a meaningful life. As a conclusion, it is very obvious in the novel that slavery threatens the psychology and spiritual world of individuals and causes horrific and brutal consequences. Denver imagines Sethe's reason a little bit later in the novel and she thinks Beloved might leave: “the best thing she was, was her children, white might dirty her all right, but not her best thing, her beautiful, magical best thing the part of her that was clean”²⁶. So, here Beloved is considered as a “thing” and it is a powerful irony used by the novelist. Sethe thinks Beloved is her best thing, she is the only clean part of her, she is cadaver. She thinks, by killing Beloved she has killed her own self but thinks herself and her children free from the curse of slavery.

Works Cited

- Berger James, Ghost of Liberalism: Morrison's Beloved and the Moynihan Report PMLA, JSTOR. 1996; 111(3): 408-420.
- Caesar, Terry Paul. Slavery and Motherhood in Toni Morrison's Beloved Revista de Letras. 1994; 34:111-120.
- Davis Colin. Hauntology, spectres and Phantoms Oxford Journals, French Studies. 2005; 59(3):373-379.
- Derrida, Jaques. Specters of Marx. London, 2006.
- Fowler, Doreen. Nobody Could Make It Alone: Fathers and Boundaries in Toni Morrison's Beloved" MELUS.2011; 36(2).
- Fuston-White, Jeanna. "From the Seen to the Told": The Construction of Subjectivity in Toni Morrison's Beloved". African American Review 36 (2002): 461-473.
- Henderson, Carol E. Scarring the Black Body: Race and Representation in African American Literature. Columbia: University of Missouri Press, 2002.p. 12
- Kreyling, Michael. Slave life; freed life-everyday was a test and trial: Identity and Memory in Beloved Arizona Quarterly. 2007; 63(1):109-36.
- Kubitschek, Missy Dehn. Toni Morrison: A Critical Companion. Greenwood Press, 1998 p. 115
- Miller J Hillis. Boundaries in Beloved symploke. 2007; 15(1-2):24-39.
- Morrison Toni. Beloved London, 2005.
- Spivak Gayatri Chakravorty. Ghostwriting Diacritics. 1995; 25(2):64-84.
- Spargo, R. Clifton. "Trauma and the Specters of Enslavement in Morrison's Beloved." Mosaic (Winnipeg) 35 (2002):113-119.
- Weinstock Jeffrey Andrew. Ten Minutes for Seven Letters: reading Beloved's Epitaph Arizona Quarterly. 2005; 61(3):129-152.

The Pang of Partition in Amitav Ghosh's *the Shadow Lines*

Dr. Anjo Rani

Assistant Professor, Department of English, University of Patanjali, Haridwar

Abstract

Indian history is divided into past, present and future. The true national identity lies on the individual awareness and the nation's heritage. The present paper is intended to examination of Amitav Ghosh treats the theme of nationalism and partition in his "*The Shadow Lines*" (1988) and how he describes the concept of nationalism. The continuous prompt of the nation by our ancestors has put into a questioning attitude of people recently. Ghosh views the traditional values by his animated and unendurable ideas. Amitav Ghosh has focused on the political interference in contemporary world in relation to her work "*The Shadow Lines*". The political influence and violence in contemporary world are aptly marked out in this novel. The partition provided the writers with the occasion to write about the plight of the people in the subcontinent in order to bring home mainly to the western world, the impact of British rule, which had previously boasted of civilizing mission. The partition theme in Indian novels in English set the dystopian tune, which would be later on carried on to the tone of the postcolonial theories. Post-colonialism began as recognition of the dominant post-war economic and political conditions which were prevalent all over the world. Amitav Ghosh explores the ideas of nationhood and Diasporas ideas that involve relationships between individuals belonging to the same or to different communities that sometimes transgress and transcend the shadow lines of political borders. *The Shadow Lines* represents Ghosh's most direct confrontation with nationalism and national identity and it is simultaneously about each character's personal identity.

Keywords: Nationhood, Diaspora, Post-colonialism, Nationalism, Partition.

The British ruled on the Indian subcontinent between 1858 and 1947. India was considered the jewel in the crown of British Empire. But unfortunately Indian nationals neither had any say in central government nor in local level. The feeling of injustice had created a dream to struggle for freedom among the people of the subcontinent. Finally, the British left Indian subcontinent, but their departure led to the division of the nation into two independent states, India and Pakistan based on the "two nations theory". The process of partition was accompanied by migration, barbaric violence, and brutality, slaughter of innocent people, looting and burning. Intersect between two countries contributed to increase the strife instead of giving desired peace and freedom. Many years after the partition, the people of the two nations are still trying to heal the scars and trauma left behind by this diabolical event of history. Most of the partition related works deal with the immediate violence and oppression during the partition. Violence lies at the heart of these works. Incidents of murder, rape, looting, migration, train massacre etc. are common in partition works. But the inefficacy of partition and its ceaseless traumatic aftermaths are not presented equally. In *The Shadow Lines*, Amitav Ghosh depicts the aftermath and incessant trauma of partition. Ghosh here also questions the validity of freedom that is gained by drawing lines between nations. He recalls the 1964 riots

to justify his point that drawing of borders during 1947 did not resolve the tensions between Hindu and Muslim communities. The novel also delineates how this never ending enmity can bring tragedy in the life of individual's and give traumatic experience that will haunt them in future.

The word "trauma" comes from a Greek word which means "wound", a separation of bodily tissues. Trauma can be defined as a type of psychological and emotional damage that occurs as a result of a severely distressing event, leading to serious and long-term psychological effects. By individual trauma mean a blow to the psyche that breaks through one's defenses so suddenly and with such brutal force that one cannot react to it effectively by collective trauma, on the other hand, mean a blow to the basic tissues of social life that damages the bonds attaching people together and impairs the prevailing sense of communality. The collective trauma works its way slowly and even insidiously into the awareness of those who suffer from it, so it does not have the quality of suddenness normally associated with 'trauma'. But it is a form of shock all the same, a gradual realization that the community no longer exists as an effective source of support and that an important part of the self has disappeared:... 'We' no longer exist as a connected pair or as linked cells in a large communal body (153-4).

Trauma is a term that can appropriately describe the implication of the partition of Indian subcontinent. In case of partition, the whole Indian subcontinent seems like a body; a diseased body which needs to be treated, which requires dismemberment of it, by creating a severe wound. Again, the country is made up of people who inhabit in it, so the wound would also affect their bodies, minds, hearts and lives. Therefore, the wound is not only a physical wound but also a psychological one. It serves as a traumatic experience to them that will haunt them in future. The memory of that incident would leave a scar upon the minds of millions of people. In reality, Partition was "...a sickening slaughter that would turn friend on friend, neighbour on neighbour, stranger on stranger..." (Collins and Lapierre 182). Not "a surgeon's scalpel" but "a butcher's axe" (Collins and Lapierre 289) was required to perform the vivisection of India.

After partition, India and Pakistan are still trying to establish and maintain a secular state with freedom and equality for all, but their attempts are interrupted by the riots. Religious tensions between these two nations have caused disturbance since the partition as Isabella Bruschi says, "... the old ghost of communal hatred, which shook the Indian Subcontinent in 1947, reappears again and again each time causing new outbursts of violence;... the life of the Hindu, Muslim and Sikh communities has been haunted by recurrent strife..." (25-26). In January 1964, there was clash between Hindus and Muslims after the disappearance of a precious relic from a mosque in Srinagar, the capital of Kashmir. In India there was a militant separatist movement among the Sikhs in Punjab in the early 1980s that finally resulted in the operation Blue Star that left hundreds of troops and civilians dead and injured. Further, on 31 October 1984, Indira Gandhi was assassinated by two members of her Sikh bodyguard. Communal tensions between Hindus and Muslims further reappeared in the 1990s that contributed to the destruction of the Babri Masjid in the city of Ayodha on 6 December 1992. Other than the riots, India and Pakistan were involved in three wars in 1947, 1965, and 1971. Again, Kashmir is a great example of the traumatic aftermath of partition. Mughal Emperor Jehangir once said that Kashmir was "a page that the painter of destiny had drawn with the pencil of creation" (Hay 2). But this "earthly paradise" (Hay 2) becomes the most disputed territory and a point of contention even today. Kashmir had also been partitioned like India, not by legal borders but by invasion and conflict. Thus, Kashmir bears the mark of lifelong enmity between Hindus and Muslims, it becomes a "... insurmountable barrier to their reconciliation" (Collins and Lapierre 550).

The tragedy of partition provided the writers with the occasion to write about the plight of the people in the subcontinent in order to bring home mainly to the western world the impact of British rule, which had

previously boasted of civilizing mission. India got independence through bloodshed and migration. In fact, the partition theme in Indian novels in English set the dystopian tune, which would be later on carried on to the tone of the postcolonial theories. Post colonialism began as recognition of the dominant post-war economic and political conditions are prevalent all over the world. The post-colonial writers all over the world assert that their countries possessed a prestigious history, culture and heritage; and they also valorise the past from which they have drawn the raw materials for their works. The traditional view and territorial entity are the unique character generated through their migration from one region to the other or from one settlement to another settlement are raw source of post-colonial writer's work. He has emerged as a prominent writer with the force of sheer verisimilitude and versatility. Besides this, a vast range of characters lend a quality of cosmopolitanism to his subject. His issues are local and global at the same time making the themes universal. His opus is marked with the traits of interdisciplinary and post modernity; continuous innovation and occupation with a variety of subjects. Ghosh is conscious of the role of an author and his own stand on his role as an author. His views on society, language, culture, human relationship, nation and geographical boundaries are all painted with his beliefs. These ideologies also determine his choices as a craftsman of storytelling.

The Shadow Lines is the novel deal exclusively with the consequences of the Partition, and mainly concerned with the Partition on the Bengal border. It is important to note that Ghosh happens to be the only major Indian-English novelist who is preoccupied with the Bengal Partition. There was a collective expression of grief, a demonstration of all religions in which Muslims, Sikhs and Hindus alike to took part in. In January 1964 Mu-I-Mubarak was recovered and the city of Srinagar erupted with joy. But soon after the recovery, riots broke out in Khulna and a few people were killed. In pursuing its inquiry in the logic of boundaries in the postcolonial context, *The Shadow Lines* takes up the challenge of representing the complexity of national identity.

The Shadow Lines is the mirror image, which runs throughout the novel as a sign of those relations that paradoxically connect nation and individuals even as they divide them. The mirror image in the novel foregrounds the idea of mutual contractedness not only between the narrators and the other characters that surround him but also between the cities of London, Dhaka and Calcutta. As he discovers new meaning and imagines new connection between him and the other characters perception and experiences of space, the adult narrator comes to understand that Muslim Dhaka and Hindu Calcutta are essentially mirror image of each other separated by a looking Glass border. The cause of the riots that killed Tridib in Dhaka also causes the Calcutta riots in which he was trapped as a child. As Thamma believes across the border there existed another reality. Thus in the novel Thamma supremely confident in her belief that real borders separate nations is taken aback when told that she would not be able to see any borderline between India and east Pakistan from the plane. She asks, if there's no difference both sides will be the same. Thamma's conceptual mapping of the nation, which mirrors that of nationalism, is based upon the unifying effects of Tradition represented in her mind under the guise of warfare that constitutes the main ingredient of a country's territorial integrity.

Amitav Ghosh imagines and creates those situations from history and see what happens to an individual life when he/she is part of historical events. History also records the changes and chronology of events. Literature need not necessarily record the changes in chronological manner but represents such changes. Ghosh represents the changes that take place at individual level and at national and international levels. The story of these characters is not told in a contextual vacuum, it instead corresponds to the growth of Calcutta as a city and India as a nation over a period of three decades or more. Significantly, private events

in the author's life and other important characters take place in the shadow of events of immense political significance. So, there is the character name Thamma, the grandmother of the unnamed narrator through whom the issue of the Bengal Partition and the whole idea of Nation, Nationalism and Nationhood gets discussed. The characters and stories are rooted in the solid soil of reality of human life. Ghosh's writings penetrate through various forms and institutions of power in society and seek to comprehend human existence in totality. Power structures have always prevailed and controlled an individual's life. One interesting fact about the organization of the characters within novels is that each character is an individual and integral to the flow of the story. He also interweaves the story in a manner that ruptures any hierarchy of importance amongst characters. So if Tridib is an outstanding character in *The Shadow Lines*, the roles of narrator, May and grandmother are equally vital. Tridib, the eccentric historian cousin through whom the idea of history being challenging gets highlighted. Then there is the third generation Ila, the narrator's second cousin through whom the author brings to fore the issues of Diasporas and racism.

The narrator goes to London for his doctorate work but he feels that he is not new to the place. It is a place which is already known to him. He has seen London through the eyes of his mentor and inspiration Tridib. Tridib's vivid account of London and the narrator's extraordinary imagination makes him feel that he has already visited the place before. The narrator stays in London for about a year but his life is most affected by Dhaka that he never personally visits in his life. The narrator has seen Dhaka through the eyes of his grandmother only. And it is the tragedy that takes place in Dhaka which changes his life forever. He loses his mentor Tridib on the roads of Dhaka when he is killed by a rioting mob along with Thamma's uncle. The nations were divided on the pretext of religions and millions of people migrated from one part to the other. During this migration thousands of people lost their lives and millions were rendered homeless. But the memories of the people could not be divided. People who migrated to the either side always had the memories of their place of birth. They always had in their minds the picture of their nation where they were born and brought up; the nation where they grew up playing in the mud and running in the streets with friends. The line that was drawn by the politicians to divide one nation into two could never divide the sentiments and memories of the people.

Amitav Ghosh's *The Shadow Lines* very interestingly presents this fact to the readers through different characters, Thamma being the most obvious one. Thamma epitomizes nationalist movements of India and has been an inspiration for the narrator. He uses his grandmother's eyes to see her life in Dhaka as a young girl, her uncle and cousins, the other side of the big house where everything was upside down. Thamma represents India's national identity in the Nationalist Movement. She is a migrant from Dhaka but her ardent love of India cannot be questioned. She goes back to Dhaka after about 20 years to bring her nonagenarian uncle to Calcutta since there is a revolution going on in Dhaka. In Dhaka she realizes how alien she has become to the place where she was born. She feels as if she is a foreigner. Tridib at this point makes it more vivid when he says, "But you are a foreigner now, you're as foreigner here as May – much more than May, for look at her, she doesn't need a visa to come here" (*The Shadow Lines*, 195). The remark of Tridib shocks the readers. Thamma's visit to Dhaka gives us a peep into her psyche and raises a lot of questions about the lines drawn between nations. While filling in a form in Dhaka, Thamma swiftly fills in her nationality as 'Indian' without any hesitation but she starts pondering while filling in her birth place as Dhaka (Bangladesh). There are a series of questions that arise in her mind. Whether birth in a country gives one the right to nationality, how one's nationality changes if the nation is demarcated. Whether the lines that divide nations also dividing the memories. And like wise. The author does give a very plausible answer to these questions through the character of Jethamoshai, Thamma's uncle. He says,

“I don’t believe in this India-Shindia. ...suppose when you get there they decide to draw another line somewhere. What will you do then? Where will you move to...? As for me, I was born here and I’ll die here” (SL 213). And eventually he becomes the victim of the communal rioting in Dhaka. Narrator’s mentor and inspiration Tridib also dies in the incident.

The death of Ukil Babu, Thamma’s uncle clearly throws forward another question that is whether people are safe even in their country. Ukil Babu boasts about his country and says he will die where he was born but whether he ever expected to die like this. Thamma, though born in Dhaka in Bangladesh (then East Pakistan), is a true Indian at heart. She used to dream when she was in college to be a part of the militant groups which were fighting for India’s freedom. She was fascinated by the acts of dare-devilry performed by the freedom fighters against the British imperialists. She didn’t know much about the freedom struggle but she was so ardent a lover of nationalism that she was ready to even wash utensils, cook food and wash clothes if she could become a part of the freedom movement. Riots spread to Dhaka and Calcutta. The toll increased to thousands. Despite the presence of two armies of Pakistan and India, stray incidents of arson and looting continued for a few days. There were innumerable cases of the Muslims in East Pakistan giving shelter to the Hindus, often at the cost of their own lives and equally of the Hindus protecting the Muslims. “But they were ordinary people, soon forgotten ... not for them any Martyrs memorials or Eternal Flames” (*The Shadow Lines*, 230). The situation depicted is similar to the anti-Sikh riots that Ghosh witnessed in Delhi, following the assassination of Mrs. Indira Gandhi. Though Calcutta and Dhaka belong to two different nations, separated from each other by the borders etched upon the map, the two places are closely bound to each other that the narrator had only to look into the mirror to be in Dhaka; a moment when each city was the inverted image of the other (*The Shadow Lines*, 233). Hence what happens in Dhaka will be certainly reflected in Calcutta even when concerned authorities keep quiet about the event. The narrator comes to the conclusion that the lines separating the two nations are only shadow lines. *The Shadow Lines* can be read as destabilizing the fixed, binary logic imposed on nation of otherness, identity, history and memory in the construction of nationalist boundaries. Thus in *The Shadow Lines* Ghosh represents national identity in a way which forces us to acknowledge the ambivalence of boundaries, even as we accept that partition was necessary. On a metaphoric level is what Tridib tries to do by jumping out of the sure safety of his car during the riots and running towards the Muslim old man he barely knows. The force and appeal of nationalism cannot be wished away, just as death by a communal mob in the bye-lanes of old Dhaka. Dhaka has been Thamma’s birth place but her nationality is Indian. As a young girl, she had thought of fighting for freedom in east Bengal. But those very same people for whom she had been willing to lay down her life are enemies in 1964. Feelings of nationalism had after all motivated the fight against the British. The violence it unleashed by the action of a few fanatics the vengeance that the ordinary Hindu, Muslim and Sikhs wreaked on each other worsened our social sense, distorted our political judgments and deranged our understanding of moral righteousness. *The Shadow Lines* written in 1988 was the author’s response to another unprecedented event in Post-Colonial Indian scene: the 1984 Anti-Sikh riots that swept the nation after then Prime Minister Mrs. Indira Gandhi were assassinated by her Sikh bodyguards. To begin with supposedly State sponsored, these riots in their magnitude were comparable to the earlier communal agitation of 1947 partition.

The novel situates the 1964 communal riots in Calcutta experienced by the narrator as a young school going boy centrally in the boy’s psyche as well as in his analysis of the difference of perception that pervades the recording of such incidents. In the book these riots and the riots at Dhaka become the occasion for the acid test of our recording systems whether of our history or of our newspapers the author creates a

brilliant job by the use of excessive and mundane journalese that drowns the powerful dominance that it exerts in the author's consciousness. *The Shadow Lines* is the Partition novel examined in this book that really questions the concept of the border, questions very seriously whether the shadow line that we inscribe to separate people into different nations has any validity, or whether it is an absurd illusion. It is Ghosh's contention in this novel that borders themselves are fictive and illusive, that they defeat and negate the very reason behind their ostensible existence. Thamma in *The Shadow Lines* inquires whether she would be able to see the boundary between India and East Pakistan. Ghosh writes through this character, and if there is no difference both side will be the same, it will be just like it used to catch a train in Dhaka and get off in Calcutta next day without anybody stopping us. What was it all for them? Partition and all the killing and everything if there is not something in between. (*The Shadow Lines*, 151) Common prudence of Thamma fails to understand the justification of creating two nations. D. K. Pabby, while presenting comparative study of themes in his article viz. theme of partition and freedom in Khushwant Singh's Train to Pakistan and Amitav Ghosh's *The Shadow Lines* comments: In *The Shadow Lines*, the development and growth of Thamma character encapsulate the futility and meaninglessness of political freedom which was otherwise supposed to usher in an era of peace and prosperity for all. (*The Shadow Lines*, 156)

Amitav Ghosh has raised a question that whether the partition is a solution to the problems of social unrest on religious grounds or political motivation. The partition creates the feeling of humiliation and agony for the dear and near ones who are compelled to migrate from their home or birth-place merely for the reasons based on whims of political solution of the problem faced by the nation. Shobha Tiwari in her book Amitav Ghosh: A Critical Study comments: Ghosh questions the very basis of modern nation states. It does not matter how many states exist in a continent or subcontinent. It does not change the well-being of its people. Nationhood itself is a mirage because it is not based on any logic. When nature draws line in the form of mountains, oceans, rivers, it is real. But manmade borders are shallow and unjustifiable. Three perspectives of borders are provided by three characters belonging to three adjacent generations as figured in *The Shadow Lines*. The first is spoken by Thamma, the protagonist's grandmother; the second by her uncle, Jethamoshai (that is the protagonist's granduncle); and the third by Robi, Thamma's nephew, who is roughly the same age as the protagonist and is his friend. Jethamoshai had lived in a world where borders were not of paramount importance, and what was regarded as important was one's sense of belonging to the place one was born and brought up in.

The partition creates the feeling of humiliation and agony for the dear and near ones who are compelled to migrate from their home or birth-place merely for the reasons based on whims of political solution of the problem faced by the nation. Shobha Tiwari in her book Amitav Ghosh: A Critical Study comments: Ghosh questions the very basis of modern nation states. It does not matter how many states exist in a continent or sub-continent. It does not change the well-being of its people. Nationhood itself is a mirage because it is not based on any logic. When nature draws line in the form of mountains, oceans, rivers, it is real. But manmade borders are shallow and unjustifiable. Thus, Ghosh explores the theme of partition of a modern nation and has asserted futile action of the political machinery in power. *The Shadow Lines* thus puts such ideological themes before the reader for evaluation of such political motives based on illogical axis. Culture is a process of circulation that has nothing to do with national borders. As Robert Dixon in a critique of Ghosh argues that the characters in Ghosh's novels do not occupy discrete cultures, but dwell in travel in the cultural spaces that flow across borders in the shadow lines drawn around modern nation states. The partition is a vivid manifestation of the claim that post-colonial nation are founded in a bloody

in a severance of the umbilical cord, one that fortified border between nation states with irrational and remorseless violence. The discourse of nationalism, however, affects to make sense of the absurd loss of lives that occurs the novel made the reader to discover that world is not a simple place that can see in atlas but there are so many inexorable facts, hidden in that solid lines as it leads to political aggression and violent bloodshed.

The boundaries between nation are like shadow lines, of hatred and hostility out of national sentiments. The narrator also shows how ordinary people try their best to seek mutual sympathy among various ethnic groups of the subcontinent. There are some people like Thamma believe in not only drawing lines as part of faith but respecting them with blood. The border that carved at the time of partition has led to further brutality in the form of those riots, pogroms and organized historical distortions and cultural depletions with which the history of independent India replete.

Works Cited

1. Ghosh, Amitav. *The shadow lines*. Penguin Books India, 2010.
2. Ghosh, Amitav. "The diaspora in Indian culture." *Public Culture* 2.1 (1989): 73-78.
3. Basch, Linda, Nina Glick Schiller, and Christina Szanton Blanc. *Nations unbound: Transnational projects, postcolonial predicaments, and deterritorialized nation-states*. Routledge, 2005.
4. Bagchi, Nivedita. "The Process of Validation in Relation to Materiality and Historical Reconstruction in Amitav Ghosh's 'The Shadow Lines'." *Modern Fiction Studies* 39.1 (1993): 187-202.
5. Ghosh, Amitav. *The great derangement: Climate change and the unthinkable*. Penguin UK, 2018.
6. Lapierre, Dominique, Larry Collins. *Freedom at Midnight*. Uttar Pradesh: Vikas Publishing House Pvt. Ltd, 2007.